

# DUENDE



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PRONUNCIATION: DWEN-DAY

(N.) THE MYSTERIOUS POWER OF ART TO DEEPLY MOVE A PERSON.

Photo by: Todd Trapani

# LACANIAN THEORY: JANE EYRE'S REFLECTION

Literature addresses a huge field and is man-made. In addition to being created by humans, it contains man-made dreams. If dreams are too wide to measure, there is actually so much to write about. From this point of view, the work of literati is as difficult as writers. Because the author writes the story that exists in their mind, but the literati examine the reasons that fill the bottom of these works, line spacing and sometimes even a blank page. Only when a literati does this more than 3 times, the different angles are completely completed, and they see the work in detail. So, I would like to talk about a work in which I had to stop reading between the lines and scrutinize even the word choices. Jane Eyre by Charlotte Brontë was first printed in 1847. In addition to being a very important Victorian work, it gained an important place in English Literature as one of the few works considered brave at that time. In this work, the subject that draws attention and we will examine closely is whether the character of Bertha in Jane Eyre, which we will examine with Lacan's Mirror Stage theory, is actually a reflection of Jane.

Firstly, to talk a little bit about Lacan's theory called Mirror Stage, it deals with the moment when the bond between a baby and its mother is broken. Before the first 6 months, the baby is with the mother, but after 6 months, when he looks in the mirror, he sees himself and the adventure of creating his own identity begins. To put it in Lacan's terms, "The birth of the subject." (Bailly, 2009) He first gets to know himself, then he gets to know his mother and then everyone around him. In addition, this period is the richest and most fertile period of the child's education. Another reason why this period is called the Mirror Stage is that the child no longer starts to cry when harm not only to himself but also to someone else, and when someone laughs, he starts to laugh too. This is a period that helps him gain empathy and sympathy by seeing it. "According to Lacan's theory of the mirror stage, the only way for the infant to identify himself as a distinct being is through a whole, unfragmented other." (Zhen) In this period, which is considered to be one of the most important periods of the child in personal development, the child also establishes the freedom and foundation of being 'I'. What we call a mirror is not only a material made of glass, but the reflection that the child defines as 'I' is actually the ideal self or the self that society sees as 'I'. It is possible to simply say that this is Lacan's Mirror Stage Theory.

Secondly, if I must make a strong case for reconciling the theory with the book, Jane and Bertha are reflections of each other based on this theory. While Jane is in the form of the ideal self that society and the outside world see, the character she reflects in her inner world is actually Bertha. Jane has been pushed around all her life and has been subjected to serious psychological violence because she has no family. Despite this, the character she transforms into, that is, she actually projects to the outside world, is somewhat dull. In fact, Jane showed us this wild self many times during her childhood. For example, in Chapter 1, we encounter Jane's aggressive self for the first time, when her cousin John Reeds says that she can't take his books, that he sees her even below the maid, and takes Jane's book from her hand and throws it at her head. Since the book is written directly from Jane's mouth, she says in her own thoughts, "My terror has passed its climax." (Brontë et al., 2019) This means that in the very first episode, Jane tells us that there is terror in her. The following are the ones that come out against her cousin, "Wicked and cruel boy! You are like a murderer – you are like a slave-driver- you are like the Roman Emperors!" (Brontë et al., 2019) Jane, who was sent to school to suppress this character, made a similar speech to her aunt before she went to school. "I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if anyone asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty." (Brontë et al. Chapter IV 42-42)

Although her sending to school has corrected her and turned her into the desired ideal Jane, it is actually a great illusion seen by this environment. Jane is Bertha in herself. Thanks to Mrs. Fairfax and Helen Burns, who hid her aggressive self for many years, she turned into a lady who conformed to the rules of Christianity, as it should have been at that time. But when she sees Rochester and slowly falls in love with him, that passionate, aggressive, rebellious, and unruly self emerges. Firstly, we can say that the night Rochester's bed burned, when no one, not even Rochester himself, heard of the fire, Jane came running. Regardless of the belief that Bertha set the fire, it represents Jane's passionate love for Rochester. In particular, the fact that only the bed of his bed burns without touching Rochester, makes us think that Bertha is the rebellious reflection of Jane. Their relationship with Rochester is strictly against Christian traditions. Although she grew up with Christian traditions and customs, it is possible to understand Jane's inner world from her love for Rochester. Although it was completely wrong for women to stay in the same room with a man without a companion at that time, as soon as Rochester proposes to her, Jane kisses him, holds his hand, and does many other undue things despite all warnings. Even Jane's calling him 'my master' would be one of these examples.

After being with Rochester, Jane releases her inner beast, so to speak, and only assumes her true self when she's with him, if you ask me.

Since the book is written from Jane's mouth and her thoughts, it is possible to have a hard time believing that Bertha exists. Because she never digs those problems, who did the fire, who is laughing at house and who stabbed Mr. Mason. She directly believes what have told to her. If I were her, I would have second thoughts, but she didn't.

Bertha's coming to her room before the wedding and trying on her veil in the mirror symbolizes the character that Jane will become if she marries Rochester. It can be said as a warning. Another example is that in the Victorian Era, saying, writing, or even feeling passion, lust, and similar feelings would have caused a great deal of confusion. Keeping Bertha in the attic here also symbolizes that Jane's inner world passion, love and lust for Rochester is kept under lock and key. The fact that she had to stop herself, to keep these feelings under lock and key drove her crazy. Bertha loses herself when she sees Rochester. However, Jane fled because she realized that she could no longer keep these feelings locked up in a corner of her body. Even though she is far away, seeing Rochester in her dreams and hearing his voice is also a symbol of a passion that she cannot restrain even if she throws it aside in her ideal self. On the other hand, Jane is told that she got rich and returned to Rochester and when she returned, Bertha burned down her house and killed herself. But this actually symbolizes that Jane no longer needs to play the role of the ideal woman, as she now has a substantial amount of money. Bertha and Jane no longer have to be mirrors of each other, because no matter how wild, passionate, and animalistic Jane is attached to Rochester, no one can say anything to her anymore.

Because Rochester has lost his dignity, an eye, and a hand. He doesn't need to be with an ideal woman anymore because the only person who can love him in this state is Bertha, which means Jane. Finally, the fact that Bertha's real name is actually Antonietta but changed by Rochester is actually a symbol that Jane will never fully live out her identity.

To sum up, if we start from Lacan's Mirror Stage Theory, when one creates an identity for herself, she sees himself in the mirror, but when she looks deeper and sees her inner world, it is not possible for society to see this. For this very reason, the character of Jane Eyre is the ideal Victorian woman seen by Victorian society, but Bertha is Jane's inner reflection in the mirror. Just as Jane represents the ideal society, Bertha is the self that succumbed to human emotions, had to cope with her passions due to the pressures of society and went mad.



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# HUMAN RAIN

He spoke to himself in astonishment and awe: "It was horrible, totally horrible! Never again! I will never face myself in the mirror! I shuddered. "This can't be me," I shouted. My ears howled. My heart hits like a dislocation. In the depths of my brain, something as mysterious as metaphor fastened my heart to a beat. My face was on fire. Blood splashed in my brain. My heart came to my mouth and I chewed on it. I was alone, all alone in front of the mirror... There was only one, me! God, this can't be me! You couldn't have created the demon in this mirror! When did I turn into this monster? How did it happen?" Writhing like a snake in this inexplicable emotion, he went out onto the balcony. How did he turn into such a nasty, malignant creature when he was good? He directed his gaze to the street and spat. Black clouds covered the front of the sun and it started to rain. rain was like acid, like pus! Or it was his own eyes that polluted everything! He placed his hand on the bald head of the demon-faced statue on his balcony. For a moment, her eyes dropped to the statue. "Even this looks better than me," she thought. She continued delirious: "What was I? Who was I? How many times did I ask this question to myself? Yes, I remember, I'm a time thief! I was obsessed with watches and stealing every wristwatch I saw. I was an hour maniac. They were attracting me. I was looking for three special watches. One was wrapping time in the past, the other was taking into the future, and the last one, pure white, no hour and minute hand, freezes time. Is that why I killed the woman inside? Did I become a murderer to steal one of those hours, or was I already a murderer? I'd better check this watch..." He entered the room calmly. Footsteps rang out in the musty-smelling room. The wooden floor creaked. "What have I done? Blood was spilled on the floor like wine. Where is the woman's only arm? Heh, there I dumped on the seat. Let's take a look at this watch. " White and stiff as lime, he took the arm in her hand; felt the icy skin in his palm. It was like he was holding something ordinary. The little finger is the innermost, the ring finger is just beyond, the middle finger is beyond that; it opened from the inside out and the index finger pointed forward like a pencil.

On the shoulder side of the arm, the situation was very dire. Loosely hanging flesh and swaying dried veins were the kind of nightmare. On the outer skin, the wrinkles and shattered appearance of a fabric that was almost torn was noticeable. This was a clear indication that the arm had been twisted off. He studied the watch without removing it and said, "It looks fine, but it's just an expensive freaking tool! This dial, not playing with time, cannot even slow it down," He threw the clock onto the glass table. A small crack occurred in the thick glass. He went slowly to the window and drew the curtain. Devilrest City, the haunt of sinners, descended on a gentle slope to become a sizable bowl. The fog, winding like a snake between the high buildings, was like a sheet covering the dead city in old age that reached Noah. Although he was looking at the city, his eyes could not see the fog. He was crushed like a fly by the thoughts hovering in his mind, his face going from shape to shape. "No, no, I'm not a time thief, I am definitely not! So what am I? Who am I!" He walked away from the window and faced the mirror again. He looked forcing himself. "This creature, inhuman being, I cannot be. As if I was cursed, as if I escaped from the grave, and moreover from hell!

"This mirror, this image is perhaps a clue. Could my devilishness lie beneath this disgusting reflection? Who knows, the mirror may also be turning me into a cursed creature by evolving the beauty of my soul. Impossible! If I were a nice person, I wouldn't kill the woman, would I? Yeah, I was one of the demons and begged God; too, had made me into a human being. To a blue-eyed person ... He had only one condition: I would not sin. But I killed the woman so I committed a big one! "I remember, we were on the mountain and it was all white. I attacked her; I was going to rape - she was a whore on her bottom, more than a little... - but she chose to run away from me, damn it! And when I catch it... No, that can't be right! " If not, what are these fiery wings coming out of my back? What about my red skin or the burning flame behind my blue eyes? Isn't even the dead hand of the woman lying on the ground more beautiful than mine? My black, mushroom nails like hooks. That's all on my face... That's enough!!! He clawed his hand on the mirror and ripped it off and knocked on the floor. As he shouted, sparks appeared among his red cells. The flame coming out of his body swiftly wrapped his body and rose up. As he yelled, sparks ran into the room. Curtains, armchairs, tables, doors; it all caught fire like straw. The room was like a red hell, dominated by flames.

Suddenly he heard a melody blending into his scream. A weak murmur. A rising hymn. Like water dust pouring from the God realm. The flames slowly subsided. He paused and listened to the voice. His red body shivered and trembled. He forgot everything. It hurt but didn't mind. He just thought of the sound. A strange smell came to his nose, but he didn't care. Tears were coming from her blue eyes. Breaking his waist convex, he directed his face and chest towards the ceiling. His mouth was open screaming. His arms dropped to the ground. His body melted. The flesh that was draining from his face flowed from the tips of his fingers to the floor. He closed his eyes and listened to the sound. Drop by drop, his body melted for days. When she opened her eyelids about a few weeks later, she was like watching a scene from the ceiling.

His eyes filled with fear. The music stopped and a woman's voice was heard. He let go and fell to the ground on his back. There was a big rumble. The woman tried to lift her by holding her right arm. This was the woman she killed by severing her arm. He pulled his hand in horror and stood up.

"I remember everything." he ran to his room.

He quickly opened a closet and took out paints. Being told that "I am a painter", he grabbed the canvas and returned to the room. The woman was watching him in astonishment. She stood firmly in front of the mirror she thought she had broken. She glanced at her healthy body in her reflection and she winked. She quickly prepared the paints and started to draw a picture. She was looking up frequently as if there was something on the ceiling. It was as if what he drew was the ceiling. The woman approached to look at the painting, but the man did not allow it.

When he finished the painting, "I have to go to the Devilrest; you take care of the house, okay? Don't be tempted to drop a client home." he said. The woman swept away the last one he said and asked him Devilrest; It was the first time she heard that there was such a place.

"City of the sinful and the damned."

He hesitated for a moment; he seemed hesitant to say something. "I've lived the past ten minutes like a few weeks, and you can't imagine what I saw or heard. Next week, something will happen that no one alive sees. It has happened before, but this time I think it was the last. "

"What will happen, can you say it plainly, Noah?" the woman looked curious.



“Come and look at the picture I made. That's it...”

The sun was gliding like a ball out of a cube of red paint beyond the castle beyond the vast void. Rivers flowed in lava here in the scorched earth, and the sporadic spire structures stood in splendor. In the gloomy hum of abandonment, the black walls were burning in the red sun. And more... Hundreds of naked bodies were falling from the sky like meteors. Woman, man, child, or infant; they were all scattering blood. Thousands of bodies were stacked on top of each other, like a sea of dead bodies stretching to the horizon. At the base of castles and other abandoned structures, corpses step on others and climb steep walls; Most heads turned back, arms were broken, heads burst with the effect of hitting the ground, stomachs were split and their inside went out, writhing like a worm. The faces of dirty bodies looked like ghouls beneath grief and despair.

The woman was drawn back in fear. It was as if he had opened a centuries-old grave and sprayed heavy smoke on his face. It was clear from his eyes that he was experiencing one of those unforgettable moments of horror. A single moment that years cannot be erased from his memory ...

"God, what is this?" His voice was hoarse, high-pitched, and fearful. The man stared at the ceiling he was staring at as he painted the picture again. He muttered in a whisper: "Human Rain."

**-Kader ELİAÇIK**

# Why We Should Cancel the “Cancel Culture”

With the rise of three mermaids of the modern era also known as Instagram, Twitter and Tik Tok, the cancel culture captured our lives with immersive speed. But what is cancel culture? Basically, it is a radical form of citizen justice against to the people who act immoral behaviors. It is the newest variant of public shaming and one of the most controversial form of performing it if not the most. To understand why it is so controversial, the reader must understand that every story has two sides: one is black, and the other is white. The pros of cancel culture are undeniable, but on the other hand there are cons which will talk about.

The concept of public shaming has been around for ages and it still continues to develop through the years. We can see the examples of public shaming from the ostracism of ancient Athens to the inquisitions that burned witches. One thing is sure that the public shaming has never been as dangerous as it is now. But why? To gain insight into why cancel culture is so precarious, the reader must understand the responsibility of a judge in the legal system. The judge holds a vital position in the criminal justice system, supervising the trial process to guarantee fairness and ensuring that the jury has reached a verdict in the right manner. In court, the judge's role was to keep the jury informed, making sure witnesses and defendants presented the facts and controlling the advocates. After listening and weighing the evidence, the judge must summarize the arguments of each side, emphasizing their strengths and weaknesses. Because of the lack of judges in cancel culture, parties cannot express themselves adequately and the one who has more followers wins the day. It is like jungle laws, the bigger fish eat smaller ones. The lack of judge in the cancel culture is not the only problem, but there is also lack of restorative justice. Restorative justice seeks to bring those harmed by crime and those responsible for the harm into communication to heal the wound and find a constructive way to move forward. With the help of misinformation, rapid dissemination of information, and mob psychology, the cancel culture only creates hatred and chaos. Most of the times, those who join the cancellation progress acts like a cult. The most common behaviours of the cults are deport the people who do not act or think like them. We can see this situation among the people who join the cancelation progress, they cancelling those who do not conform to them.

People tend to learn from their mistakes and many academical and scientific research prove that idea. Cancel culture does not demand to learn people from their mistakes, but only demands apologize, and it can be seen in many situations across the universe. But the question is, what change after the apologize? Nothing. There is nothing learned from the past mistakes, there is no feeling of guilty, there is nothing but fear and hatred. Due to the fear and hatred, the person who canceled never come back to society again and this lead to alienation of the person. Even ostracism is better than that which is a system used to almost 2500 years ago. Ostracism is very similar to the cancellation because it happens by popular vote without trial or special accusation, but it differs with one and important aspect. In ostracism, people can go back to society after redeeming themselves, unlike cancellation progress.

So, let's make a decision for the sake of humanity and choose to cancel the "cancel culture" before it cancels us and those who most innocent ones among us cast the first stone against that uncivilized act. Let's not let the legacy of our generation become something so uncivilized.

**-Mehmet ERÇİN**



SCAN ME

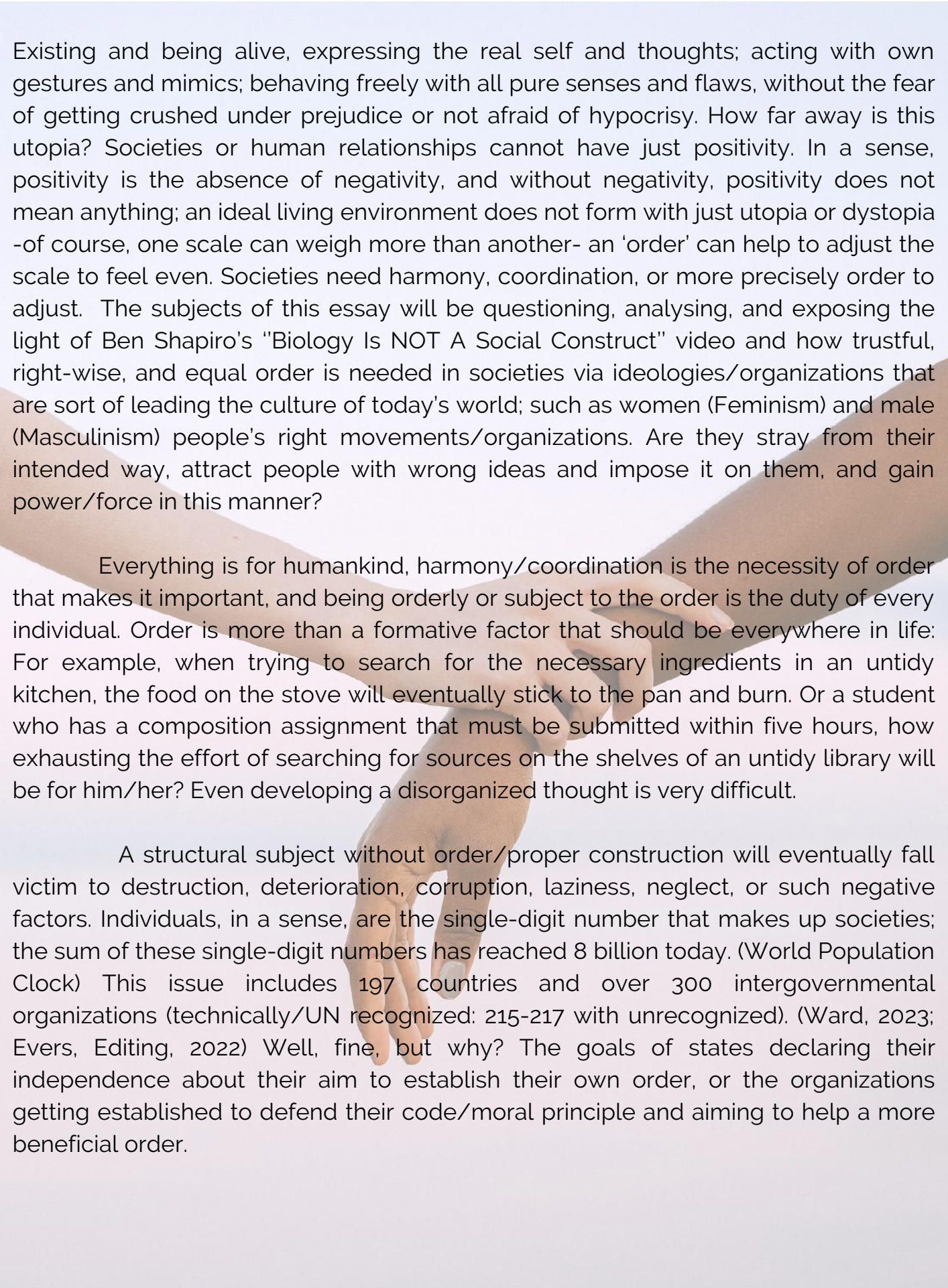
CANER UĞURLU

# Existential Crisis Between Ideologies:

FEMINISM, MASCULINISM, AND LGBTQ?



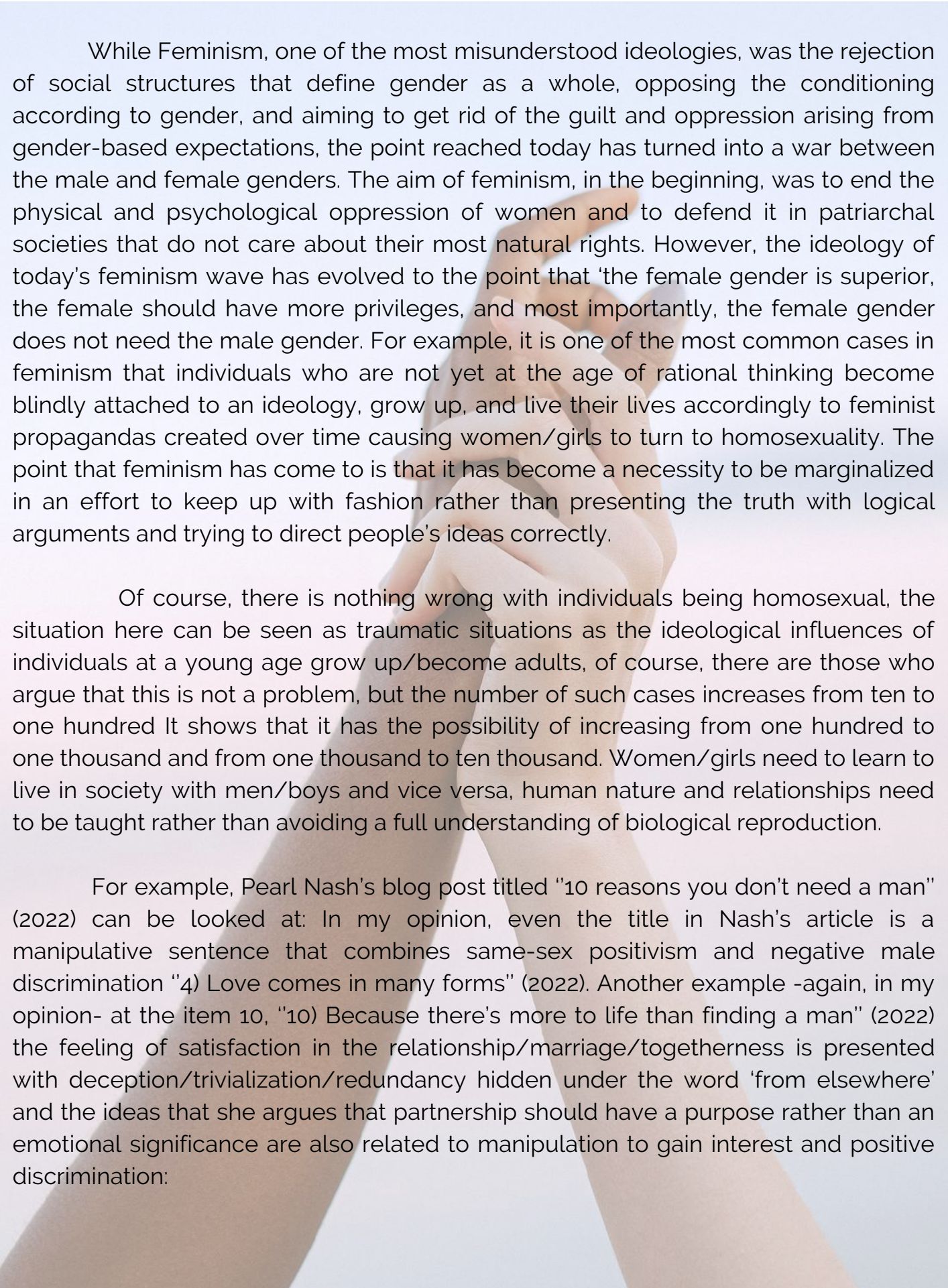
PHOTOGRAPHY BY ANNA  
SHVETS



Existing and being alive, expressing the real self and thoughts; acting with own gestures and mimics; behaving freely with all pure senses and flaws, without the fear of getting crushed under prejudice or not afraid of hypocrisy. How far away is this utopia? Societies or human relationships cannot have just positivity. In a sense, positivity is the absence of negativity, and without negativity, positivity does not mean anything; an ideal living environment does not form with just utopia or dystopia -of course, one scale can weigh more than another- an 'order' can help to adjust the scale to feel even. Societies need harmony, coordination, or more precisely order to adjust. The subjects of this essay will be questioning, analysing, and exposing the light of Ben Shapiro's "Biology Is NOT A Social Construct" video and how trustful, right-wise, and equal order is needed in societies via ideologies/organizations that are sort of leading the culture of today's world; such as women (Feminism) and male (Masculinism) people's right movements/organizations. Are they stray from their intended way, attract people with wrong ideas and impose it on them, and gain power/force in this manner?

Everything is for humankind, harmony/coordination is the necessity of order that makes it important, and being orderly or subject to the order is the duty of every individual. Order is more than a formative factor that should be everywhere in life: For example, when trying to search for the necessary ingredients in an untidy kitchen, the food on the stove will eventually stick to the pan and burn. Or a student who has a composition assignment that must be submitted within five hours, how exhausting the effort of searching for sources on the shelves of an untidy library will be for him/her? Even developing a disorganized thought is very difficult.

A structural subject without order/proper construction will eventually fall victim to destruction, deterioration, corruption, laziness, neglect, or such negative factors. Individuals, in a sense, are the single-digit number that makes up societies; the sum of these single-digit numbers has reached 8 billion today. (World Population Clock) This issue includes 197 countries and over 300 intergovernmental organizations (technically/UN recognized: 215-217 with unrecognized). (Ward, 2023; Evers, Editing, 2022) Well, fine, but why? The goals of states declaring their independence about their aim to establish their own order, or the organizations getting established to defend their code/moral principle and aiming to help a more beneficial order.



While Feminism, one of the most misunderstood ideologies, was the rejection of social structures that define gender as a whole, opposing the conditioning according to gender, and aiming to get rid of the guilt and oppression arising from gender-based expectations, the point reached today has turned into a war between the male and female genders. The aim of feminism, in the beginning, was to end the physical and psychological oppression of women and to defend it in patriarchal societies that do not care about their most natural rights. However, the ideology of today's feminism wave has evolved to the point that 'the female gender is superior, the female should have more privileges, and most importantly, the female gender does not need the male gender. For example, it is one of the most common cases in feminism that individuals who are not yet at the age of rational thinking become blindly attached to an ideology, grow up, and live their lives accordingly to feminist propagandas created over time causing women/girls to turn to homosexuality. The point that feminism has come to is that it has become a necessity to be marginalized in an effort to keep up with fashion rather than presenting the truth with logical arguments and trying to direct people's ideas correctly.

Of course, there is nothing wrong with individuals being homosexual, the situation here can be seen as traumatic situations as the ideological influences of individuals at a young age grow up/become adults, of course, there are those who argue that this is not a problem, but the number of such cases increases from ten to one hundred It shows that it has the possibility of increasing from one hundred to one thousand and from one thousand to ten thousand. Women/girls need to learn to live in society with men/boys and vice versa, human nature and relationships need to be taught rather than avoiding a full understanding of biological reproduction.

For example, Pearl Nash's blog post titled "10 reasons you don't need a man" (2022) can be looked at: In my opinion, even the title in Nash's article is a manipulative sentence that combines same-sex positivism and negative male discrimination "4) Love comes in many forms" (2022). Another example -again, in my opinion- at the item 10, "10) Because there's more to life than finding a man" (2022) the feeling of satisfaction in the relationship/marriage/togetherness is presented with deception/trivialization/redundancy hidden under the word 'from elsewhere' and the ideas that she argues that partnership should have a purpose rather than an emotional significance are also related to manipulation to gain interest and positive discrimination:

Well, research has highlighted how being married only accounts for 2 percent of subjective well-being later in life. So arguably the other 98% of fulfillment is coming from elsewhere. ... It comes from finding a true purpose, it comes from building strong social relationships, it comes from having a healthy body and mind, it comes from 1001 life experiences that are awaiting us all. (para. 11)

Furthermore, almost the same is true for men, ideologies under the name of masculinism harm male and female relations, for example 'black pill' and 'Men Going Their Own Way' (MGTOW). This kind of ideological branching stems from the argument that one gender is stronger, entitled, and superior to the other, and such communities cannot get far from separating/categorizing individuals. There is well-put research (Kelly et al., 2021) and an explanation for the 'black pill', a harmful dimension of masculinism:

The "Red Pill," a term that comes from the 1999 movie *The Matrix*, has become a framework for individuals to describe their awakening to some previously hidden supposed reality... Instead, they awaken to the "truth" that socially, economically, and sexually men are at the whims of women's (and feminists') power and desires. ... For Black Pill adherents seeking to change society rather than simply accept their fate, the use of mass violence to forcibly overthrow the system and force normies to take notice is positioned as a key pathway to structural change. (para. 1, 5)

Ben Shapiro (2015) shared this post on Twitter, not only for LGBTQ+ individuals; he also addressed feminist and masculinist individuals, "Gender is not a social construct. Your rejection of it is an individual construct, and you have no right to force it on anyone else." Gender is the biological term describing innate, that is, the result of the harmonious or incompatible combination/selection of the hereditary characteristics of women and men in the gene pool formed by their relatives from their relatives for centuries, and which is transmitted to the next generation. Gender can be changed, but no one is born with gender-specific/based roles; for centuries patriarchal people have added social constructs to gender and moved through it; it is not the 'perception of gender' that needs to be demolished, but 'the stance taken against gender/perception that has been imposed on gender.'

Finally, in Ben Shapiro's video (2022), he is saying that "Biology is a reality, denying reality is not going to make people's lives better it's going to make it markedly worse."

(00:01:18) Scientifically, it is obvious that both sexes should play a role in the healthy continuation of the human race, and according to social science, men and women have responsibilities based on gender (psychological, physical, etc. features). Gender cannot be an emotional/voluntary mentality, a man can feel like a woman or vice versa and accordingly change his gender; however, the healthy productive nature of humans emerges as a result of the union of men and women, and as Shapiro gives, inequalities in society disappear, "Biological males should be able to play sports with biological females if the men say they are women ... male and females are categories." (01:50) And lastly, for the importance of an egalitarian approach to girls and boys, I recommend Shapiro's "Boys and Girls Are Different — Let's Celebrate That" (2018).

In summary, ideologies have the impact of influencing individuals with great power, the journey that feminism started as advocating women's rights has today evolved into some kind of amalgamation of LGBTQ+ while treating girls like boys and boys like girls; and seeing that masculinism, while defending men's rights, now tends to justify hate crimes against women by overdoing it raises the question of 'where are we going?' Society consists of people, it is imperative that people have equal rights, but each person has different characteristics; That's where subjectivity/personal interpretation comes into play. Wish to see the social construction in which women and men, in short, everyone in the society are treated as human beings, and also celebrate the differences.



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# Christophine's Parallel Universe in

## Wide Sargasso Sea

Christophine was unidentified. Neither the people in which she was born and lived, nor the people she served, did not accept her. She could neither be fully black she nor fully female. She was alone, financially as well as spiritually. She had never believed that a man could make a woman happy in normal ways. Her master, Mr. Cosway, whom she had served for many years, had given her a home. Moreover, new regulations on slavery came. Everything was about to change. Independence seemed to her a step away, but perhaps further, she could not know. Because that is what is called life. It is a bottomless road with an uncertain future. Christophine never fit the desired mold. She was not white, she was a woman, and most of all, anyone who knew her was afraid of her. Everyone was gossiping behind her back. Her knowledge and proficiency in magic perhaps justified their fear. Christophine's fate often depended on those around her. She had three children by three different men. She was earning her money well and she did not want to give it to any man because that is how men were around her. Men who seemed like a piece of heaven at first, later turned into a tyrant. This kept her away from emotional attachments with men. She was not so young anymore, she had lived a lot and had seen a lot. The society she lived in feared her, but she was not as mean-spirited as they thought. She had previously helped women save their marriages. She did not just do it for herself. The relationships of the white men who came here with black women were not unknown. But more than that usually would not happen. Women, willingly or unwillingly, were in a relationship with these men, and then some women had hope in these men. There were women who believed that the white man would love and possess them, then rescue them from this life and take them to their own city. Many of them were left alone with their babies here. Christophine's final desire was different from her previous desires. She wanted to experience the feeling of love, but she knew how difficult it was to achieve. She was discouraged to see that even women born luckier or lighter-skinned than she was unable to find love, but she thought she had nothing to lose. She wanted to choose a man, to love him and be loved by him. She wanted to satisfy her hunger for love.

Christophine did not want to make the same mistakes other women made.

She was someone who had always given them advice, but over time, her desire to love and be loved became an undeniable truth. Until this age, she had served these lands and these people. Neither whites nor blacks liked her. Although this was her hometown, she did not belong here either. She was homeless. The last house she served had been burned down, and she was going to go to a new house for service. Christophine was standing in the town square with a few slaves like herself. She took a quick glance at the newly arrived whites. A dozen men had come, from young to old.

Looking at them, she thought love was very dangerous. Hoping for something from someone. Someone, a man, or a white person. But that is how love was defined in everything she had heard until this age.

Dangerous, coercive, overwhelming, exploitative. Christophine was lost for a moment when one of the men in front of her called out to her.

“Walk.”

Christophine did exactly what she was told. The new home she was going to serve was the home of a middle-aged white couple with no children. They did not have any features that set them apart from other couples. The couple did not seem to have any problems, except that the woman could not bear a child. But the words that the woman heard because she could not give birth to a child did not seem weird to the woman. She seemed used to it in twenty years of marriage. Christophine was too used to these situations to show emotion. She could not empathize emotionally with anyone, not even her own children. Maybe that is why she was so obsessed with love. She wanted to feel something. With these thoughts in the house, days went by, and Christophine slowly spread to the family like a disease that gripped body. After working in this house for about six months, Christophine one day spilled a powder on the woman's side of the couple's beds. In the weeks that followed, Mrs. Taylor fell ill with an incurable illness. It was clear that every day she was one step closer to death. Christophine knew she should not make mistakes. Now it was time to sprinkle a different powder on the other side of the bed. This spell could not be one-sided. Mrs. Taylor's death would only make her a sex object.

She could not trust the conscience of a white man. As Miss Taylor deteriorated, the man of the house began to change. Christophine's eye was staring into Mr Taylor's eyes. Disaster was near. It was not the first time a white man had pulled her into bed, and Mr Taylor was now the last of these men.

On the morning of that night they found Miss Taylor dead. After that, it passed quickly like a story. Mr. Taylor kept his relationship with Christophine a secret from everyone. Because it was not just a relationship that started and ended in bed. Mr. Taylor could not admit it to himself, Christophine was well aware. The locals were already talking about her, and the rumors abounded as she began to notice her relationship with Mr. Taylor. Mr. Taylor knew about her bad reputation from day one, but he had never let her know that he knew. However, this relationship and this house arrangement continued uneventfully for a long time. One day Mr. Taylor spoke to Christophine. He talked about what he always dreamed of, namely having a child. Although he did not accept it at first, he was able to accept over time that he had the infertility. In fact, the reason he talked about this with Christophine was because he wanted Christophine to cure him with his dark powers. He did not explicitly state that, but that was what he wanted. Christophine did not remain silent on this call and wandered for a few days without anyone noticing, in order to find the necessary plants and animal products. She tried to treat Mr. Taylor for a while. He was now a happier man than before. The darkness of maturity on his face was gone, replaced by the light of a young man. Christophine inevitably found this state of his pathetic. This man had made having children a passion. Besides, she was not sure if she was doing him a good thing by doing this to him. She could never have known in his eyes if she had ever gone further than a sex object or a baby carrier, but now she was completely a baby carrier. But as the days went by, Christophine did not get pregnant. As Mr. Taylor became conscious of this, there was no trace of his former self. He was getting quieter and more moody with each passing day. At the same time, he was harder and more brutal in bed. Christophine had not realized what she had dragged herself into. Their stable relationship was getting worse day by day. Christophine's desire for a better life was now a call that would go unanswered. Mr. Taylor sometimes wanted to criticize Christophine's fertility, but her previous children were evidence to disprove his thesis. This evidence actually made Mr. Taylor even worse. Christophine began to think about how to help him. He was a different person now. There was nothing he did not say to Christophine. He kept telling her that she was a 'negro' and therefore incapable of certain things. No matter how hard he tried to raise his own pride, he could never get to the point he wanted. So one day it all came to an end.

As Christophine made her way to the kitchen to prepare breakfast, she realized that something was wrong in the house. She opened the curtains of the house and let the first rays of the morning seep into the house, and then proceeded towards the living room. In the dimly lit room, she noticed a tall body. It was Mr. Taylor. He had hanged himself with a rope that he had tied to the iron protrusion in the ceiling. Christophine did not know what to do or what to feel. She did not know how she felt for this man, whose lifeless body she saw in front of her. Did she love him? Maybe for a moment. Or did she want him for the good life? Maybe. The answers to these questions were unimportant because she was now staring at a lifeless body. There was a candle still burning on the coffee table near the body. Christophine moved forward and looked over the coffee table. On the coffee table was a bible, a pen, a sentence drawn in the bible, and a note next to the sentence. The underlined verse was: " Then God blessed them, and God said to them, "Be fruitful and multiply; fill the earth and subdue it; have dominion over the fish of the sea, over the birds of the air, and over every living thing that moves on the earth." A few sentences were written and crossed out. There was only one sentence that was not crossed out. "I am half a man whom God does not love."

-Bilge Naz ÇINAR

**Photo by: Nilay Ramoliya**

# Witches As A Modern Feminist Icon

With the rise of the feminist movement, the public image of witches has undergone a dramatic transformation. Once feared and cursed, witches are now seen as symbols of femininity and strength in the modern world; but how did this transformation occur?

In the early modern period, witchcraft was a crime in Europe, and approximately 90,000 people were accused of practising it. Half of them were executed in the name of God, and almost all of them were women. As a result, witches have become a modern icon against patriarchy. To understand why witches have become such a significant symbol, it is necessary to explore the devaluation and revaluation of women throughout history and the roots of witchcraft. Many pagan religions believed in the divine power of women and celebrated the Mother Goddess as a symbol of their ability to bring life into the world. Ancient pagan cultures regarded men and women as equals, and women played important roles in society. For example, in Nordic Paganism, women were warriors and managed household finances, while in Druidic/Celtic traditions, women held powerful positions in society.

However, the role of women in society was devalued over time due to the influence of Rome. Inspired by ancient Greece, Rome had a strictly patriarchal society that was in contrast to pagan cultures. Christianity, which was gaining power in the Roman Empire, adopted the Roman view of women as second-class citizens and incorporated it into its belief system. Christianity also devalued women in other ways. For instance, the woman's ability to bring life into the world was no longer seen as divine; instead, it was viewed as nothing more than the duty of a woman to reproduce because, unlike paganism, Christianity did not approve of the sexual union of men and women as a result of the enjoyment in it.

Moreover, women were more often accused of witchcraft not only because of their assumed fragility but also because Europeans believed that the devil could more easily deceive them than men, as it was believed to have done with Eve in the Bible.

**Photo by:**  
**Maria**  
**ORLOVA**

The words of Heinrich Kramer about women in the *Malleus Maleficarum* (1487) can be an excellent example of how women were perceived in the Middle Ages. In *The Malleus Maleficarum* Heinrich Kramer clearly and repeatedly asserts that women are more likely to participate in witchcraft or “sorcery” due to qualities that all and only women have.

As society evolved and attitudes towards women changed, the image of the witch also began to shift. During the feminist movement of the 1960s and 70s, witches were reclaimed as symbols of feminine power and resistance against patriarchal oppression. This led to a renewed interest in witchcraft, and many women began to identify as witches, seeing it as a way to connect with their innate power and spirituality.

Today, the image of the witch is often associated with empowerment, rebellion, and self-expression. Witches are no longer seen as evil or dangerous, but as individuals who embrace their uniqueness and stand up for what they believe in. The popularity of shows like “Charmed” and “Sabrina the Teenage Witch”, as well as the rise of social media and online communities, have further contributed to the modern image of the witch as a powerful, independent, and liberated woman.

**-Mehmet ERÇİN**



**Photo by:**  
**Maria**  
**ORLOVA**

# The Most Famous Killer:

# TED BUNDY

NISA BAL



<https://qrco.de/belt54>

Photo by: Mark d'Aiuto

Theodore Robert Bundy mostly known as Ted Bundy was the serial killer and rapist who killed, raped, and harmed many women between 1970 and 1978. Bundy was sentenced to death in 1978 and waited 10 years on death row. During this period, he kept refusing his crime until a few days before his execution with the thought of revealing the truth would make him gain more time. The term "serial killer" emerged with Bundy. The reason why he is so popular is because he was very smart- smart enough to be a lawyer, but he used his intelligence on evil. Even the judge said to him:

*Take care of yourself, young man. I say that to you sincerely; take care of yourself. It is an utter tragedy for this court to see such a total waste of humanity, I think, as I've experienced in this courtroom.*

*You're a bright young man. You'd have made a good lawyer and I would have loved to have you practice in front of me, but you went another way, partner. I don't feel any animosity toward you. I want you to know that.*

*Once again, take care of yourself.*

— Judge Edward Cowart

Besides being smart he was very attractive, so much so that some women defended him in court, even he married one of them and had a daughter. It is remarkable how one can marry a serial killer who chooses young ladies to kill and dares to raise a daughter with him. Does she trust him enough to leave her daughter alone with Ted Bundy?

Ted Bundy was born on November 24, 1946, his father was unknown but there was gossip about his grandfather being his father but they were never proven. First three years of his life he was raised by his grandparents, Ted even thought they were his parents so this confusion traumatized him. In his interviews, Bundy mentioned his grandparents as a loving family while his grandfather was a problematic person. He was racist, he harmed animals and kicked his grandchildren all the time.



Bundy never told bad things about his life, he always said he had a great childhood, he was very popular in high school, and had many friends which none of them are true. Bundy was arrested in high school at least two times for theft but his criminal records were deleted.

Bundy committed his first recorded violence act in 1974, at the age of 27. On January 4th he broke into Karen Spark's house who is a student at Washington University. Bundy beat her and raped her mercilessly, Spark stayed in come for 10 days and continued her life with permanent physical and mental damage. After realizing what he can do, Bundy never stopped. He murdered one person monthly, on average. At that time DNA profiling was not possible, still, he left almost no evidence behind. While committing Pacific Northwest murders Ted revealed his name so the police started looking for a guy named Ted with orange Volkswagen Beetle. His girlfriend Elizabeth Kleopfer and his coworker Ann Rule recognized the sketch and reported Ted Bundy, but police did not think that a law student can be a perpetrator. In August 1974 he moved to Utah for law school. In Utah, he continued his murders and left some of them in the mountains. Years after Bundy revealed that he visited some corpses, washed their faces, and put makeup on them. About the corpses, he said "if you have time, they can be whatever you want them to be."

'On 16th August 1975, he was arrested for speed driving in Utah. Police found a crowbar, a ski mask, a mask made from pantyhose, handcuffs, a garbage bag, a rope, and other items. He was released with 15,000-dollar bail. Police confiscated Bundy's car and the FBI found three victims strands of hair on his Volkswagen Beetle. In February 1976 he was found guilty about the abduction of Carol DaRonch, she was the first and only victim who could get away from him.

As a result, he was sentenced to 15 years. Bundy choose himself as his lawyer and therefore he did not wear cuffs and leg shackles. During the trial, he visited the library and jumped from the second floor. Bundy run away to aspen mountain. After six days he was caught by police while drunk driving. After returning to Glenwood spring prison, he was more determined to escape. He lost 16 kg and escaped from the ventilation. After 17 hours, he was in Chicago. On 15th January he arrived at Tallahassee where unspeakable things happened. From that moment it is clear that Bundy lost his control. That night Bundy broke into a girl's dormitory and in 15 minutes he attacked 5 women mercilessly, 2 of them sadly lost their lives. On February 8, he killed his youngest victim who is 14 years old at the time. On 15 February, he was caught, while handcuffing him police heard Bundy saying "I wish you had killed me"

While he was waiting for his execution reporters lined up to talk to him. In order to avoid confusion stigma, Bundy mentioned murders in the third person perspective. After a while, he said killing was not just a crime of lust or violence. It is about owning someone that you killed, when someone dies, they became part of you, he thinks. Before his execution, he wanted to commit suicide to take the pleasure of killing him from the state. His death was celebrated by 2.000 people outside of the jail. With his request, His ashes were dispersed in the Cascade Mountains where he spend most of his time and buried most of his victims. After the execution, many letters came from women to his relatives about how they are hospitalized after hearing Ted's execution. About this situation, Ann Rule said even his death, harmed women.

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SCAN ME

## Rasyonel ve Bilişsel Psikoterapinin Stoacı Temelleri

Felsefeyi başlatan filozoflar olarak kabul edilen ilk çağ filozoflarının ilgilendiği konu doğa ve doğanın işleyiştir. Ardından Sokrates'in ortaya çıkmasıyla bu merak insana dönmüştür. "Erdem" ile yapılandırdığı ahlaki epistemik bir temele oturtma çabaları sayesinde ortaya çıkan insan felsefesi, sonrasında ortaya çıkacak olan stoacılık akımının da temelini oluşturmuştur. Stoacılar, Sokrates'in izinden giderek "iyi yaşam nedir, nasıl yaşamalıyız, erdem nedir, mutluluk nedir, nasıl mutlu olunur..." gibi, insan doğası ile ilgili sorulara cevap arayan birkaç ekolden biri olmuştur.

Bilişsel davranışsal terapi ile stoacılık, hem teori hem de pratik açıdan bir çok paralelliği içinde barındırır. "Hipnotizma ve erken yirminci yüzyıl rasyonel psikoterapisi ile başlayarak ve ilk dönem davranış terapisi, duygucu davranış terapisi ve bilişsel-davranışçı terapi ile devam ederek..."[1] modern psikoterapiye öncülük etmiştir.

Felsefe genel olarak; filozofun hayatı üzerinden, modern psikoterapi veya öz-yardıma benzer tekniklerle iyileşmesi ve dönüştürmesi üzerinden anlatılır. "Platon'un Gorgias'ındaki Sokrates'e kadar geri giden bir anlayışa göre felsefe, psyche -zihin ya da ruh- konusunda tıp sanatına benzetilmiştir. Başka bir deyişle, bugün "psikoterapi" dediğimiz şey, Antik Yunan ve Roma'da felsefenin bir unsuru olarak kabul edilmişti."[2] Davranışçı psikologlardan Skinner, 1971 yılında kaleme aldığı yazıda: "bugün Aristoteles, modern fizik veya biyolojinin bir sayfasını okusa dahi anlamayacakken; Sokrates ve arkadaşları bugün yaşasaydı, insan ilişkileri hakkındaki güncel tartışmaların çoğunu kolaylıkla takip edebilirdi"[3] diyerek Eski Sokratik felsefenin modern psikoterapi ile bağının hala oldukça güçlü, felsefenin birçok kavram ve stratejisinin de oldukça basit ve süregelen olduğunu kanıtlamıştır.

Davranışçı terapinin kurucularından Joseph Wolpe ve Amold Lazarus'a göre Modern davranışçı terapist, öğrenme ilkelerini bilinçli şekilde kendi terapötik faaliyetlerine uygular. Ampirik davranışçı terapi ise insanların, diğer insanların iyi-oluşuna destek olduğu ilk andan itibaren yani muhtemelen uygarlık kadar eskidir. Bir insanın rahatsızlıkları hakkında şikâyet eden bir insana, belirli bir davranış tavsiyesi vermesinin alışkanlık haline almasıyla birlikte yaşamın bir özelliği haline gelmiştir. Bu durumun farkında olan filozoflar ise bu bilgilere bir çerçeve çizmek, zamansal süzgeçten geçen teorileri kendi tanımları ile bir çatı altına toplamak için antik dönemlerde eserler üretmeye başlamıştır. "Geniş anlamda, her ne zaman davranışın kendisi, terapötik bir araç olarak düşünülürse buna davranışçı terapi denilebilir. Antik metinler, davranışçı terapiye dair sahip olduğumuz bu kapsayıcı anlayışa uygun olarak sayısız davranışsal reçete içerir." Sokratik felsefeyi temele alan Stoa okulu, terapötik anlamda en güçlü yönelime sahiptir. Stoacı İmparator Marcus Aurelius'un doktoru Galenos'a göre; Stoa okulu kurucularından olan Khrysippus, filozofun görevleri arasına, bugün psikoterapistlik olarak adlandırdığımız "ruh doktorluğu"nu da ekler. Antik literatür incelendiğinde modern bilişsel davranışçı terapide bulunan metotlardan bazılarıyla önemli ölçüde benzerlik gösteren hem davranışsal hem de bilişsel tedaviler önerdiği görülebilir. İlkelerin, deyişlerin, fragmanların, kısa sözel formüllerin tekrarlanması, ezberlenmesi ve hatırlanması; modern hipnoterapideki oto-telkinle (autosuggestion), öz-yardım literatüründeki olumlama (affirmation) veya BDT'deki sözel baş etme ifadelerinin kullanımıyla benzerdir. Stoacılık da tıpkı bireysel davranışçı terapide olduğu gibi; duygusal rahatsızlığın nedenini ve tedavisini belirleme hususunda bilişin üstlendiği göreve merkezi bir önem atfeder. Duygusal yargıların ve retoriğin bir kenara bırakılarak, deneyim ve değerlerimizden bağımsız olarak bileşenlerimizin incelenmesi, yanlış düşünce örüntüleri kurmaya veya bilişsel çarpıtmaya karşı bir bilişsel yeniden yapılandırmanın önünü açar.



Bu şekilde stoacı olgulara bağımlı kalarak, iç diyalogumuzun rahatsız ediciliğine karşı koyarız. Stoacı ritüelleri öğrendikten sonra bunları uygulayarak sürekli bir öz-farkındalık geliştirebiliriz.

“İnsanoğlu olanlardan değil, olanlardan çıkardıkları ile oluşan düşüncelerinden dolayı rahatsız olurlar.” Sözü ile Epiktetus günümüz rasyonel terapisine ışık tutar “Mutluluk ve özgürlük, bir tek ilkenin açık seçik anlaşılmasıyla başlar:

Bazı şeyleri kontrol edebiliriz, bazı şeyleri kontrol edemeyiz.” Diyerek içsel ve dışsal sebeplerin farkında olmamızı sağlamayı hedefler. Mantığı kullanarak, zihnimizde oluşan düşünceleri analiz edebiliriz ancak bu uzun ve meşakkatli bir yol olduğu unutulmamalıdır. Bu yolu yürürken değiştiremeyeceğimiz şeylerin olduğunu görmemiz esastır çünkü “İnsanları üzen hadiseler değildir, onlar hakkında sahip oldukları düşüncelerdir.”

Stoacıların öğretilerine göre yalnızca davranışlarımızdan değil, duygularımızdan da sorumluyuz. Ancak duygularımızın kaynağı her zaman aradığımız yerde değildir. “Niçin bir kölenin çığlığından, bronzun tıkırtısından ya da kapının çarpmasından irkilirsin? Bu kadar hassas olmaya rağmen gök gürültüsünü dinlemeye mecbursun...

Aynı gözler... Rengarenk ve yakın zamanda cilalanmış olmayan bilyeye, yalnızca altından daha pahalı döşemeler var ise ayaklar altında görünebilecek bir mermer ayaklı masaya tahammül edemeyen gözler— dışarıya bakarken gördükleri umursamaz, sert ve çamurlu yollar, kirli insanlar... kırık dökük, çatlamış ve yakışsız gecekondular duvarları olan gözler. Öyleyse neden sokaklarda gücenmezken evde rahatsız hissediyoruz? Buradaki tek istisnai durum biz durgun ve hoşgörülü ruh halindeyken diğerleri hırçın ve hata bulucu olduğu zaman ortaya çıkıyor.” Diyen Seneca’dan çıkarımımızla mutluluğu mümkün kılan aklın, umudun ve beklentilerin çalışma sistemi üzerindeki disiplinli gözlem ve yansıması görülebilmektedir.

Bu yaklaşım “düşünme” veya “bilis” olarak adlandırılan, içsel örtük süreçlerin meydana geldiğini ve bilişsel olayların davranış değişikliğine yol açabileceğini gösteren teorik bir perspektif taşır.

Bilişsel davranışçı Profesör Keith Dobson’a göre, bilişsel davranışçı terapilerin ortak “felsefi temelleri” şu şekildedir:

1. Bilişsel aktivite eylemleri etkiler.
2. Bilişsel aktivitenin gözlemlenmesi mümkündür ve değiştirilebilir.
3. Arzu edilen eylemin değişimi, bilişsel değişimden etkilenebilir.

Stoacılar kadercı bir yaklaşımı benimsemiştir. “Amor fati” yani “kaderini sev” diyerek değiştiremeyeceğimiz şeyleri için boş yere tasalanmamamızı öğütler. Epiktetos söylevlerinde öğütlediği “Öyleyse yapılması gereken nedir? İrademiz altındakiler için gerekeni yapmak ve gerisini, doğası gereği olduğu gibi kabul etmek.” Diyerek kadercı yaklaşım sayesinde, değiştiremeyeceğimiz şeylerin iradesini doğanın doğal akışına bırakmıştır. Bilge kişi, yani bilişsel anlamda en yetkin kişi olarak tanımlanan stoacı filozofların en başarılısının bilinçli farkındalığının ve iradesi sonucu yaptığı eylemleri sorgulama yetisinin anbean bulunduğunu söyler.

Duygusal rahatsızlığın, bizim dışımızda gelişen olaylara bilinçsizce kendini kaptırmanın sebep olduğunu, duygusal haz, zenginlik ve başkalarından alacağı övgüye aşırı derecede bağlanmanın ise sonunda acı, yoksulluk ve eleştiri alma konusunda aşırı derecede kaygı duymaya sebep olur. Çünkü onlara göre insan dışa bağımlı bir hayat sürmeden, içsel huzuru yakalayarak mutluluğu elde edebilir. Kontrolümüzde olmayan olgulara bağımlı kalmanın, değiştiremeyeceğimiz ve bize doğa tarafından armağan edilenlerin, bize ait olduğunu ve sonsuza kadar bizimle kalacağını düşünmemize sebep olduğu açıktır. Dışsal olgulara bağımlı kalmanın üzerinde kontrolümüzün sınırlı olduğu şeylerle tamamlanmanın, bugün ki anlamda bireysel kimlikten uzaklaşmaya, kendimiz hakkında güvensiz fikirlere sahip olarak kaygılı bir yaşam sürmemize sebep olduğu görünmektedir.



Kişi sahip olduğu varlıkların (şöhret, para ve statü) gölgesinde bir yaşam sürdükçe geleceğini bunlar üzerinden şekillendirir. Bunu korumak için çalışır, koruyamayacağını düşünerek kaygılanır. Ancak bu olguların her an değişmesi mümkündür. Bu sebeple iktidarımızda olmayan şeylerin kontrolünü sağlamaya çalışmaktansa, dışsal olguları bir kenara bırakıp içsel değerlerimizi korumaya çalışmalıyız. Düşüncelerimizi analiz ederek hayata bakış açımızı değiştirebilir, şeylere verdiğimiz değeri gözden geçirebilir ve duygularımızın kontrolünü ele alabiliriz. “Harici şeylere sanki içsel bir değerleri varmış gibi davranıp değer atfedersek, seçme özgürlüğümüz hususunda ihmalkâr olma tehlikesini göze almış ve kendimizi harici olayların kölesi haline getirmiş oluruz.” Hayatın bizim ona yüklediğimiz anlam sayesinde var olduğunu, Shopenheuar’ın sözüne göre onun bizim tasarımıımızdan fazlası olmadığını anlamamız gerekmektedir. Stoacılığın temelinde yatan düşünce budur.

Bu düşünce akımı zamanla gelişerek günümüz modern psikoterapilerini etkilemiş, Bilişsel Davranışçı Terapi ve Rasyonel Davranışçı terapiye öncülük etmiştir. Stoacı temellendirmeleri olan bu akımlar; kişinin kendi düşünsel faaliyetinin ve bilişsel kapasitesinin ön plana çıkarıldığı, kişinin kendi dünyasını yeniden şekillendirerek yaşadığı sorunların üstesinden gelmesi sayesinde “tedavi” olması sağlanmaktadır.

**-Batın BAKIRKALAY**

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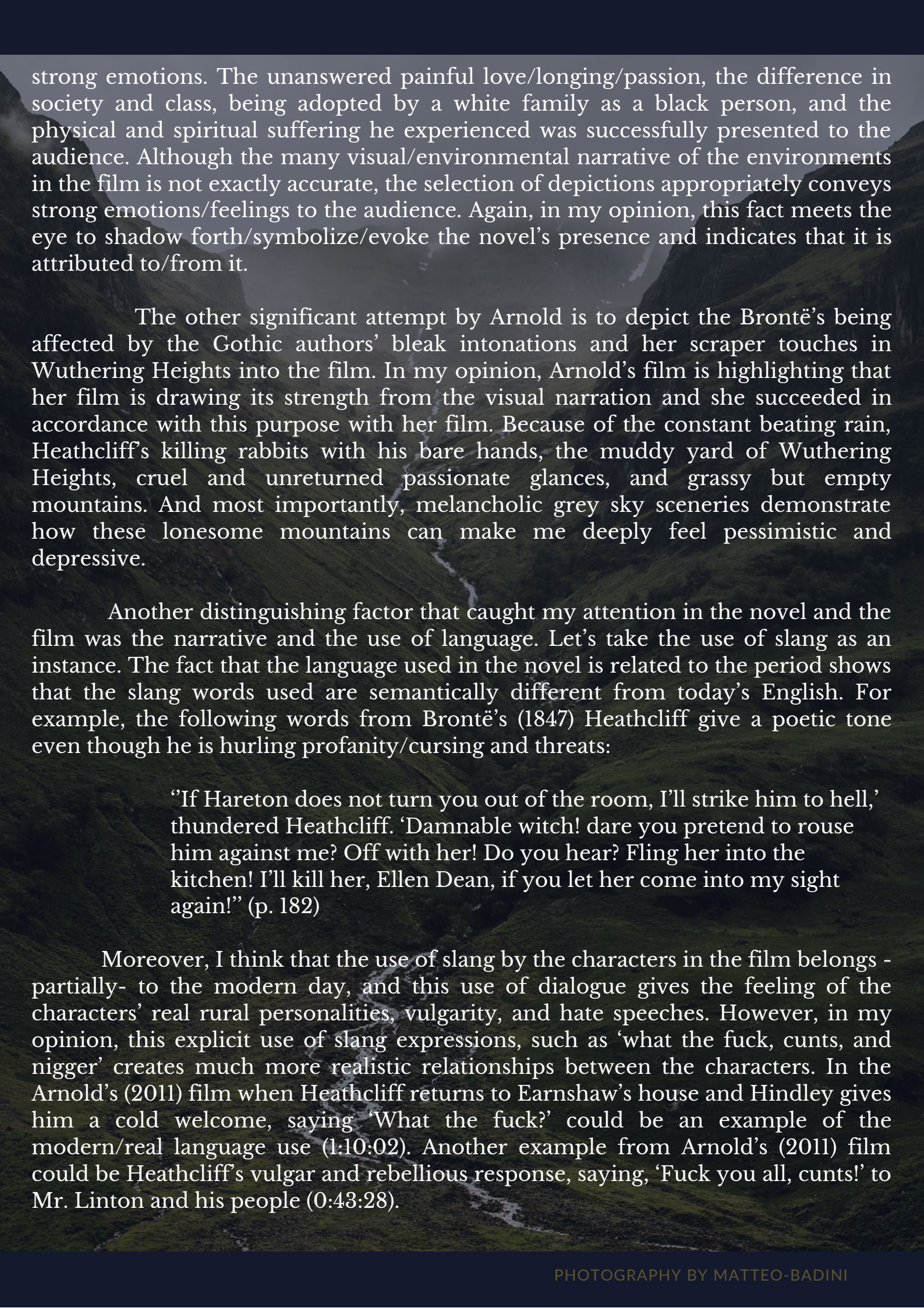
***Attempt of Arnold:  
Is Adaptation Scandalized or Glorified?***

In the course of time, in literature, many works were categorized as canonical works, subjected to the film industry, and made film adaptations of them. One of these literary works is *Wuthering Heights*, by Emily Brontë. Andrea Arnold, the English filmmaker handled and attributed Brontë's *Wuthering Heights* to create an adaptation of the novel as a film. However, some questions need to be asked. Has Arnold made an accurate adaptation of the novel, how were descriptive narrations implemented in the film, did Arnold convey Brontë's being under the spell of Gothic themes, and also Brontë's effort to state the expressions for freedom and self-explanation/dramatization? In other words, and in another sense, did Andrea Arnold humiliate or exalt Emily Jane Brontë's name and *Wuthering Heights*? These are some of the questions that will be posed to the film, which is Andrea Arnold's adaptation of the *Wuthering Heights*.

First of all, Brontë's *Wuthering Heights* is published under the pen name Ellis Bell because of the period's oppressive perception in society of women writers/novelists. In detail, the author's being male or having a masculine name was an important aspect for readers to pay attention to deduce if it is a regardable/considerable/notable/read-worthy novel. Back to the adaptation, Arnold's *Wuthering Heights* is not -literally- the same but also not -exactly-unlike.

While the story is narrated from Heathcliff's point of view in the film, but in the novel narration takes place through the eyes of the characters Lockwood and Ellen "Nelly" Dean. It can be said that Brontë used some sort of a "rumor-ish" narrative, Natacha Bensoussan (2017) states, "Lockwood's narrative is the outer framework of the novel which incorporates the intimate, eyewitness account of Nelly's story, who, in turn, relates the tertiary narratives of other characters." (p. 2) While the film's narrative point of view is based on Heathcliff's story arc, however, in the novel narration takes place through the eyes of the characters Lockwood and Ellen "Nelly" Dean. Bensoussan (2017) explains Brontë's technique in her article, "Brontë uses the literary technique of a dual narrative – a form of narrative that incorporates two different perspectives from two different individuals at varying points in time – to directly engage her readers by creating distance and objectivity." (p. 2)

Furthermore, to be frank, Arnold adapted very few parts of the novel into the film. If it is necessary to comment on the film from different perspectives, it would not be appropriate to call it an original production. In my opinion, I extremely think that the narrative from Heathcliff's point of view describes and portrays



strong emotions. The unanswered painful love/longing/passion, the difference in society and class, being adopted by a white family as a black person, and the physical and spiritual suffering he experienced was successfully presented to the audience. Although the many visual/environmental narrative of the environments in the film is not exactly accurate, the selection of depictions appropriately conveys strong emotions/feelings to the audience. Again, in my opinion, this fact meets the eye to shadow forth/symbolize/evoke the novel's presence and indicates that it is attributed to/from it.

The other significant attempt by Arnold is to depict the Brontë's being affected by the Gothic authors' bleak intonations and her scraper touches in *Wuthering Heights* into the film. In my opinion, Arnold's film is highlighting that her film is drawing its strength from the visual narration and she succeeded in accordance with this purpose with her film. Because of the constant beating rain, Heathcliff's killing rabbits with his bare hands, the muddy yard of *Wuthering Heights*, cruel and unreturned passionate glances, and grassy but empty mountains. And most importantly, melancholic grey sky sceneries demonstrate how these lonesome mountains can make me deeply feel pessimistic and depressive.

Another distinguishing factor that caught my attention in the novel and the film was the narrative and the use of language. Let's take the use of slang as an instance. The fact that the language used in the novel is related to the period shows that the slang words used are semantically different from today's English. For example, the following words from Brontë's (1847) Heathcliff give a poetic tone even though he is hurling profanity/cursing and threats:

"If Hareton does not turn you out of the room, I'll strike him to hell,' thundered Heathcliff. 'Damnable witch! dare you pretend to rouse him against me? Off with her! Do you hear? Fling her into the kitchen! I'll kill her, Ellen Dean, if you let her come into my sight again!" (p. 182)


Moreover, I think that the use of slang by the characters in the film belongs - partially- to the modern day, and this use of dialogue gives the feeling of the characters' real rural personalities, vulgarity, and hate speeches. However, in my opinion, this explicit use of slang expressions, such as 'what the fuck, cunts, and nigger' creates much more realistic relationships between the characters. In the Arnold's (2011) film when Heathcliff returns to Earnshaw's house and Hindley gives him a cold welcome, saying 'What the fuck?' could be an example of the modern/real language use (1:10:02). Another example from Arnold's (2011) film could be Heathcliff's vulgar and rebellious response, saying, 'Fuck you all, cunts!' to Mr. Linton and his people (0:43:28).

Lastly, Terry Eagleton reviews Emily Brontë's novel *Wuthering Heights* in *Heathcliff and the Great Hunger: Studies in Irish Culture*, and I think it's an appropriate and accomplished research. Because Eagleton (1995) speaks about period's important historical background that how English saw and commented on Irish Great -potato- famine's outcomes in Britain:

In August 1845, Branwell took a trip from Haworth to Liverpool. It was on the very eve of the Great Famine, and the city was soon to be thronged with its starving victims. By June 1847, according to one historian, three hundred thousand destitute Irish had landed in the port. As Emily Brontë's biographer comments: 'Their image, and especially those of the children, were unforgettably depicted in the *Illustrated London News* - starving scarecrows with a few rags on them and an animal growth of black hair almost obscuring their features'. Many of these children were no doubt Irish speakers. A few months after Branwell's visit to Liverpool, Emily began writing *Wuthering Heights* - a novel whose male protagonist, Heathcliff, is picked up starving off the streets of Liverpool by old Earnshaw. Earnshaw unwraps his greatcoat to reveal to his family a 'dirty, ragged, black-haired child' who speaks a kind of 'gibberish', and who will later be variously labelled beast, savage, lunatic and demon. It is clear that this little Caliban has a nature on which nurture will never stick; and that is simply an English way of saying that he is quite possibly Irish. (p. 3)

Eagleton (1995) gives the place in his book about Brontë's influencement, depending upon the events that what she had witnessed and how it affected her when she wrote *Wuthering Heights* as an English author:

As for the Famine, the dates don't quite fit: the potato blight phythophera infestants struck in the autumn of 1845, about the time that Emily Brontë was beginning her novel, so that August, the month of Branwell's visit to Liverpool, would be too early for him to have encountered Famine refugees. But there would no doubt have been a good many impoverished Irish immigrants hanging around the city; and it is tempting to speculate that Branwell ran into some of them and relayed the tale to his sister. There would be something symbolically apt in Branwell, the Luciferian rebel of the outfit presenting Emily with the disruptive element of her work, and there is certainly a strong kinship between the brother and the novel's Byronic villain. (p. 3)



In summary, the film's positive points are more than negative criticisms. On the negative it could be the dialogues in the film. The fact that the director/screenwriter left the audience alone with some dialogue, music and ambient sounds for more than half of the film gives the experience of a silent film shot in the 1920s. But increase in conversations in particular parts of the film may be due to revealing/pointing out the climax/crucial parts of the plot and become a fact that gives much more sense. In my opinion, most importantly, Andrea Arnold has done a great job adapting the film from a different perspective -not entirely- with using the black-person-perspective narrative through Heathcliff.

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## ÇİLE ÇEKMEK HANGİ DUYGULARIN ETKİSİYLE TOPLUMDA RAĞBET GÖRÜR

İnsan her zaman kendi kendine keskin bir dualite hissiyatına sahiptir ve her yerde kendisini bir tarafta beden diğer tarafta ruh olan radikal biçimde ayrılmış bir varlık olarak tasavvur etmiştir. Bu iki varlık birbirinden önemli ölçüde farklıdır, bağımsızdır hatta birbiriyle mücadele içindedir. Aynı dünyaya ait değildirler. Beden maddi dünyanın bir parçası iken ruhun anavatanı başka bir yerdedir ve ruh sürekli oraya dönme çabasıdadır. Bu anavatan ise kutsal şeylerin dünyasıdır (Durkheim 2005a: 36). Toplumun bir parçası olan birey; ahlaki açıdan kabul edilen “kültür doğruları” çerçevesinde toplumda var olabilmek için, toplumun dayattığı ritüelleri gerçekleştirmek ister. İnsanlar bu dünyaya ait, fiziken sınırlandırılmış bir bedene ve aşkın ve kutsal bir ruha sahip oldukları düşüncesindedirler. Toplumdan, bireye inildildikçe normlar ve arzuların farklılığı artar. Tekil olanın normları, toplumsal ahlak açıdan değerlendirilir ve karşılık aranır. İnsan hem bencil hem de ahlaki bir varlıktır. İnsan hem dürtüler, arzular ve duygusal izlenimlerin oluşturduğu bedensel bir varlığa hem de kendini aşma kapasitesine, sosyal kategori ve duyguların kaynağı olma ve onları geliştirme kapasitesine sahiptir. Normal bir olgunlaşma sürecinde insan dualitesinin egoist yönü toplumsal ve ahlaki karakteri tarafından kontrol altına alınır. Böylece bireysel beden sosyal bedene eklenir ve aynı zamanda onun tarafından dönüştürülmüş olur (Shilling 2005). Bulunduğu topluluğa ait olmaya çalışan kişi ritüeller yoluyla varlık kazanır. Bu ritüeller toplumda kabul gören, ahlaki açıdan düzen ve dirlik sağlayan eylemlerdir. Kişisel anlamda toplumdan bekleneni vermiş ve kendini gerçekleştirmiş bir şekilde var olmayı sağlar. “Ritüel, bilinç düzeyinde yer alan düşüncenin bütünüyle davranışlara aktarılma çabasını içerir. Bu yönüyle ritüel davranış sahnelenmeye uygun bir performans gibi de değerlendirilebilir. Ritüel esnasında dile getirilen sözler de aynı şekilde sahne sunumunda dile getirilen tiratlar gibi etkileyici, ürkütücü ve çoğunlukla da anlaşılmazdır.”[

Antik Yunanda başlayan tragedya oyunlarının başlattığı toplu şekilde hissedilen acıma duygusu günümüze kadar farklı ritüellerle taşınmıştır. Toplum çekilen acı çevresinde birleşir, çekilen acı da bireyi topluma yaklaştırır. “Acı çekmek, bir şeyin sende bıraktığı derin izi dışa vurumudur. Acı, yöneldiği şeyi derinlemesine algılayarak ona verdiği tepkide dile gelen şeydir. Meseleyi doğru veya yanlış kavrayarak ona tam olarak hâkim olduğumuzda aklımızda, yüreğimizde ve ruhumuzda kalan iz, duygusal bir tepki olarak dışa vurduğu zaman kişinin hissettiği duygusal olguya verdiğimiz ad acıdır. “Acı çekmek ruhun fiyakasıdır” diyen şair haklıdır. Acı, kişiyi harekete geçiren önemli etkenlerden biridir. Bir insan duygusal olarak etkilendiği bir durum karşısında tepkisiz kalmayarak onu değişime yöneltecek adımları atmaya yönelebilir. O yüzden acı çekmek, bir şeye karşı duyarsız kalmamayı da içeriyordur.”

Durkheim’e göre insan birbiriyle çatışan iki doğasından birisini takip etmek için diğerini feda etmek zorundadır. Yani insan, bedenini toplumun kaynağı olsun diye gönüllü olarak sunmaz. Tensel yapımız bizi dünyevi olana bağlar ve toplumsal değişimi uyaran bir sürtünmenin sürekli kaynağını sağlar. Sürekli ahlaki bir sonucu amaçlayan insanlar bedenlerinin derinliklerine nüfuz eden dürtü ve arzuları saf dışı bırakırlar. Toplumun mümkün koşulu fiziksel, duygusal ve ruhsal ıstıraba bağlıdır (Shilling 2005: 42). Durkheim’in bu duruşu bireyler üzerinde sadece negatif etkileri bulunan bir kısıtlamayı ima etmez. O aynı zamanda toplumun bireyler üzerinde onların yararına olacak şekilde nasıl konumlandığıyla da ilgilenir. Toplumun sembolik düzeni esasen insanları, doğalarının önemli bir yönünü oluşturan asosyal taraflarından kurtarır. Sembolik düzen bireye fail yönünü harekete geçirme imkânı sağlar.








Bireyi, kendi duyusal baskılarından -doğrudan bedensel kaynaklı uyaranlardan- özgürleştirerek topluluk normları doğrultusunda düşünecek ve eyleyecek bir kapasiteyle donatır (Shilling 2005: 42-43).

Vücutlarına şiş geçiren kızilderililer, hindu piercing ritüeli, Matasu erkekliğe geçiş ayini, çarmıha germe, zehirli karınca ayini, kendini mumyalayan Budistler gibi oldukça acı verici ritüeller içinde bulunan kültür tarafından saygı ve minnetle karşılanır. Çünkü toplum, bu kabullerin ve ritüellerin hala uygulanabilir olmasıyla kültürün devamlılığına referans verdiğiğine inanır. Normlarının gelecek nesile de aktarılabilir olmasından dolayı mutluluk duyar. Kültürünün tutucu ve gelişime kapalı yönünü kullanarak, kalıcı bir varlık kazandırdığını sanır. Dinin bedeni etkisi altına alarak, kişiyi somut dünyasından uzaklaştırıp dininin soyut inanç dünyasına yaklaştırır. Burada doğrulara erişilir, arınılır ve toplumsal hayatın içine bir standart yakalanmış şekilde geri dönülür. Kendimizden uzaklaşmadığımız sürece ahlaki amaçlarımız söz konusu olamaz. Bu da ancak bedenlerimizde kökleşmiş içgüdü ve eğilimleri yerinden etmekle mümkündür. Fedakârlığı imlemeyen bir ahlaki eylem yoktur (Durkheim 2005a: 37). Oruç tutmakta çile verici bir toplumsal ritüeldir. Kişi o gün yiyecek kullanmayarak, dininin günah kıldığı eylemleri gerçekleştirilmeyerek iradesini sınar ve sağlamlaştırdığına inanır. Böylece huzura erer ve toplumda ki kabulünü kendine kanıtlar.

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# POEMS

**Photo by: Laura Tancredi**

# UYANMAK YOK

Caner UĞURLU

KARGALAR  
SESSİZ,  
YAPAYALNIZ,  
KARANLIK VE SOĞUK GECELERİN  
BİTİŞİNİ HOROZLARDAN ÖNCE BİLİRLER

Kan damlaları,  
Belirli bir yol izlemeden yerçekimine acizce  
yenik düşerek en sevdiği kahverengi kumaş  
pantolonunun üzerine damlıyor ve yeni bir  
bordo tonu oluşturarak mahvediyorlardı.  
Parmaklarını, ellerini ve kollarını  
hissedemiyor;  
Sigarasından son nefeslerini ve kadehinden son  
yudumlarını alamıyordu.  
Bu duruma çok kızmıştı.  
Ve artık, bedeni kaçınılmaz duruma usulca  
yenik düşüyordu.  
Ebedi uykunun soğukluğu, kırmızısı koyu gül  
rengindeki şarabıyla ısınan vücudunu ani esen  
bir yel ile esir alvermişti.  
Düşünceleri artık korku, mutluluk ve sonsuz  
uykunun vereceği huzur ile arap saçına dönmüş  
idi.  
“- Uyanmak yok” dedi,  
“- Sonsuza kadar” diye de eklerken;  
Son nefesi gözlerini üst göz kapağının hizasında  
geriye kaydırды.  
Artık kargalar onun için sessiz, yapayalnız,  
karanlık ve soğuk geceleri  
sonlandıramayacaklardı.

BURCU KUŞARI

# BREATH

*Can I ignore  
What is comin'  
Cold death  
Wait for me, Wait for me  
Colors flowin'  
Sunlight is goin'  
What I'm wearin'  
Is just a soil*

*Can I escape  
The sin that I'm doin'  
Cold death  
Take my breath  
Rotten heth  
Now I flow in Lethe  
There is a Seth  
Between life and death*



PHOTOGRAPHY BY JONATHAN LUSILVA

BY CANER UĞURLU

YOU

You! Lady!

You are in the state of not being aware of a fact about me;

The amount of romance I have dwell within myself.

Think,

My jealousy as an act of fanatical bigotry;

Like chaining you at a harbour, or,

Imprisoning you in a dungeon as a slave.

I do not care.

Think, think, and think.

But feel my turtledove,

The Passion,

The Love,

And the ambition that I live with longing for you.

Which are irresistible senses for me as the air I breathe.

I,

Just,

Love you.



PHOGRAPHY BY JIMMY CHAN

# —PILGRIMAGE—

A journey that leaves  
everything behind  
Expands the horizons  
of the mind  
Sacred opportunity sent  
by God, signed  
The salvation,  
purification of mankind

A burden rises from the  
pilgrim  
Blessings of Lord greets  
the children  
It sparkled, the holy  
grail of wine  
When they arrive  
prophet's shrine



PHOTOGRAPHY BY EVA BRONZINI

# YORGUN AKIL

Ayaktaydı, hayattaydı, mı?

Tam kapıyı aralayacakken gözleri kepenklerini kaldırmıştı.

“- Yine uyurgezerliğim mi tuttu?” Diye sordu kendi kendine.

“- Doğru mu hisler?” Yine kendi kendine sordu.

Bir tetik çekilmek üzereydi.

Kalp sabırsızlıkla,

Beyin ise hafif etli, uzun ve kuru parmak derisinin içerisindeki sinirlerle uğraşıyordu.

Parmağı kemiklerinin etrafını bir balçık gibi sarmalamış kas gruplarını uyarıyordu,

Tetiği çekmek için uygulaması gereken kuvvet için.

En azından, çabalıyordu.

Ancak sabırsızlıkla bekleyen işaret parmağı bütün planı bozmak için çabalıyor gibiydi,

Gerilemiyordu!

“- Lanet olsun, bu seferki tek yönlü bilet!”

Bu sefer sormamıştı kendi kendine.

Bunu bir problem olarak algılamamıştı hiçbir parmağı,

Artık midesine kolayca inmiş olan agresif antidepresan drajeleri işe koyulmuştu.

Kanına,

Bir bardak siyah kahveye karışan beyaz süt misali tatlı cin ile karışmaya başlamışlardı.





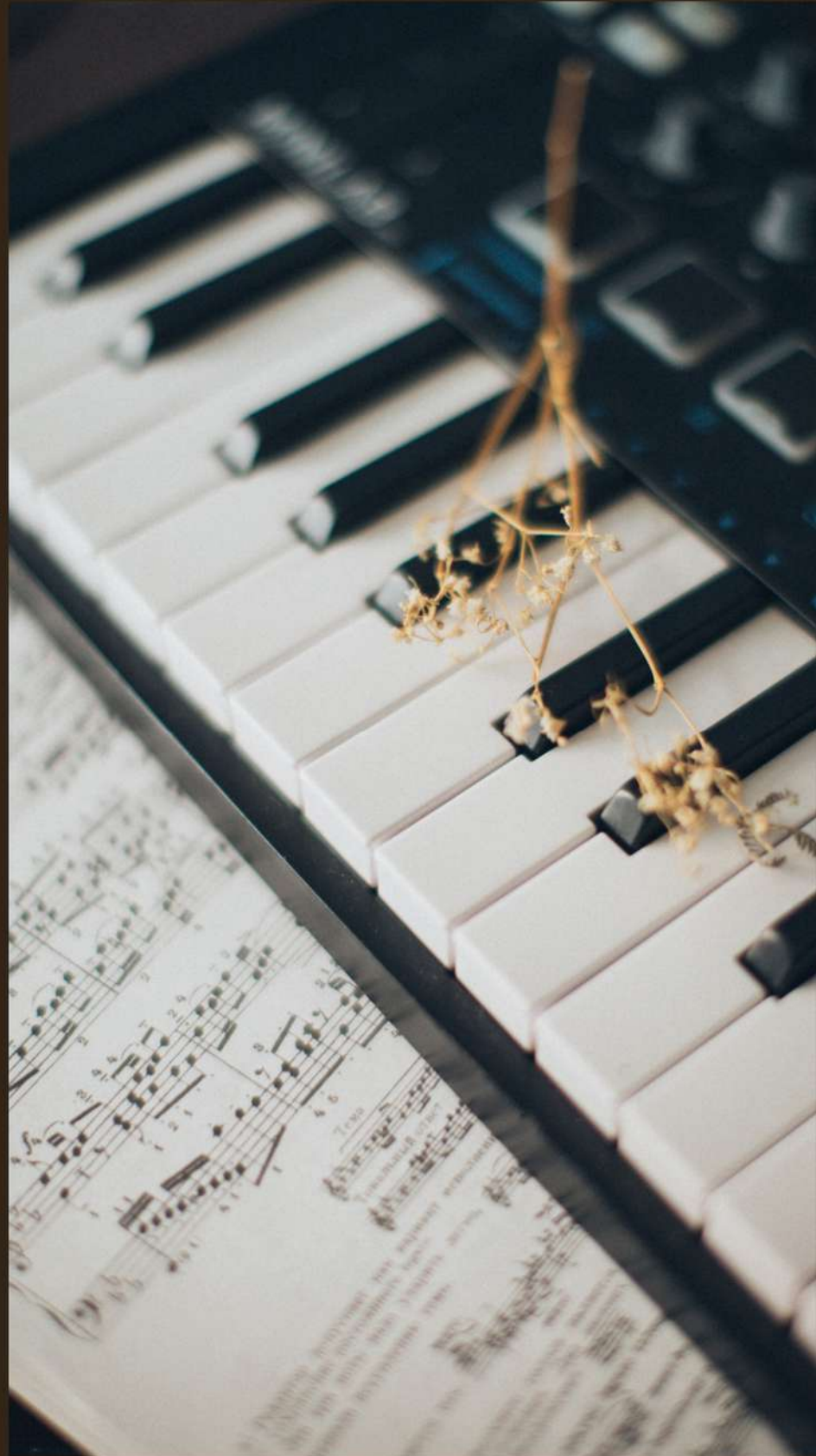
# -Leaf me Alone-

UMUT BURAK İPEKEL

The day I left all my ties  
That's when I became  
free  
All I need is this prize  
And getting lost in G  
Charm me by pressing the  
keys  
Let me fly through vast  
seas

A dreamy start from C  
Gliding over the notes  
Who could that possibly  
be?

Without any odds  
Leaf me alone with the  
song  
Where I always belong



PHOTOGRAPHY BY ELINA SAZANOV

## YANIK YÜREK

SOL ELİM BEN FARKINDA OLMADAN CEP SAATİME UZANMIŞ,  
KAFAM AŞAĞI DÜŞMÜŞ,  
ÇENEM BOYNUMA DOLANAN KAHVERENGİ ATKIMA TAKILMIŞ;  
BENİ ISITAMAYAN O KAHVERENGİ ATKIMA.  
SAAT SEKİZİ ON DÖRT GEÇİYORMUŞ  
SOKAĞIN BAŞINDA  
SAĞ OMZUMU YASLADIĞIM İNCE YONU TAŞ DUVARIN BANA İKİNCİ DESTEK  
OLUŞUNU;  
DIRSEĞİMDEN KALKIK,  
AĞZIMA YAKIN DURAN SAĞ ELİMİN PARMAKLARI ARASINDA TÜTEN  
SİGARAMIN BANA FERYAT DOLU ÖĞÜTLER VERMESİ VE SOĞUK RÜZGÂRIN  
SIRTIMI TIRMALAMASIYLA HİSSETTİM.  
UMURSAMADIM SİGARAMI,  
BİR NEFES DAHA ÇEKTİM KARARMIŞ CİĞERLERİME.

ARDINDAN DA OMUZLARIMDAKİ PALTO ÇEKTİ DİKKATİMİ.  
SICAK TUTMAK BİR YANA;  
ISITAMIYORDU SAHİBİNİ,  
SIRTIMDA TAŞIDIĞIM AĞIRLIĞI YETMEZMİŞ GİBİ,  
SOĞUK RÜZGARLARIN BENİ PENÇELERİ ARASINA ALIP TİTRETMESİNE İZİN  
VERİYOR.  
ISINMAK UĞRUNA ÇAKIRKEYİF OLMAYI GÖZE ALABİLECEĞİMİ FARK  
ETTİM,  
YEMEN TÜTÜNLÜ SİGARAMI YARILMIŞ DUDAKLARIMIN ARASINA  
YERLEŞTİRİP MATARAMA UZANDIM.  
YORGUN PARMAKLARIM MATARAMIN KAPAĞINI ARALAMAK ÜZEREYDİ.  
TA Kİ...

BİR ANDA YIRTICI RÜZGÂR KESİLDİ,  
YOK OLDU.  
ATKIM VE PALTOM BENİ TERLETİR OLDU.  
KARA CİĞERLERİM ŞİFASINI KAPTI.  
YORGUN PARMAKLARIM TOPLADI KENDİLERİNİ.  
ÖRME DUVAR İKİNCİ DESTEK OLUŞUNA İKNA OLDU;  
SENİ GÖRÜR GÖRMEZ.

BİR BAKTIN GÖZLERİME,  
İKİ SARILDIN,  
BİR DE O MİS KOKUNU ÇEKTİRDİN İÇİME.  
BEN ÇAKIRKEYİF OLMAYA RAZIYKEN,  
BİR YUDUM İÇEMEDEN SARHOŞ EDİVERDİN.

# Macaroni & Cheese

There was a food  
On the Harlem streets  
Macaroni and cheese  
They call it Black Disease  
Can I have a ticket  
On soul food seats  
Carries out the South African spirits

There was a food  
On the Harlem streets  
Every bite of the dish  
You can feel the Jazz on it  
They call it America's Black Disease  
Oh, I wish I wish  
Macaroni and Cheese  
Like the sweet south African breeze

There was a food  
On the Harlem streets  
With the macaroni and cheese  
There was no segregation breeze  
First, they call it black disease  
Now blacks and whites  
On the same table eats  
Macaroni and cheese.

# - Oranges —

UMUT BURAK İPEKEL

Along with the sounds of the oranges falling  
to the ground

A solemn aura enveloped that moment,

That moment is the moment

Everything became meaningless

When everybody speechless

When everyone realizes

The decline of the oranges



Oranges have fallen

They were also drilled

With the pressure of the bullets

Tears gushed from the springs of the eyes

But I should have noticed

These are the tears of happiness

A celebration of getting rid of a big burden

The fulfillment of the inevitable truth

# SESSİZLİK

CANER UĞURLU

*Sessizlik,  
Zalim sessizlik  
tarafından  
boğuluyorum.  
Yalnızlık,  
Hakaretler bile  
nazikleşiyor celladımın  
yanında.  
Duygulanıyorum,  
Şu düğüm düğüm olan  
boğazım ile.  
Ağlıyorum,  
Dersem yalan olur.  
Ne düşecek bir gözyaşı,  
Ne de dönüp bakılacak  
bir adım bıraktınız.*

