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EPIPHANY

Journal of Transdisciplinary Studies

CLASSICAL VERSUS BLACK MUSIC AS AN IDENTITY TROPE IN LANGSTON HUGHES'S *THE WAYS OF WHITE FOLKS*

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Abstract

The Ways of White Folks (1934) is Langston Hughes's first collection of short stories. Inspired by the reading of D. H. Lawrence's *The Lovely Lady* (1927), the fourteen stories collected in this volume offer a disillusioned portrait of that early-1900s black America torn apart by the Du Boisian double consciousness. Through sharp and direct language, these stories present poignant daily-life incidents dealing truthfully with—in Hughes's words—"some nuance of the race problem." Among the wide array of issues touched on, the dichotomy classical versus black music becomes a powerful identity trope, remarkably in "Home" and "The Blues I'm Playing", whose protagonists stand between the Western classical tradition—a marker of a presumably "higher" culture—and black vernacular music, notably blues and jazz, revealing their allegiance to "authentic" blackness. The staging of this musical double consciousness is further complicated by the contradictions of patronage and the power relations involved in the white patron-black artist relationship. The paper tackles these musical identity dilemmas by comparing the allegedly polarized dichotomy of classical vs black music of the 1930s against today's more intricate scenario.

Keywords: Langston Hughes, *The Ways of White Folks*, American studies, short fiction, black music

And his violin for a mistress all the time [...]

Jazz at night and the classics in the morning.

(Langston Hughes, “Home”)

Besides being one of the greatest African-American poets of the 20th century, Langston Hughes enjoyed challenging himself with different forms of literature. The publication of his first novel, *Not Without Laughter*, in 1930 gave him the confidence to strengthen his interest in fiction writing. Published four years later, *The Ways of White Folks*, his first collection of short stories, functioned as an alternative means to deal with issues concerning racial discrimination in the United States, and it is paradoxical that some of the tales were written abroad (in the Soviet Union) under the influence of a British writer—D. H. Lawrence—who was an improbable model for an African-American poet like Hughes.

Alluding to titles such as W. E. B. Du Bois’s *The Souls of Black Folk* (1903) and his essay “The Souls of White Folk” in *Darkwater* (1920), Hughes’s *The Ways of White Folks* touches on a wide array of issues. In particular, the dichotomy of classical versus black music becomes a powerful identity trope, remarkably in the stories “The Blues I’m Playing” and “Home”, whose protagonists stand between the Western classical tradition—a marker of a presumably “higher” culture—and black vernacular music, notably blues and jazz, revealing instead their allegiance to “authentic” blackness. Considering the events narrated in these tales and the socio-cultural scenario of that time, this essay provides some clues to investigate this seemingly polarized dichotomy.

In this respect, patronage plays a crucial role in *The Ways of White Folks*, certainly a reflection of Hughes’s relationship with his patron Charlotte Osgood Mason. Their eventual breakup happened in 1930, not long before the composition of these stories, and inevitably ended up affecting them. The rift was motivated by Hughes’s refusal to oblige Mason in her request to pursue an “exotic” African art, thus simultaneously stifling his urge for wide-ranging sources of inspiration and reinforcing the usual preconceptions regarding black people. “The Blues I’m Playing” and “Home” challenge some of these clichés by presenting remarkable black

characters. In particular, as we shall see, the dichotomy of classical versus black music is more nuanced than it would appear at face value.

1. The story of these stories

In his autobiography *The Big Sea* (1993b, pp. 33-34), Hughes mentions an epiphanic incident he experienced in high school. He was studying French literature, in particular one text by Guy de Maupassant in which snow was falling slowly, and suddenly he was able to feel the snow. Hughes then realized that it was the French author who inspired him to become a writer of fiction.

In this respect, a turning point in Hughes's literary career was his 1932 journey to the Soviet Union to participate in *Black and White*, a Russian-German joint production of a film on interracial relations in America. The unsuccessful outcome of this project pushed most of the twenty-two African Americans involved to leave the Soviet Union. Hughes decided instead to make the best of this missed opportunity, carrying on his sojourn in Moscow and later embarking on a tour to Central Asia. This period abroad was one of the most productive in his career.

After a few months travelling in Central Asia, in January 1933 Hughes returned to Moscow, where, at the suggestion of his friend Marie Seton, he started reading D. H. Lawrence's collection of short stories, *The Lovely Lady*. In his second autobiography *I Wonder as I Wander*, Hughes pointed out how this collection—notably the title story—was essential both for his reflections on the complexities of patronage as well as for redefining his idea of writing:

I had never read anything of Lawrence's before, and was particularly taken with the title story. [...] The possessive, terrifying elderly woman in "The Lovely Lady" seemed in many ways so much like my former Park Avenue patron [...] If D. H. Lawrence can write such psychologically powerful accounts of folks in England, that send shivers up and down my spine, maybe I could write stories like his about folks in America. (Hughes 1993a, p. 213)

Once back in the United States, in September 1933 Hughes settled in Carmel, California, where, as the guest of Noël Sullivan, a sympathetic new patron, he carried on writing short fiction, which became for him the most appropriate creative tool to deal with some of the issues he had previously scrutinized in his poems. This Californian period represented, therefore, another important turning point. Having decided to put aside poetry to focus on short fiction, Hughes became aware of the potential of this literary genre, allowing him to explore new paths and ways of expression. The racial question remained the central theme, as he reaffirmed in *I Wonder as I Wander*:

My short stories written at Carmel all dealt with some nuance of the race problem. Most of them had their roots in actual situations which I had heard about or in which I had been myself involved. But none of them were literal transcriptions of actual happenings. (Hughes 1993a, p. 281)

On the whole, the collection was well received by the critics of that time: Herschel Brickell celebrated it as including “some of the best stories that have appeared in this country in years”; Horace Gregory celebrated Hughes for his “spiritual prose style and an accurate understanding of human character”; more praises came from Vernon Loggins and Alain Locke. However, some critics complained about Hughes’s unsympathetic view of whites: Sherwood Anderson saw them as caricatures, and for Martha Gruening they were portrayed as “either sordid and cruel, or silly and sentimental.”¹

Hughes seemed to predict this sort of criticism and thus covered himself by opening the collection with an epigraph from one of the tales, “Berry”: “The ways of white folks, I mean *some* white folks” [Hughes’s emphasis]. This quotation attributes a distinct tone to the book, according to which the presented image of white people does not correspond to an essentialist vision of the whole white “race”, but only of a part of it. However, the tales included in *The Ways of White Folks* were shocking and politically involved—Rampersad (2002, p. 282) noted that initially editors did not welcome the political commitment that permeates the narration: “Why is it that authors think it is their function to lay the flesh bare and rub salt in the wound?”,

¹ See Rampersad (2002, p. 290).

an *Atlantic Monthly* editor complained. This is evidence of Hughes's "radical" turn that is typical of his 1930s output, in which the class line becomes as essential as the color line as tropes exposing discrimination across boundaries of race.²

2. The contradictions of patronage

White patronage had been a constant element in Hughes's life ever since the beginning of his literary career. Although Mrs. Mason's financial support had allowed him to engage in his literary activity without worrying too much about earning a living, her growing influence on his aesthetic choices eventually led to the breakup of their friendship, the shattering effect of which became one of the most important themes in *The Ways of White Folks*.

As mentioned above, not only did the reading of Lawrence's story "The Lovely Lady" encourage Hughes to devote himself to the writing of short fiction, but also pushed him to use the story of Mrs. Attenborough's character as a model for the creation of Dora Ellsworth, the white patron in "The Blues I'm Playing."³ Lawrence's influence on "The Blues I'm Playing" is apparent in the introductory description of the two women. Lawrence (2019, p. 634) described Pauline Attenborough as a woman "who could still sometimes be mistaken [...] for thirty. She was really a wonderfully preserved woman [...] She would be an exquisite skeleton and her skull would be an exquisite skull." Being Pauline an art collector, Lawrence's mocking emphasis on her physical features reveals her artificiality. Hughes's description of Dora Ellsworth is presented in a similar way, aiming to unveil her illusory character:

Poor dear lady, she had no children of her own. Her husband was dead. And she had no interest in life now save art, and the young people who created art. She was very rich, and it gave her pleasure to share her richness with beauty. Except that she was sometimes

² Regarding the interdependency of race and class in Hughes's works, see Armengol (2018).

³ Written soon after his return from Moscow, this story was published in May 1934 in the *Scribner Magazine* – the publication of his short stories in national magazines such as *The American Mercury* and the *Scribner Magazine* itself allowed Hughes to reach a vaster audience, including the white one.

confused as to where beauty lay [...] she once turned down a garlic-smelling soprano-singing girl who, a few years later, had all the critics in New York at her feet.⁴

In this passage, as in some others, Hughes is interested in representing Mrs. Ellsworth's shallowness: by showing the absurdity of her dismissal of a talented soprano for trivial reasons, the author aimed at ridiculing the reliability of the patron's cultural judgment.

As a matter of fact, in *The Big Sea* Hughes (1993b, p. 325) himself denounced the insistent demands made by his own patron Mrs. Mason: "She wanted me to be primitive and know and feel the intuitions of the primitive. But, unfortunately, I did not feel the rhythms of the primitive surging through me, and so I could not live and write as though I did." Besides disagreements over issues of cultural exoticism, their rift was also motivated by domineering Mason's resistance to Hughes's increasingly politicized output, in Mason's view now lacking "negro warmth and tenderness"—Hughes's new interest in leftist politics certainly contributed to Mason's detachment from him.⁵

Their conflict also indicated the contradictions that emerged throughout the Harlem Renaissance period. As is known, along with Alain Locke's "The New Negro" (1925), Hughes's essay "The Negro Artist and the Racial Mountain" (1926) was its manifesto, calling for a new self-awareness on the part of those African-American artists who were determined to set themselves free from the clutches of white paternalism to demystify the cult of the "primitive black", which was particularly in vogue during the early 1920s.

However, the image of Harlem as a lively cultural center was real for few African Americans, and a mirage for the vast majority. Hughes's later disillusionment regarding the role of art as a means to overcome the harsh reality of oppression becomes apparent in *The Big Sea* (1993b, p. 228), where he noted that most African Americans had never even heard of the Harlem Renaissance. The pursuit of poetry, art, and education on the part of what Locke defined as the "New Negro" was not enough to improve a whole community's life conditions—in this respect,

⁴ Hughes (1990, pp. 99-100). Henceforth, the page number of all quotations from *The Ways of White Folks* will be indicated in brackets.

⁵ Retman (2012, p. 593).

the Harlem Renaissance turned out to be a political failure. Indeed, Oceola Jones, the young black protagonist of “The Blues I’m Playing”, despised precisely “those cultured Negroes” who claimed that the accomplishments of black art would be sufficient to erase the color line and end violence and lynching.

The historical and cultural struggles intrinsic in the Harlem Renaissance materialize in the conflictual relationship between Mrs. Dora Ellsworth and her black protégée, pianist Oceola Jones. Predictably, the former’s financial support is accompanied by an effort to influence the latter’s aesthetic choices and even private life ever-increasingly. Following Oceola’s decision to return to Harlem and the announcement of her wedding with an African-American medical student, unsurprisingly Mrs. Ellsworth stops supporting Oceola.

Mrs. Ellsworth’s triviality pervades the whole narration and is presented by Hughes in ironical terms, notably when he focuses on her peculiar way of making up for her lack of knowledge on the life of African Americans in Harlem: “Before going to bed, Mrs. Ellsworth told her housekeeper to order a book called ‘Nigger Heaven’ [...] and also anything else [...] about Harlem” (106). Mrs. Ellsworth’s reliance on books rather than personal experience shows her inability to differentiate appearance and substance, a characteristic shared with Mrs. Attenborough, D. H. Lawrence’s “lovely lady”.

Hughes mentions *Nigger Heaven*, a novel by white writer and patron Carl Van Vechten, precisely to expose the ambiguities of white patronage. Published in 1926 at the climax of the Harlem Renaissance, it was essential reading for all those who approached Harlem’s artistic and cultural life for the first time. However, in Du Bois’s review, the reaction of the black intellectual community to Van Vechten’s novel is expressed clearly: “*Nigger Heaven* is a blow in the face. It is an affront to the hospitality of the black folk. [...] It is a caricature. It is worse than untruth because it is a mass of half-truths” (Du Bois, 1926). The satirical traits of Hughes’s aforementioned quotation and Du Bois’s negative review reveal the contradictions of patronage, a necessary evil up to a certain point, but an evil black artists sooner or later had to avoid to remain

artistically untainted. As Hughes unmistakably put it in the 1939 short poem “Poet to Patron”: “What right has anyone to say / That I / Must throw out pieces of my heart / For pay?”⁶

3. Classical versus black music

Classical versus black music may be regarded as a polarized dichotomy functioning as an identity trope reflecting the white, highbrow Anglo-European world in contrast with the presumably unsophisticated African-American culture. In different ways, the events narrated in “The Blues I’m Playing” and “Home” reveal that, on some occasions, this generalization may be truthful; however, as we shall see, it may also be deconstructed, as it is more nuanced and diversified than it seems at first glance.⁷

3.1. “The Blues I’m Playing”: reinforcing stereotypes

As we have seen, white patronage encouraged the consolidation of predictable clichés regarding black people. Hughes’s (and Hurston’s) final breakup with Mrs. Mason was an escape from their patron’s intellectual pressure reinforcing stereotypes involving primitivism, Africanism, and the like, a shallow outlook cleverly represented by Hughes in Mrs. Ellsworth’s presumption to understand all about Harlem just through the casual reading of *Nigger Heaven*.

This narrow vision is easily invalidated by an episode narrated in *The Big Sea* involving Hughes’s first visit to Africa, an incident showing his disappointment for African people’s refusal to consider him as one of them because of his relatively light skin color: “They looked at my copper-brown skin and straight black hair [...] and they said: ‘You—white man’” (Hughes 1993b, 103). Hughes was perceived as a white man because, at that time, there were not many people of mixed blood on the West African Coast—they were mainly missionaries or clerks and administrators from the West Indies applying the white man’s laws and carrying out the white man’s business: hence the Africans called them all white men.

A different scenario may be detected in “The Blues I’m Playing”. As we have seen, the story describes the controversial relationship between Mrs. Dora Ellsworth and young black pianist

⁶ Rampersad and Roessel (2015, pp. 70-71).

⁷ Regarding the idea of musical double consciousness in these stories, see Miyakawa (2005).

Oceola Jones. Contrary to the usual approach of the patrons of that time, including Mason, who encouraged the pursuit of exotic art by their black protégées, Mrs. Ellsworth claimed instead that Oceola should cultivate white classical art and financed a study period in Paris for her to focus on the work of European masters such as Beethoven and Chopin. However, Mrs. Ellsworth had to face Oceola's defiance—despite her considerable talent, she was only interested in playing blues and jazz, musical genres that instilled in her a strong cultural identity and were dismissed by Mrs. Ellsworth as “too undignified”. It was in Paris that Oceola understood the importance of her musical and cultural roots. This event prompted her decision to go back to Harlem: “I’ve been away from my own people so long [...] I want to live right in the middle of them again” (118).

Patronizing as the invitation to pursue an exotic art may be, the striving for mastery of classical music as imposed by Mrs. Ellsworth is perhaps even more condescending, as it implicitly assumes the superiority of white culture (in the case typified in the compositions by Beethoven, Chopin, etc.) over black culture, seen as folkloric and inferior. The inevitable conflict between Mrs. Ellsworth and Oceola represents the impossibility of balancing these seemingly incompatible visions and the failure of any attempt at filling the gap between blacks and whites through art. Through the character of Oceola, Hughes shows that this could be possible only if she renounced her origins and her African-American identity, transforming herself into the image that Mrs. Ellsworth had of her.

Moreover, as Armengol (2018, p. 125) noted, Hughes was interested in exposing the class biases and inequalities that characterized cross-racial interactions—hence, he depicted whiteness as a classist construction, with Mrs. Ellsworth and Oceola's different musical tastes becoming metaphors for their irresolvable racial and class backgrounds. In many ways, this rift is evidence not only of the color line, but also of the class line separating them: ultimately, in “The Blues I’m Playing”, one can identify both Hughes's growing concern in leftist politics as well as the political failure of the Harlem Renaissance's artistic program.

3.2. “Home”: a tragic *nostos*

Something different happens in the other story, “Home”. The protagonist is a young black virtuoso violinist, Roy Williams, who, quite unexpectedly, manages to tour Europe playing a classical repertoire in Berlin, Vienna, Prague, and Paris. Roy’s faltering health conditions push him to return to visit his mother in his hometown in the South (Hopkinsville, Missouri), where Miss Reese, the ageing local white music teacher, readily acknowledges his skills. In the relatively tolerant Europe, Roy had been able to walk the streets without fear, engaging in conversations with white people; in Hopkinsville, Roy finds only prejudice, racism, and hatred. Eventually, the friendship between Roy and Miss Reese tragically incurs the wrath of a vicious white mob who lynch him because he dared to talk to her in public. The final scene of the story—Roy’s body hanging from a tree “like a violin for the wind to play” (49)—graphically depicts the dreadful epilogue that was so common at that time.

Hence the irony of the title “Home”. Far from being a welcoming refuge for his final days, Hopkinsville reminded Roy of his place in American society: the first words heard when he gets off the train are hateful, racist slurs, and eventually his hometown proves to be the stage of his premature, violent death. Hughes describes this tragic *nostos* very effectively: “The eyes of the white men about the station were not kind. He heard some one mutter, ‘Nigger.’ His skin burned. For the first time in half a dozen years he felt his color. He was home” (37).

In just a few pages, “Home” features original characters like Roy and stereotypical characters like his mother, the epitome of the nurturing mammy.⁸ Roy fulfils the expectations of neither blacks nor whites: a jazz violinist versed in classical music, with “his violin for a mistress all the time” playing “[j]azz at night and the classics in the morning” (46), he is a peculiar personality for the typical expectations of that time. Thus, Roy merges the roles of classical and jazz musician, and, ominously, the latter is metaphorically associated with his bad fate: “But the glittering curtains of Roy’s jazz were lined with death” (34). Also significant are the different reactions to the white classical repertoire, respectively from an impressed Miss Reese and from

⁸ Mayberry (1995, p. 14).

her disconcerted young black students, who told their parents that a “dressed-up nigger [...] played a lot of funny pieces nobody but Miss Reese liked” (44).

In stylistic terms, in this tale Hughes intertwines form and content, with a sudden juxtaposition of the straightforwardness of the racial language and the free-flowing jazz rhythms of the church concert scene, mirroring the jazz and bebop inflections of Hughes’s poetry: “Steady, Roy! It’s hot in this crowded church, and you’re sick as hell. ... This, the dream and the dreamer, wandering in the desert from Hopkinsville to Vienna in love with a streetwalker named Music” (40-41). There is even a quasi-stream of consciousness performed by Roy as a monologue addressed to composer Johannes Brahms, in which Roy dreamt of playing his violin not for a small-town crowd of poor people, but for a large audience, only to realize that this romantic vision would never be a reality: “I had a dream, too, Mr. Brahms, a big dream that can’t come true, now. Dream of a great stage in a huge hall, like Carnegie Hall or the Salle Gaveau. And you, Mr. Brahms, singin’ out into the darkness, singin’ so strong and true that a thousand people look up at me like they do at Roland Hayes singing the Crucifixion.”⁹

Here, Hughes explicitly mentions lyric tenor and composer Roland Hayes (1887-1977), the first African American to win international fame as a concert artist—he performed with the Boston Symphony Orchestra and recorded with Columbia Records. This allows us to consider briefly the buried history of black classical music, a largely untold tale that further complicates the dichotomy of classical versus black music.

3.3. A buried history

Composers, conductors, and performers of African ancestry on both sides of the Atlantic have always made significant, if forgotten or overlooked, contributions to the classical music world since at least as early as the 18th century.¹⁰ Perhaps the first was writer, abolitionist, and composer Ignatius Sancho. Born on a slave ship crossing the Atlantic Ocean in the Middle Passage, he published four collections of compositions and even a treatise titled *A Theory of Music*. Remarkable black classical musicians were, among others, Joseph Boulogne, Chevalier

⁹ Hughes (1990, p. 40). See also Koprince (1982).

¹⁰ Shaw Roberts (2020).

de Saint-Georges, one of the first composers of African descent, known as “the black Mozart”: he wrote two symphonies, chamber music, operas, and several concertos; George Bridgetower, an English violin virtuoso of Afro-European origin, who was Beethoven’s protégée for a short while—Beethoven initially dedicated his “Kreutzer” Violin Sonata No. 9 to him, but later named it after French violinist Rodolphe Kreutzer; Thomas “Blind Tom” Wiggins, whose parents were enslaved, travelled throughout North America performing music by Bach and Beethoven. Besides the afore-mentioned Roland Hayes, among others we find Samuel Coleridge-Taylor, a black British composer who was challenged by Du Bois to seek inspiration in African-American roots; Florence Price, the first African-American woman to have a symphony performed by a major orchestra, in Chicago in 1933; Nathaniel Dett, a Canadian-American black composer, who used African-American folk songs and spirituals as source material for Romantic classical music; William Grant Still Jr., the author of the meaningfully titled *Afro-American Symphony* (1930); opera singer Marian Anderson, who made her debut at New York’s Metropolitan Opera in 1955 playing Ulrica in Verdi’s *A Masked Ball*; Dean Dixon, the first African American to conduct the New York Philharmonic in 1941; African-American composer and musicologist William Levi Dawson, author of the *Negro Folk Symphony* (1934); Camilla Williams, the first black soprano to make her debut in New York City Opera’s *Madam Butterfly* in 1946, and later the first African American to sing a major role with the Vienna State Opera; Hazel Scott, a Trinidadian-born jazz and classical pianist who became known for playing on two pianos simultaneously—she was also involved in civil rights and refused to take on film roles that cast her as a black stereotype. This necessarily incomplete list includes Nina Simone, perhaps the most iconic figure of both black and classical 20th-century music. Among the first to attempt to merge classical and black music, she was a pianist with an outstanding contralto voice, fusing gospel and pop with classical music. Recognized as one of America’s most influential jazz artists, Simone had a great passion for Bach and initially wanted a career as a classical pianist. She was also a great admirer of Hughes’s work, with whom she kept a lively correspondence in the 1960s.¹¹

¹¹ Other notable black personalities include the American bass baritone, actor and activist Paul Robeson; Henry Lewis, a double bass prodigy, who, in 1948, aged only 16, joined the Los Angeles Philharmonic; Robert McFerrin, the first black man to sing a leading role at the Met Opera, appearing as Amonasro in Verdi’s *Aida* in 1955; lyric soprano Leontyne Price, who made her debut at Milan’s La Scala as *Aida* in 1960; cellist Donald White, who, during a tour in Alabama in 1961, was barred from going on stage because of racism, but the orchestra declined to appear without him. See Shaw Roberts (2020), Horowitz (2019), and Jones (2020).

However, despite the significant presence of musicians of African ancestry and the importance of their contribution, classical music has always been (and still is) almost exclusively a “white” domain. The apparent reason why black classical composers were not so common in the classical music world was racial discrimination. Yet, on closer scrutiny, other important elements deserve to be mentioned to gain a better understanding of the complexities of the classical versus black music dichotomy.

3.4. A prediction come true

In a 2019 interview with Tom Huizenga, cultural historian Joseph Horowitz gives us interesting insights regarding this controversial issue. Horowitz’s premise is based upon Czech composer Antonín Dvořák’s 1893 prediction that “[t]he future of this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States.”¹² Like Hughes, Dvořák was himself an outsider and had a life story involving patronage. In the early 1890s, Jeanette Thurber, a wealthy American philanthropist, hired him to lead the New York National Conservatory of Music, whose mission was to help American composers rid themselves of European influences to discover their own truly American voice.

To this purpose—Horowitz continues—Dvořák wondered about real American folk music, which was difficult to identify because of the highly composite American socio-cultural fabric. However, Dvořák was fascinated both by spirituals, minstrel songs, and what he called “Negro melodies”, as well as by American Indian music, which he studied in a summer spent in Iowa. He had heard and loved “Swing Low, Sweet Chariot” and “Go Down, Moses”, hence his will to foster an American classical music style paradoxically based upon African-American and Indian roots.

Moreover, Dvořák’s interest in these appropriated Negro melodies was equally embraced by Du Bois, who, like him, admired Richard Wagner. Du Bois followed his tradition and that of German philosophers such as Johann Gottfried Herder, whose concept of *Volksgeist*—the

¹² See Huizenga (2019) and Horowitz (2019).

spiritual life of a nation—was borrowed and adapted by Du Bois to connect folk wisdom and formal training. For Du Bois, the spirituals and sorrow songs were examples of a popular cultural musical treasure that, if developed appropriately, would produce a desired native classical musical language, and saw in the above-mentioned black composer Samuel Coleridge-Taylor, whom he had met at the First Pan-African Congress in London in 1900, as the right person to accomplish this task, which he partly succeeded in doing.¹³

If one considers the triumphant march of African-American music from the initial ragtime and the spirituals through blues and jazz up to contemporary mainstream hip hop, the best-selling music genre today, in some ways, Dvořák's prediction turned out to be true. In this respect, a key date was 1997, when rap label Def Jam Records released *The Rhapsody Overture: Hip Hop Meets Classic*, an album putting together rap artists and classical musicians or compositions, such as Redman rap over Debussy, Mobb Deep, and Xzibit interpreting the works of Puccini, and notably Warren G's hit "Prince Igor", the chorus of which incorporated *Polovtsian Dance* from Alexander Borodin's opera, and featured Norwegian soprano Sissel. Later notable examples are *Late Orchestration*, Kanye West's 2006 live album that saw the Chicago rapper perform alongside a 17-piece all-female string orchestra: it was a huge hit, inspiring similar operations later made by superstars such as Kendrick Lamar with the National Symphony Orchestra. As West put it in an interview: "Being able to spit true, heartfelt rap lyrics in front of an orchestra is juxtaposing what's thought to be two totally different forms of music... it shows you that it's all music. We tried to alter people's perception of the music."¹⁴

However, the situation is not as rewarding for black classical music: according to a 2016 survey (Doeser, 2016), less than 2% of musicians in American orchestras are African-American, only 4.3% of conductors are black, and most composers are white. Although there is a steady trend towards greater racial and ethnic diversity, the proportion of non-white musicians in American orchestras remains extremely low. Such modest figures call for analysis, debate, and action—there is still a long way to go to reach equal rights for ethnic minorities in the classical music

¹³ See Horowitz (2019), Appiah (2014, pp. 45-46), and Elia (2015, pp. 11-12).

¹⁴ See Proms (2019). On October 20, 2015, Kendrick Lamar and the National Symphony Orchestra delivered a one-night-only performance at The Kennedy Center in Washington DC.

world.¹⁵ For Horowitz, this ongoing situation is due to two different reasons: the first is the racial bias operated by the institutions of classical music; the second, less obvious one, concerns the aesthetics of modernism. Composers and critics such as Virgil Thomson and Aaron Copland maintained that black vernacular music (and white composers inspired by it such as George Gershwin and Charles Ives) failed to display that compositional ingenuity and complexity that, in their opinion, were modernist aesthetic elements necessary to attribute worth and prestige to a classical musical composition—whether the first reason somehow affected the second is open to debate.¹⁶

Regarding the relationship between jazz and classical music, Ralph Ellison (2002: p. 260), a musician (trumpet player) himself, stressed the possibility of a fruitful mutual exchange: as a jazz lover, he studied Wagner scores and used to go to symphony concerts (“I supposed I was the only brother of color who got into these concerts in those days”) only to realize that he “valued one art form just as much as the other”. LeRoi Jones (2002: p. 230) provided us with further interesting observations from his privileged standpoint of writer, poet, and music critic: “In order for the jazz musician to utilize most expressively any formal classical techniques, it is certainly necessary that these techniques be subjected to the emotional and philosophical attitudes of Afro-American music—that these techniques be *used* not canonized” [Jones’s emphasis]. This warning is evidence of the dangers of an uncritical merging of jazz and classical music: the former should not imitate the latter in a mere musical version of the critical concept of mimicry, but it should use instead its techniques to shape the structure of a “new” jazz music inspired by the Western classical world.

4. Conclusion

Most criticism has considered Hughes’s literary production of the 1930s as a move away from black nationalism to focus instead on wider social themes such as class inequities. This view is only partially correct, as for Hughes class and race were two sides of the same coin. The overlapping of color and class lines (to which one might add the gender line) was probably

¹⁵ See Huizenga (2019) and Doeser (2016).

¹⁶ See Huizenga (2019) and Horowitz (2019). Horowitz does not believe that this view shared by Thomson and Copland was racially biased.

borrowed from Du Bois's critical contribution—Hughes's intention was precisely that of unmasking the origin of racism, meant as a classist, discriminatory, trans-racial construction generated by a particular section of white American society. This perspective allows us to read Hughes's work in a new light, notably by exploring the connections he drew between whiteness and socio-economic privilege on one side and blackness and disenfranchisement on the other.¹⁷

This race-class predicament was powerfully epitomized in the classical versus black music dichotomy. As we have seen, particularly in “The Blues I’m Playing” and “Home”, it becomes a potent identity trope—in theory, a polarized one, rather obviously indicating respectively the Western classical tradition and black vernacular music and culture, in practice more blurred than it would appear at face value for at least three different reasons.

The first one concerns the relevance of Oceola and Roy as unexpectedly remarkable black characters embodying the buried history of classical composers, performers and musicians of African ancestry. Given their technical skills and knowledge of classical music, Oceola and Roy play as fictional counterparts of the above-mentioned significant black personalities standing between the Western classical tradition and black vernacular music. The forgotten history evoked by Hughes's characters disrupts the usual commonplaces according to which black people are not meant to be part of the white classical music tradition.

Secondly, as Ralph Ellison and LeRoi Jones have suggested, there may be a fruitful dialogue between the worlds of classical and black music, a dialogue beneficial for both parties. On the black music side, it involves avoiding the pitfalls of mere imitation of white classical music, fostering instead a reinterpretation grounded upon the black cultural tradition. On the classical music side, it assumes encouraging an open-minded approach towards black music, as 20th-century white composers such as Gershwin with jazz or Ives with ragtime did. Hughes's character Roy, in particular, embodies the possibility of being comfortable with both traditions, playing jazz at night and the classics in the morning, and aiming for a creative merging of styles, in order to recreate new forms of black music inspired by the white classical tradition and vice versa.

¹⁷ See Armengol (2018, p. 117). Regarding the relationship between Du Bois and Hughes, see Elia (2020).

Thirdly, although the proportion of black musicians represented in American orchestras remains extremely low, the growing number of examples of crossover between hip hop and classical music shows not only that Dvořák's prediction somehow has come true, but also that their roles may occasionally have been reversed, with classical orchestras playing as sparring partners for hip hop superstars, who are today's repositories of economic power due to the best-selling status of their music. Juxtaposing such different kinds of music as hip hop and classical music represents an imaginative way to break new ground, moving towards different creative directions to reshape a new hybrid identity.

As we have seen, Hughes's short fiction has provided some valuable orientation in our investigation of the classical versus black music dichotomy, an identity trope that, considering today's composite socio-cultural scenario, seems to have become increasingly erratic.

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"FROM THE I TO THE WE": DESIRE AND BECOMING IN CARSON MCCULLERS' *THE MEMBER OF THE WEDDING*

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Abstract

Carson McCullers' *The Member of the Wedding* depicts the anxieties and issues of a tomboy approaching adulthood and her difficulty connecting properly with her peers. Frankie's seemingly peculiar behaviour and ambivalence regarding gender issues isolate her from her peers. However, her demeanour regarding identity and gender discover her underlining desire. Drawing on the philosophical concepts of Gilles Deleuze regarding subjectivity, gender, and desire, this article argues that Frankie, through her positive desire, becomes a nomad who sets foot on new horizons of experience, and her hopes for the upcoming wedding is an example of such longing for adventure. It is also argued that while she is highly under the influence of affects, instead of striving to become a member of the wedding, Frankie yearns for novel encounters to *become* the wedding itself, and finally become reconciled to the world in its entirety.

Keywords: *The Member of the Wedding*, Gilles Deleuze, desire, affect, becoming

Introduction

The Member of the Wedding is one of Carson McCullers' notable works of fiction. It is the story of a vivacious and energetic girl who also depicts the everyday concerns and struggles of other girls on the verge of adulthood. The story happens in a southern American town replete with prejudice, racial issues, and segregation, which "not only divides the races but divides the white southern mind" (Brinkmeyer, 2009, p. 2). As a result, there is an outstanding clash between the two races, holding different opinions and doomed to live together. Within this context, McCullers sets the story of Frankie Addams and her falling in love with the wedding of her brother Jarvis. Frankie is a twelve-year-old tomboy who tries with her heart and soul to become a group member. The fact that she is entering puberty, along with her innate masculine traits, which hinder her from creating proper relationships with her peers, all add up to her seemingly grotesque character. What we see in this novella and especially the things that happen at its end all bring to mind the loneliness and isolation of Frankie, Berenice, John Henry and the pessimistic hopelessness of reaching adulthood in a southern town. However, it includes rich and abundant clues pointing to hidden layers expressing positivity, continuity, and vitality..Accordingly, Frankie's life and countenance exemplify a site of vitality and a struggle to practice new and heterogeneous forms of life, while sometimes entrapped within the boundaries of the cultural structure.

Although many of McCullers' critics have mostly focused on the abnormal aspects of Frankie's demeanour and isolation, some still insist that her actions embody energy, optimism and movement. Westling (2005) assumes that Frankie is an "ambitious tomboy on the brink of puberty, baffled by incomprehensible changes in her life" (79). Discussing Frankie's ambitions and intentions, Westling (2005) asserts that Frankie "herself is a piece of unfinished music" (81), who hardly fits through the social requirements of a southern town. Hoogland (2016) also believes that McCullers' invention of Frankie is "an aesthetic creation, which functions as a space of energetic possibilities that underlies and generates radical arrangements of language and life" (114). Regarding the ambivalent intentions and anxieties that Frankie feels about her position in the world, through a Deleuzian analysis of the idea of Diagrams, Hoogland (2010) assumes that

"Whereas the hugeness of these feelings scares her, the line of light that takes her out of her (former) self also promises a range of novel possibilities for being" (122).

To many readers, the ending of *The Member of the Wedding* is reminiscent of the victory of social codes over the free practice of desire. However, others, including Gleeson-White, Adams, and Young, believe that Frankie's productivity is not hindered at the novella's end. Gleeson-White (2001) asserts that with the deterioration of Frankie's hopes at the end of the story, it still "offers some good" (36), meaning that "[a]lthough her grand dreams. . . may seem immediately thwarted, there are still hints of the imaginative little girl in the new Frances." Believing that Frankie's reaching of adulthood is no end for her, "Frankie will continue to emerge beyond the ending of [her] narratives" (Gleeson-White 2001, 37). Considering the queer aspects of the work, Adams (1999) believes that the ending displays Frankie as a site for new productions, without merely surrendering to social roles, in a way that "she may be able to transform her experiences of gender confusion into more productive energies, rather than repressing them in favor of a socially acceptable heterosexual femininity" (559). Through an examination of the elements of escape, Young (2014) states that instead of viewing the wedding as a goal, Frankie views the wedding as a means for "possibility and mobility" (87). Believing that Frankie's final friendship with Mary Littlejohn represents no confinement within the boundaries of femininity, Young (2014) assumes that "the ending of [*The Member of the Wedding*] emphasizes that Frankie is essentially a traveller, for whom the objective lies not so much in reaching one particular destination as in being *on the road*" (96).

Considering the above-mentioned critical literature, we will offer a new outlook toward the interpenetrating forces within the story of Frankie Addams, drawing on the vitalistic and positive philosophy of Gilles Deleuze. As Zamberlin (2006) notes, dealing with a literary work through a Deleuzian lookout requires one's dealing with "the operations of the text until one produces with and through them to drive them on. This kind of reading rather than interpreting involves listening to a text as one receives a song. Understanding or not is no longer an issue, concepts are like sounds, colours or intensities" (10). Hence, in this analysis we aim to make use of a number of Deleuzian main concepts, including becoming, desire, lines of flight, body without organs,

and desire, in order to explore the way Carson McCullers reveals to the reader such energetic and vivacious perspectives of life which tend to conquer the loneliness of life.

Theoretical Framework

Deleuze's philosophy mostly focuses on things, substances, their energies, and their interactions. Holland (2013) believes that Deleuzian thought is highly influenced by Spinoza, Leibniz, Hume, Kant, Nietzsche and Bergson, who once were considered peripheral philosophers. He assumes that the basis of Deleuze's ideas is an amalgam of philosophical concepts such as, "instinct (from Hume and Jung), *élan vital* (from Bergson) and will-to-power (from Nietzsche)" (5). Accordingly, Lechte (2008) categorizes Deleuze as a "vitalist-inspired" philosopher whose view of life is "active and changing, not static and eternal" (364), and whose thought, "radically horizontal, or rhizomatic, always intent on dismantling hierarchies" (379). In a sense, it is safe to assert that Deleuze considers life as a changing space that entails continuation and progress.

Central to Deleuzian philosophy is the concept of becoming. As Stagoll (2005) suggests, "becoming is the very dynamism of change, situated between heterogeneous terms and tending towards no particular goal or end-state" (21). According to Colebrook (2002), Deleuze's argument regarding the notion of becoming has its roots in his objection that "[t]he problem with western thought is that it begins in *being* . . . it has tended to privilege man as the grounding being" (XX). Clearly, this view regards man as a privileged centre, represented with an identity and labelled as a subject and knower. However, Deleuze upholds a worldview that accentuates becoming, change and fluidity. In this way, one can feel the way a flower or an animal perceives the world, and in the same vein one can become a woman, a child, a black, an animal, etc. Holland (2013) stresses that becoming is a "[movement] away from the majority toward the minority, away from the oppressor and toward the oppressed" (107). This is in line with Deleuze's (1987a) statement that "all becomings begin with and pass through becoming-woman. It is the key to all the other becomings" (277). That is to say,, "[b]ecoming-woman is not imitating this entity or even transforming oneself into it" (275); instead, it is "emitting particles that enter the relation of movement and rest, or the zone of proximity, of a micro femininity, in other words, that produce in us a molecular woman" (Deleuze 1987a, 275). In other words,

becoming a woman is a break from the fixed ideology about women, their history, and whatever suppresses their abilities. Accordingly, one can discuss other becomings including, becoming-animal, becoming-black, becoming-child, etc. to analyze the forces that clash and try to escape the pre-made mindsets within our societies.

Based on Deleuze's view of life as a collection of interacting forces, what becomes significant is the way these forces connect or disconnect. As Lorraine (2005) observes, Deleuze tends to "consider things not as substances, but as assemblages or multiplicities, focusing on things in terms of unfolding forces" (147). About Lorraine's discussion of Deleuze and his categorization of three kinds of lines which include "molar lines", "molecular lines" and "lines of flight," we get to see how we are interacting with these lines in our lives, how we affect them, and how we are affected by them. She explicates that the molar lines create "a binary, arborescent system of segments" while the molecular lines are "more fluid although still segmentary," and finally, the line of flight "ruptures the other two lines" (Lorraine 2005, 145). Here, what becomes essential is the matter of experience, which is the result of the clash between these lines. Robert Hurley (1988), in his preface to Deleuze's *Spinoza*, posits that "the environment is not just a reservoir of information whose circuits await mapping, but also a field of forces whose actions await experiencing" (II). This indicates that by following molar lines, the means for creativity are blocked and it is through experiencing and crashing false territories that flight lines are created.

Considering the concept of becoming woman and Deleuze's (1987a) insistence that even "the woman as a molar entity *has to become woman*" (275), we come to question the very long history of oppression of women which have obstructed their potential to embody their creativity and productivity. One of the characteristics women stand out and are often denigrated for is their chattering and gossip, which demonstrates them as sites of energy and intensity. However, within the view-point of the signifying and patriarchal systems, feminine small talk is considered as taboo or petty. Sotirin (2005) contends that "small talk is a threshold, a becoming-woman that articulates the singularities of mundane events and asserts the immanence of everyday life", which means that they experience these traits innately and create "wild lines of resonance" (105) to become a woman. From this vantage, women and their feminine characteristics should be

considered sites of energy that they pass to one another through secrets, innuendos, wishes and betrayals.

As for the relations of connection and disconnection between the three lines, another subject to consider is the concept of "affect," which is essential within Deleuzian philosophy. As Grattan (2019) contends, "Deleuze is perhaps the philosopher most associated with and responsible for the contemporary interest in affect" (334). Based on what Deleuze (1987b) states, "[e]verything is simply an encounter in the universe," in which bodies are "[defined] by what they can do, by the effects of which they are capable- in passion as well as in action" (60). Accordingly, Colman (2005) defines affect as the result of "change, or variation that occurs when bodies collide or come into contact" (11). Based on this, whatever we do in the world comprises of affects, which result from the encounter of bodies with one another. Deleuze's (1987a) statement that "affects are becomings" proves that within the realm of effect resides a production and novelty, which should be considered in our literary work analysis. Since bodies have a language specific to themselves, it is their affects that should be examined, in order to perceive their collision and motivations. A book or a movie is not simply a series of statements or recordings but a site of affects that reside and are worth paying attention to.

Another concept worth mentioning related to affect is the concept of "desire," which takes a radically new meaning within the Deleuzian frame. Deleuze's (1987b) discussion of desire has been built upon psychoanalysis, by which (in his opinion) we "will be taught about 'Lack', 'Culture' and 'Law'" (77). Here, Deleuze objects that psychoanalysis's interpretation is not a proper solution: "And when we move from interpretation to significance, from the search for the signified to the great discovery of the signifier, the situation does not seem to have changed much" (77). He also maintains that "[t]he unconscious is a substance to be manufactured, to get flowing a social and political space to be conquered" (Deleuze 1987b, 78). This means that it is not the unconscious that shapes our behaviours and experiences. Instead, as opposed to what Freud suggests, our experiences and behaviours shape our unconscious.

Along with this statement, we get that the unconscious is quite malleable, and it is the product of our desires. Deleuze (1987a) also urges us "to produce the unconscious and with it new

statements, different desires" (18). Thus, this view of desire is quite productive and positive, and instead of being constrained to any pre-given system, it praises progress, experience, vitality, and the creation of the new. It is the desire which in fact opens the way for bodies to collide and interact to produce new lines

Regarding Deleuze's promotion of fluidity, the issue of sexuality is no exception. Colebrook (2002) asserts that within Deleuzian philosophy, "one produces one's sexuality through desire" (XV). This means that it is through desire that one specifies their unstable sexuality. Thus, one can turn from one sexuality toward another, or as Deleuze (1987a) states, they can occupy the "between" position so that they can choose their sexuality regardless of the norms and laws that limit us. (19) They can also become a mixture of many sexes, as Deleuze explains: "For the two sexes imply a multiplicity of molecular combinations bringing into play not only the man in the woman and the woman in the man, but the relation of each to the animal, the plant, etc.: a thousand tiny sexes" (1987a, 213). This also indicates that one's personality cannot be limited to one specific norm. It is the norm which puts us in the category of subjects or persons. According to Colebrook (2002), "by the time we have come to think in terms of 'persons,' desire has already been repressed" (103). Therefore, we understand that it is only through creation of lines of flight that one can practice new forms of fluid desire for a free and open sexuality to be practiced.

From a Deleuzian perspective, a character on the road to becoming, while experiencing a free fluidity of desire and identity regardless of the binding norms, is called a "body without organs." According to Deleuze (1987a), "[a] body without organs is not an empty body stripped of organs;" instead, it is "the body opposed less to organs as such than to the organization of the organs insofar as it composes an organism" (30). It is inferred that a body without organs is a body, which contains organism and organs, but it never surrenders to codes, which label this body and its traits as if it were belonging to an organization. It also should be considered that the process of a body without organs is not entirely inaccessible to the signifying systems. As Message (2005) puts it, "BwO is a process that is directed toward a course of continual becoming, it cannot break away entirely from the system that it desires to escape from" (33). Accordingly, we understand that a body without organs is a process that tries to break with the system that has immured it, but at times it has to return to its previous condition.

Argument

A girl of twelve years old, Frankie Addams has some characteristics of both childhood and adulthood. In parts one, two, and three, she calls herself Frankie, F. Jasmine, and Frances, respectively. All of these changes prove her struggling with maturity and entering adolescence. Comparing two near-to-pubescence female characters in McCullers's fiction, Bloom (2009) maintains that "Frankie is a more complex and evocative version of Mick Kelly [in *The Heart is a Lonely Hunter*]" (8). As opposed to the latter, which only occasionally deals with a female character, *the Member of the Wedding* directly puts forth the struggles and desires of a girl who has been left out from her peers due to her masculine countenance, and this adds more to her anxieties in the path of life. Now, within this process, what is of significance is the way McCullers creates a female character with such deep feelings, dreams, and visions. The story begins with Frankie's insurmountable happiness due to her brother's upcoming marriage which gives her a feeling that this will terminate her being "an enjoined person who hung around in doorways" (McCullers 1946, 3). From here on, Frankie, who despises staying at home, soothes her anxiety by believing that she will join in with the bride and groom and never come back again, and this is the outset of her entering a new phase of life, which inspires her hopes and ambition.

Moreover, Frankie's characterization reveals itself as an arid soil for the manifestation of desire from the Deleuzian perspective. Deleuze (1987b) claims: "Do you realize how simple a desire is? Sleeping is a desire. Walking is a desire. Listening to music, or making music, or writing, are desires" (95). Westling (2005) believes that "all of the specific sources of [Frankie's] anxiety turn out to be sexual" (81). However, considering the character through Deleuze's definition of desire, one witnesses that desire informs *all* of Frankie's movements and actions. In this sense, desire becomes the source for her becoming new and breaking with her previous situation to be more active. As we see in the story, by the time Frankie is informed of the approaching marriage, she is loaded "with a feeling she could not name". (McCullers 1946, 4) This feeling itself is the result of her desire to change and become something else, which is evident when she complains: "I wish I was somebody else except me" (7). Frankie has a desire to be connected to others. Still, due to her tomboy attributes and her facetiousness, she is left out from her peer gatherings, and

this leads to her resorting to other sources in order to maintain her experimentation with desire. Since Frankie continues her desire to move to higher levels, she feels she must improve herself before the wedding. This improvement requires her to identify with the image that the social codes inscribe. Therefore, the signifying system's voice is heard through Berenice's mouth, who urges Frankie: "You ought to fix yourself up nice in your dresses. And speak sweetly and act sly" (McCullers 1946, 83). The significant point is that instead of buying a pink wedding dress, Frankie buys an orange one, which in Berenice's eyes are pretty unconventional. Gleeson-White (2012) states that this behaviour of Frankie is "a mockery of what woman should be and [']naturally['] is, that is, feminine" (90). Accordingly, Frankie follows her line of desire, even if she lives in a context that limits her to pre-existing feminine codes.

Another point regarding Frankie's desire is related to her bodily desire, which is typical of a girl approaching puberty. As we see in part one, Frankie and John Henry, apart from their apparent discords, express a specific affiliation toward one another. The narrator informs us that Frankie has little John with herself in the bed for a night. The description follows: "his chest white and naked, and one foot hanging from the edge of the bed. Carefully, she put her hand on his stomach and moved closer; it felt like a little clock was ticking inside him and he smelled of sweat and Sweet Serenade. He smelled like a sour little rose. Frankie leaned down and licked him behind the ear." (McCullers 1946, 15) Presumably, this gives us the tidings of Frankie's deviation in terms of psychological or social behaviour under the influence of familial or social oppressions. But the fact is, by probing John Henry's body, Frankie enters a new realm, which is the realm of experience. The attraction that Frankie feels toward little John is an example of what Colebrook (2002) calls "pre-personal" desire (104). This means that Frankie is not desiring John the same way a person desires another for sensual pleasure. Instead, she is desiring a new continuation and production, and as Colebrook (2002) maintains, this desire is "alien to structure, organization and extended systems" (104). Only in this way does desire move and shatter the already-established systems that tend to oppress it.

Based on Deleuze's (1987a) philosophy, Frankie shapes her way of life and grows her unconscious through desire and experience: "The issue is to produce the unconscious, and with it new statements, different desires" (18). This proves that Frankie's attempt to be included

throughout the story indicates her wish to grow and find new experiences. Another example is her encounter with the red-headed soldier at the Blue Moon café. She is so enamored of the soldiers because "they came to town on holidays and went around in glad, loud gangs together, or walked the sidewalks with grown girls" (McCullers 1946, 57). By the time Frankie and the soldier go to the café, she feels dignified walking with a soldier who represents adolescence, maturity, and experience. Even if the ways and means she is pursuing her desire are similar to those offered by the norms, her pursuit of desire in the Deleuzian sense demonstrates her wish to perceive and experience the world.

Based on the arguments above, Frankie is located within the process of a "body without organs," which Deleuze (1987a) assumes to be "a body populated by multiplicities" (30). This body cannot be measured by any means and is constantly jumping from one action to another and from one mindset to another to deterritorialize any structure. The same is precisely applicable to Frankie. Actually, she practices becoming and desire in the premises of a cultural structure, from which she intentionally escapes and to which she necessarily returns. She is fond of grown people dating and at the same time considers gossiping about sexual affairs as "nasty lies" (McCullers 1946, 12); she goes out with the soldier and at the same time hits him in the head with a pitcher; she is obsessive about her unusual height growth and at the same time has got a filthy elbow. Frankie has been enclosed within a system that she cannot thoroughly escape. Hence, all she does is come and go and leave behind her lines of flight and imperceptibility.

One of the most critical issues regarding Frankie's countenance is her masculine traits which make her unfathomable. However, besides her physical characteristics, she also has some feminine obsessions and sensitivity. It is plain that Frankie is a tomboy whose motivations and tendencies are far beyond matters of gender and sexuality. Her life struggles indicate that her actions cannot be easily categorized within groupings of masculine or feminine. That is why Westling (2005) calls her "a piece of unfinished music" (81). She changes her name to F. Jasmine to become a new person, and we witness this very change in the story. When her hopes for escape increase, she feels that a feminine name such as F. Jasmine suits her better. The main problem Frankie faces in changing her name is the overtones attached to the name itself as a symbolic product of the linguistic system, which in Halberstam's (1998) words, is "a structure

that fixes people and things in place artificially but securely" (7). Captured within this very constraining structure, Frankie desires to receive a new identity by changing her name; nevertheless, she finds an obstacle to her desire when Berenice urges her that "[n]aturally it is against the law" (17) to change her name since "[t]hings accumulate around your name" (McCullers 1946, 113). This is precisely what Colebrook (2002) argues regarding the representation of language in Deleuzian philosophy: "We tend to think that systems of signs or representation produce our world as meaningful or socially code" (XXXI). He maintains that Deleuze's view against this background of representation is that "there are nevertheless essential powers or forces which make any act of thought or representation possible. (Colebrook XXXII) Therefore, it is found that Frankie has been entangled within a system that constrains her movement of positive desire; however, in response to Berenice's statement about the law, Frankie firmly insists: "Well, I don't care." (McCullers 1946, 18)

Frankie's countenance, which entails becoming while escaping a signifying system, displays abundant novelty. Colebrook (2002) suggests that "one produces one's sexuality through desire" (XV). Correspondingly, Frankie has chosen her gender based on the context she lives in and the desires she follows. It is in this way that she produces an unfinished sexuality, which is regarded as mean and abnormal in her milieu. As the narrator mentions, in some of their gatherings, Frankie, Berenice, and John Henry discuss some of their wishes, which are in line with Deleuzian fluidity of gender. Apart from Berenice's wishes, which are racial and political, Frankie's and John's remarks are noticeable. Frankie wishes she could change the world in a way "people could instantly change back and forth from boys to girls, whichever way they felt like and wanted" (McCullers 1946, 97). Little John also believes that "people ought to be half boy and half girl" (McCullers 1946, 98). Deleuze's (1987a) opinion regarding sexuality is that "the two sexes imply a multiplicity of molecular combinations bringing into play not only the man in the woman and the woman in the man, but the relation of each to the animal, the plant, etc.: a thousand tiny sexes" (213). Regarding the above statements, it is understood that the reason Frankie is terrified by the images of growth and sex is that *she considers these images as blocks against becoming*. This fact is also confirmed by Phillips (2005): "maturity, truth, knowledge [blocks of becoming]—is a mystery to her" (66).

One of Frankie's characteristics demonstrating her abundance of energy and liveliness is her excessive feminine chattering and gossip. As commonly known, gossip and chatter are labels mainly attributed to feminine behaviour and are evaluated as petty, nosy, and feminized. Another matter that brings to mind feminine manners is their extravagant attention to mundane details, often taken as mean and narrow-minded in common view. As for Frankie, as soon as she hears of the imminent wedding, a new energy enters her body, and she is permeated with an unmanageable urge that she should inform everybody of the event. Thus, discussing the wedding with a worker, pedestrians, the soldier, and the café owner, each time she rambles on to strike up a conversation: "She told her plans in a way that made them sound completely settled, and not in the least open to question . . . [t]he thrill of speaking certain words—Jarvis and Janice, wedding and Winter Hill— was such that F. Jasmine when she had finished, wanted to start all over again." (McCullers 1946, 59) This is a feminine trait in Frankie, which shows the extent of her strong desire and hope, while it distances her from any social or sexual oppressions. In other words, Frankie attempts to extend her desire toward wider horizons through her small talk. It is through her feminine cunning and secrecy that she plans to go to new places after the wedding. All these trivial and petty feminine actions are themselves of significance in Deleuze's (1987a) words: "You don't deviate from the majority unless there is a little detail that starts to swell and carries you off" (292). This indicates that through these mundane details, Frankie paves her way for taking flight from the majority and common sense and finally achieving becoming a woman. Then she becomes a woman exactly in the sense that Deleuze's philosophy implies in Sotirin's (2005) words: "having secrets, telling secrets, keeping secrets, but mostly passing secrets along" (106).

Gleeson-White (2001) postulates that "[t]he fact that the girls are on the threshold and so unfixed means that they promise new configurations of human being in terms of becoming, and so resist the strictures of limits" (111). This provides us with the idea that, despite being a vivacious tomboy, Frankie is a girl, whose identity is neither masculine nor feminine; further, she is located on the threshold between childhood and adulthood. As Deleuze (1987a) suggests: "girls do not belong to an age, group, sex, order, or kingdom: they slip in everywhere, between orders, acts, ages, sexes; they produce *n* molecular sexes on the line of flight concerning the dualism

machines they cross right through" (277). The same applies to Frankie who experiences different sexes within different ages and subverts all the pre-made prejudgments about her age by becoming imperceptible. In this way, she destroys the molar lines, which represent girlhood and womanhood and becomes a molecular character who tries to create novelty.

Finally, regarding the story and the character of Frankie, the concept of affect is also worth paying attention to since it is quite visible throughout her interactions. To put it simply, affect is the capacity that brings bodies together. McCullers (1981) herself makes use of the word love instead of affect to delineate this very capacity: "Love is the bridge that leads from the I sense to the We, and there is a paradox about personal love. Love of another individual opens a new relation between the personality and the world" (260). This statement indicates that McCullers herself views life as consisting of elements that move beyond matters of tragedy. With this view, one reaches a positive and productive status through the power of love, and this productivity bears evidence that McCullers' fiction burgeons hope and optimism by including tragic elements. As Deleuze (1987b) puts it: "Everything is simply an encounter in the universe" (60). This proves that Frankie, on the verge of puberty and biological changes, is highly influenced by her encounter with the world. The collision of Frankie and the body of the wedding leads to the creation of limitless affects, which direct her life in a way that produces new becomings. Now, the concepts of time and place become essential here. Millar (2009) views affect as "an impersonal force into which the subject is drawn as a necessary result of its belonging to the world, then the individual ceases to resemble a subject and is revealed as more of a conduit in a broader process of emergence and change" (95-96). It is in this sense that, as a result of being under the strong influence of affects brought upon by the wedding, Frankie experiences the body of the wedding itself: "Because of the wedding, these distant lands, the world, seemed altogether possible and near: as close to Winter Hill as Winter Hill was to the town. It was the actual present" (McCullers 1946, 72). By this time, in Hoogland's (2016) words, "Frankie herself ceases to be a subject to become an event" (119). Hence, she can see through the wedding and dream about it so that she can imagine new possibilities that the wedding breeds, which is the true becoming in the Deleuzian sense. The wedding is, therefore, a source of connections for her, and this connection is the sense of belonging to the world, which Frankie has desired for long:

"Because of the wedding, F. Jasmine felt connected with all she saw... the world seemed no longer separate from herself and when all at once she felt included" (McCullers 1946, 49).

Another example which proves Frankie as being under the influence of effects can be traced in her notable statement about the bride and the groom: "a thought and explanation suddenly came to her, so that she knew and almost said aloud: *They are the we of me*" (McCullers 1946, 42). Again, this manifests the very moment in which she stops being Frankie and experiences a "becoming-wedding," which in Hoogland's (2016) view is "a specific reality, a creative involution, which involves her not as a distinct subject, but as a creature of affect" (118). This moment involves Frankie "who was an I person who had to walk around and do things by herself" (McCullers 1946, 42) to stop being I and become a We, which entails her connection with the couple, as well as the whole world. Because Frankie is a body without organs, through her production of desires and affects, she can engender new relationships between herself and the society she lives in, by being included in various multiplicities on one occasion and deterritorializing herself in a different multiplicity on another.

Due to her being affected by the upcoming wedding, Frankie's hopes for changing her place begin to escalate. From the moment she hears of the wedding, she counts back the seconds to escape the town toward Winter Hill and then to other unknown places: "I wish I was going somewhere for good" (McCullers 1946, 7). This statement shows that Frankie is a nomadic character for whom being kept in a given territory is impossible. She is a practitioner of both physical nomadism and nomadic thought:

As she walked along, it seemed as though the ghost of the old Frankie, dirty and hungry-eyed, trudged silently along not far from her, and the thought of the future, after the wedding, was constant as the very sky. That day alone seemed equally important as both the long past and the bright future – as a hinge is important to a swinging door. And since it was the day when past and future mingled, F. Jasmine did not wonder that it was strange and long. So these were the main reasons why F. Jasmine felt, in an unwonted way, that this was a morning different from all mornings she had ever known. And of all

these facts and feelings the strongest of all was the need to be known for her true self and recognized. (McCullers, 64)

It is at this moment that Frankie is most distant from her old, fixed identity; it is the moment when the boundaries of the previous “self” are trespassed in a nomadic manner, that is to say, in an act of “deterritorialization” which nullifies all fixity and constancy. The prospect of the wedding opens a new horizon onto which Frankie can project a new subjectivity and a new sense of “self-hood” previously unknown to her. In Deleuzian terminology, the wedding provides Frankie with a possibility of becoming which, through a reterritorialization of the symbolic map, fosters a new and anti-being nomadic subjectivity. That is the reason behind Frankie’s appreciation of this specific moment as essentially different than all her previous life, since it promises her a way towards a realization and recognition of “her true self”. What makes this moment absolutely important is the way it functions “as a hinge” in making becoming possible. The wedding creates a fluid line of subjectivity for Frankie against the background of a constant, never-changing sky.

Frankie wants to flee the South to find more renewals elsewhere, and it is plain that she has to change her identity and even gender as she moves on. Looking at her from a Deleuzian point of view, we find that Frankie has no certain future due to her constant nomadism. As a creature under the influence of affects, she only moves from one territory to another. Because with every deterritorialization comes a reterritorialization, Frankie creates lines of flight and escape. Although Young (2014) asserts that “the possibility of travel brings with it a sense of membership” (89), it is claimed here that, as it appears, Frankie’s search for membership is related to experimentation with new horizons. Thus, she enters new territories through her nomadic practices and escapes them constantly. At the end of the novella, when her hopes for leaving the town with the bride and the groom are dashed, she chooses physical escape. She properly paves the way for it: “The wedding had not included her, but she would still go into the world. Where she was going she did not know; however, she was leaving town that night” (McCullers 1946, 149). This proves that Frankie will continue her nomadic thought and physical movement to create new relations and possibilities while resisting the pre-made, established models produced by the centred systems.

As mentioned above, Frankie lives in a community full of gender biases and segregation. These issues put barricades within the road of free thought, but she creates molecular lines in the middle of these obstacles. As we see, she cannot create absolute lines of flight that embody absolute deterritorializations, but she has succeeded in moving indiscernibly. In this way, we assert that Frankie becomes *itself*; her becomings, which continue for eternity, range from becoming a child to becoming a girl to becoming a woman and becoming the whole world. She becomes all these permutations of becoming since she tears down all the prejudgments and her past and future. Also, this proves McCullers's insight, whose Frankie in Adams' (1999) words, tends to "inhabit a community rooted in heterogeneity rather than sameness, desire rather than prescription" (576). For McCullers' Frankie, clubs do not represent affinity, adolescence does not represent growth, soldiers do not represent virility, and weddings do not represent belonging. Instead, she yearns to become everything and sooner or later, she leaves her traces "all over the whole world, and it would be as though she were a close kin to all of these people" (McCullers 1946, 23). Frankie Addams' struggles by no means indicate her longing to belong to the world, for instead of being merely a member of it, she betrays all memberships and becomes kin of the whole world.

Conclusion

The Member of the Wedding is one of Carson McCullers' significant works, and an example of Southern fiction. Due to segregational laws, which were common in the South, people's worldviews toward race and politics are divided. On the surface, the story focuses on the isolation and hopelessness of its characters, but deep down, we find that McCullers has implied clues that promote hope, movement and vitality. Dealing with the operations of the text through the philosophy of Gilles Deleuze, we find that Frankie's actions exemplify her desire to become new, or at least something other than her previous status. Thus, with the news of her brother's impending wedding, she goes to great length to create connections with people and the world. As a practitioner of nomadic and positive desire, Frankie attempts to create new lines of flight which are considered abnormal in her society. Her very ambivalent traits prove that she tends to experiment with new forms of desire which are positive and constructive. Frankie's desire to create connections with the body of the wedding results in the creation of infinite affects which

lead to the production of infinite becomings. Through her attempt for feeling the new experience of the wedding, Frankie finds it as a possibility for further movement and hope, and this helps her *become* an event and finally *become the wedding itself*, which is a pretext on her way to be in a close relationship with the world. Therefore, this leads to Frankie setting foot on the road of becoming and eventually creating connections with the whole world.

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STRATEGIC MANAGEMENT IN TÜRKİYE’S PUBLIC ADMINISTRATION

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Abstract

The aim of the study is to examine strategic management regulations in public administration in Turkey. At the present time, there is a rapid change process in the social, political and economic fields. An ongoing process of research and inquiry into the design of a new society that envisages sharing on a more equitable basis by improving living standards in many countries is becoming increasingly important. Whether or not the new management techniques developed to provide efficiency and productivity in management that can be applied in public administration continues to be at the focus of discussions in the field of management science. Strategic management is one of these new management techniques. With the developments after the 1970s, it began to be implemented in many countries of the world. In Turkey, strategic management first emerged in the private sector and then began to be implemented in public administration. In this study, after examining the strategic management, strategic management in the public sector and the literature from a conceptual point of view, the legal legislation related to strategic management in Turkey is included. It is a qualitative research. Legal and administrative regulations regarding strategic management in public administration in Turkey are examined in detail.

Keywords: strategic management; strategic management in public administration; Strategic management regulations in the public sector in Turkey

Introduction

Strategy is the use of all human and non-human means to achieve a specified goal or target. There are ways and methods to be followed. The economic, social, political and technological developments experienced after the great economic crisis in 1973 have also affected the administrative field, and the management models that dominate both the private sector and the public administration have undergone significant changes. Since these years, the traditional understanding of public administration has been questioned and it has been stated that the new management approach and techniques should be applied in public administration. One of these management models is strategic management (Parlak & Sobacı, 2005). Strategic management, which has been widely used in the private sector since the early 1980s, has also begun to be used in public administration since the early 1990s. The increasing share of the private sector in service delivery, the transition from personnel management to human resources management, the criticisms directed at bureaucratic organization and management, the search for post-bureaucratic alternatives, the rising mobility of citizens, the ever-changing environment and the demands of the public have started the use of various private sector management and organization models in public organizations (Özgür, 2004).

Strategic management is a management model that is tried to be implemented in the public sector after successful applications in the private sector. The efforts to implement strategic management in public administration are based on similar aims and reasons with the efforts to implement total quality management. In other words, people's expectations from public services have changed due to the developments that have come to the fore with globalization, developments in communication and information technologies, and actions such as democratization, liberalization and demilitarization. Therefore, strategic management is one of the models that have started to be implemented in the public sector in order to respond to these changing expectations (Parlak & Sobacı, 2005).

An organization without a strategy cannot determine its own direction. It He may have trouble performing even standard tasks properly. However, no management and organization method and technique should be expected to solve all problems at once and create a perfect structure.

The conditions of the organization also affect the adaptation capacity of the organizations. Since the private sector is more flexible, it is easier to adapt. However, due to the nature of public administrations, the ability to adapt may be more limited. New methods and techniques are adopted later in public administrations than in the private sector.

Strategic Management in Public Administration

Management is a necessary function for organizations to achieve their goals effectively and efficiently, such as employees, capital and technical equipment (Tortop et al., 1993). It refers to the effective coordination of organizational resources such as organizational resources to achieve organizational goals (Rachman et al., 1993). Ansoff, who has important studies on strategic management, gives two different definitions of strategy: pure strategy and general (mixed) strategy. According to Ansoff, pure strategy is “an act of the enterprise or a set of particular acts”. General or mixed strategy, on the other hand, is a statistical decision rule that shows which type of pure strategy the business will choose in a given situation (Dinçer, 1998).

According to Peter Drucker, the main task of strategic management is to think through the mission of a business and “What is our business, what should it be?” by asking questions, in line with the determined purposes, to ensure that the determined decisions give the results for tomorrow (Drucker, 1999). Realizing strategic management is becoming increasingly important for public administrations as well as in the private sector. While daily problems are solved more easily in organizations, when medium and long-term problems arise, service quality decreases, costs increase, and complaints of citizens and policy makers increase. Therefore, being able to develop various visions for the future is also valid for public organizations. Public administrations need to change in order to adapt to this new process (Özgür, 2004).

The factors that force the public administration to change are grouped in three groups (Özgür, 2004): The burden of public expenditures on the budget and the problems caused by the budget deficits in the financial system are in the first group. Increased public expenditures may lead to budget deficits. Budget deficits not only affect the services citizens receive from the state, but also cause citizens' own financial situations to deteriorate as they pay more taxes. The rapid change in information and communication technologies is another factor. The fulfilment of

various public services by private institutions at the same time as public organizations forces public organizations to compete with the private sector. As the private sector is included in many fields such as electricity and telecommunications, which were considered the field of activity of only public organizations in the past, market rules become more functional and public organizations, which are met with private sector competition, are also forced to change. Competition against the private sector results in public institutions adapting the management techniques of the private sector, their strategies in areas such as marketing and cost control (Özgür, 2004).

Inadequate performance of public organizations in the face of social demands is another factor. In service areas where the private sector does not prefer to step in as a competitor or where the service cannot enter due to legal obstacles and natural monopoly, the quality may be far below the expectations of the public. Some public institutions are trying various new ways in these service areas that are not transferred to the private sector (Özgür, 2004).

One of the most important problems in terms of public administration is the financial crises and budget deficits. This problem necessitates the effective and efficient use of public resources, which are already scarce. Therefore, it is of great importance in public administration that which services will be performed, in what quantity, when and by whom. In fact, these questions are similar to the questions asked in the strategic planning phase of strategic management. As it is known, while the mission, vision, strategy and activities to be carried out are expected in strategic management, answers are sought for similar questions and a priority order is made. In this context, strategic management comes to the fore as an effective tool in the fulfilment of the services that must be fulfilled primarily in the field of public administration and in ensuring the rational use of scarce resources in the context of financial crises (Özgür, 2004).

However, some service areas such as electricity and telecommunication in public administration have lost their natural monopoly quality with the technological developments and have begun to open up to competition. In this case, public organizations have to compete with private sector organizations in the same service area. With the effect of competition, public organizations are trying to adapt some methods and techniques used by the private sector and providing

competitive advantages to the public sector. One of them is strategic management (Parlak & Sobacı, 2005).

At the same time, with the effect of the process called globalization and the trend of democratization and localization in our time, the indispensable conditions of democratic administration, the principles of transparency and accountability are accepted as new important principles. Both the structure of the public administration itself and its external environment are changing and transforming. It is believed that in such an environment where transparency and accountability rise and are demanded, strategic management will be beneficial in answering what, why, how and why they do it (Parlak & Sobacı, 2005).

In terms of the public sector, the strategy includes determining the goals and priorities for the organization, based on the capacity of the organization and estimations about its external environment, and designing and implementing work plans to achieve these goals (Özgür, 2004). Strategic management has the ability to ensure that the actions and operations of public institutions are carried out within the framework of the determined vision, mission and a certain purpose (Durna & Eren, 2002).

Constantly changing conditions emerge as a problem for both the private and public sectors. One of the ways to adapt to the environment more easily is the implementation of strategic management. Strategic management, which constantly monitors the environmental conditions and aims to adapt to it rapidly, is expected to be more successful than the classical management style in public organizations whose environment is rapidly, constantly and significantly changing. The administrations, which have a good understanding of the changes in the environment, can more easily eliminate the negative effects of these changes and benefit from the positive effects at the maximum level. Especially innovations in the field of technology can help organizations that use the appropriate technology efficiently and effectively by adapting it at the appropriate time in important successes (Özgür, 2004).

In the context of SWOT analysis, where strengths and weaknesses are identified and threats and opportunities are identified, strategic management foresees avoiding threats that may arise from environmental changes and making maximum use of opportunities. Therefore, strategic

management is an important tool for the public administration to minimize uncertainty about the future and reposition itself against these changes, and for public organizations to be successful and survive in the long run (Parlak & Sobacı, 2005).

Since public administrations are state institutions, they have more management tradition compared to the private sector. Management tradition is important for public administrations. It would not be wrong to say that public administrations are organizations related to social needs (Gmur, 1999). The fact that public administrations are long-term, that they are appointed by the public to meet the needs of the society, and that public administrations are not interrupted while providing services should ensure that.

Public administrations are more durable and long-term than private administration organizations. In fact, it would not be wrong to say that there is always some kind of planning in public administration. However, as it is known, strategic planning and strategic management are concepts and approaches developed in the private sector. However, there are some situations that prevent this approach from being easily applied in the public sector. For example, constitutional regulations related to legal and judicial duties, rules and regulations to which the administration is bound, those connected with judicial boundaries, those due to resource scarcity, political structure factors, and obstacles depending on the expectations of citizens and voters can be listed as (Parlak & Sobacı, 2005).

Strategic planning is a disciplined effort to reveal the fundamental decisions that shape the characteristics and direction of organizational and managerial activities under certain conditions. Certain conditions here express market conditions for the private sector and constitutional and legal limits for public administration. The opportunities available for strategic planning are compared to the instruments of a very large orchestra. Some organizations can use these instruments very successfully, while others are less successful in this regard (Richardson, 1997).

Strategy has started to be used primarily in the context of preparing strategic plans in business management. Later, it started to be used in the public administration literature and in the public sector in terms of making strategic plans. Developing strategies, making strategic plans and applying the strategic management approach have emerged in private sector enterprises before

public administration. The fact that the structure of the public sector operates more slowly than the private sector leads to this result.

Strategic plans are generally broad plans for the continued use of existing resources or the creation of new resources. The strategic plan gives rise to two types of tactical plans, one for the use of existing resources and the other for the detailed implementation of a strategy. The first of these, also known as operational planning, includes revisions to ensure that the resource plan is continually adapted to unpredictable changing conditions. An example would be making revisions to the resource plan to meet the new situation in order to adapt to new conditions as a result of a strike or natural disaster. An example of the second type of tactical plan is the determination in which provinces they will be established in accordance with a strategy for the establishment of regional directorates (Bozkurt et al., 1998).

Each of the public institutions has legal regulations that they have to comply with and cannot change their field of activity according to their own wishes. In this context, while this process is applied in both the private and public sectors, each organization should determine the conditions related to its own situation.

The public sector tries to implement strategic planning with a certain time difference behind the private sector. The USA, Canada, Australia, New Zealand, England, Sweden and Ireland are the leading countries where strategic planning and strategic management are widely used in public administration. In the USA and Australia, a wide range of strategic management models are applied from the federal government to local governments, from higher education institutions to public health institutions. In Turkey, the implementation of strategic management is more recent than in other countries (Parlak & Sobacı, 2005).

Strategic management first developed in the private sector. The effective applicability of strategic management in the public sector has come to the fore in recent years. However, the implementation of strategic management in the public sector does not seem that easy. Because the strategic management approach, which has the chance to be applied more easily in the private sector, will encounter difficulties in practice in the public sector due to some reasons explained below.

The main purpose of the private sector is to make a profit. The non-profit public sector exists for service. Its success is measured by how well it performs the service. When private sector managers make their strategic plans and put them into practice, if their profits are increasing, they consider it as a success of the management; otherwise, as a failure. However, it is difficult to measure success in the services provided by the public sector. It is difficult to measure success, efficiency and effectiveness in the public sector.

Another reason stands out from the financial point of view. While customers bear the cost of goods and services offered in private enterprises, those who benefit from public services may not always be those who bear the cost. In other words, there is a direct relationship with one and an indirect relationship with the other. Taxes are collected from different sources and directed to the necessary areas. A service may be financed by the tax paid by someone who has never used the service. While making strategic decisions, the wishes of the customer are tried to be fulfilled immediately in the private sector. In the private sector, the principle that the customer is always right is valid. The public sector, on the other hand, may not take into account the expectations of the citizens.

Another reason is related to politics. The public sector can be exposed to political pressures, and administrators are influenced by politicians in their decisions. The private sector, on the other hand, is in a position to influence politics as a pressure group rather than being affected by politics. To determine the needs in the most accurate way; it gives the opportunity to analyze possible opportunities, threats and problems quickly, accurately and economically. If the determined vision and strategies are also known and adopted by the employees, it can be ensured that the employees accept the changes more quickly and with less resistance.

Strategic planning directs people to perceive the whole of the corporate identity, which covers the entire organization, in a disciplined manner, within the framework of the mission, vision and principles of the institution they work for. It allows for a healthier and more accurate solution of problems, and the use of information systems for various purposes from planning to control.

The acceptance of strategic management by public organizations necessitates the change of organizational structure, culture and political influences. It is difficult for organizations that are

closed to change to develop strategies. Organizational structures, especially the structures of institutions with low vertical and horizontal differentiation, affect the conscious strategy development and implementation process. Strategic management is difficult to implement if a flexible organizational structure is not created to adapt to the changing environment. While determining their strategies and applying strategic management, organizations should develop a flexible organizational structure that can adapt to the changes in these dynamics by observing the internal and external environment dynamics, as well as analyzing their current situation (Stewart, 1975).

The purpose of strategic management in public organizations is to establish a connection with the mission and vision of the institution, to develop a culture compatible with the mission and vision, and to focus on the strategic functions of the organization. In this respect, strategic management in public administrations gives the opportunity to be in harmony with their environment. It ensures that it can respond to both internal and external demands. It enables them to plan for the future. Thus, the quality of management can be increased (Durna & Eren, 2002).

Strategic Management Arrangements in Public Administration in Turkey

Although strategic management was a management model developed for the private sector at first, the application of this model in public administration began to be discussed later. At the point reached today, the question is not whether strategic management can be applied in the public sector, but how it can be applied. Implementation of strategic planning in public administration in Turkey is a legal obligation. The aim of the study is to examine the administrative and legal regulations that regulate strategic management in public administration in Turkey. Legal and administrative regulations that make strategic management mandatory in public institutions will be examined in detail in this section.

Public Financial Management and Control Law No. 5018

The Public Financial Management and Control Law No. 5018 was adopted on 10 December 2003. There are issues related to strategic management in various articles of this Law. Article 9 - “Public administrations; development plans, policies determined by the President, programs,

relevant legislation and the basic principles they have adopted, in order to create their mission and vision for the future, to determine strategic goals and measurable targets, to measure their performance in line with predetermined indicators, and to monitor and evaluate this process with participatory methods they prepare.

Public administrations, in order to provide public services at the desired level and quality, their budgets and resource allocations on the basis of programs and projects; They have to base their strategic plans on annual goals and targets and performance indicators. The procedures and principles regarding the determination of the public administrations that will be responsible for preparing strategic plans and the calendar regarding the strategic planning process, and associating strategic plans with policies, development plans and programs are determined by the President. Public administrations prepare a performance program that includes the activities to be carried out in accordance with the program budget and their resource needs, purpose, target and performance indicators.

Public administrations prepare their budgets in accordance with the development plan, Presidential program, medium-term program, Presidential annual program, strategic plans and program structure and on the basis of performance. The compliance of the budgets of public administrations with the performance indicators determined in the strategic plans, the activities to be carried out by the administrations within this framework and other issues related to performance-based budgeting are determined by the President.

Public administrations collect and analyze data objectively, systematically and regularly in order to monitor and evaluate their budgets, strategic plans and performance programs. Monitoring and evaluation results are shown in the administrative activity reports. Performance indicators approved by the President for the relevant public administration are included in the budgets of the institutions. Performance audits are carried out within the framework of these indicators” (Law No. 5018).

Article 11 - “The top manager in ministries and other public administrations, the governor in special provincial administrations and the mayor in municipalities are the top managers. The highest executive in ministries is determined by the President. Top managers are responsible for

the preparation and implementation of the strategic plans and budgets of their administrations in accordance with the development plan, annual programs, the strategic plan and performance objectives of the institution and the service requirements, ensuring the effective, economic and efficient acquisition and use of the resources under their responsibility, preventing loss and abuse, to the Minister for the supervision and monitoring of the functioning of the financial management and control system and the fulfilment of the duties and responsibilities specified in the laws and presidential decrees; In local administrations, they are responsible to their assemblies” (Law No. 5018).

Municipal Law No. 5393

The Municipal Law No. 5393 was adopted on 3 July 2005. There are issues related to strategic management in various articles of the Municipal Law. Article 18 - “The duties and powers of the municipal council are as follows: To discuss and accept the strategic plan, investment and work programs, performance criteria of municipal activities and personnel” (Law No. 5393). Article 34 - “The duties and powers of the municipal committee are as follows: Examining the strategic plan, annual work program, budget and final account and presenting an opinion to the municipal council” (Law No. 5393). Article 38 - “The duties and powers of the mayor are as follows: To manage the municipality in accordance with the strategic plan, to establish the institutional strategies of the municipal administration, to prepare and implement, monitor and evaluate the budget, performance criteria of the municipal activities and personnel in accordance with these strategies, and to submit the relevant reports to the assembly” (Law No. 5393). Article 41 - “Within six months following the general elections of local administrations, the mayor; It prepares the strategic plan in accordance with the development plan and program and the regional plan, if any, and the annual performance program before the beginning of the relevant year and presents it to the municipal council.

The strategic plan is prepared by taking the opinions of universities and professional chambers, if any, and relevant non-governmental organizations, and enters into force after it is approved by the municipal council. It is not obligatory to make a strategic plan in municipalities with a population of less than 50,000. The strategic plan and performance program are the basis for the

preparation of the budget and are discussed and accepted by the municipal council before the budget” (Law No. 5393).

Metropolitan Municipality Law No. 5216

The Metropolitan Municipality Law No. 5216 was adopted on 10 July 2004. There are issues related to strategic management in various articles of this Law. Article 7 - “The duties, powers and responsibilities of the metropolitan municipality are as follows: To prepare the strategic plan, annual targets, investment programs and budget of the metropolitan municipality by taking the opinions of the district municipalities” (Law No. 5216). Article 18 - “The duties and powers of the metropolitan mayor are as follows: To manage the municipality in accordance with the strategic plan, to establish the institutional strategies of the municipal administration, to prepare and implement the budget in accordance with these strategies, to determine, monitor and evaluate the performance criteria of the municipality's activities and personnel, and to submit the relevant reports to the assembly” (Law No. 5216).

Regulation on the Procedures and Principles Regarding Strategic Plans and Performance Programs and Activity Reports to be Prepared by Public Administrations

The Regulation on the Procedures and Principles Regarding Strategic Plans and Performance Programs and Activity Reports to be Prepared by Public Administrations was published in the Official Gazette dated 22/04/2021 and numbered 31462 and entered into force. With the Regulation, the issues related to strategic planning, performance programs and activity reports, which were regulated by the Regulations previously issued by different administrations, were combined under a single Regulation, taking into account the program budget process.

Article 7 - “The following general principles are followed in the strategic planning process:

- a) The strategic plan is prepared by public administrations and their own employees.
- b) Strategic plan in strategic plan preparations; The strategic management cycle, which consists of the performance program, the activity reports, the monitoring and evaluation processes, and the processes related to it, is designed and implemented in a way that creates a unity.

- c) In the preparation of the strategic plan; The participation of public administration employees, those who benefit from the services of the public administration, non-governmental organizations related to the field of activity and services of the public administration, relevant public administrations and other stakeholders are ensured and their contributions are received.
- d) In public administrations with a provincial organization, the strategic plan preparation process is carried out in cooperation with the provincial organizations.
- e) Works are carried out under the leadership of the minister or a senior manager determined by the minister in ministries, and under the chairmanship of the senior manager in other administrations, under the coordination of the strategy development unit with the active participation and contribution of all units.
- f) All units are responsible for the effective and efficient execution of the strategic planning process.
- g) In matters that require long-term analysis for public administrations, a special study is conducted before the strategic plan preparation process.
- h) All relevant public administrations work in harmony, cooperation and coordination with each other.
- i) The strategic plan preparation process is carried out in cooperation with the Presidency.
- j) Strategic plans of public administrations; It is prepared in accordance with the Law, this Regulation, the Guide, the guides and communiqués on strategic planning.” (Regulation on the Procedures and Principles Regarding Strategic Plans and Performance Programs and Activity Reports to be Prepared by Public Administrations, <https://www.mevzuat.gov.tr/>).

Article 8 - “The strategic plan preparation process starts with the publication of the strategic plan circular. In the circular;

- a) That the works are owned and followed up at a high level,
- b) That the work will be carried out under the coordination of the strategy development unit,
- c) Members should be assigned to the strategic planning team and, if established, to sub-working groups by the spending units,
- d) The names of the members of the Strategy Development Board are included.

The strategic plan is prepared for a five-year period.” (Regulation on the Procedures and Principles Regarding Strategic Plans and Performance Programs and Activity Reports to be Prepared by Public Administrations).

Problems Faced by Strategic Management in the Public Sector in Turkey

Strategic management practices in Turkish public administration are relatively new. Strategic planning and performance-based budgeting studies were initiated in the pilot organizations that were first identified. There are certain differences between private sector management and public administration. These differences cause some problems in the applicability of some management techniques in Turkish public administration. Therefore, it is not easy to implement strategic management in Turkish public administration. It also requires a lot of effort. These differences and the problems that strategic management will bring with it in terms of applicability are as follows (Parlak & Sobacı, 2005).

The ultimate goal of private sector organizations, which act according to supply and demand in market conditions, is to make profit. The focal point of non-profit public administration is to provide public service in line with the public interest. Therefore, managers in public administration should be careful while applying the management models applied in the private sector. As a matter of fact, private sector mechanisms and principles such as the existence of clear targets, acting for profit, and the ability of managers to use initiative are not valid in public administration (Parlak & Sobacı, 2005).

The customer-citizen dilemma also complicates the implementation of strategic management in public administration. Customers cover the cost of goods and services offered in the private sector, and customers wishes and expectations are taken into account when making strategic decisions about the goods and services to be offered. In public administration, the wishes and expectations of the citizens are generally not reflected in the service to be provided. The lack of competition in the public method is another factor that negatively affects the applicability of strategic management.

Contrary to the private sector, which acts according to market conditions, the public administration, which makes decisions in a multi-element environment such as political pressures, bargaining, legal borders, scarce financial resources and the pressure of the citizen, and has a narrow room for manoeuvre, has to implement different strategies from the private sector. In some cases, it has to show deviations from the most appropriate strategy that it has determined by the influence of the factors mentioned (Parlak & Sobacı, 2005).

While there are flexible decision-making processes in the private sector, public administration works through commissions and decisions are taken by going through a much longer process compared to the private sector. Therefore, this process prevents the feedback obtained through the feedback mechanism in strategic management from being reviewed, evaluated, adapted to its own structure, and reflected in the goals and strategies. In addition, while there is no bureaucracy to prevent strategic decisions from being taken in the private sector, there is a slow bureaucracy, traditions that resist change, ossified working groups and a string of rules in public administration (Parlak & Sobacı, 2005).

Political influences on the functioning, resources, personnel and services of public organizations in Turkey; causes significant obstacles and negative effects on the strategic management process.

Rather than talking about the strategic management practices of public institutions as a whole in Turkey, more mention is made of the benefits to be obtained if strategic management is applied with its applicability in universities, municipalities, some autonomous institutions and various public institutions (Özgür, 2004).

Conclusion

The rapid change and transformation experienced in our age forces public institutions, private sector organizations and voluntary organizations to make various arrangements. The success of organizations depends on their ability to adapt to the rapid transformation and to solve their problems by developing various strategies. Strategy, which can be briefly defined as the path to be followed to achieve the goals and objectives, and strategic management, which includes the planning, implementation, evaluation and control of the strategy, is a management model that

emerged in the private sector, but it has also started to take place in the public sector in many countries in the world since the 1990s.

Especially with the effect of the 1970s, public administrations are in a great transformation process as of the 1980s. With the influence of processes such as globalization and democratization, both the internal and external environment of the public administration are in a constant change. Therefore, the public administration needs strategic management, which adopts the ability to see the opportunities and threats in the environment of the organization through the realization of future-oriented, forward-looking and foreseen environmental analyzes, in order to provide the services it offers effectively and efficiently. Strategic management argues that public administration should change in various aspects. The structure, culture, decision-making mechanisms and speed of the organization are among the features that public administrations should change.

Some public administrations are trying to adapt to the changing world conditions. Strategic management is a management model preferred by public administrations who want to solve the problems they face, to be positively affected by the changes in their environment, to realize the idea of public interest correctly, to ensure efficiency and productivity, and to provide quality service. Strategic management is a management and organization model that is successfully implemented in the private sector and that public administrations try to harmonize with their own structures. Strategic management is a process related to both means and ends. Strategic management shows how the organization will have a vision in the medium and long term and it is a goal to determine the future picture of the organization. We can say that it is also a tool because it shows how the vision will be realized.

Despite the benefits of strategic management and the widespread use of strategic planning in public organizations, only a small part of public institutions still apply a detailed strategic management by using methods that are conscious and suitable for their own structures. Some public organizations only implement strategic planning and determine strategies in some sub-issues or areas of activity that are especially critical and/or threatening. Of course, just setting a strategy or preparing strategic plans is not equivalent to strategic management. When strategic

management is not implemented as a whole, its benefits are not well demonstrated, and it is not adopted by managers, the chance of implementation decreases. Strategic management alone is not enough to solve all the problems of public organizations and complete all their long-term works, but it can increase the success in organizations. Implementing strategic management will increase the chances of success, especially in countries where rapid change and transformation are experienced, in states where the population increases intensively.

In Turkey, legal and administrative regulations related to strategic management are made in public administration. One of the most important regulations regarding strategic management in Turkey is the Public Financial Management and Control Law No. 5018. There are also issues related to strategic management in the Municipality Law No. 5393. Various articles of the Metropolitan Municipality Law No. 5216 are related to strategic management. With the Regulation on the Procedures and Principles Regarding Strategic Plans and Performance Programs and Activity Reports to be Prepared by Public Administrations, it is aimed to determine the procedures and principles regarding the strategic plans, performance programs and activity reports to be prepared by public institutions.

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**DYSFUNCTIONAL BELIEFS ABOUT SEXUAL INTERCOURSE: INTERACTION
EFFECTS OF SEX AND AGE ON THE BOSNIAN SAMPLE****Samra Šljivo****Sabina Alispahić**

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Abstract

The aim of this study is to examine the main effects of sex and age, as well as the interaction effect of sex and age in dysfunctional beliefs about sexual intercourse on a sample of the general population in Bosnia and Herzegovina. The sample of this study consisted of 900 volunteers of both sexes from three different age groups (18-29, 30-49, 50-65). Sexual Dysfunctional Beliefs Questionnaire for Men (SDBQ-M) and Sexual Dysfunctional Beliefs Questionnaire for Women (SDBQ-W) were used. Using a two-way Analysis of Variance (ANOVA) on the total scores of SDBQ, a statistically significant main effect of the variable 'Sex' was obtained and no statistically significant main effect of the variable 'Age' was obtained while a statistically significant interaction effect 'Sex*Age' was obtained. Simple main effects of sex indicate that men have a higher prevalence of dysfunctional beliefs about sexual intercourse compared to their female counterparts in all three age groups. Simple main effects of age indicate that men have no statistically significant difference in the prevalence of dysfunctional beliefs about sexual intercourse between all three age groups. This difference however exists amongst women. Statistically significant differences were found between all three age groups, where respondents aged 50 to 65 have the highest prevalence of dysfunctional beliefs about sexual intercourse compared to the remaining two age groups, while respondents from the 18 to 29 age group have the lowest prevalence of such beliefs. The results of this study partially confirm the previous research that was done in different cultural contexts, and they point to the need for further research that will take into account specific characteristics of Bosnian culture.

Key words: sexual beliefs, the interaction effect of sex and age, sexuality

Introduction

There are many reasons why romantic and/or sexual relationships do not last, but most often it is due to poor communication and the discontinuation of intra-relationship flirtation, mistrust, fear of competition and not meeting one's own or one's partner's expectations and needs in regards to the relationship (Barash and Lipton, 1997).

There are many incorrect but well-established beliefs and myths that contribute to disrupting a healthy and mature way of thinking about sex life. The term sexually intelligent refers to a type of intelligence that showcases one's own self-awareness and knowledge of oneself and one's partner, which is closely related to the quality of one's sexual life, and refers to striving towards the fulfilment of a shared sexual potential (Conrad and Milburn, 2004).

The second term - the hidden sexual self - refers to the true consistency of one's own sexuality, more specifically the recognition of the existence of hidden fantasies, attractions, desires that most often leave a feeling of guilt and shame. Although we tend to present ourselves as a person consistent with our sexual attitudes and beliefs, there will always be a part of us that will create an uneasy feeling due to cognitive dissonance, and thereby unintentionally distort our sexual identity (Conrad and Milburn, 2004).

Of the small number of studies that have dealt with the research of sexual dysfunctional beliefs, most were based on correlations with other variables, where the results of the subscales of the clinical and control groups of participants were compared, or they tried to show the influence of education and upbringing on these beliefs. Previous research did not directly compare age groups, instead the participants of both sexes belonged to the general population or were male and female students aged 18 to 30.

In a study by Nobre, Gouveia, and Gomes (2003) conducted in Portugal, a population of women, who did not have any sexual disorders, had a low prevalence of dysfunctional beliefs about sexual intercourse, while men had a mild to moderate prevalence. The results of a study conducted by Yasan, Tamam, Özkan, and Gürgen (2009) on a population of Turkish students indicated that the students of both sexes had a moderate prevalence of dysfunctional beliefs

about sexual intercourse, but men scored higher on average than women. Mutnović (2016) conducted a study on the general population of men and women from the territory of Bosnia and Herzegovina and obtained data that men have a moderate representation of dysfunctional beliefs about sexual intercourse, while women have a low to moderate representation. The results obtained in an American study, in which the participants were American students aged 18 to 30, show that this population has moderately represented dysfunctional beliefs about sexual intercourse, where it is also the case that men achieved a higher average result (Barnett, Hale and Sligar, 2017). In another American study conducted in Florida, female respondents aged 18 to 29 had a low prevalence of dysfunctional beliefs (DePesa and Cassisi, 2017). It is interesting that in another study conducted in Portugal on the male population, the information obtained is different from the previous one for men, namely that they had a low representation of dysfunctional beliefs about sexual intercourse (Carvalho and Nobre, 2011).

Given that research on this topic is almost non-existent in our country, the goal of our study was to examine sex and age differences and the interaction effect of sex and age in dysfunctional beliefs about sexual intercourse in the Bosnian sample. The aim of this paper is to examine the main effects of sex, age and the interaction effects of sex and age in dysfunctional beliefs about sexual intercourse.

Method

Participants

The collected data represent the answers of adult, heterosexual men and women from Bosnia and Herzegovina, who were sexually active in the previous six months. Convenience sampling was the method used in this study and it consists of volunteers of both sexes from three age groups: from 18 to 29 years old (N = 348, 38.7%), from 30 to 49 years old (N = 324, 36%), and from 50 to 65 years old (N = 228, 25.3%). A total of 900 participants took part in this study. Of these 900 participants, 554 were women (61.6%) and 346 were men (38.4%). In the sample of women, there were 221 (24.6%) aged from 18 to 29, in the age group of 30- to 49-year-olds there were: N = 207 (23%), and in the age group of 50- to 65-year-olds there were: N = 126 (14%). In the

sample of men: 18-29 years old ($N = 127$, 14.1%), 30-49 years old ($N = 117$, 13%), 50-65 years old ($N = 102$, 11.3%). The study was conducted in full compliance with ethical standards, and it also took into account data privacy and the voluntary nature of participation of the respondents in the study.

Instruments

The Sexual Dysfunctional Beliefs Questionnaire (SDBQ) was used in this study. Two versions of the questionnaire were applied: The Sexual Dysfunctional Beliefs Questionnaire for Men (SDBQ-M, $\alpha = 0.89$) and the Sexual Dysfunctional Beliefs Questionnaire for Women (SDBQ-W, $\alpha = 0.87$). These two versions are validated measures to assess dysfunctional beliefs and attitudes about sexual intercourse held by both men and women. The SDBQ-M and SDBQ-W results range from 40 to 100 and both have 40 five-level rating scales, where the selected responses range from 'Strongly Disagree' to 'Strongly Agree'. The interpretation that a higher obtained total score indicates that a person (regardless of sex) has more dysfunctional beliefs about sexual intercourse is applied with both scales. It is important to emphasise that the versions used in this study were translated into Bosnian by Mutnović (2016), and the original questionnaire was created by Nobre, Gouveia, & Gomes (2003).

Procedure

Data were collected using printed instruments as well as online through a Google form. In both cases, the participants were given extensive written instructions and an explanation of the research objective as part of the questionnaire. It was also emphasized that filling in the questionnaire is completely anonymous. Data collection took almost two months. People who agreed to be part of the study were asked to forward the link with the questionnaires to their acquaintances and friends, so that the number of potential respondents could be increased using the snowball sampling technique.

Statistical Analyses

A two-way Analysis of Variance was conducted to examine the main effects and interaction effects for SDBQ. Levene's Test for Equality of Variances was not met ($p < 0.05$) and therefore the level of significance was increased from 95% to 99% in order to preserve statistical power.

Results

The following tables show descriptive statistics for SDBQ-M, SDBQ-F and SDBQ total scores categorized according to the independent variables 'Sex' (table 1), 'Age' (table 2) and 'Sex*Age' (table 3). Although the SDBQ-M version of the questionnaire intended for men is different in content from the SDBQ-F version intended for women, during their interpretation it is important to emphasise that both of these scales fall under the umbrella term SDBQ. For this reason, it was not possible to compare the subscales and their results, but only the total scores, which are treated identically in both versions (Nobre, Gouveia, & Gomes, 2003).

Table 1

Descriptive statistics for the SDBQ-M and SDBQ-F scores categorized by 'Sex'

Dependent variable	<i>N</i>	Min	Max	<i>M</i>	<i>SD</i>	Skew	Kurt
SDBQ-M Total Score	346	41	150	93.72	21.60	-.149	-.494
SDBQ-F Total Score	554	44	121	70.44	14.55	.676	.135

Table 2

Descriptive statistics for the SDBQ total score categorized by 'Age'

Dependent variable	Age group	<i>N</i>	Min	Max	<i>M</i>	<i>SD</i>	Skew	Kurt
SDBQ Total Score	18-29	348	45	138	77.29	21.09	.609	-.523
	30-49	324	41	150	78.82	20.96	.639	-.170
	50-65	228	49	147	83.39	20.13	.335	-.383

Table 3

*Descriptive statistics for the SDBQ total score categorized by 'Sex*Age'*

Dependent variable	Sex	Age group	N	Min	Max	M	SD	Skew	Kurt
SDBQ Total Score	Male	18-29	127	54	138	95.11	20.14	-.219	-.710
		30-49	117	41	150	92.85	23.59	-.067	-.693
		50-65	102	49	147	92.97	21.08	-.136	-.012
	Female	18-29	221	45	120	67.05	13.43	-.952	1.283
		30-49	207	44	115	70.88	14.15	.546	-.092
		50-65	126	52	121	75.63	15.55	.481	.428

Table 4

The results of the two-way Analysis of Variance, a presentation of the main effects and interaction effects for SDBQ

Dependent variable	Predictor	SS	Df	MS	F	p	partial η^2
SDBQ total	Intercept	67046.846	1	67046.846	73991.792	.000	.988
	Sex	306.088	1	306.088	337.793	.000	.274
	Age	5.150	2	2.575	2.842	.059	.006
	Sex*Age	13.340	2	6.670	7.361	.001	.016
	Error	810.088	894	.906			

Table 5

The results of the simple main effects analysis for the SDBQ total at the levels of the independent variable 'Age'

Dependent variable	Age		SS	df	MS	F	p	partial η^2
SDBQ total	18-29	Contrast	192.654	1	192.654	212.609	.000	.192
		Error	810.088	894	.906			
	30-49	Contrast	103.702	1	103.702	114.444	.000	.113
		Error	810.088	894	.906			
	50-65	Contrast	48.364	1	48.364	53.374	.000	.056
		Error	810.088	894	.906			

Table 6

A comparison of the results of simple main effects for SDBQ of the independent variable 'Sex' at three levels of the independent variable 'Age'

Dependent variable	Age	Sex (I)	Sex (J)	MD (I-J)	SE	p
SDBQ total	18-29	Male	Female	1.546	.106	.000
		Female	Male	-1.546	.106	.000
	30-49	Male	Female	1.178	.110	.000
		Female	Male	-1.178	.110	.000
	50-65	Male	Female	.926	.127	.000
		Female	Male	-.926	.127	.000

Table 7

The results of the simple main effects analysis for the SDBQ total at the levels of the independent variable 'Sex'

Dependent variable	Sex		SS	df	MS	F	p	partial η^2
SDBQ total	Male	Contrast	1.362	2	.681	.751	.472	.002
		Error	810.088	894	.906			
	Female	Contrast	20.513	2	10.256	11.319	.000	.025
		Error	810.088	894	.906			

Table 8

A comparison of the results of simple main effects for SDBQ of the independent variable 'Age' at both levels of the independent variable 'Sex'

Dependent variable	Sex	Age (I)	Age (J)	MD (I-J)	SE	p
SDBQ total	Male	18-29	30-49	.139	.122	.254
			50-65	.117	.127	.355
		30-49	18-29	-.139	.122	.245
			50-65	-.022	.129	.864
		50-65	18-29	-.117	.127	.355
			30-49	.022	.129	.864
	Female	18-29	30-49	-.229	.092	.013
			50-65	-.502	.106	.000
		30-49	18-29	.229	.092	.013
			50-65	-.274	.108	.011
		50-65	18-29	.502	.106	.000
			30-49	.274	.108	.011

Looking at the results of table 4, we can say that there is a statistically significant main effect of the variable 'Sex' ($F(1,894) = 337.793$, $p = 0.000$, partial $\eta^2 = 0.27$), there is no statistically significant effect of the variable 'Age' ($F(2,894) = 2.842$, $p = 0.059$, partial $\eta^2 = 0.06$) and there is a statistically significant interaction effect of 'Sex*Age' ($F(2,894) = 6.670$, $p = 0.001$, partial $\eta^2 = 0.016$). Although no statistically significant effect of the 'Age' variable was obtained, Tukey's Honest Significant Difference (HSD) test for multiple comparisons showed statistically significant differences in the total scores at the following levels: between the age group of 18- to 29-year-olds ($M = 77.29$, $SD = 21.09$) and the age group of 50- to 65-year-olds ($M = 83.39$, $SD = 20.13$, $p = 0.000$), and between the age groups of 50- to 65-year-olds and 30- to 49-year-olds ($M = 78.82$, $SD = 20.96$, $p = 0.004$). Given the statistically significant interaction effect, simple main effects were further performed to establish at which levels a statistically significant difference occurred, and for this reason the main effects were not considered further.

The data from the Tables 3, 5 and 6 show that there are statistically significant sex differences in the average scores for SDBQ at all age group levels, where men always achieve a higher average score compared to women at all three age group levels ($F(1,894) = 212.609$, $p = 0.000$, partial $\eta^2 = 0.192$; $F(1,894) = 114.444$, $p = 0.000$, partial $\eta^2 = 0.113$; $F(1,894) = 53.374$, $p = 0.000$, partial $\eta^2 = 0.056$), which indicates a higher prevalence of dysfunctional beliefs about sexual intercourse in men compared to women when respondents aged 18 to 29, 30 to 49 and 50 to 65 are looked at separately. The average SDBQ score for men is the highest in the age group where the respondents were aged 18 to 29, while for women it is in the age group where the respondents were aged 50 to 65.

There was no statistically significant difference in the results for SDBQ between the three age groups at the level 'Male' (tables 7 and 8), but there was a statistically significant difference in the results for SDBQ between all three age groups at the level 'Female' ($F(2, 894) = 11.319$, $p = 0.000$, partial $\eta^2 = 0.025$), where the respondents aged 50 to 65 achieved the statistically highest average results, while the respondents aged 18 to 29 achieved the statistically lowest results (table 3, 7 and 8). This tells us that amongst women the level of representation of such beliefs

significantly changes statistically speaking - depending on which age group we look at, while this is not the case amongst men.

Discussion

The study aimed to investigate the impact of sex and age, as well as the interaction between these factors, on dysfunctional beliefs about sexual intercourse in the general population of Bosnia and Herzegovina. The analysis of the data using the two-way Analysis of Variance (ANOVA) revealed significant findings. Firstly, there was a statistically significant main effect related to the variable 'Sex,' indicating that men demonstrated a higher prevalence of dysfunctional beliefs about sexual intercourse compared to women, across all age groups. Secondly, there was no statistically significant main effect associated with the variable 'Age.'

Descriptive data for the main effects in this study show that men on average have a higher prevalence of dysfunctional beliefs about sexual intercourse compared to women, and that they are more prevalent amongst participants in the age group of 50- to 65-year-olds compared to the participants in both remaining age groups (18 to 29 and 30 to 49). Given the statistical significance of the interaction effect, the results of simple main effects are interesting. Simple main effects of sex show that men hold higher levels of dysfunctional beliefs about sexual intercourse than women in all three age groups. In men of all three age groups, looking at the simple main effect of age, the results show that there are no significant differences in the representation of dysfunctional beliefs about sexual intercourse, while amongst women, it is evident that there is a difference between all three age groups, where each subsequent older age group indicates a higher score compared to the previous one, which we can most likely attribute to the cohort effect, where each group shares the characteristic time in which the respondents have lived.

The results obtained for sex and age differences in dysfunctional beliefs about sexual intercourse are partially consistent with previous research that used the average total score for the SDBQ. In other studies (Nobre, Gouveia, and Gomes, 2003; Yasan, Tamam, Özkan, and Gürgen, 2009) the results almost always indicate that men on average achieve a higher average total score for the SDBQ compared to women, but that the results achieved vary depending on the country in which

the research was conducted. Also, in previous research, the participants most often belonged to the general population or were students aged 18 to 30, and therefore it was not possible to make a comparison with other age groups.

For example, in a study done in Portugal, Nobre, Gouveia, & Gomes (2003) found that men from the general population have an almost identical level of representation of dysfunctional beliefs about sexual intercourse as men from our study. On the other hand, women from the general population of their study have a lower representation of such beliefs compared to women from our study. Yasan et al. (2009) obtained slightly different results. In a study conducted on the student population in Turkey, the student population had a higher prevalence of dysfunctional beliefs about sexual intercourse compared to both male and female participants of our study that belong in the age group of 18- to 29-year-olds. The results of our study coincide with the results obtained by Mutnović (2016) on the general population of Bosnia and Herzegovina. The results reiterate that men have a higher prevalence of dysfunctional beliefs about sexual intercourse than women. The total scores are almost identical in both our and Mutnović's study.

Barnett et al. (2017) in a study in America, which was conducted on a student population aged 18 to 30, obtained data that this population has more dysfunctional beliefs about sexual intercourse compared to the respondents in our study who are aged 18 to 29. But looking separately at the results from male and female respondents, the male students of that study achieved almost identical results as the male respondents in our study who are aged 18 to 29, while the women in our study of that same age group had a lower representation of dysfunctional beliefs about sexual intercourse compared to the female students of the American study.

Younger women aged 18 to 28, who participated as respondents in a study conducted in Florida (DePesa and Cassisi, 2017), have lower dysfunctional beliefs about sexual intercourse compared to the younger group in our study who are aged 18 to 29. An interesting data obtained in another study conducted in Portugal (Carvahlo and Nobre, 2011) shows that men from the general population achieved lower average total score results compared to the men in our study.

We believe that it would be interesting to conduct a longitudinal study in order to be able to obtain more reliable results on whether a person changes their sexual beliefs as they age. In

future research, minors and the elderly should be taken into account. Almost 50% of adolescents had their first sexual relationship before graduating from high school (Meier, 2007), and data show that seniors (65+ years) are sexually active and have regular sexual intercourse (Hinchliff, Tetley, Lee, & Nazroo, 2018).

Conclusion

The aim of this study was to examine the main effects of sex and age, as well as the interaction effect of sex and age in dysfunctional beliefs about sexual intercourse. Using the two-way Analysis of Variance (ANOVA), a statistically significant main effect of the variable 'Sex' was obtained, which confirmed the first hypothesis, but no statistically significant effect of the variable 'Age' was obtained, which refuted the second hypothesis. Ultimately, what the researchers were most interested in was whether a statistically significant interaction effect of these two variables was obtained. The obtained data for the 'Sex*Age' interaction are in accordance with the expectations of the study, and it can be said that the third hypothesis has been confirmed.

Simple main effects of sex indicate that men achieve a higher average total score compared to women in all three age groups. Simple main effects of age show that amongst men there is no statistically significant difference in the average total scores between the three age groups, while amongst women a statistically significant difference was found in the average total scores between all three age groups. Looking at the data for simple main effects of age at the 'Female Sex' level, respondents aged 50 to 65 have higher average total scores compared to respondents aged 30 to 49, as well as respondents aged 18 to 29, who scored the lowest average total scores compared to the remaining two age groups.

The reactions of potential participants to a socially sensitive topic are divided, and are manifested in a number of different behaviours, from curiosity about the topic and the outcome of the study, to refusing to participate and offering resistance to the researcher, recognizing that the study deals with sensitive issues, which resulted in them being fearful that their own privacy could be revealed.

We can say that the topic of human sexuality is such that usually its mention does not go without a reaction. Any public mention of human sexuality still seems to be socially desirable only in the context of humorous portrayals or focusing on gender stereotyping. The results of this study point to the fact that the topic of sexuality is still taboo in our society and that more attention should be paid to the education of the population from an early age.

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THE ALTERNATE HISTORY OF THE 1918 FLU AS A CONSPIRACY IN DON'T NOD'S *VAMPYR*

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Abstract

Pandemics have always been under scrutiny as part of conspiratorial schemes to control humanity. The 1918 Flu (1918-1920), suspiciously following World War I, is a case in point that inspired the video game *Vampyr* (Don't Nod, 2018). Recounting the Great Flu and the conditions of post-WWI London in 1918 with a dose of cultism and mysticism, *Vampyr* presents us with an alternate history of the world. This paper, following an interdisciplinary approach in investigating the alternate worlds of virtual games in light of quantum physics and conspiracy theories, tries to explore the nature of alternate histories and their plausible scenarios about the way of the world, here about the cause of pandemics. *Vampyr* is thus played as an alternate history where overcoming the Flu, as in other pandemics, is an existential game of schemes, choices and consequences. Considering the open world of *Vampyr* and the range of choices the player has in developing its storyline, this analysis reveals how conspiracies by shadow governments or polities may run the world and how the mass of people are blind to them. The mystical reason behind the disaster in *Vampyr* is associated with an evil entity appearing every few centuries to unleash a new pathogen into humanity, implying conspiracies against overpopulation at certain periods throughout history. Accordingly, players in *Vampyr* can choose to make the world better or continue with darker schemes, a gaming fact that runs through the world with policy-makers as its players.

Keywords: alternative history; conspiracy theory; pandemics; 1918 Flu; *Vampyr*

Introduction

The question of ‘what if’ in worldly affairs has presented itself through different philosophical concepts, scientific theories and literary genres that conceptualize parallel or alternative worlds. An etiological investigation into such existentially possible worlds gives us challenging interpretations of the present situation of the world and its possible endings. In light of quantum physics, alternate worlds envision the forking paths that are plausible on the verge of the birth of a phenomenon and that can affect future decisions in human life. In other words, multiple worlds exist, as parallel worlds, mutually negating worlds or similar worlds with different or alternative rules of being or realities the interpretation of which can help with managing the present world better.

“Alternate history” is about “a timeline that is different from that of our own world, usually extrapolated from the change of a single event” or “the genre of fiction set in such a time” (Prucher, 2007, p. 4). Although the concept dates back to Livy’s *Ab Urbe Condita Libri* (English: *History of Rome from Its Foundation*) about an alternate history of Alexander’s conquests, the term itself is a 20th-century coinage by critics and historians to describe the fiction of the kind (Turtledove, 2001, p. 4). In this sense, alternative history proposes ‘what if’ scenarios about certain historical events in the past and imagines possible outcomes that are different from historical records. In quantum terms, alternate history is a safe thought experiment – safe as it is imaginary and a thought experiment as it is abstract – that can depict different worlds, imaginary or realistic, via the quantum hatch, with origins and destinies different from that of the original world. In all cases, the course of history is altered to manifest the consequences of applying certain ideologies and priorities to the worldly states of affairs at one point in the universal time, be it *ab ovo* or *in media res*. In existential terms, the freedom of choice to create any number of worlds brings about responsibilities, as if human beings are players in video games toward a destiny controlled by their strategies and chance events, with equal possibilities of victory or failure.

Out of the ‘what ifs’ of the past and alternate histories, a great credit belongs to conspiracy scenarios that might be active in making the human world what it is now. This can include

certain schemes for the emergence of a pandemic, like the Covid 19 (Hong et al., 2021), built upon some conspiracy of genocide. A similar scenario seems to have been at work when the 1918 Flu began. The 1918 Great Influenza epidemic, also known by the misnomer the “Spanish Flu,” was one of the deadliest global influenza pandemics caused by the H1N1 influenza A virus, with 17 to 50 million reported deaths, making it the second deadliest pandemic in history after the Black Death (1346-1353) (“Spanish Flu,” 2022). It was estimated that one-third of the people worldwide (500 million at the time) were infected by the flu (Frost, 1920; Burnet & Clark, 1942). These facts led to the rise of conspiracy theories regarding the nature of the pandemic, specifically the death toll it was contributing to that of the synchronous WWI.

A video-game image of life presents humans with the possible (quantum) choices and alternate histories they can imagine for their fate. According to Kim et al. (2008), blurring the distinction between the real and the digital worlds, “alternate reality games” provide “scenarios through which players interact and collaborate to construct an eventual ending to the story” through the “constantly” updating “state of the game[s]” (p. 36). For Professor Patrick Jagoda and Associate Professor Kristen Schilt, “alternate reality games ... allow players to become active participants not just as players, but as designers.” These games are essentially useful to “educate users about climate change, marginalization and public health” and even “help reshape the real world in which we live” (How alternate reality, 2020, para. 2). The players can thus make history in the parallel world they are digitally living. For the same reasons that certain video games include role-playing, alternate history provides the background for their plots when historical events such as war and pandemics are concerned. Game developers’ concerns in this regard are to peer into the nature and possible causes, natural or conspiratorial, of those catastrophes. For example, in *Command & Conquer: Red Alert* (Westwood Studios, 1996), Einstein travelled in time in 1946 back to 1924 to prevent the upcoming WWII from happening by erasing Hitler from history, meanwhile allowing Stalin to become powerful and conquer Europe. Other alternative histories are provided by many other games that address war and pandemics, such as *Metal Gear Solid* (1998), *Crimson Skies* (2000), *Freedom Fighters* (2003), *Damnation* (2009), *World in Conflict* (2007), *War Front: Turning Point* (2007), *Battlestations: Pacific* (2008), *Turning Point: Fall of Liberty* (2008), *Wolfenstein: The New Order* (2014), *Fallout* series (1997-2018) and *Vampyr*

(2018). Antagonistic in nature as war and pandemics are against an orderly worldly order, such games act like prescriptions that help human beings to avoid catastrophic destinies if certain conditions hold true or awaken them to the ‘what ifs’ in the past that could alter the present if actualized.

Posing what pandemic-themed games can reveal to us about epidemics, this article particularly assumes that the Great Flu, just like similar cases, could be better controlled to decrease the death toll around the world. Don't Nod's *Vampyr* is an action roleplaying game (RPG), written by Stéphane Beauverger, published by Focus Home Interactive and released for Microsoft Windows, PlayStation 4 and Xbox One on 5 June 2018, and for Nintendo Switch on 29 October 2019. The plot recounts how Jonathan Reid, a doctor-turned-vampire, is torn between his loyalty to the Hippocratic Oath and his newly developed thirst for human blood. Set in London during the raid of the Great Flu, *Vampyr* has a semi-open world of four districts whose fates depend on the player's decisions and actions in the game, especially his attempts at exterminating the Flu. The game has also four optional endings, each as a consequence of the choices the players to deal with the Flu. Jonathan's course of action from the beginning of the game to its end and his discoveries about the source of the Flu throughout existentially draw attention to the fact that certain measures are ignored to control the pandemic mostly because of possible conspiracies or certain policies by countries in conflict that have prompted the cause of WWI.

In what follows, *Vampyr* is analysed via an interdisciplinary approach that builds upon the play of choices in game studies, alternate worlds in quantum physics and conspiracy theories in pandemic times. Concerning the problem at hand, that of the possible roles of different kinds of conspiracies in giving rise to pandemics, this paper accordingly argues how human beings as player-figures in a world of possibilities are able to make alternate histories, in this case pandemic-free, against conspiratorial plots that endeavour to pollute the world for exclusive reasons.

The Great Flu and Conspiracy Theories

The available historical epidemiological data make the geographic origin of the Great Flu indeterminate (Taubenberger & Morens, 2006). The earliest documented case was in March

1918 in Kansas, the United States, with more cases recorded in France, Germany and the United Kingdom in April 1918. Two years later, nearly one-third of the world population, about 500 million people, were infected in four successive waves. 17 million to 50 million deaths were reported then, 100 million in rumours (“Spanish Flu,” 2022). It should be noted, Branswell (2018) argues, that the Great Flu befell humanity before the age of molecular virology – influenza viruses were initially discovered in 1930. However, in the following decades, the Flu was recognized to have been caused by an influenza A virus of the H1N1 subtype, although questions and theories suspect when and where it began to spread. An undiscovered mystery is that the outbreak was unusually deadly among young adults. Although, Barnswell claims, between 12,000 and 79,000 people die from flu in the US alone every year, the victims are normally the very young and the elderly, giving rise to a U-shaped chart on the x and y-axes of a graph in terms of death toll by age. The fatality chart for the Great Flu had a unique W shape, with the inner peak marking the deaths of young adults in their late twenties. That is why “dangerous misconceptions and conspiracy theories” about the cause of the virus soon became widespread in 1918 (Cohut, 2020, para. 8). For Gagnon et al. (2013), this high mortality rate for young adults, an age group usually immune from death by influenza, is suspicious. Reports elucidated that influenza and pneumonia death rates for 15-to-34-year-old people were more than twenty times higher in 1918 than in the previous years (Linder & Grove, 1943; Simonsen et al., 2000; Taubenberger, 2005). However, the virus triggered “a cytokine storm”, attacking the young adults’ immune system (Barry, 2004), although the viral infection was seemingly no more aggressive than the previous influenza pandemics (MacCallum, 1919; Hirsch & McKinne, 1919). Interestingly, such harsh conditions of WWI as malnourishment, overcrowded medical camps and hospitals as well as poor hygiene worsened the “bacterial superinfection,” gradually killing more people (Brundage & Shanks, 2007; Morens & Fauci, 2007). These images of infection and death as well as their reports seem to have affected contemporary people with anxiety and existential fears about their fate.

According to Lynteris (2021), “Visual images of plague have left deep traces in the societies receiving, using and interpreting them,” and the global scale of such images has given rise to the development of a “plague concept” that introduces plague as “an icon of existential threat to

humanity” (p. 1). In other words, the “plague’s imagination” has been functional ever since the initial instances of imagining plagues in religion, art and literature in warning humanity against the horrors of pandemics that could follow (p. 2). The existential threat itself, always lurking within the human psyche, turns into the fear of an external factor, namely, conspiracy. Van Prooijen (2019) proposes “an existential threat model of conspiracy theories” that posits that existential threats may trigger sense-making processes, making people more susceptible to conspiracy theories (p. 16). Humans’ existential needs, thus Landau et al. (2015) argue, stand for people’s desire to feel safe and control their environment. In case of no fulfilment in guaranteeing their safety, people may succumb to compensatory mechanisms to restore a sense of security. As Kofta et al. (2020) argue, conspiracy theories are attractive for people experiencing strong existential needs as they encourage people to blame some “other” group or groups with evil intentions, thus associating their miseries with external causes (p. 900). These theories, as Bost & Prunier (2013) maintain, also act like warning signals to people who feel that they are living in a hazardous and untrustworthy world. In other words, the world is safer if potential enemies of people are identified. Therefore, a conspiracy theory “attempts to explain the ultimate causes of significant social and political events and circumstances with claims of secret plots by two or more powerful actors” (Douglas et al., 2019, p. 4). The “powerful actors” here are the conspirators, who are “hostile” in intention (van Prooijen & van Vugt, 2018, p. 770), in case that they exist and have great power (Nera et al., 2021). This imaginary aspect of the cause of pandemics acts as an alternate history with its own range of possible consequences.

Regarding the Great Flu, some conspiracy theories are still open to discussion. Cohut (2020) holds that for the sake of “the Big Pharma conspiracy theory”, “to promote and sell pharmaceutical products, companies intentionally spread disease” (para. 11). For Cohut, during the 1918 pandemic, a myth advanced in the US and the UK was that the Flu followed the use of aspirin produced by Bayer, a German pharmaceutical company. German products were mistrusted back then in the US, as the start of the pandemic coincided with the end of WWI, a war in which the US and Germany were enemies. There was also a rumour of bioterrorism by German troops. In addition, a Brazilian newspaper at the time reported that the influenza virus spread around the world by German submarines. Similar stories claimed that German boats

coming ashore on the East Coast of the US had released the infectious agent into the atmosphere. According to an account by Kolata (1999), a woman claimed to have witnessed a toxic cloud spreading over Boston as a camouflaged German ship approached the harbour. Bioweapons make use of biological toxins or infectious agents, including bacteria, viruses, or fungi, thus contributing to war casualties. Due to the unpredictable nature of the consequences associated with the use of bioweapons, controlling them became challenging, leading to their prohibition across multiple global treaties. Bioweapons can be even more difficult to predict or control on battlefields as the risk of infection between warring troops is too high. However, if a party is interested in attacking a distant target, bioterrorism is the simplest choice. Price-Smith (2008) argues that the virus helped with the balance of power in the latter days of WWI in favour of the Allied cause. Relevant data reveal that the Great Flu hit the Central Powers and that mortality rate in Germany (0.76 percent) and Austria (1.61 percent) were noticeably higher compared to Britain (0.34 percent) and France (0.75 percent) (Murray et al., 2006). The origins of the Great Flu, whether natural or potentially linked to conspiracies that influenced WWI or events surrounding aspirin distribution, remain unsolved, as in other pandemics that have raised suspicion.

Don't Nod's *Vampyr* and its Quantum World

Many open-world video games are inherently quantum worlds as they leave the player unto him/herself to run the game as he/she wishes. Meanwhile, the logic in such games is based on wilful action and consequences, i.e., choosing and accepting one's choices whatever the results. If a player loses certain opportunities during the game for better outcomes and higher scores, it is sometimes possible to reset the episode or the game to play all over again. Most recently, many role-playing games (RPGs) and alternate reality games (ARGs) provide their players with such worlds in which the same situations can be played all over by players for desirable outcomes. However, certain exceptions to this logic include games in which the players' decisions cannot be reversed and they have to live with their choices and their consequences. Even in such cases, the quantum mechanism is at work as the players have followed one certain path, ignorant of the possible ones that could be played.

The story in *Vampyr* begins when Doctor Jonathan Reid, a skilled military haematologist and physician, who returned to his hometown London near the end of WWI in 1918, wakes up in a mass-graveyard, surrounded by countless rotting corpses. The Great Flu has already rampaged London, turning the city into a gloomy, dark dystopia. Jonathan struggles to his feet, suffering an unfamiliar but severe thirst. Having his senses dulled, he accidentally stumbles upon Mary Reid his sister, who has been searching for him, suddenly attacking her and drinking her blood to death. It is only after Jonathan's thirst is quenched that he realizes the horrible deed he has done. Jonathan decides to commit suicide and shoots himself, only to awaken again, now sensible enough to accept the reality of his situation: he has superhuman powers and is constantly hearing the voice of his murderer in his head. Tracking a fresh trail of blood to a bar, he enters the bar and asks the bartenders about the cause of blood, just to realize that there have been countless deaths by homicide aside from those by the Flu. It turns out that no one has taken the responsibility to investigate the case in that the whole city is infected. Furthermore, no authority seems to be doing much about the Flu either, as they are probably engaged in the war. The people are suspicious of everyone and refuse to converse at all, as they seem existentially afraid of the situation.

Following up on his inquiries in the bar, Jonathan realizes that there is only one person, a professor figure, residing in the upper rooms. As Jonathan makes his way up to the room, he hears a man and a woman inside talking about vampires. Just before he enters the room, the woman vanishes, leaving behind Doctor Edgar Swansea, a member of the Brotherhood of Saint Paul. Jonathan inquires whether Swansea knows anything about the murders: "Someone, something, is molesting people ... killing them, biting them." Swansea replies that it can only be the work of a "famished and reckless vampire," like Jonathan himself, and that he is investigating them independently. Swansea further refuses to acknowledge the presence of the woman in his room and inquires, instead, why Jonathan has come to his room at all. Jonathan replies that he followed a "fresh blood trail right to this room," thinking he was tracking his aggressor. Realizing his mistake, he leaves the room and resumes his search: "I will get to the bottom of this intrigue. Of what's been done to me, to this City" (Don't Nod, 2018).

As Jonathan follows the tracks throughout the worn-out city of London, he finds the streets devoid of people. “I feel like I’m back on the frontline again,” he reflects. This devastated scene, superimposing vampirism on war crimes, is intensified when some vampire hunters, namely “Priwan Guard,” cry out here and there in front of large bonfires hosting corpses. This fighting gang prowls the streets of London abducting, torturing and killing anyone they suspect to be infected with vampirism. Later, Jonathan is employed at the Pembroke Hospital by Swansea who is known as a famous surgeon and blood specialist, followed by a summary of the dire situation in London: “Pembroke Hospital is the last bastion between the rest of London and the epidemic. The flu has decimated the East End and the war still rages. Welcome to the front lines of a plague.” Moreover, Jonathan enthusiastically notes the irony of how “the world’s most eminent specialist in blood transfusion is a vampire!” He is disturbed by Swansea’s use of the term “vampire,” as he is a “man of science,” but Swansea explains that while “traditionally the role of science is to refuse myth” now it is a time when “myth walks among us,” alluding to any scheme behind the catastrophe. The hospital staff draw attention to this aspect of the pandemic: “We’re struggling against an invisible enemy more lethal than any bullet from a gun;” “so many deaths... And still more coming... How can we be sure we’re making a difference?” Swansea calls on Jonathan to be a soldier again, as “this is a war. This white coat still a uniform” (Don’t Nod, 2018). In the course of Jonathan’s nocturnal travels throughout different urban districts, the effects of influenza on different groups of people become even more eminent: working-class men falling sick and losing their jobs; businesses and trade falling apart; the police protection collapsing to the whims of the war.

On the other hand, there are people with radical views about the Flu, like Richard Nithercott, a radical poet who likes its purging power. When Jonathan asks him why he is out during the pandemic, he genuinely expresses his courage as such: “I see some equity in the Spanish Flu. ‘No flesh should be saved,’ say the Scriptures. Good or evil, rich or poor, all are equal in the eyes of the Flu.” He believes that “the seeker of truth has to go boldly where the weak dare not,” and that “the scourge has not been all bad for the city” as it has put an end to London as a “noisy, cacophonous” city where “quiet was nowhere to be found” (Don’t Nod, 2018). Nithercott’s radicalism is more apocalyptic than ideologically oriented, although it points to certain

purification rites. The Flu for Nithercott is a divine scourge of purity against a human-polluted world; therefore, it would not be surprising to discover him behind the pandemic. Nithercott seems like a misanthrope who stands alone as a possible source of the disease and one responsible for conspiracy against humanity, although he essentially occupies a null possibility of the source of the infection – his concerns are mostly psychotic.

Later on, Jonathan realizes that his sister is not dead; she has turned into a vampire. When he finally makes up his mind to meet her in order to console her, Mary's response is ultimate discouragement: "You believe you are fighting a disease, but it is you who is the disease Jonathan!" Later, we discover that it was Myrddin, the Red Queen's son, who had bitten Jonathan to become a vampire against the queen and her evil intentions, now manifested as the Flu. The fight between mother and son has been running for centuries, with chosen heroes on his side in each historical period to resist her evil deeds around the globe. Initially ignorant of this fact, Jonathan insists on his role as a scientist in pursuit of a cure, to which Mary harshly reacts by trying to kill him when she considers Myrddin's vampiric strategy not so functional against the archetypal conflict. Jonathan kills Mary in self-defence, just to be haunted by a vision of Myrddin beckoning him to prepare for a great battle against the Red Queen: "The famished queen has awoken" (Don't Nod, 2018).

The more Jonathan progresses in his quest, the more he finds evidence that the Flu is directly linked to a certain disease, namely "the Skal epidemic," that is specific to vampires. People who fall victim to this infection become frenzied, their skin gradually decaying. "This is not the Spanish Flu but something [else]," Jonathan says. One of the first patients who undergoes a bizarre transformation is Harriet Jones, a "hateful and bitter woman who is infested with anger." She is initially hospitalized at the Pembroke Hospital due to the Flu but is brutally murdered there. Once Jonathan tracks her whereabouts to the sewers, where he finds a group of harmless vampires called "Skals" seeking shelter, among whom Harriet is surprisingly detected. On investigating her, he realizes that she has faked her own death to "make everyone pay for what happened to her" (Don't Nod, 2018). Her occasional outbursts of rage seem to have no apparent source, something Jonathan brushes off as part of her own bitter nature.

As Jonathan progresses through the story, he meets Lady Ashbury – an ancient vampire under William Marshal, Myrddin’s greatest vampire-champion centuries ago – who introduces him to the Ascalon Club. It hosts powerful conspiratorial male vampires who are behind numerous events, capable of “influencing the commerce and the crown” by imposing their will on both vampires and humans. Lady Ashbury recommends Jonathan to proceed with caution, as it is “impossible to tell the long-run goals of the Ascalon Club” that has brutal ways of acquiring what it desires. Lord Redgrave, the head of the club, admits that while they “publicly support the Empire, the true nature of its members remains a secret,” and thus they have no official signature by the crown. The group has its roots deep in Arthurian legends in that the name Ascalon comes from “the lance wielded by St George, glorious patron saint of England, who slew the heart of the dragon with it.” The importance of this club for the city is bolded when Jonathan meets a mortal old man sitting among the members and recognizes him as Aloysius Dawson, the wealthiest man in England. He admits that he is there to “implant his plan for the good of London” by building a wall to isolate the inflicted from the rich or the “deserved.” “As long as the right people are on the right side of the wall,” he maintains, “that’s all that matters.” The rich for him constitute the body of the human world, while the rest shall be exterminated for the sake of the purity of the rich. Recalling Nithercott’s radical purification rite, Dawson’s method bears a political undertone associated with certain capitalist ideologies that ignore the lower classes altogether. Dawson even plans to “dispose of anyone [any rich isolated one] that is contaminated as soon as they are spotted,” believing that “the apocalypse is already knocking at the gate” and that “to save England we must make sacrifices.” At the end of the game, the player has a choice of turning Dawson immortal, allowing him to follow his plan and separate the rich and the poor or to kill him as a man “devoid of empathy and despicable” (Don’t Nod, 2018), in which case Jonathan is banned from the Ascalon Club. It seems it is better, however, to allow Dawson to die not to empower him to continue his misdeeds. In that case, Jonathan’s hope of finding a cure will be lost cause. After all, the player decides which path to follow.

During the course of his investigations, Jonathan is soon to hear about William Marshal, “the oldest of British vampires . . . the greatest knight who ever lived.” Marshal has been falsely accused of being the source of the Flu by vampire hunters. On the other hand, upon pressing

Swansea, Jonathan discovers that Swansea performed an unethical experiment of blood transfusion at the hospital from Lady Ashbury to Harriet some months ago, without informing either in hopes of curing Harriet, using “the regenerative properties of vampire blood on a human subject.” Swansea was not aware then that Lady Ashbury was a “healthy carrier” of a disease called “blood of hate.” Because of this transfusion, Harriet has thus developed a disease with “blind hate and strong physical mutations” as its symptoms. Meanwhile, she has turned into a monster called “Disaster” whose mere wish is “to spread pestilence and disease.” In addition, Doris Fletcher, a famous actor responsible for infecting the West End parts of London with the Flu, is in fact Harriet’s daughter who visited her at the hospital just to be infected with the “blood of hate.” Having inherited Marshal’s memoirs via Myrddin, Jonathan remembers facing another monster “Disaster” in 1666, when the Great Plague swept through London, and managing to defeat it. He also remembers Marshal referring to the ingredients of an antidote for the “blood of hate” (Don’t Nod, 2018).

Knowing that he must stop Harriet from overspreading the pandemic, Jonathan resolves to make an antidote to have immunity to the disease himself by using Marshall’s recipe, which contains King Arthur’s blood and the “blood of the purest heart”, a heart that turns out to be Marshal’s himself. Jonathan becomes more determined then to continue his quest: “It may be science or some supernatural power that is responsible for all this, but I will harness either or both to end this epidemic” (Don’t Nod, 2018), believing that Harriet is the one to be exterminated to save others.

Right before confronting Harriet, Jonathan is haunted by another vision of Myrddin, who introduces himself as “Myrddin Wyllt, the servant of the Red Goddess and the protector of this land.” He explains that he turned Jonathan into a vampire because only he “could provide a modern, scientific answer to this ancient mystical threat.” Myrddin describes the threat as being the “Blood of hate. Vessel of the wrath of the Goddess.” On her awakening, “a Disaster will be born into this world, for she is hunger and anger.” Myrddin expects Jonathan to use his knowledge of “disease, contagion and contamination” and “how they course through veins” to make a cure. He also reflects on the fact that “your choices have made you, only you can save this land.” Beside, Myrddin reveals that the “blood of hate” or, simply put, the pandemic, is the

curse of the Goddess and will be “unleashed upon the world whenever she awakens.” The Red Goddess is called “Morrigan,” whom we know was worshipped as the warrior-queen goddess in Irish-Celtic mythology. Comprehending her is even beyond Myrddin’s knowledge. Jonathan’s scientific definition of the epidemic is a “disease vampires carry in their veins, waiting to be awakened,” while Myrddin clarifies that it arises whenever the “Goddess dreams of walking the earth” (Don’t Nod, 2018). To stop the pandemic from further devastation, Jonathan must simply exterminate Disaster. Nevertheless, Myrddin reveals to Jonathan that his fate lies in his own hands and the choices he has made so far during his adventures.

Later on, Jonathan finds Harriet’s transformed body in the middle of a water canal, vomiting. Injecting a dose of the antidote to himself, he engages in a battle against her. As soon as she is destroyed, an avatar of the Red Queen appears amidst an ankle-deep pool of blood, crying out: “is this anger I feel my child? ... how infinitely, how intensely, how irredeemably are you all going to suffer now!” On Jonathan defeating the Red Queen’s avatar, Myrddin appears and begins conversing with her, inviting her to “go back to sleep now.” The Red Queen agrees to leave only if her “wrath” has made humans suffer enough. For Myrddin, they have suffered “more than ever.” The Red Queen thus disappears as she takes her leave “until the next time.” Jonathan thus announces the end of the pandemic:

London has been cleansed. This catastrophe came about when an ancient malignant crossed paths with mortal imprudence. For now, we are safe. For now. My blood lust remains. Red as anger, red as hatred. Passing from one immortal to another. From predator to victim. Patiently biding its time to rise again. London has been cleansed for now. But there’s a simmering hatred, fear and old grudges. When will we succumb, mortals and immortals alike? The next disaster is only a matter of time. (Don’t Nod, 2018)

Jonathan’s fate, however, is enclosed within the cluster of choices the player makes during the game. Confronting Lady Ashbury again, she explains how Marshal had cured her initially from the blood of hate using his antidote, yet he had resolved to confine himself in a castle to stop the disease from spreading. Ashbury decapitates Marshal according to his own will but her own faith

relies on Jonathan's choices. If Jonathan spares all his victims and keeps the districts of London in a stable condition, Ashbury will follow him and seek a cure for her blood sickness in America. In another possible story line, if Jonathan kills only a few people and tries to keep the districts stable, he will confine himself, accompanied by Ashbury, to her castle and attempt to make a cure. However, if Jonathan slays too many people, Ashbury will commit suicide, leaving him to grieve in solitude. At last, if Jonathan leaves no one alive and makes a hell out of London, he will be utterly insensible to Ashbury's suicide and embark on a violent rampage, spreading the blood of hate wherever he goes.

Vampyr has four optional endings, manifesting its forking-path structure and quantum/alternate endings based on the player/Jonathan's attitude in finalizing the events. In the first ending, Jonathan can avoid killing any citizen, keeping all the districts healthy and non-hostile, thus fulfilling his duty as a physician in that he flees London with Elizabeth to find a cure. Here we see how Jonathan's existential fear turns into an existential concern for humanity by calling himself to action against what he thinks as a conspiracy. In the second ending, Jonathan kills only a few people, except the key characters, and locks himself and Elisabeth in a castle to make the cure. In the third ending, Jonathan commits more killings, including the key figures. Besides, he can choose to grant Aloysius Dawson, a despicable but rich figure in London, immortality by turning him into a vampire. Elisabeth thus feels betrayed and commits suicide, leaving Jonathan in isolation. Finally, in the fourth ending, Jonathan kills almost everyone around, thus turning himself into a cruel serial killer. He is even indifferent to Elisabeth's suicide and leaves the scene to wreak more havoc on London and contribute to the piling death toll.

***Vampyr*: Facing Pandemics in Light of Quantum Physics and Alternate Choices**

According to Myrddin Wyllt, an ancestor of vampires, in the poetic prologue to *Vampyr*, "Confronted by the eerie and unknown, mortals become desperate for answers" (Don't Nod, 2018). Being conscious of any kind of conspiracy does not necessarily mean the urgency to find the conspirators – as we have no evidence against shadow governments and what they do. Meanwhile, engaging people in a process of discovery and proper action in the face of human-made catastrophes threaten people's lives on a mass level. Investigating the cause of a pandemic

raises two questions: what caused the pandemic and what was necessary not to allow it to happen? However, since finding the origin of a pandemic in the real world is sometimes difficult, specifically when conspiracy theories seem to be at work, managing it is not impossible if only cautious measures are taken at the proper time.

It seems that certain conspiratorial schemes – the Flu, vampirism and war – are covering each other for a common cause in *Vampyr*. Jonathan's case looks like, or alludes to, that of a WWI British military pathologist named William Rolland. As Branswell (2018) maintains, Rolland published a report in 1917, before the Great Flu began, describing cases of British soldiers in France suffering from an unusually deadly respiratory disease. What if those soldiers were quarantined for a while? What if they were not infected at all? Would there be any Great Flu as a possible consequence or not then?

In light of quantum physics, particles can be in multiple situations and places at the same moment, and we can merely “observe them in a definite state or location” if we can measure them (Stuart 2018, p. 19). In theory, “quantum events” are phenomena that happen simultaneously out of the same source of energy but in miscellaneous spatiotemporal situations (p. 20). Accordingly, “Every quantum event ... splinters the universe into multiple copies ... where all possible outcomes play out” (p. 20). In this light, reality has unlimited versions in unlimited alternative timelines. Nevertheless, it is impossible for human beings to observe all their alternate versions simultaneously. “Individual minds are not quantum mechanical systems; they are never in superpositions” (Albert and Loewer, 1988, p. 207); they cannot watch themselves from alternate positions. The observer can have and be conscious of one position at a time, ignorant of the others. When applied to human affairs, a quantum process happens when human beings consciously choose one particular course of action, among possible ones, towards its consequences.

Various choices are made available throughout *Vampyr* for the players to determine the course of the game and build a character based on their own moral compass. For example, the player can either slay others or allow them to live, building a peacemaker or violent profile of him/herself. All the choices contain consequences that will affect the citizens and the health gauge of a

district. In quantum-existential terms, David Deutsch, a British physicist at Oxford University and a fervent supporter of the “many-worlds interpretation (MWI)” of quantum mechanics, argues that “we thicken the stack of universes in which versions of us live reasonable lives” through making wise choices and doing right things. “When you succeed,” Deutsch continues, “all the copies of you who made the same decision succeed too. What you do for the better increases the portion of the multiverse where good things happen” (as cited in Jasmuheen, 2008, p. 159). The player’s decisions in *Vampyr* contribute to the character of Jonathan and thus shape the overall path that the story will take. Jonathan later meets a journalist named Clayton and asks him “why are the newspapers keeping silent about the Spanish influenza? It’s as though none of you care.” The reply is discouraging enough: “There’s a war going on. People shouldn’t be demoralized by news of deadly diseases” (Don’t Nod, 2018). His ironical speech reflects the historical fact that the media hushed the news of the Flu except in Spain, hence the misleading name of the “Spanish Flu.” The pandemic broke out near the end of WWI, when war censors stifled the news about the Flu in the countries engaged in the war. It was to maintain morale while newspapers freely reported the sudden occurrence of war in neutral Spain, creating the false impression of Spain as the birthplace of the pandemic (Mayer, 2019). Additionally, Clayton points to “frenzied mobs incensed by the fever” (Don’t Nod, 2018), reflecting their existential fears.

The open world of an interactive game presents players with existential freedom and a range of possibilities of action, each with a certain consequence. As players can choose different plot lines in finishing their games, they develop an individual walkthrough for other players and game fans. Such walkthroughs are in fact quantum possibilities, each being subject to annihilation when no player chooses them. The player here, as a human being, has a godly position or that of the omniscient observer who is able to see the results that follow each course of action in the game. According to Wendt (2015), one’s consciousness, having the power to choose what to be conscious of, can choose what course of action to follow while all the possibilities co-exist in a superimposed manner. Accordingly, there are “active” and “passive” approaches to our “social entanglements.” The “active mode” is directed towards “a desired reality,” while the “passive mode” is what we do not instantly desire but could desire (p. 269). The world of Jonathan Reid is

a world of choices where he can wisely choose to either help humanity with a cure or leave it to rot by contributing to its decay. As Cohut (2020) argues, former pandemics like the Great Flu can offer valuable lessons about the management of health crises as long as we learn from our mistakes by making efforts to rectify them. In other words, preventing a pandemic from happening may not be possible – nobody can anticipate when a pandemic strikes or when some evil/conspiratorial force aims at exterminating people – while controlling it depends on individual and communal choices. The alternative fact could then hold as such: the Great Flu could be managed in a better way to reduce the death toll. Alternate reality games thus enable players to change their living styles as they essentially make change by testing/playing their choices and their consequences in real-life but virtual situations.

Conclusion

Role-playing games set in dystopian worlds plagued with pandemics can serve as valuable media for envisioning alternate histories and exploring potential scenarios to create better worlds in reality. With the rise of media and metaverse, games involved, and their influence on the younger generations, such pandemic-themed games play a pivotal role in informing players about pandemics and the controlling measures against them in ways that are definitely costly and time-consuming if they were to be theorized and practiced in reality. The interactive nature of RPGs and ARGs presents players with a quantum field of myriad possibilities of creating alternate worlds where pandemics are better controlled or even not allowed to affect humanity at all. In such worlds, players as human beings in the real world can make different choices, each with observable consequences on resetting their games, to safeguard their individual and communal achievements. Games of this kind that revolve around conspiracies at certain historical points move even a step further to affect the efficacy of conspirators by interfering with their schemes. The player in *Vampyr* is invited to join conspiracy adherents, like the rich vampires, to observe their knowledge of the true nature of pandemics. However, the moral appeal of certain choices open for the player that reveal these conspiracies for the benefit of humanity plays with the quantum nature of our decisions in the real world in similar situations. The players are thus essentially free to will their choices for or against humanity. Although the roots of the Great Flu, the subject matter of the game, were scientifically investigated, the role of

medical and political organizations that refrained from managing it during WWI is undeniable. Meanwhile, *Vampyr* is keen to highlight the possible health measures that could be taken to reduce the death toll around the world. Although, in general, the quantum field of alternate histories is open for conspirators to make their desired histories, the existential possibility of resisting these conspirators is always at hand. Taking the Red Queen as an arch-conspirator in ambush to wreak havoc on Earth now and then, there can always be resisting heroes like Jonathan Reid to save humanity. In this light, RPGs and ARGs serve as educational tools to equip younger generations with enough knowledge about all the possible controlling measures and managing techniques available to humanity under different catastrophes.

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HAMLET'S STOIC DELAY: SHAKESPEAREAN APPROACH TO SENECA PHILOSOPHY¹⁸

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Abstract

Seneca's impact on the Renaissance tragedians is undeniable. His depictions of violence, terror and murder experienced by humans pursuing their passions became a model for the early modern English tragedies. Senecan tragic elements, the ghost, the chorus; and stock characters such as the hag and the tyrant can be found in the works of Thomas Kyd, John Marston, George Chapman, and others, guiding their style in tragic writing. As a Renaissance dramatist, Shakespeare, in *Hamlet*, refers to Seneca from a different perspective by responding to his stoic philosophy. It is asserted in this study that in the play, Hamlet struggles to be a true stoic and desires to be purified like Horatio as it is apparent in his famous delay. He takes the stoic cure of delaying to deal with anger and pursues this judgement almost until the end of the play. Hamlet fails, while Horatio succeeds, in following the stoic teaching of avoiding human passions. This study argues that through these characters, Shakespeare shows that stoic teachings that block human emotions are not practical with the extreme conditions one faces in life. Hamlet is a human with all the dilemmas, passions and rage that make him real, while Horatio does not seem realistic with his indifference towards all the tragedy around him. Thus, Shakespeare keeps Hamlet within the boundaries of humanity by enabling him to finally decide to take action, no matter the outcome.

Key words: *Hamlet*, Horatio, Shakespeare, Seneca, stoicism.

¹⁸ A brief and similar version of this article was presented at the 15th International IDEA conference (2022) at Mustafa Kemal University, Hatay, Türkiye.

Introduction

Lucius Anneus Seneca, since the rediscovery of his plays in the thirteenth and fourteenth centuries, had a great impact on Renaissance tragedians and he has been revisited by western authors of various genres: Seneca's tragedies have not ceased to influence the Roman world and beyond (Dodson-Robinson, 2009). As the author of eight extant tragedies -*Hercules Furens*, *Troades*, *Medea*, *Phaedra*, *Oedipus*, *Agamemnon*, *Thyestes*, *Phoenissae*- Seneca inspired Renaissance tragedies with "vivid and powerful verse, psychological insight, highly effective staging, an intellectually demanding verbal and conceptual framework and a precocious preoccupation with theatricality and theatricalization" (Boyle, 1997, p.15). His tragedies are replete with violence and terror and formed with bombastic language. Among the themes that he often covered in his plays are revenge, murder, cannibalism, and infanticide which we are familiar with from the contents of Renaissance tragedies.

It is the human, driven by passion that captures all Senecan tragedies. He often portrays people who are hunted by their emotions, such as rage, vengeance, lust, obsession, jealousy, and greed. According to Seneca, the most dangerous of these is anger which is likely to result in excessive violence and destruction, as he demonstrates in his plays. In *Medea*, Medea kills her own children out of rage for her husband, Jason. In *Thyestes*, Atreus arranges a feast for his brother where he prepares a meal by cooking his children, Juno makes Hercules mad after cursing him for killing his own wife and children in *Hercules Furens*. Likewise, in *Phaedra*, Theseus murders his own son Hippolytus out of the false accusation that he raped his stepmother. Probably the most famous of Senecan heroes, Oedipus is so angry with himself because of his fate that he gouges his own eyes with his bare hands (Wilson, 2010, p. xvii). The common trait of all these characters is their lack of resistance against the passion that seizes their whole beings. They lack mercy and forgiveness. They are always on the extreme edge of their emotions away from compromise, which result in brutality as in *Trojan Women*. After their defeat, the Greeks both ruin the city, rape the women, and kill the children including Priam and Hecuba's daughter Polyxena, and Hector's son Astyanax (Wilson, 2010, p. xvi-xvii). As it frequently happens in these plays, Seneca seems to have provided the Renaissance playwrights such as Shakespeare, with great displays of the limits of human capability of violence under the influence of passion.

Hence, Hamlet in Shakespeare's play, no matter how long he suppresses his emotions, is no exception to Senecan portrayal of emotional outburst.

Senecan Influence on Early Elizabethan Tragedies

Seneca's tragedies "focus less on the relationship of people to one another, and more on the relationship of individuals to their own passions. ... In comparison with Athenian tragedy, Seneca's plays focus less on the workings of the divine in human life and more on the conflicts within human nature itself" (Wilson, 2010, p. xx-xxi). He often searches the limits of anger, cruelty and violence and pictures tragic endings with unlimited suffering. Senecan tragic elements: the ghost, the chorus, stock characters such as the nurse, the hag and the tyrant, together with Senecan rhetoric and epigram fascinated Elizabethan dramatists. Inherited from Greek tragedy, mostly from Euripides, the tradition was embraced by the Renaissance playwrights (Lucas, 2009, p. 13). Thomas Kyd's *The Spanish Tragedy* established the Senecan form in the shape of revenge tragedy. The ghost, the chorus and passion which lead to violence are all present in the play. Kyd's *Soliman and Persida* (1588), Lust's *Dominion* (1550), Shakespeare's *Richard III* (1593), Marston's *Antonia and Mellida* (1599), Shakespeare's *Hamlet* (1602), Chapman's *Bussy d'Ambois* (1603) and *Revenge* (1613) are among the prominent plays of renaissance drama influenced heavily by Seneca.

Boyle (2008) emphasises Renaissance tragedy's indebtedness to Senecan idea of tragedy asserting that Seneca's tyrannical figures become a role model for Renaissance tyrants starting from *Gorboduc* (p. 388). Atreus especially often reappears in sixteenth and seventeenth century plays shaping the tyrants throughout the centuries. Boyle further expresses that: "the tyrant's resort to torture...and predilection for the murder of children have their origins in Atreus and materialize themselves in [Renaissance plays such as] Mussato's Ezzelino, Cinthio's Sulmone, Sperone's Eolo, Marlowe's Tamburlaine and Barabas, Richard III, Marston's Piero and Antonio ... Corneille's Cleopatre (who fuses Atreus and Medea) Grimoald, and Phocas" (p. 389). As for Shakespeare's *Titus Andronicus*, he models Hercules from *Hercules Furens* from Seneca. Titus's murdering his children echoes Hercules's slaying of his wife and children, He also imitates Atreus when he serves Chiron and Demetrius to Tamora and Saturninus as a pie. Unlike Seneca,

Shakespeare does not confine himself to one tyrant, as Boyle suggests, in Shakespeare, “tyrannical characteristics are split between characters to allow for greater complexity of audience response” such as Aaron and Titus in *Titus Andronicus* (p. 391). For *Hamlet*, although Claudius has the leading role in tyranny, he shares the viciousness with Gertrude and Polonius.

Seneca and Stoic Philosophy

Seneca is among the prominent leaders of Roman stoicism, which is also called as the new stoicism, with Epictetus and Marcus Aurelius. Zeno, the founder of stoicism, declares the soul as *tabula rasa*, a blank space and perception as the source of knowledge. Thus, happiness is related to how we perceive things. Seneca believes that happiness is innate, and a wise man’s state of mind is free from external circumstances. His happiness is unattached to the events beyond his control. He is prepared for the future and does not let the external world affect his soul (İşıldak, 1996). In “On Anger”, Seneca advises us to be content with what we already have, and not to disturb our souls with passions uncontrolled by the mind. He states that:

Passion, then, consists not in being stirred in response to impressions presented to us, but in surrendering ourselves to those impressions and following up the mind’s first chance movement. Turning pale, shedding tears, the first stirrings of sexual arousal, a deep sigh, a suddenly sharpened glance, anything along these lines: whoever reckons them a clear token of passion and a sign of the mind’s engagement is just mistaken and fails to understand that they’re involuntarily bodily movements. (p. 36)

For Seneca, emotions are the disturbance of the body that needs to be avoided. Further, he warns us to be careful about our reactions to the first impressions. Seneca’s philosophy deems unrestricted passions as dangerous and advises to be indifferent to external events to be purified from unhealthy emotions that can harm the soul. Hence, he narrates the story of an old man in “On Anger”, that Cicero mentioned similarly in *Tusculan Disputations*¹⁹. The man calmly responds to the murder of his son in front of his eyes by Caesar and does not leave the banquet to bury his son obeying the king’s orders. Seneca praises the man for his tranquillity and delaying

¹⁹ Written around 45 BC, it consists of five books. The work focuses on the elevation of passion and pain through wisdom.

his anger for the sake of saving his other son's head. This is an example of a behaviour approved by the stoics.

No matter what fate brings, being indifferent is the key to happiness. In this way, one can reach *summum bonum*, the highest good, free from the kind of passions that may cause false judgements (Mitsis, 2003). Rationality and rational actions are praised by the stoics since reason makes people capable of making choices. Among these choices one can choose "stoical detachment and lack of emotion when facing the vicissitudes of the world" or can prefer to harm his soul with rage, jealousy, or grieving (Mitsis, 2003, p. 254). Seneca asserts that power of rationality guarantees happiness since it bestows inner freedom by leading the person to the right decision. Thus, the soul can be liberated from the passions.

Hamlet and Senecan Philosophy

Roman stoicism starts with Zeno (334-262 BC), and continues with Cleanthes (330-230 BC), Chrysippus (279-206 BC), Panaetius (185-109 BC), Posidonius (135-51 BC), and Seneca (4 BC-65 AD) flourishing through Rome and Greece as a popular Hellenistic philosophy among the learned elite. Stoic school explains that reason is the highest virtue and can be reached through self-control which is possible when one represses powerful feelings and avoids disruptive emotions. According to the stoic belief, indifference to pain and pleasure brings human beings closer to reason and thus, guarantees a happy life. For stoics, emotions are equal to judgements in the way that both are controllable. Hence, destructive emotions are the consequence of mistaken judgements (Sellars, 2006). "They are thus the consequence of poor reasoning ... so they should play no part in the life of a properly functioning rational being" (Sellars, 2006, p. 117). Therefore, repressing the potentially destructive emotions is a key to being rational.

Seneca (2010) explains in "On Anger" that anger is the most dangerous passion, and that it is equal to madness. It causes destruction since it has a potential to evoke the desire for revenge (p. 17). He further asserts that: "for no passion desires vengeance more earnestly than anger and for that very reason it's unsuited to take revenge: too hasty and witless like virtually every form of desire, it gets in its own way as it hurries toward its goal for that reason it has never done any good in either peace or war: it makes peace look like war" (p. 25). According to the stoic

teaching, one should get rid of earthly passions and ambitions to reach serenity, and make choices without the influences of those passions. Only in this way eternal blessing can be attained in both worlds. Similarly, Seneca recommends human beings to act with their reason because wisdom is the enemy of dangerous passions like anger. He presents delaying as the cure to anger and advises not to hasten but wait for it to cease its effect on the mind. Vengeance can be delayed by pretending not to take notice (Seneca, 2010). Therefore, it can be argued that Hamlet struggles to be a stoic hero in the play with his famous delay; however, he fails because he cannot control his passions, especially his anger which leads him to vengeance. When he first speaks to his father's ghost, he is inclined to follow the stoic advice. He does not rush and takes the stoic cure of delaying. Seneca asks in "On Anger", "Anyone willing to speak to you only in private might as well be mute: what is more unjust than to believe a tale told in secret, but to become angry for all to see?" (p. 55). Indeed, in Act 2 Scene 5, the Ghost leads Hamlet away from Horatio and Marcellus so that he could speak to him in private. Hamlet finds himself in the very position that Seneca describes. Here, it is advised not to believe in the stories and get caught up in rage that will result in violence. Hamlet follows this advice, too. He hesitates to believe in the ghost and does not engage in a violent action until he feels certain of his father's murder during the play which he calls the mouse trap. Even when he is certain after the play within the play, he still feels he should take an honest opinion on the matter from Horatio:

Hamlet: ... Didst perceive?

Horatio: Very well, my lord

Hamlet: Upon the talk of poisoning?

Horatio: I did very well note him. (3.2. 260-64)

Hamlet's long and calculated observations of Claudius alone will not suffice to arrive at a decision on Claudius's guilt. His observations are validated only after he gets confirmation from a trusted friend, Horatio. Horatio's confirmation of the suspicious acts of Claudius enables Hamlet to believe what the ghost of his father told him. Although, the fact that he does not seek revenge immediately after he talks to the Ghost shows us that he is able to act reasonably, in the same act, scene 4, he mistakenly kills Polonius thinking him to be Claudius. Still, Hamlet appears to be avoiding the stoic philosophy that bids the suppression of passion. This action

triggers a chain of events leading him to a duel with Laertes in the end, which will cause his own destruction as well as many others such as Ophelia, Laertes, and Gertrude on the way. Seneca (2010) describes anger as a way of showing weakness. He likens it to being drunk and adds that “those who are most inclined to anger are babies and the sick” (p. 26). Therefore, this act of weakness in the murder of Polonius symbolizes Hamlet’s failure to follow the stoic philosophy. Perhaps, Shakespeare presents the idea that it is not realistic to expect human beings to follow stoic advice because removing emotions is unnatural.

Hamlet’s analyses have often focused on Horatio’s personality as a pure stoic character (Hanson, 2011 and Campbel, 1930). These studies commonly hold that during the play Horatio observes how people are seized by their passions which lead them to disaster. As Hamlet’s confidant, he portrays a reliable personality, and he is not involved in the chaos the state is going through by symbolising the reason. He is purified of passion as it is seen in Hamlet’s statements:

Give me that man
That is not passion’s slave, and I will wear him
In my heart’s core, ay, in my heart of heart
As I do thee (3.2. 61-4).

Here, Hamlet defines a stoic man who does not serve passion and praises his ability to block his feelings. As Seneca (1969) emphasises in *Letters from A Stoic*, “the outcome of violent anger is a mental raving and therefore anger is to be avoided not for the sake of moderation but for the sake of sanity” (p. 69). It is true that Horatio preserves his sanity throughout the play. However, it is also true that he is not tested. He is not faced with a personal problem that would push him to feel. That is why Horatio represents the ideal while Hamlet is way more realistic with all his pain, rage and inner conflicts that make him human.

Schoff (1956) calls Hamlet as an “almost entirely a passive or ineffectual character” (p. 54). He also adds that “Hamlet's death provides the only moment in the play in which Horatio is subjected to such emotional pressure as Hamlet has been feeling most of the way through it. And, ironically for Horatio’s admirers, it is Horatio, not Hamlet, who under such pressure surrenders impetuously to the idea of self-slaughter” (p. 56). Hence, his self-control and

rationality are questionable. This point of view might be useful for questioning the practicality of being a stoic. Hamlet fails since he is just a human feeling helpless in front of an unfair murder, a disloyal mother, and a wicked uncle. Seneca's stoic advice to ignore the evil to block the rage seems pointless as Hamlet's speech illustrates:

Does it not, think thee, stand me now upon
He that hath kill'd my king and whor'd my mother
Popp'd in between th' election and my hopes.
Thrown out his angle for my proper life.
And with such a cozenage is 't not perfect conscience
To quit him with his arm? And is 't not to be damn'd,
To let this canker of our nature come
In further evil? (5.2. 62-70)

Hamlet asks a question that could have changed the course of events. He pours his heart honestly, seeking an honest opinion that might influence his later actions. He shows Horatio the signed document that bids his death upon his arrival in England. Yet, Horatio, completely indifferent, comments on the fate of Guildenstern and Rosencrantz referring to Claudius, without bothering to answer Hamlet's question:

It must be shortly known to him from England
What is the issue of the business there. (5.2.71-2)

As it appears in his lines above, Horatio, the happy stoic, cannot provide a rational answer for Hamlet. He cannot even advise him to procrastinate or ignore what has happened. Instead, he avoids the question and pretends that he has not heard it. This shows that the stoic philosophy fails to provide answers for serious problems. Hence, it may be argued that Shakespeare might be pointing out the stoic philosophy's shortcomings in practice. Horatio has many titles such as the scholar, companion, friend and confidant but he is not the adviser that guides Hamlet with his teaching. This quality of Horatio's character is discussed by Kettle (1960), who points out that "from beginning to end he is a wandering ineptitude who has never a single question and whose speech mainly of "Ay, my lords", "That is most certain", "Is it possible?" and other helpful

phrases... and this is the strong silent man after whom Hamlet should have modelled himself” (p. 72). As it is apparent in Kettle’s statement, Horatio is the depiction of a stoic who accomplishes to stay indifferent to the external world. He manages to stick to his teaching by not showing any sign of strong emotion or passion throughout the play. However, this makes him rather useless, almost a faint character who is alive, yet, with no friend. It appears that he does not ask questions and is not capable of answering any. The *summum bonum* of the stoic appears very individualistic here, obviously it does not stand for communal good.

Shakespeare depicts Horatio as a man who, to use Horace’s words, “neither lends or borrows”. Horace (65-8 BC) was widely influential during the early Renaissance and his expressions became proverbial among the Elizabethans who turned to *carpe diem* (live the moment), *nil desperandum* (never despair) and *beatus ille* which refers to escaping from turmoil of the world and finding tranquillity while enjoying liberty. In Horace’s poem, *Beatus Ille*, Horace imagines a land with free people stating that “Happy the man free of business cares / Who neither lends or borrows” (1-2). According to Bate (2019), the idea of *beatus ille* is especially used by Shakespeare, appearing in a number of his plays (149-150). Bate mentions Titus from *Titus Andronicus*, giving the scene where Titus tells his banished son that “how happy art thou then / from these devourers to be banished” (3.1:56-7). For the sake of augmenting the examples, the king in his soliloquy in *Henry IV Part II* utters that: “Then happy low, lie down! / Uneasy lies the head that wears a crown” (3.1. 30-1). These lines reflect the aspiration for *beatus ille* while being weary from the heavy burden of the responsibilities. Indeed, considering *beatus ille*, Lear is more famous than any other Shakespearean kings in his quest to reach comfort away from the court since he divides his land among his daughters “To shake all cares and business from our age, / Conferring them on younger strengths” (1.1. 34-5). Regarding Hamlet, *beatus ille* is represented by the previous location of the prince where he is away from the distress of the court. However, his father’s death interrupts Hamlet’s studies and forces him to abandon his peaceful environment to return to the troublesome life of the court. Unfortunately for him, the wedding replaces the funeral when he arrives in Denmark which creates a shock for the young prince. Once he enters the court, his mind is captured by passions and exposed to the burst of emotions

such as disappointment, rage, jealousy, and anger. By returning to Denmark he leaves his Horatian idyll, where he could have found happiness dealing with his studies.

Horatio sticks to his reason to stay away from the chaos for his own interests because he has barely provided assistance or guidance for any. Hamlet could have stayed in his *beatus ille* and acted reasonably for his own good. Horatio's virtue is enough to keep him alive and to survive as the narrator of Hamlet's story that in fact suits him as an outsider. Wilson emphasises that "Horatio is even, just, measured, passive and detached if not cold and indifferent. If Horatio is supposed to be Hamlet's best friend, therefore, he is the kind of friend who is 'just there', and he is 'just there' nearly silent and a yes-man for Hamlet in contrast to the friends who actually try to help Hamlet like Rosencrantz, Guildenstern and Ophelia" (202-3). However, it is worth mentioning that he is the one who first tells Hamlet about the Ghost. He is a trusted scholar in the eyes of Hamlet and others that makes the ghost story believable. From this perspective, the dialogue below becomes a turning point for the tragedy:

My lord, I think I saw him yesternight.

Saw who?

My lord, the King your father.

The King my father?

Season your admiration for a while

With an attent ear ... (1.2. 189-194)

Horatio is also the one who shows the ghost to Hamlet with his call: "Look my lord, it comes!" (1.4. 38). His statement and the two soldiers', Marcellus and Barnardo's testimony are enough to convince him of the existence of a supernatural being. Here, it is obvious that Horatio has considerable power on Hamlet. Therefore, he takes it seriously when he hears the ghost commanding him to take revenge:

O, horrible, O, horrible, most horrible!

If thou hast nature in thee, bear it not,

Let not the royal bed of Denmark be

A couch for luxury and damned incest (1.5. 80-83)

Upon his arrival at her mother's wedding when he was expecting a funeral, Hamlet has already suspected that something unnatural happened in the court. Hearing this serious accusation, Hamlet takes the stoic cure with his famous delay instead of taking revenge, thus postpones his action. He struggles with his doubts until he sees his uncle's reaction while watching *The Murder of Gonzago* the play which he "used as a sort of lie detector test on those intent on concealing guilt" (Phillips & Megna, 2019, p. 2). When he unveils, as he believes, the guilt after Claudius breaks off the play, he has no reason to wait anymore. As Ghose (2019) points out, the uncle's reaction might as well indicate that he is alarmed by a threat coming from his nephew and interrupts the play as a reaction. Nevertheless, Hamlet does not give credit to this possibility. His suspicions about his father's murder are removed by the end of the play and he cannot further delay his passions. Besides, rational Horatio does not bother to warn him about this possibility.

In Hamlet's decision to finally act, the renaissance understanding of tragedy also plays a significant role. In his *The Defence of Poesy*, Sir Philip Sidney states that tragedy "openeth the greatest wounds, and showeth forth the ulcers that are covered with tissue" (qtd. in Ghose, 2019, p. 31). He explains that tragedy has a power to reveal secret sins and misdoings. Then, Sidney narrates the story of Alexander Phraeus from Plutarch's *Life of Pelopidas*, a cruel murderer and tyrant, who burst into tears and needs to leave the performance when watching Euripides's *Trojan Women*, fearing that people see him weeping since they have never witnessed his pity and compassion. The grief and suffering of the Trojans must arouse pity in someone who enjoys burying people alive (Ghose, 2019, p. 31). Considering Plutarch's story, it appears that tragedy moved Alexander and Claudius in a similar way judging from their reactions to the scenes that might have included some parallels from their pasts. Again, considering Hamlet's final decision and action to kill Claudius after the play within the play, it can be argued that the tragedy might have influenced him, too. Until the players show him an identical scene, he has incubated and dreamed about his father's murder based on the Ghost's story. Once he sees the betrayal vividly in front of his eyes, he understands that he cannot delay his revenge any longer, as he did throughout the play. Thus, once more it is seen that Hamlet shows human reactions and his quest to be a stoic remains unaccomplished. While Horatio's indifference and unconcern turns him into a shadowy being, Hamlet's dilemmas and passion make him realistic, proving that stoic

teachings are impractical. Hamlet's stoicism appears to be much more calculated than that of Horatio's even though he cannot preserve this until the very end.

Conclusion

In conclusion, Hamlet's delay in seeking revenge against King Claudius can be seen as a characteristic of a Renaissance man who values reason and intellect. His thoughtful and contemplative nature, his scepticism, moral dilemmas, and the need for certainty all align with the intellectual and philosophical currents of the Renaissance period. Hamlet's ultimate decision to take action is not solely based on reason but also stems from his humanity, and in this moment, he ceases to be a stoic, embracing his emotions and his duty to his father's memory. However, it is also important to acknowledge that Hamlet's delay is multifaceted and influenced by various factors, including his emotional turmoil and the complexities of the Danish court. Shakespeare's portrayal of Hamlet's character allows for diverse interpretations, and his hesitation remains a compelling aspect of the play that continues to resonate with audiences and scholars alike.

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FEMALE SELF-DETERMINATION IN CHARLOTTE BRONTË'S *JANE EYRE* AND LAILA ABOULELA'S *THE TRANSLATOR*

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Abstract

In most cultures, if not all, women have suffered a lot from subjugation for centuries. It is rare to find a society that confesses that a woman is strong and she can live independently. That is because the woman has always been marked as “other” or something complementary to the man. However, this article is an attempt to contradict this negative image of the woman and proves that she has enough self-determination to stand against traditions and rules that are prescribed by society, and choose the best for herself without any outside interference. To accomplish this attempt, the researcher has selected two female characters from two different English novels and analysed them from a feminist point of view. They are Jane Eyre, the main character of *Jane Eyre* by Charlotte Brontë, and Sammar, the main character of *The Translator* by Leila Aboulela. The study depends on a close reading to trace the lives of the characters throughout the novels to extract the situations that reflect female determination. As it is shown at the end of the study, both female characters present a good example of female self-determination. They can face society's dictations that obliged them to go against their needs and wishes. On one side, Jane Eyre refuses to get married to a rich and married man because she believes that a man must have only one wife in his life, otherwise he would be disloyal. Sammar, on the other hand, remains conservative to her beliefs and religion. She does not get rid of her conventions at any cost, though she lives abroad alone and far from her own home. She also refuses to get married to a non-Muslim until he converts his religion to Islam.

Key words: feminism, female self-determination, *Jane Eyre*, *The Translator*, *female determination*

1. Introduction

The unjust status that women have undergone for hundreds of years cannot be denied. English literature is rich with examples that reveal how much women have been subjected to oppression and subjection in all aspects of life; social, political, educational, etc. Since the Victorian age, English women have suffered from men's and society's dominance. Perhaps, that age was the worst in the history of English women when patriarchal moral values and culture favoured visibly gender segregation in a way that it would satisfy men worldwide, Joan (1995). Though the 19th century has witnessed the greatest scientific advancement in the world and the name of England was used as an example of modernity and advancement, women's status painfully deteriorated. Women were deprived from basic rights and wives became property to their husbands, giving them rights to what their bodies produced: children, sex, and domestic labour, Buckner and Francis (2005). Nevertheless, the situation did not last long, women realized that it was time to say "No" to such hegemony. Of course, that awareness was not sudden or born within minutes, but it took years of struggle and the pressure of cumulative hatred hidden behind a wall of patience. When it found the way, it exploded. The explosion of women's voices against inequality among sexes is given a specific term in literary studies. That is *feminism*.

The term 'feminism' is derived from the Latin word 'femina' which means 'woman'. Then its meaning differed from one feminist to another. For example, Moi (1999) defines *feminism* as "a concept we use to criticize the oppression of women." (p.47). Hannam (2007), defines *feminism* as "a recognition of an imbalance of power between the sexes, with a woman in a subordinate role to men, a belief that woman's condition is socially constructed and therefore can be changed, and an emphasis on female autonomy" (p.2). And according to Saudi and Rusfandi (2016), *feminism* is "a collection of movements and ideologies that share a common goal to define, establish, and achieve equal political, economic, cultural, personal, and social rights for women" (p.8). However, this diversity in defining the term *feminism* does not go far from its core meaning, which is a state of awakening that struck the minds of women in the previous century as a response to patriarchal hegemony.

The feminist movement is not as recent as some researchers might think. Perhaps it flourished in the 1960s, but its roots go back to the 18th century when Mary Wollstonecraft published her work *A Vindication of the Rights of Woman* in 1792. Monroe (1989) argued that this work was the first truly feminist treatise that was admitted by the English public. It is always taken as the first seed in the field of feminist work as it opened the door to the following feminist advocates like Virginia Woolf and Elaine Showalter who continued the same path and helped the voice of women reach broad parts of the world. Though the movement was divided into waves, and each one focused on a specific aspect of women's rights, their demands were the same. All the waves aimed at getting the recognition of the inequality among sexes and the question of justice. The exact number of these waves is still negotiable because some historians argue that there are three and others argue there are four. However, those waves, in one way or another, had an effective role in shaping the current western *feminism*, whose impact can be noticed in many literary works, politics, and other fields of study.

The first wave of *feminism* emerged when women fought for an equal right to vote and equal access to the parliament. Mary Wollstonecraft was announced as the leader of this wave because she was the first to introduce the idea of rational equality among sexes. In her book, *A Vindication of the Rights of Woman* (1792), she calls for the rational freedom of women, and she believes that a woman is not born for home and domestic work only, but the woman is part of a country's advancement, and the mother at home is like a teacher to the nation's sons. The second wave emerged with Simone de Beauvoir's work *The Second Sex* (1949), in which she criticizes male dominance, and encourages the need of women to get rid of weakness and feeling inferior, and to have the right to access the resources of society and decision-making. So, this wave is more social and legal than political. The third wave is a continuation of the previous wave. It began in the 1990s to call for social justice for women. It extended into postcolonial *feminism*, ecofeminism, and gender studies. The fourth wave started in 2012. It is different from the others as it concerns technology and concepts such as body positivity, women's representation in the media, and sexist advertisements. Feminist waves, with their different approaches to women's freedoms, have affected the theory of literary criticism in the 20th century, and they became source of female issues that the current century considers them fundamental.

The recognition of inequality among sexes has been accepted by journalists, writers, and much more by literary critics. This recognition is a step toward change. Hunnam, in her work *The Book of Feminism* (2007), confirms that imbalance among sexes is socially constructed, and it takes place because of social conceptions, not because it is biological. So, changing it is not impossible. Females can reject any conventions that deprive them of enjoying their rights. The belief that women are the "others" and men are the "default" and that "humanity is male, and man defines woman not herself, but as relative to him" (Beauvoir, 2007, p. 11) must vanish. The matter needs only a little bit of determination and strength from the women's side. That was exactly what happened; English female fiction writers encouraged women's outbreak of consciousness and used their skill of writing to express their point of view in this regard. They played a vital role in depicting female self-determination in their fiction.

The portrayal of female self-determination in literature has occupied a wide space of discussion in many academic conferences, published articles, and social and educational research, largely after the recognition of women's rights in the late 1960s onwards. Among these studies, is Mir's study in 2014 which examined the state of women's oppression, suppression, and self-determination in three novels written by Anita Desai, namely, *Fire on the Mountain* (1977), *Clear Light of Day* (1980) and *Fasting, Feasting* (1999). After executing a close reading of the selected novels, Mar finds that Desai's women are subjected to varying degrees of oppression, but they do not stand paralyzed and silently accept that oppression. Instead, they experienced various degrees of self-determination to achieve freedom from patriarchal control. Perhaps, at the end of their struggle, they cannot achieve full liberation, not because of their weakness but because of their isolation from the community.

In 2017, another similar study was conducted by Budi and Widyastuti. This study explores female determination in Alice Walker's novel, entitled *The Color Purple*. It tries to identify how the characteristics of the female character, Celie, are used to point out the oppressions that she experiences and how her self-determination helps her to fight the oppressions she faces. Though Celie is introduced as an uneducated and unattractive woman in the story, she proves her ability to manage her life as she wants. She leaves her husband, who is a source of problems for her, and

goes with Memphis who helps her run her own business, and she lives a life without any kind of oppression.

Yeseibo in 2018 also conducted a study to explore female determination in the play *She No Longer Weeps* (1987) by Tsitsi Dangarembga. Yeseibo found that this play has gained worldwide fame because of its focus on the woman's struggle for self-definition and determination against patriarchal power. The protagonist, Martha, is introduced with incomparable self-assertiveness. Her resistance to refuse man's control and go against the culture is the dominant feature of her from the beginning of the play till the end. She, in the end, can secure herself and prove her ability to empower herself educationally and economically. She can also contribute meaningfully to economic growth and make informed decisions about her personal life. Through Martha, the playwright conveys that culture should not be a tool of oppression and marginalization at the hands of men.

Fauzia and Rahayu (2019) attempted to explore Afghan women's determination to gain opportunities to move forward in their society. The analysis of this study focuses on the female characters in Nadia Hashimi's *A House Without Windows* (2016). They are Zeba, Gulnaz, Latifa, Mezghan, Bibi Shireen, the wife of judge Najeeb, Sitara, Meena, and Aneesa. All of them were able to build a kind of self-consciousness to make the decision and declare their resistance against men and society. They struggled to get their basic rights, such as the right to speak, to get an education, and to work and earn money identically like men. They succeeded in that, as it is seen in the end when researchers verified that the strong self-awareness and determination that were reflected through the female characters of this novel, were the primary steps to getting rid of male dominance and proceeding further in life as well as in society.

Like those studies, there are loads of articles that are presented to mainly portray females' determination in their journey of passing over all obstacles in life. As it can be noticed from the previous studies, women throughout the world are subjected to the same oppression and subjection, but their determination to reject that oppression is clear. Regardless of the nationality of the novelists or the methods of analysis used by the researchers, the aim and result are the same. The current study, however, is different. It is meant to make a comparison between female

determination in the past and present. The time gap between the two novels of this study is 150 years, a century and a half. The first novel is *Jane Eyre* (1847) by Charlotte Brontë. The second novel is *The Translator* (1990) by Laila Aboulela. The goal behind this choice for the sample is to prove that neither time nor place can change a woman if she has rigid faith and determination in herself.

Female self-determination in Charlotte Brontë's *Jane Eyre*

Charlotte Brontë (1816-1855) was born to Patrick and Maria Brontë in Thornton near Bradford. Her father typically practiced patriarchal dominance over his daughters. He was socially very conservative. He moved to live with his family in a very rural and far place just to keep his daughters from indulging in the new trends that invaded English society at that time such as the quest for women's equality with men in work and education. Perhaps this was the reason why Brontë and her other two sisters sought freedom in reading and writing. All three sisters were novelists and their works gained worldwide fame in English literature. Brontë was influenced greatly by Mary Shelley, Jane Austen, Byron, and others. She read lots of Blackwood's Magazine and German-translated stories. This obsession with reading developed in her the skill of writing. She started her career in writing at a young age. She dreamed of being a famous novelist, which she accomplished, but the cost was high. Brontë struggled a lot before fulfilling her dream. She first tried to run a private school, but she failed. Then, she published a book of poems under the masculine names of Acton, Ellis, and Currer Bell at her own expense but the book also did not receive many positive reviews, only two copies were sold in a few months. After that, she decided to pursue a career in writing novels, but her effort was neither easy nor rewarded with immediate appreciation. She continued in her way of determination till she could finance herself, and her efforts were finally crowned by one outstanding work. That is *Jane Eyre*. So, it can be said that the life of Charlotte Brontë herself is a good example of female determinations. She did not surrender to the obstacles that she faced but showed a strong determination instead.

Charlotte Brontë's *Jane Eyre* (1847) is Brontë's masterpiece that was produced in the 19th century. It is written to portray women in their brightest positive image. It is a biographical work

through which the writer shows her personal life to rebel against the traditions of society at that time and to call women to uncover the veil of bondage. At first glance, the reader can understand that Jane Eyre is a typical copy of Brontë herself but in the form of words. Like Brontë, Eyre has undergone difficult circumstances in her life because of social traditions that tied the hands of women to performing any social activities such as education, working, and even writing. Eyre's struggle in life is shown from her childhood till she becomes a lady. Throughout her life, she shows an incredible sample of a strong woman who has one target in life. That is to live for herself and for the moralities that she prefers to follow, not what society dictates.

Jane Eyre is a bildungsroman novel written to explore a woman's determination in all her stages of age in many contexts; education, financial independence, and building self-identity. Starting from the protagonist's childhood, Eyre is introduced as an orphan, and her aunt, Reed, takes care of her after the death of Jane's parents. Eyre is not happy with her stay in her aunt's house because her aunt and her sons are good examples of rudeness and nonhumanity. They are shown without empathy toward Eyre. They are meant to represent the negative side of the society that hates women because they are women. Reed and her sons hate Eyre because she is a girl. Girls in Eyre's time are treated as useless objects. They are considered sources of shame and burdens. They burdened their families with food and drink and are consumers more than producers. So, Reeds and her sons practice different kinds of torture on Eyre. They hurt and beat her a lot. Eyre's torture becomes a habit and the Red Room, the darkest room in the house, becomes Eyre's place. Though she is kept there to receive the hardest kinds of punishments, she can change that room to a place of inspiration. It becomes her safest place where she discovers that she is a different girl, and she deserves a better life. Here, the Red Room can be taken as a sample of Eyre's designated life because the only strong people are those who can transform bad situations into a means of success. So, Eyre's story of determination can be traced from that dark point, Dark Red Room.

The interesting point in Eyre's turning point in her life from a weak girl to a strong is when she has been sent to the Red Room. The reason is that she shouts at her aunt's son, John. This John is the real source of Eyre's disturbance. His character is created to represent men's dominance over women at that time. He loves to abuse and bothers Jane all the time and because she is a girl, she

is expected to show no resistance to anything. Roles are divided in these ways. Men talk and women obey. Finally, when John wants to practice his hegemony on Jane and tries to physically harm her, she hides her fear and anger stands strongly against him, and shouts at him. She calls him “a murderer” and “a slavedriver” and she compares him to “the Roman emperors” (Brontë, 1847, p.6). As a man, John goes crazy about how a girl dares to stand and raise her voice on him like that. Yes, women are expected to say ok to everything even if they are raped. For men’s physical and sexual needs, women are created. Here John cannot accept this humiliation and he poisons his mom’s head against Eyre until finally, the aunt sends the girl to an internal school, Lowood Institution for Girls funded by donations.

Eyre’s move to the internal school lines her independence through education. The horrible life that she spends with her aunt opens her eyes to the fact that only through education she can free herself from society and its constraints. She works hard to improve her intellectual skills. She becomes one of the good students in the school. She can form good relationships with her teachers, and she learns a lot from them. She also becomes one of the good teachers. Even in her journey of education, Eyre shows enough determination to achieve her goal. The source of disturbance in her education way is also a man. She is obliged to stand against male hegemony, but here not against her cousin but against Mr. Brocklehurst, the manager of the school who appears to her as a black pillar. The manager is introduced as an atypical Victorian man who tries to utilize his power in the school to subjugate girls and teachers as well. He uses religion to threaten the naughty girls by sending the disobeyed ones to hell after death. As Jane is regarded as one of the naughty girls, she is promised to be sent to hell. Nevertheless, Jane appears not to care about what the man says. She tells him openly that she will not die. She will take care of her health and be strong. “I must keep in good health and not die” (Brontë, 1847, p.26). These words superficially make no sense. They are only uttered by a young girl who does not know what even death does mean. The underlying meaning however is different. It means that Eyre is different. She does not receive that threat easily like other girls, but she rejects the idea of death and promises to avoid it by eating and drinking well. So, she is determined to face death by life and then she will not need to face the horrible punishments of the manager. Jane’s determination to keep herself strong and not follow society’s rules to finding herself weak in the end and then

dying, as happens to many girls who are shown as weak and sick, and they eventually die. Like this, Jane continues her life in school till she turns 18. The death of her closest friend in school affects her so much. She then decides to find a job and leave the school.

By leaving the school, Eyre's determination transfers from having a good education to having a good job. These two things were not easy to gain in Eyre's area. Women of the middle class were only capable of approaching schools and jobs. The good jobs at that time were teachers or babysitters, but Eyre can obtain both though she is an orphan and poor. She does not belong to the middle class, and she does not have a family. She has only her determination plus her strong intention to become a special woman. Despite all the bad circumstances that Jane has undergone, she has been a special and independent girl since her childhood, neither the humiliation of her cousin, John, nor the oppression of Mr. Brocklehurst makes her give up or try not to take life easily. She instead starts a new life with a strong will. She moves to Thornfield Hall where she works as a governess to earn some money and go on with her life.

Moving to Thornfield Hall draws a new beginning on Eyre's journey of self-building and determination. She is an educated lady now and she must find a job to support her life independently. On her way to financial independence, she meets Mr. Rochester, the owner of Thornfield Hall. Though she has never planned to find a man to help her or to fall in love with him because she has never thought to allow a man to direct her life, her fate is not as she planned. The presence of a man in her life seems inevitable. In each stage of her age, she faces a man to contribute to Eyre's personality shaping. The difference with Mr. Rochester is that Eyre admires him from the first scene when she sees him riding his horse going back home. "Mr. Rochester rides into Jane's life as a fairy tale dark prince resembling a Byronic hero" (Andersson, 2011, p.10). Eyre cannot hide her admiration for Mr. Rochester who is "as exactly one form of Bessie's Gytrash – a lion-like creature with long hair and a huge head" (Bronte, 1847, p. 97). Mr. Rochester also admires Jane's determined personality and strong identity. However, this mutual admiration does not change Eyre's point of view that life is not real without oneself asserting worth. Her insistence on being treated equally with Mr. Rochester is remarkable in her conversations with him. Once she openly tells him that not because he is her master and the source of her money that means he has the right to dictate his orders on her what

to do and what not to do. She says, "I don't think, sir, that you have a right to command me" (Brontë, 1847, p. 117). All the time, she proves that she is a different girl. Girls of her time were digging with teeth and hands to find a husband or a rich man to rescue them from society and its ties. They were kept at homes like imprisoned birds under the title of 'angel house'. Homes were like jells but to soften the word jell they were replaced by angels of houses. The idea is that women were imprisoned birds in boxes. This is exactly what Eye rejects and always she repeats that she is no bird, and no net ensnares her. She is a free human being with an independent will (p. 258).

Throughout the novel, Eyre resists the gender roles that society puts on women's shoulders. Her refusal to marry Mr. Rochester is the best example of such resistance. She is shown not to be willing to play the role of a wife and run her domestic work that is assigned by society like bearing and raising children. She does not spend her life struggling for education and money to live in the end under a man's grace. She might accept these kinds of roles if she does not discover that Mr. Rochester is not loyal. But after her discovery that he cannot legally marry her because he already has another wife, she turns the table on his face and leaves him. She prefers to maintain her moral integrity rather than lose dignity. She keeps telling herself that she cares for herself. The more solitary, the more friendless, the more unstained she is, the more she will respect herself (p. 365). In those words, Eyre assures her strong sense of moral integrity over and against her intense immediate feelings. Despite Rochester's trials to convince her to stay with him, he fails. He has shown his readiness to make her a queen and keeps reminding her of a "sultan" who "bestowed on a slave his gold and gems to accept his proposal but she has insisted on her situation. She believes that the man should not have more than one woman in his life otherwise she will be like his mistress, not wife. The word mistress suggests a very negative connotation when it is used with a woman who has an illegal relationship with a man. It means that woman does not have moral and self-esteem. Therefore, Eyre does not accept Rochester's proposal because she does not want to lose her self-respect. She leaves him and by this leave, she asserts her worth and her ability to love herself regardless of how others treat her.

Eyre lives with a motto in life that is "Do as I do: trust in God and yourself" (p. 364). This quotation uncovers Eyre's hidden strong weapon that she uses in her war of self-identification.

Despite her objections to lots of traditional gender discrimination that spread in English society during the Victorian period that put women in a narrow corner, Eyre represents the ideal religious English woman who has deep faith in God and his plans. In addition to her self-respect, Eyre also trusts in her God. Probably the unexpected heritage that she gets after her uncle's death is a sign of her strong trust in God. This inheritance strengthens her more than before. It helps her to make suitable choices for herself. Even when she decides to go back to Rochester, she does it out of her free will not because she needs his money. On the contrary, she goes back to him after his loss of everything. His mad wife burns herself and the house. He also loses his sight and one of his legs. Eyre's decision to reunite with him regardless of his loss suggests her ability to make a balance between her mind and heart and suggests her faith in herself that she can manage her new life with half-man. Rochester at the end of the novel can be considered as a half man as he loses his money and health. If this end is taken from a feminist point of view, the only interpretation of such an end is that man's power can fade at any time, but female love and sincerity are immortal.

Female self-determination in Laila Aboulela's *The Translator*

Aboulela (1964 -) is a Sudanese novelist. She was born and raised in Sudan. After finishing her university studies in Sudan, she moved to Scotland where her skill of writing fiction has flourished, and she has achieved a good reputation as a diaspora novelist. Her novels have gained worldwide recognition as they bring East and West together. Some of her famous novels are as follows: *The Translator* (1990), *Minaret* (2005), *Lyrics Alley* (2011), *The Kindness of Enemies* (2015), and others. *The Translator* (1990) is Aboulela's first novel. It has been translated into nine languages. It was shortlisted for the Orange Prize 2000, and it was also long listed for the IMPAC Dublin Literary Awards 2001. Aboulela' wrote this novel after her husband's death. The loss of her husband has affected her life radically. She has found herself divided into two streams of cultures. The first is her own culture, the Eastern culture, which put her in the position of a single woman according to which she was not supposed to live alone and far from her family. The second is the Western culture which allows her to do what she prefers without any kind of external interference. However, Aboulela was attentive enough in her choices and actions. She could balance the two cultures well. She remained in Scotland where

she was financially settled, but at the same time, she preserved her traditions and culture. She did not change her religion. She remained Muslim, and in many situations, she showed her pride in being Muslim. She has never changed her original identity to satisfy any other culture.

Like other writers, Aboulela uses her fiction to depict experiences from real life. *The Translator* is a real manifestation of her story as an immigrant woman. Aboulela finds it necessary to let her audience know what a woman might face alone outside of her country, especially if that woman is a widow and her culture is different from the culture of host country. If a woman is strong, then nothing can affect her. Aboulela believes that since a woman is agreed with her culture and thoughts, neither the place nor the time can change her, much like her personally has not changed. Moreover, she intends to break the stereotypical image that is in the minds of millions of people that an Eastern Muslim woman is weak and might die if she crosses the borders of her home. Aboulela excels at portraying a woman in her best image of determination. She creates Sammar, the protagonist of *The Translator*, powerful enough to face the clash between Western and Eastern cultures and prove that a woman is not a subaltern who listens only to men and society, but she also proves that she is an entity for herself, and she can choose what is good for her. In brief, Sammar appears to be a copy of Jane Eyre. In one of her interviews, Aboulela declares that she has been influenced by Jane Eyre "I was aware when I was writing *The Translator* that I was writing a Muslim Jane Eyre" (Chambers, 2009, p.98).

Sammar's self-determination can be found in more than one place in the novel. The first place is when Sammar decides to leave her home country, Sudan, to a foreign country after her husband's death to search for self-independence. Such a decision might be normal if it is taken by a non-Arabic and Muslim woman, but when it comes from a woman who lives in a very conservative society like the Sudanese society, it is not normal and it is unacceptable. It is unacceptable according to the norms and traditions of that country. In Arabic societies, widows are not expected to leave their homes after their husband's loss unless they get married to another man. Sudan is one of the Arabic countries that still practice such traditions on women. To find an Arabic widow searching for a chance to leave her home without caring about the customs of her society is a brave action. It suggests how much that woman is determined and powerful.

Power here does not mean that Sammar is not affected by her husband's death, but the idea is that she can turn the negative results of this loss into a means for success.

The loss of Sammar's husband has affected her life in many ways; Socially, psychologically, and financially. In social terms, Sammar's life becomes under the control of her family and society. She receives orders and dictations from those two. This is the case with most Arabic women in general. When they lose their men, dictation transfers from husbands to family and society. If family and society pity that woman, then their life will go on, but if they do not show that pity, women must suffer for the whole of their lives. It is rare to find that Arabic society has mercy on widows. In terms of conventions, widows are always under suspicion and society accounts for even their steps. This is the nature of patriarchal societies. Women must be all the time conscious of their moves and deeds otherwise they might be accused and condemned for silly behaviours. Sammar, however, cannot cope with this kind of treatment when she becomes a widow. As an Arabic and Muslim woman, she is expected to be familiarized with such issues and she will accept her new circumstances and go on. But Sammar shows the opposite. She cannot go along with her new life, the life of a widow in practical society. She cannot absorb the fact that she is now a widow, and she must change her way of living and thinking to satisfy her society or her family. She sees in her subjection to this is her real death. Therefore, she decides to neglect what she is supposed to do and does what she wants to do. She gives her wants priority in everything. She leaves everything behind, and she travels to Scotland where she starts her free life. Sammar's rebellion against patriarchal and social norms puts her on front line of strong and independent women.

With strong will, Sammar also can go over the psychological state that she has undergone after her husband's death. She suddenly finds herself alone and isolated at her house which she and her husband have made together. She, without any introduction, finds herself imprisoned between four walls in a room, as she describes, "with nothing on the wall, nothing personal, no photographs, no books: just like a hospital room" (Aboulela, 1999, p.15). Sammar has spent four years living in such deep grief until she realizes that life is bigger than pain and that what she does is wrong. Life needs a little bit of strength and determination. In addition to the psychological state, Sammar is also affected financially. Patriarchy society prevents women from

having jobs. They depend on what their husbands give to them. So, when a woman loses her husband, she also loses her source of life expenses. Therefore, Sammar finds that the best solution for herself and her life is to turn the table on all the conventions and customs that cripple the women as an expired file in an old drawer and closed. Regardless of what she faces after her transfer to another country, it is very natural that when one moves to a new place, he or she will face some difficulties and problems. Real bravery is how to counter these difficulties. Sammar shows enough strength to prove her bravery and she does not surrender to any obstacles.

One of the biggest obstacles that face Sammar in Scotland is her color. Perhaps this is the strongest point that reflects Sammar's strength and determination. As a brown woman, Sammar lives the sense of 'otherness' for a long time. It is not only her colour that looks different but everything around her looks different; cultures, weather, modernity, language, and even the colours of the mud, sky, and leaves, look different to her. She finds that this feeling of otherness can be ended in several ways. One of them is adaptation. Sammar tries a lot to adapt herself to everything around her. This adaptation is symbolized by her ability to live in the cold, rain, fog, and snow. Though she has never witnessed these changes of weather in her home country, in Scotland she lives them all. Here the use of words such as foggy and snowy in this context refers to the state of Sammar at the beginning of her life in Scotland. It is foggy and not clear. Fog and snow, reality, make the vision blurred, and like that Sammar's vision of things is. However, the weather does remain the same all the time. After the snow, the sun shines. The sun shines in Sammar's life when she passes the changes of the weather.

Adaptation to nature's changes does not need more efforts like adaptation to social norms especially when these norms are radically different. In addition to Sammar's brown colour, her way of clothing and religion are also different. Here is the real struggle. How can she go along with a society that looks at the valid Muslim woman as weak and ignorant with the opposite? Sammar is neither weak nor ignorant. The point is that she is still in the first stage of self-building. This stage is very difficult because it forms the base stone of any construction. If Sammar succeeds in this stage, she will succeed in the rest. She initiates her way of self-identification by working as a translator at a university with a Scottish professor and Middle East scholar called Rae Isles. This job opens her eyes to new attitudes in life. She smartly uses this job

to contradict the negative idea that the West has towards the Eastern woman. She finds herself playing the role of the mediator between the East and West. It seems that Aboulela purposely gives her protagonist the job of translator because only those who have experience with two cultures and speak two languages can play the role of a mediator. She can transfer thoughts from her own culture into the target one.

Sammar's job as translator does not only support her financially, but it is also an escape and a liberation Sammar has come to Aberdeen with the need for independence, and this is the only way she can find it for that. The job allows her to meet Mr. Rae who by the time finds himself admired by Sammar's way of thinking and behaving. Sammar's determined personality influences Mr. Rae so much. Her insistence on preserving her religion and tradition in eating and drinking makes Rae approach her and offer his love to her. The relationship between Rae and Sammar exceeds the normal relationship standard. In one of their conversations, Rae admits that he feels safe with her. "You make me feel safe. I feel safe with you" (Aboulela, 1999, p. 64). What draws Rae's attention to Sammar is what he perceives to be her invisible rootedness (in faith). He loves Sammar's strong relationship with God and her contact with Him five times a day. Sammar believes that the prayers save her from the burdens of life. She becomes aware enough of the fact that nothing can release her from the new circumstances she lives in, except her faith in God. That is why she appears at the job with her original character. She does intend to change either her outer look or her inner beliefs. She does not get off her veil or religion. Despite her knowledge that head-covered women are more subjected to bullying, she does not consider that. What she cares about is how she can utilize her work at the university to reach her fully recognized self. Her determination to maintain her faith and cultural values constitutes a key aspect of her determination because it becomes rare to find a woman of Sammar's age to give norms and conventions concerns particularly when they move to an open society like the Scottish society. If Sammar removes her cover or changes her religion, no one will blame her. She can easily justify her situation by saying that she tries to socialize herself in the new environment. So, her refusal to compromise her practices demonstrates her strength of character.

Another obvious aspect of Sammar's self-determination is her exploration of love. It seems like a challenge for an Eastern and Muslim widow to develop a romantic relationship with a man

outside her community, but Sammar does it. She loves Mr. Rea but in her own way. She asserts herself and makes choices that align with her values (p. 78). Even in love, she refuses to be passive in this relationship. It is known that women are more emotional than men. When they fall in love, they turn into cute lambs and accept whatever their beloveds say. Except for Sammar, she refuses Rae's marriage proposal until he converts to Islam. To convince someone to change his religion he spends his whole life believing in it is not easy. No one can do it except those who have strong determination and strong effect. Sammar is determined to succeed in all aspects of life, not only in love. Perhaps Rae's love for her becomes a push to proceed further, but with him or without, she shows energy to strength her shield against the challenges she faces.

Conclusion

As it is shown in the two novels, a woman is a woman, and neither the time nor the place can affect her behaviour if she has a rigid faith in her beliefs, regardless of whether those beliefs are Islamic or Christian. Jane Eyre represents the Christian woman and Sammar represents the Muslim woman. Both characters proved that being a woman is not a source of weakness at all. Womanhood is not a cause to compel females to surrender to the social norms even if those norms are unjustifiable. In the contrary, women can choose what it is good for them and their future. Jane Eyre and Sammar prove that the right to self-determination is not confined to men, and perhaps women, in some situations, make more serious and wiser decisions than men. Furthermore, they can also influence men and change their lives just as Jane Eyre and Sammar do with their men. Their strong personalities make their men accept their conditions to fulfil their marriage proposal. Eyre, at first prefers rejecting money and wealth to getting married to a rich married man. Though this man might save her from the poverty that she lives in, she does not accept it. Her morality does not allow her to be a mistress and steal a man from his wife and home. To her, a man should have only one wife otherwise this man is considered as unfaithful. She does marry Rochester until she knows that his wife has died. Sammar appears to be a copy of Jane Eyre. Like Eyre, Sammar refuses to marry Mr. Rae until he changes his religion and converts to Islam because Sammar cannot be with a non-Muslim man. Therefore, Jane Eyre and Sammar are the best examples of female self-determination in two different eras.

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TRAINEES' INTRAPSYCHIC ATTUNEMENT IN THE PROCESS OF PSYCHOTHERAPY TRAINING

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Abstract

Effective psychotherapy process neither relies solely on techniques employed, nor therapeutic alliance. Various, independently occurring, intrapsychic processes may significantly contribute to a therapist's attunement capacity. Attunement, with the perspective ranging from affective areas to the field of relational needs, goes beyond empathy. Such connections require therapists' emotional equilibrium and self-soothing capacities, that may be governed by emotional intelligence (EQ). By mechanisms within epigenetic interplay, and with an individual engagement in self-growth, activities intended on EQ increase may offer to expand their own „window of tolerance“. Psychotherapy educational programs represent an example of how emotional competencies may increase due to training requests, and frequent exposure to intensive self-growth processes, that go beyond acquiring necessary skills focused on the client. The aim of this paper is to, from a theoretical perspective, discuss the role of emotional intelligence in the intrapsychic attunement of trainees in the process of psychotherapy training.

Keywords: emotional intelligence, attunement, training, psychotherapy.

1. Introduction

In order to provide a solid basis of psychological healing capacity and consistent interpersonal contact within the psychotherapy process, demands of therapeutic attunement go beyond empathy; by enabling dedicated involvement in respectful inquiry and full presence in a way that will function in accordance with current developmental functioning and relationship needs of the client (Erskine, 1998). From the client's perspective, perceived feelings of connection with the therapist, encouragement of new relational experience, development of trust and safety mediated by therapist's acceptance, and empathic attunement (as the most important categories) were shown as significant contributors to a healing therapeutic relationship (Modic & Žvelc, 2015).

Within two interdependent categories of questions in modern psychotherapy, in order to produce better psychotherapeutic outcomes, one provides a more dynamic focus by referring to „how to be in therapy?“ than „how to do therapy?“; with a widening framework of what is considered as attunement throughout its multidimensional fields and integrations, as well as integrating the psychology of two individuals dimension, rather than only one. Beyond integrative psychotherapy methods of inquiry, attunement, and involvement, that support the relational method (e.g. formulating a relationship in which client expression is enabled, and in which new experiences are provided), it is also worth mentioning intrapsychic method (e.g. focus on functions of intrapsychic features of stability, identity, integrity and continuity functions within the client), that according to Erskine & Trautmann (1996) demand peculiar emphasis for consideration in psychotherapy.

Self-soothing capacity (e.g. a key competence in the emotional discomfort and strong affect management and regulation), is recognized as a recursive of relational and intrapsychic processes (Wright, 2009). Self-soothing involves the ability of an individual to, while expressing values, principles, or goals, maintain an emotional presence, remain nonreactive and engaged in emotionally charged circumstances, without an expectation that other individuals change, and without being turned off track or confounded by anxious reactions or disapproving (Wright, 2009). Capacity for self-soothing and emotional equilibrium may connect emotional intelligence as a mediative role within a psychotherapeutic framework. The paper aims to discuss the role of

emotional intelligence in the intrapsychic attunement of educants in the process of psychotherapy training, from the theoretical perspective.

2. Emotional Intelligence

“Emotions are our greatest friends and at times our worst enemies.”

Greenberg, 2012

In contemporary science, it is known that emotions are shown as human functioning adaptive components, and are not secondary to cognition; however, neither avoidance nor overregulation is equal to health, nor control of emotion is always wise (Greenberg, 2012). By various research models and definitions, emotional intelligence continuously arouses scientific interest for exploration, as in the interplay between inherited and acquired, with various epigenetic processes, and plays a major role in emotional regulation.

According to Kocijan Hercigonja (2020), the first school of learning emotional intelligence are early relationships within the family setting, depending on caregivers developmental experiences, beliefs, and cultural features; hence, psychotherapy that takes into account emotional intelligence may help clients to identify own uncounscious resistance, become aware of own needs and needs of others with respect and without neglection to own ones; considering the fact that initial step is to focus on the quest of improving the emotional competence of educants. Emotional intelligence refers to the knowledge of an individual toward own processes and other people, in specific environmental circumstances, of how they process, perceive, manage emotions, and facilitate thinking (Georgieva & Miloshev, 2020). Furthermore, this set of emotional skills contributes to the development and improvement of own's understanding and relationships, by accurate feelings selection and unconscious mechanisms, while contacting with others (i.e. emotional perception, evaluation, expression, understanding, cognization, and regulation) (Kocijan Hercigonja, 2020). Five domains of emotional intelligence (i.e. self-awareness and control, regulation, motivation, empathy, and social skills) by Mayer, Salovey, & Caruso (2004) are explained in Table 1, as presented in a study of Parveen & Shafiq (2014).

Table 1

Explanation of emotional intelligence domains

Domain	Sub-Domain	Description
Self-Awareness	Emotional Awareness	The ability to recognize an emotion as it „happens“ is the key of EQ.
		The ability to recognize his/her own emotions and their effects.
	Self- Confidence	Sureness about one's self- worth and capabilities.
	Self- Control	Managing disruptive impulses.
Regulation	Trustworthiness	Maintaining standards of honesty and integrity.
	Conscientiousness	Taking responsibility for your own performance.
	Innovation	Being open to new ideas.
	Adaptability	Handling change with flexibility.
Motivation	Achievement	To motivate oneself for any achievement requires clear goal.
	Drive	Individual constant striving to improve or to meet a standard for excellence.
	Commitment	Aligning with the goals of the group or organization.
	Initiative	Readying oneself to act on opportunities.
	Optimism	Pursuing goals persistently despite obstacles and setbacks.
Empathy	-	Individual's ability to recognize how people feel is important to his/her success and career development.
Social skills	-	„People skills“ are even more important now because one must possess a high EQ to better understand, empathize and negotiate with others in a global economy.

Considering the broad implications of emotional intelligence competencies, a study by Fauth & Williams (2005) educants in-session self-awareness levels were generally helpful rather than hindering from the perspective of educant and student-client. Over the context of psychotherapy training, an educant is passing the process of discovering and framing the sense of self, and own boundaries in realistic terms, while developing regulatory interpersonal mechanisms and maintaining all-encompassing emotional interactions, leading to overall alternations in relational skills and self-concept (Tilkidzhieva et al., 2019).

Known expressed educants motivators refer to desires to understand and help others; however, Barnett (2007) highlighted that educants often have minimum awareness of desires origins, whereas study showed that themes of narcissistic needs and early loss were quite common, hence there is high desirability of emphasizing of personal therapy for conducting effective and safe

therapy. A study by Beatty (2012), while exploring the main motivations of educants, refers to the desire for further education, positive experiences in personal therapy, personal development, altruism, interest in the subject, and desire for a career change. The vital training element is personal therapy as perceived from the perspective of educants (Hester, 2014).

The relevance of the empathy component may also be viewed in terms of physiological concordance and somatic underpinnings while confirming psychotherapeutic training's importance in clinical interaction management (Messina et al., 2013). In addition, Cooper et al. (2020) highlighted associations of mindfulness with some empathy aspects. Improvement and refining of educants' social skills are also relevant points within training, where a study by Schöttke et al. (2017) underscored therapists' and therapists-in-training interpersonal skills relevance, considering superior outcomes of trainees with positively evaluated interpersonal behaviours.

Mayer, Caruso, & Salovey (2016) added reasoning areas to a four-branch model of emotional intelligence, which refers to perceiving emotion (e.g. identifying emotions in alignment with own's feelings, thoughts, and physical states), facilitating thought using emotion (e.g. generate emotions as fostering memory and judgment), understanding emotions (e.g. label emotions and recognize their relations), and managing emotions (e.g. maintain openness to pleasant and unpleasant feelings). Any interpersonal communication has as a centre recognizing other individual emotions; however, especially in the psychotherapy process, it is essential for psychotherapists to identify and work with clients' emotional expressions in an accurate manner (Greenberg & Safran, 1989).

Therapeutic alliance and beneficial psychotherapeutic outcomes, among other sources, may originate from psychotherapists' emotional and empathetic competencies, by highlighting that for most psychotherapeutic directions and forms, an essential facet is working with the emotions of the client (Döllinger et al., 2023). By assisting clients to become aware and manage the emotions involved, counsellors and psychotherapists may provide healthier emotion addressing as well as integrating emotions in the experiencing framework to clients as valuable service (Daly, 2010).

3. Emotional Intelligence and psychotherapeutic education

Inevitably, we as human beings possess the feature of flexibility. Due to socialization demands, with divergent requests in different developmental milestones, our identity may experience various definitions, quests, and challenges. Especially, when we are referring to individuals in psychotherapeutic training, one's dedication to persistent initiation to focus on lifelong learning and self-growth undoubtedly leads to experiences of changing patterns in this longitudinal journey.

Psychotherapy is a quite peculiar pathway, eager to widen horizons way far from a comfort zone and ensure that the client benefits from such an approach. As in training, educants may come up with the cognization that having a psychotherapist role requires mindful awareness of processes at various levels at the same time.

A study by Stoajnovska Jo & Mancheva (2018) showed that, during the educational process of psychotherapy, emotional intelligence changed, referring to an increased ability to manage and regulate emotions after frequent attendance for one year in an educational group. While evaluating emotional intelligence by the effect of counselling training, a study by Pearson & Weinberg (2017) showed that emotional intelligence increased in the learning experiences offered by counselling training, unrelated to age and life experiences quantity.

Rieck & Callahan (2013) highlighted that emotional intelligence may facilitate healthy positive client change, is an important therapist factor, and may serve precious application in training programs; especially referring to results that showed improvement of emotional intelligence in a relatively short period of time with long- term stable effects. Moreover, emotional intelligence abilities may be enhanced and group training sessions are recommended aimed at emotions identifying, understanding, using, expressing, and managing; via lectures, homework, group discussions, and role plays (Nelis et al., 2009; Rieck & Callahan, 2013).

In the exploration of emotional intelligence among eastern and western (i.e. Thai and American) counsellor trainees, results showed associations of greater empathy and training length in both groups, whereas western trainees showed greater empathy, although in emotional intelligence no

difference was found among groups (Young Kaelber & Schwartz, 2014). Ashraf, Hameed, & Safdar (2022) spotlighted focus that trainees having high emotional intelligence experience less burnout (client-related and personal burnout), and perceive lower levels of pressure sensed due to training.

Psychotherapeutic interplay is enriched via both verbal and nonverbal social exchange channels in intricately interwoven influence within psychotherapeutic encounters, possibly providing potential difficulty for psychotherapists especially those in education, to identify, reflect, as well as experience clients' emotions, with various origins (e.g. empathic competencies, reflective functioning, mentalizing) (Döllinger et al., 2023). Psychotherapists' accuracy to detect and comprehend nonverbal displays provides relevant information regarding client affective states (Greenberg & Safran, 1989).

Beyond assessing positive therapist characteristics (e.g. reflective abilities, empathy, ability to repair ruptures in alliance), Döllinger et al. (2023) highlight the relevance of Emotion recognition accuracy (ERA) training within psychotherapeutic education, especially in individuals low in emotion recognition, and considering that it is doubtful whether psychotherapy education leads to ERA improvements, which is an essential part of various competencies within emotional intelligence, which may be observed as successful empathy prerequisite. Moreover, mentioned study showed that psychotherapist educants have superior ERA than the control group (e.g. better at detecting micro-expressions, emotions in multiple modalities, positive and negative valence, low and high arousal).

In a study by Daly (2010) exploring whether psychotherapeutic education may influence emotional intelligence, results showed that therapists in their final education year manifested higher global trait EQ scores than a control group, indicating that emotional intelligence developed throughout training while focusing on optimism, empathy, emotional expression; however, not in sub trait areas of emotion perception, regulation, and management.

To reach intrapsychic attunement, education requests are obtaining self-awareness focus and emotional development of educants, as involving sensing own feelings, tuning into feelings of others and capacity to convey that these feelings have been perceived in an accurate fashion

(Daly, 2010). The findings of Perez Diaz (2021) also point out the importance of emotional intelligence in psychotherapy as a therapist trait, due to the role of emotional intelligence in predicting variations of interpersonal relationships and overall outcome.

Considering the specific client needs, eclecticism could be perceived as an essential outlook in therapy practice, as well as the concept of integration indicating intentional and theoretically coherent most functional facets as reaching goals of psychological treatment (Pearson, 2012). From this context, coping with various adversities, development, and fostering resilience and EQ through education and support, showed the potential to enhance clinical outcomes in beneficiaries of mental health services (Edward & Warelow, 2005), and is compatible with integrative principles and eclecticism. The therapist's characteristic of empathy, as a facet of EQ, has been found as one of the most significant factors affecting psychotherapy outcomes across various approaches (Feinstein, Heiman, & Yager, 2015).

4. Discussion and conclusion

It is a complex challenge to be a psychotherapist, whereas psychotherapeutic training is even more compounded undertaking (Mahoney, 1998), due to most salient impact on shaping process of which kind of therapist educants will become (Orlinsky et al., 2023). Although relational skills and personal characteristics represent core facets of psychotherapeutic engagement, little is known in the psychotherapeutic training context (Tilkidzhieva et al., 2019). Moreover, one of the paramount facets is theoretical orientation choice, while deciding on psychotherapeutic training, considering the influence on professional career and performance, as well as personal well-being (Rønnestad & Skovholt, 2003; Plchová et al., 2016).

From the perspective of a client, or the therapist, mistakes happen. In therapeutic work, they are not just inevitable, but necessary (Žvelc, 2008). According to Schattner, Tishby, & Wiseman (2017), a relevant contributor to alliance formation is the extent to which disagreements are negotiated and stated openly which may enable or disable the therapist's flexible adaptation in order to meet the client's relational patterns. With the famous relational integrative psychotherapy premise that healing is in the relationship (Erskine, 1998), we may use mistakes to navigate corrective relational and emotional experiences, learn more regarding relational

schemas and underlying relation processes, improve alliance, deepen external and internal contact of the client, as well as enable integration among split parts of self (Žvelc, 2008).

This is salient because by embracing mistakes that may occur within the process of inquiry, attunement, and involvement, we are opening gates of improvement, reparations of contact, and alliance enhancement. In addition, by awareness of how much emotional intelligence may be significant within the intrapsychic attunement, the question of how therapists may help in the client's own efforts may improve the therapeutic outcome. It is significant to recognize that psychotherapists may gain from the learning process, prior to acquiring the necessary skills focused on the client, the ability to understand their own emotional processes, improve emotional competencies, correct negative processes, and support the good ones, in order to understand system of emotional processes with others (Stojanovska Jo & Mancheva, 2018).

Trainees in various psychotherapy educational programs may notice that within fulfilling the program requirements and engaging in the process of their own competencies increase, frustration triggers may diminish in their importance, gaining control over external reactive dispositions, as well as gaining the higher capability to maintain relationship stability. In addition, engagement in own psychotherapeutic process may contribute to identification of current emotional state indicators in higher awareness.

The integrity of personal identity tends to be more coherent, as well as awareness of own „window of tolerance“, resulting in a more attuned perception of self-concept, healthier and more adaptive management of stressful circumstances, as well as a higher capability to face uncertainty in various levels of different relationship dynamics. In such an integrated journey, emotional competence improvement may serve as a primary outcome, where establishing contact with own self and understanding the enrichment of connectivity among stimuli and interoceptive sensations, serve in an attunement role not only for the therapist herself/himself but also tremendously in contact with clients.

While exploring commonalities and variations in psychotherapeutic education in international context, Orlinsky et al. (2023) highlighted most consistency on relationship-based experiential understanding and learning commitment focus in programs that were highly diverse, while

focusing on applicants self- awareness, empathy, and mental health, supplemented by intellectual activities. Considering the empathy capacities and enlargement of today's client population, there is a supreme need to integrate a cultural competency curriculum for training psychotherapists, as a need for tension dynamics among therapists diversity openness and therapist knowledge of clients' cultures, while understanding empathy as a resource of cultural differences transcendence (Dyche & Zayas, 2001).

The limitation found while exploring the literature for this paper was the scarce amount of studies investigating associations and changes of emotional intelligence over the course of psychotherapy training, available studies were more focused on respective counsellor training programs. Future endeavours in an exploration of EQ impact within intrapsychic attunement may focus salience on various aspects of self-concepts in a way to comprehend complex processes and dimensions of the formation of integrated self within the training process (Tilkidzhieva et al., 2019). Suggestions for further exploration would be an assessment of individual beliefs of psychotherapy trainees via qualitative research design in the context of Bosnia and Herzegovina, with a prior assessment of educants life events, and inclusion of a control group of psychologists not participating in psychotherapy training.

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**A UNIQUE EDUCATIONAL INSTITUTION OF KOMOTINI/GÜMÜLCİNE:
MEDRESE-İ HAYRİYYE****Prof. Dr. Halit Eren**

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Abstract

After the Ottoman State withdrew from Rumelia, the Turkish and Muslim communities that remained in the Balkans aimed to continue traditional Ottoman institutions or create new ones. The Treaty of Istanbul signed between the Ottoman State and Bulgaria in 1913, the Treaty of Athens with Greece, and the Treaty of Istanbul signed with Serbia in 1914 regulated the status of the existing Muslim communities and foundations in these countries. The establishment of institutions where the necessary education would be provided to fulfill the Muslims' need for "muftis" and "nüvvâbs" (acting muftis) was also resolved with these agreements. Also, with the signing of Lausanne Treaty on 24 July 1923, Western Thrace gained a new statute. Part I, Section III of the Treaty titled "Political Provisions" contains provisions defining the statutes of the minorities under the title of "Protection of the Minorities". The right to open, supervise and manage their own schools belongs to minorities. In accordance with this Treaty, schools established in Western Thrace will have minority status and will be managed by school committees elected by the Turkish community. In this study, educational institutions in Western Thrace, especially Medrese-i Hayriyye are described in the perspective of their history, management, financial structures, educators and educational programs.

Keywords: Lausanne Treaty, Medrese-i Hayriyye, Turkish and Muslim Minorities, Western Thrace

Introduction

After the Ottoman State pulled out of Rumelia, which was a part of the Ottoman world, the Turkish and Muslim communities remaining in the Balkans, made earnest attempts to keep the traditional Ottoman institutions alive and founded new ones whenever needed. The Treaty of Istanbul signed between the Ottoman State and Bulgaria in 1913, the Athens Treaty with Greece and the Istanbul Treaty signed in 1914 with Serbia regulated the statutes of existing Muslim communities and “waqfs” in these countries (Düstur, 1913, s. 45-61). Treaty of Athens was signed on 14 November 1913. With this Treaty, the Ottoman Empire accepted that Yanya, Selanik, and Girit belonged to Greece; the statute of the Turks remaining in Greece was revised. Istanbul Treaty was signed on 29 September 1913. According to the Treaty, Edirne, Dimetoka and Kırklareli would be left to the Ottomans, Kavala and Dedeğaç to the Bulgarians; Meriç River would be recognized as the border between the two countries; and the political, religious and social rights of the Turks in the Kingdom of Bulgaria would be preserved (Düstur, 1913, s. 15-45). Istanbul Treaty signed on 6 April 1914 with Serbia was exchanged in Istanbul on the same date (Düstur, 1919, s. 62-74).

The establishment of institutions where the necessary education would be provided to fulfill the Muslims’ need for “muftis” and “nüvvâbs” (acting muftis) was also resolved. The treaty signed with the Bulgarian and Greek governments stated that these institutions were founded “to train nüvvâbs” while the treaty with Serbia stated that they were “to train muftis”. Item 7 of the second supplementary protocol of the Treaty signed with Bulgaria and Item 6 of Protocol No.3 of the Treaty signed with Greece is on this subject.

With the signing of Lausanne Treaty on 24 July 1923, Western Thrace gained a new statute. Part I, Section III of the Treaty titled “Political Provisions” contains provisions defining the statutes of the minorities under the title of “Protection of the Minorities”. Article 40 (together with Article 45) rules that Muslims in Western Thrace “...with the provision of undertaking all the expenses, will have equal rights in establishing charity organizations, religious and social institutions, all kinds of schools and similar educational and teaching institutions, in administering and supervising them, as well as using their own language and performing their

religious rites and ceremonies freely.” Accordingly, members of Muslim Minorities living in Greece will have the same rights and security in legality and in practice as Greek nationals. The right of opening their own schools, their supervision and administration belongs to the minorities. Schools established in Western Thrace in accordance with this Treaty will have the minority statute and be administered by school committees elected by the Turkish community.

When Western Thrace was annexed to Greece in 1920, the present madrasahs had degenerated; some of them were without teachers, others without students. Specifically at the end of World War II, most of students had left while those that remained did not receive any benefits. This situation continued until 1949. Until 1947, the madrasahs had continued to give education as in the Ottoman period. In 1947, four madrasahs left from the Ottoman period were still functioning in Gümülcine (Komotini); these were the Kayalı, Sohtalar, Yeni Cami and Tekke madrasahs. In this study, educational institutions in Western Thrace, especially Medrese-i Hayriyye, will be explained from the perspective of their history, management, financial structures, educators and educational programs.

This study aims to analyze the structure of educational institutions in the Ottoman State, based on the history, management, financial structure, educators and educational programs of Medrese-i Hayriyye, one of the most important educational institutions of the Ottoman State in Western Thrace. In order to achieve the above-mentioned aim of the study, five different matters will be examined in detail: 1. the relationship between international agreements and the status of education rules in Western Thrace, 2. The history of Medrese-i Hayriyye, one of the most important educational institutions of Western Thrace, examines whether international agreements on the subject are implemented, 3. Features of the administrative system of Medrese-i Hayriyye 4. Financial structure and revenue system of Medrese-i Hayriyye and 5. Analysis of the unique structure of Medrese-i Hayriyye's education system and profiles of the most important educators.

Methodology

The most basic methods of the study are; It consists of literature review, content analysis, classification, translation and identification of archive documents. Firstly, primary sources published on the subject in Western Thrace were read and evaluated in the study. Secondly,

content analysis was carried out within the scope of the subject by reading primary sources published on the subject in Western Thrace. The third and last method is; the classification, translation and identification of archival documents and within this scope; maxims, decision books and legal regulations were analyzed.

Foundation of Medrese-i Hayriyye

Kayalı Madrasah and the mosque, the most important among them, was built by Hacı Zekeriya Efendi in 1730. It comprised a mosque, madrasah and an annex where students could stay. One of the eminent personalities of Gümülcine (Komotini) and president of the 1913 “Independent Government of Western Thrace”, Hafız Salih Efendi (1869-1934) served in the Kayalı Madrasah where classical madrasah education was given. In 1931, there were 80 students in this madrasah. Education that was discontinued during the Bulgarian occupation was restarted in 1946 (Hurşit, 2006, s. 238).

Hafız Hasan Hilmi Efendi, Mufti of Gümülcine (Komotini) at the time, sent a missive dated 20 December 1938, No.147, to the Greek Ministry of National Education and Religious Affairs where he proposed that the present number of the four madrasahs be reduced to two as the number of students were few. The Ministry’s reply of 11 January 1939, No. 4, to Gümülcine (Komotini) Governor General’s letter dated 29 December 1938 No. 2365, informed that this proposal was accepted. In addition, the Ministry stated that the teaching of Greek language in the madrasahs would be appropriate. With this communication, it is inferred that the madrasah in the Şahin (Ehinos) village in İskeçe (Xanthi) was the only one opened with the permission of the Ministry. Şahin Madrasah in İskeçe (Xanthi) was built by Hacı Beşir Ağa in 1926. The madrasah, which gave classical education, was closed during the Bulgarian occupation and the civil war between the years 1940-54. The madrasah that was reopened in 1955 gave three years education to train teachers and religious functionaries. It had the same statute as the Gümülcine Medrese-i Hayriyyesi.

Governorate General of Thrace, with the missive sent to the Mufti of Gümülcine (Komotini) on 1 February 1939, requested that the conditions stated in their letter be met by 15 February. Following were the conditions respectively:

1. Conversion and integration of the four madrasahs into two as communicated to the Ministry by missive dated 20 December 1938, No 147,
2. The number of students as regards to their classes, names of the directors and teachers, their teaching qualifications, salaries, the number of classrooms, curriculum, type of registration, exams, the basis of passing grades, duration of education, vacations, the days madrasah is closed and the names of the books in the curriculum,
3. Appointment of teachers to teach Greek in these two madrasahs with the mutual agreement of the Inspectorate of Islamic Schools.

However, before these conditions were implemented, Gümülcine (Komotini) Mufti's office attempted to reduce the number of madrasahs to one. From the communication sent by the Governorate General of Thrace to the Gümülcine (Komotini) Mufti's office on 5 May 1939, No.720, it is understood that the proposal to incorporate these madrasahs into one came from the Mufti's office.

In its reply, the Governorate accepted that the four madrasahs namely Kayalı, Sohtalar, Yeni Cami and Tekke be incorporated into one madrasah within the Sohtalar Madrasah building under the title of "Gümülcine Medrese-i Aliyyesi" comprising five classes which were the primary, secondary and advanced sections, and Qur'an memorizing and preparatory classes; and to include the teaching of Greek, the official language of the state, together with the other lessons.

The Gümülcine (Komotini) Mufti's office wrote a clarification letter and prepared the "Regulation of Madrasah Reforms" (Islah-ı Medaris Nizamnamesi); these documents were forwarded to the Athens Ministry of Religion and Education through the Governorate of Thrace. However, it is surmised that these proposals could not be determined whether these proposals and reorganizations were implemented or not / or why they were not implemented.

Gümülcine (Komotini) came under Bulgarian occupation between the years 1941-44 and its Mufti Hafız Hasan Hilmi Efendi, who was working on the incorporation proposal, was dismissed from his post and sent to exile in 1942. Six months later, he was released, but was not returned to his post. It was only after the Bulgarian occupation ended that he resumed his post as the mufti. Hafız Hasan Hilmi Efendi carried on with his duties until he died in 23 June 1948.

After Hafız Hasan Hilmi Efendi's death, the community council, deputies and teachers agreed on the appointment of Hafız Hüseyin Mustafa Efendi (1912-1985) to the post of mufti and he took office on 5 February 1949 (Paçaman, 2011). The new Mufti took over the subject of the incorporation of the madrasahs from where the old Mufti had left and the efforts to incorporate the four madrasahs into one that had begun in 1938 were realized in 1949.

The four madrasahs in Gümülcine (Komotini) were incorporated into one under the roof of the Sohtalar Medresesi in 1949 and took the name of "Gümülcine Medrese-i Hayriyyesi" (Medrese-i Hayriyye of Gümülcine). Sohtalar Medresesi was built by Sohtabaşı Ali Bey in the year 860 (Hijra)/1455 (A.D.) in the center of Gümülcine (Komotini) on 31 acres of land. The waqf comprises approximately 500 acres of farmland, numerous shops and landed property. Those who initiated the foundation of the madrasah and made the application to the official channels were Mufti Hafız Hüseyin Mustafa Efendi, Eşekçili Hacı Hafız Hasan, Çarıkçı Mustafa Efendi, Manifaturacı Hacı Sadık and Hayrullah Ağa, all of them renowned persons in the country. Taking into account the minorities' status, these people wished for the establishment of a regular school where functionaries would support the Western Thrace minority, open mosques, to meet the needs of imam, hatip and vaiz (preacher) and muezzins (caller to daily prayer). Because imams, preachers, preachers and muezzins were trained to perform funerals and marriage ceremonies in villages and cities. After their requests were accepted, Medrese-i Hayriyye started to give a three years' education. The name Medrese-i Hayriyye was given in remembrance of the Kavala Madrasah founded by Mehmed Ali Pasha in Kavala during the Ottoman period; it was the greatest madrasah in the region at the time.

Administration

A "Special School Committee" for the administration of the school was formed under the presidency of Mufti Hacı Hafız Mustafa Efendi based on the official document of the Inspectorship of Western Thrace Islamic Schools dated 13 August 1949, No.438. Çarıkçı Hacı Mehmed's son Mustafa, Yusuf's son Kâmil and Mehmed's son Hayrullah were designated as members of the Committee and Bakkal Hafız Halil and Kamil's son Hacı Ahmed efendis were chosen as the reserve members; they were all approved by Mr. Minaidis, the inspector of

Mekâtib-i İslâmiye (Islamic Schools). The Mufti was the Chairman of the Committee. In 1968, Hüseyin Mustafa Efendi, Mufti of Gümülcine (Komotini) and Chairman of the Committee, was dismissed from this post by the Greek government. This was the first step towards the separation of the madrasah from the Mufti's office.

On 26 November 1949, a regulation was prepared and signed by Hüseyin Mustafa Efendi, mufti of the time, and the members. This regulation prepared specifically for Medrese-i Hayriyye was composed of 24 articles. In general, it established the conditions the students would conform to and clarified the organization regarding the examinations. The first two items stated that the professors and teachers were not to miss lessons without an excuse and their duties were to ensure order and regularity. Students missing 15 schooldays without an excuse would be expelled. The rules of the school included obeying the rules of manners and cleanliness as well as performing prayers regularly. Students that did not obey the rules would be punished. According to the regulation, students would take a written examination every three months; at the end of the academic year, a student will advance to an upper grade after passing an examination conducted by a committee. In case the student missed an examination, he would take a make-up examination between the fifth and tenth of September.

From the time of its foundation in 1949, the School Committee met under the chair of the mufti and took the necessary decisions regarding the madrasah until the intervention of the military junta administration in 1967. The decisions taken would be registered in a book. A copy of the 41-page Register of Minutes that contains the decisions taken by the Medrese-i Hayriye School Committee between 13 August 1949 and 15 July 1967 is in our hands. The register is in Ottoman Turkish.

The School Committee generally convened at the beginning of each year to select and appoint the teaching staff and meet whenever necessary to take various decisions. By looking at these decisions, it is possible to gain information about the administrative structure of the madrasah, the lessons, its development and workings.

A director was also appointed when the madrasah was founded. Yusuf Sabri Efendi (1876-1963) was the director from the date of Medrese-i Hayriyye's foundation (1949) until his death (2

February 1963) (Paçaman H. , 2010, s. 57-58). At the beginning of the 1953-54 academic year, Abdülkadir Efendi was appointed deputy director to “supervise the specific affairs of Medrese-i Hayriyye and set the science classes and teachers to work according to a program in order to advance the students” (KararDefteri, 1953, s. 15). He undertook to teach the science classes and Turkish lessons. After Yusuf Sabri Efendi’s death, Deputy Abdülkadir Efendi (1909-1969) officially became the director (Paçaman H. , 2010, s. 69-72). A treasurer was on duty to accept and register the donations, as well as a secretary and a bevvab (janitor). In 1949, Yusuf’s son Kamil Efendi was appointed treasurer (KararDefteri, 1949, s. 4). From 1964 on, a cook and a cook’s helper were employed to prepare the meals. With a decision taken on November 1962, a functionary was appointed to ensure that the students did not behave against “Islamic ethics” in and outside the districts where they lived (KararDefteri, 1962, s. 31).

Financial Situation

The Madrasah’s had several sources of income. The first was the contributions made by the Muslim community to this school that belonged to the Muslim community. The other was the allocation made by the Waqf Administration. In addition, both the Greek and Turkish governments made financial contributions from time to time. Both Turkey and Greece supported Medrese-i Hayriyye and economically contributed to its opening. When it was founded, the Greek Government donated 9.700.000 drachmas; Inspector Mr. Minaidis forwarded this total to the Mufti’s office. Decision was taken to deposit this money in the bank. Later this money was withdrawn from the bank by the decision of the School Committee and used for the maintenance, expenses of the madrasah and salaries of the professors and teachers (KararDefteri, 1949, s. 1).

In 1957-58, when money was needed for the building of new classrooms in the Medrese-i Hayriyye, Mufti Hüseyin Mustafa Efendi explained the situation to Mr. Ahmet Umar, Consul General of the Republic of Turkey in Gümülcine in the years 1954-58, and 5,000 Turkish Liras (52.830 drachmas) were forwarded to the madrasah through his office. Republic of Turkey contributed 50.000 drachmas for the second time; later in 1959 the School Committee accepted the 100.000 drachmas that was forwarded. However, Greece did not appreciate these contributions. In the years 1965-66, the Greek Government gave 80.000 drachmas. Part of this

money was allocated to the building of a dormitory, also mentioned as a hostel, near Yeni Cami (The New Mosque). Later 500.000 drachmas were forwarded by the Greek Government; 100.000 drachmas out of this amount were used for this building by a decision taken on 2 April 1967.

The school's other source of income was the tuition received from the students. By the decision taken on 15 October 1949, the registration fee for the students was 20.000 and education fee was 10.000 drachmas per month. On 10 November 1950, a change was made by which the present students in grade one, two and three would pay 20.000 drachmas per month while the preparatory students would pay 15.00 drachmas per month. On 3 December 1951, another arrangement on the subject of tuition was made, whereby the tuition of the preparatory students would be raised to 20.000 drachmas instead of 15.000. In the 1966-67 academic year, decision was taken to charge the preparatory class students 375 drachmas for education in addition to their registration fees.

Teaching Staff Profile of Medrese-i Hayriyye

The first teachers of the madrasah were trained in the old madrasah tradition and presently serving in madrasahs. These were Yusuf Sabri Efendi, teacher at the Sohtalar Madrasah and director of Medrese-i Hayriyye; Hasan Efendi (Hemedlili, 1889-1953) (Paçaman H. , 2010, s. 52), teacher at the Yeni Cami-i Şerif Madrasah and Arabic language teacher at the Medrese-i Hayriyye; Hafız Ahmed Efendi, assistant teacher at Kayalı Madrasah; and İmam Hafız Hasan Efendi, the preacher of Yeni Cemi-i Şerif and teacher of Islamic learning. In addition, Emin's son Kadir Efendi was appointed as the Turkish language teacher while Panayot Ganoyadi Keşoğlu Efendi was the Greek language teacher (KararDefteri, 1949, s. 2-3).

Salaries of those who worked in the Madrasah were determined by the Committee and paid from the coffers of the Madrasah, that is, from the budget. According to the decision of the Committee in 1949, the salaries were determined as follows:

Yusuf Sabri Efendi 300.000 drachmas; Hasan Efendi 300.000 drachmas; Ahmed Efendi 200.000 drachmas while İmam Hafız Hasan Efendi received 70.000 drachmas. Kadir Efendi was

appointed as Turkish language teacher for 7 million drachmas annually, and Panayot Ganoyadi Keşoğlu Efendi as Greek language teacher for 3,5 million drachmas annually by the decision dated 15 October 1949. However, with the decision of 21 December 1949, No.6, Panayot Efendi's salary was increased to 600.000 drachmas per month meanwhile Hacı Halil Efendi was appointed as the Turkish language teacher for 400.000 drachmas per month.

Science lessons were among the study courses given at the Madrasah in 1950. According to the decision dated 19 October 1950, Emin's son Kadir Efendi, was appointed to teach this lesson with a salary of 700.000 drachmas; the second teacher in this course was Hasan Efendizade Mehmed Efendi. On 2 October 1952, Hasan Efendizade Mehmed Efendi was appointed as assistant teacher for twelve months with a salary of 1 million drachmas; a second teacher namely Kâtip Ahmed Efendizade Mehmed Şükrü Efendi was also appointed with the same salary.

In later years, Mehmed Şükrü Efendi was again appointed as mathematics (arithmetic and geometry) teacher. In 1964, the lessons that he gave were mentioned as arithmetic, physics and chemistry, an indication that these lessons were also taught in addition to mathematics (KararDefteri, 1949, s. 33).

It is worth mentioning that as of 1960s, the university graduates started to teach at the madrasah. At the insistence of the Mufti and MP Molla Yusuf, the Greek Government assigned two lycée teachers to the madrasah. After World War II, when the relations between Turkey and Greece were cordial, Hüseyin Erdoğan, a graduate of Cairo Al Azhar University, was appointed as a teacher to the madrasah. However, after relations between Turkey and Greece became strained, his assignment was terminated.

Mehmed Erdoğan's son Hüseyin Erdoğan was a Turkish national and had graduated from Al Azhar University. He was appointed to the Medrese-i Hayriyye to teach Arabic lessons as of 1 October 1956 with the approval of the Ministry of Education. In 1963, when Abdülkadir Efendi became the director, Hüseyin Efendi replaced him on 18 March to take over his classes, but with the decision taken on 4 April, he was dismissed from this post. His request to continue teaching at the madrasah was refused as all the teaching posts were full and the end of the academic year was two months away. The strained political relations between Turkey and Greece in this period,

as well as the students who were returning from abroad and their appointments (the students that went abroad for schooling in 1953-54, started to return in 1960s) were reasons why Hüseyin Erdoğan's term of teaching was not extended.

As of 1961, it is seen that teachers of Western Thrace origin, who had received Islamic theology and Islamic studies education at Baghdad and Al Azhar Universities, started to serve at the Madrasah. On 27 December 1961, Ayazmalı Mustafa's son Hafız Hasan Efendi (müezzin, known as Baghdadi), a graduate of Baghdad University, started working at the madrasah as teachers' assistant; the next year it was decided that he would start serving as the Arabic teacher as of 9 September 1962 (KararDefteri, 1962, s. 30). Hafız Hasan Efendi was appointed assistant teacher in 1964-65; as of 1964, he served as director of the madrasah until 2011. The same year Kozlucalı Mehmed's son Hasan Efendi (Paçaman), who was a graduate of Al Azhar University, replaced him as the Arabic teacher (KararDefteri, 16 September 1964, No.1, 1964, s. 33). Later, Hasan Efendi taught History of Islam; he also taught English to the lower forms. Another Al Azhar graduate Bıçakçı Hacı Yusuf's son Hacı İsmail Efendi (Bıçakçı, 1928-2009) came to teach here in 1967. He started work with the Mufti's encouragement, taught lessons such as Turkish, English, Tafsir, Hadith, and History of Islam for twenty-five years until 1992. On the other hand, graduates of the Turkish universities could not teach here, as the Greek Government did not give its consent. Ali İbrahimoglu, personally related that his proposal to teach at this madrasah was not accepted as he was a graduate of Ankara University Faculty of Islamic Studies.

Statute of Medrese-i Hayriyye

Medrese-i Hayriyye was founded in 1949 as a three years' educational institution attached to the Inspectorship of Primary Schools. However, as the students that were accepted to this school were primary school graduates, the school should have been at middle school level. Meanwhile, at that period opening of this school was seen as a triumph. Although the "rüşdiye" and "idadiye" schools established during the Ottoman period were present, after Western Thrace was passed to Greece, the administrative staff and some of the teachers immigrated to Turkey and the school was unable to give education. This situation continued until Medrese-i Hayriyye and Celal Bayar Lycée (Minority Lycée) were founded in Gümülcine.

From 1955 onwards, the Mufti and the School Committee of the time, approached the government to recognize the Medrese-i Hayriyye as a mid-level school, but could not get a favorable result. The first application was made to the Ministry of Education and Religious Affairs on 5 October 1955, then to the Governorate on 12 December 1955. On 2 October 1958, another application was made to the Ministry of Education and Religious Affairs and the Governorate. On 7 January 1961, an application was made to the Prime Ministry, but the reply received from the Political Department of the Prime Ministry stated that the subject was forwarded again to the Department of Mid-Level Schools of the Ministry of Education. In the Junta period, letters of application for the Madrasah's official recognition as a mid-level school was submitted to Governor Alamanos and the Ministry of Education; regretfully, a favorable result could not be attained (Paçaman H. , 1992, s. 16). The applications for the official recognition of the madrasahs that began in the 1950s were accepted half a century later in the year 2000 and the madrasah was accepted as a lycée level school and its graduates gained the right to enter universities.

From 1969 onwards, Medrese-i Hayriyye graduates came to Turkey to continue their education in the İmam Hatip Lycées. Until 1971, those who completed their five years' education at the Medrese-i Hayriyye were accepted to the fifth grade without examinations. In the case they took the examinations, they could enter the sixth grade and, after graduating, continue on to the universities. However, after this date the madrasah students who were accepted to the İmam Hatip Lycées in Turkey would continue their education in a class two levels below their previous one. Thereupon, in the year 1975, in order to ensure the equal statute of the madrasah graduates with the İmam Hatip Lycées in Turkey, the curriculums of the schools were compared and comprehensive studies were conducted on the curriculum of the madrasah and the textbooks. The report prepared in consultation with Mr. Yaşar Kılış, branch director of Directorate General of Religious Education of the Ministry of Education of the Republic of Turkey, was evaluated by the Board of Education (Talim Terbiye Kurulu) of the Ministry. As a result, a decision was taken that the students that came from the Medrese-i Hayriyye to the İmam Hatip schools in Turkey could continue in a lower class (5th grade) without an examination; in case they were successful

in the examination, they could continue in their present classes (that is 6th grade). Thus, the equal status of the Medrese-i Hayriyye with the İmam Hatip Lycées in Turkey was ensured.

Courses Taught and the Level of Education

When Medrese-i Hayriyye was first opened, the language of education was Turkish and Greek. All the lessons were in Turkish except the Greek language and grammar. The lessons were: The Holy Qur'an, Turkish language (grammar and syntax, writing, literary composition), Arabic language, hygiene, Islamic religion, science of religion and ethics, history, geography, arithmetic, geometry, physics and chemistry.

There were some changes in the Medrese-i Hayriyye's organization with the Junta's coming into power in 1967. First, the Mufti, Founder and Chairman of the Committee, was removed; the staff were replaced with new people by the new administration. The curriculum that had been in used since the foundation of the madrasah was changed and English lessons were added. While there were only one or two Greek teachers until that date, number of Greek teachers increased and some classes began to be taught in Greek. During this period, new school books were distributed free of charge with the decision of free education. (Hurşit, 2006, s. 240).

Until 1970s, Turkish lessons written and the notes taken were in the Arabic script. With İsmail Bıçakçı's appointment in 1967, the Latin script was used in Turkish language and literature lectures. From 1949 to 1982, primary school textbooks were used in Greek lessons and the teachers that taught the lessons in Greek were primary school teachers.

First, history and geography lessons were given in Greek; from 1982 onwards, physics, chemistry and mathematics were also taught in Greek. This information was given on 9 April 1999 by İsmail Bıçakçı, who taught at the Madrasah. From that date on, the old primary school government teachers were replaced with teachers of secondary school level. However, the madrasah's application for upgrading the school from primary to secondary school level was not acknowledged for many years. İsmail Bıçakçı, who started teaching at the madrasah in 1967, says that there were only two teachers of Greek at the madrasah and, in time, their number increased to 10, even 12. With the organization made in 1980s, the number of Greek teaching

staff increased, secondary and lycée level teachers were appointed in place of primary teachers. Parallel to this decision, secondary school and lycée textbooks were given out instead of the primary school ones. In the course of time, apart from the Turkish and religious studies, lessons such as mathematics, geography, history, biology, philosophy and psychology were taught in Greek (Ahmet, 2010).

The following table is a sample of the weekly curriculum at the Madrasah for the 1974-75 academic year (Table 1). This curriculum from the 1974-75 academic year is almost the same as that of İmam Hatip Lycées in Turkey.

Table 1

A sample of the weekly curriculum at the Madrasah for the 1974-75 academic year

Name of the lesson	Classes					Total hours
	1 st Grade	2 nd Grade	3 rd Grade	4 th Grade	5 th Grade	
Turkish (including Composition)	4	4	4	2	2	16
Calligraphy	1	1	1	1	1	5
Literature	-	-	-	1	2	3
Mathematics	3	3	3	3	3	15
Social Sciences	4	4	4	4	4	20
Physics	2	1	2	-	-	5
Chemistry	-	-	-	1	1	2
English	2	2	2	2	2	10
Ethics	1	2	1	-	-	4
Cultural lessons	1	17	17	17	15	80
Total hours	7					
The Holy Qur'an	3	3	3	3	2	14
Arabic	3	3	3	3	3	15
Religious Studies	2	2	2	-	-	6
Akaid (book of precepts)	-	-	-	1	-	1
History of the Prophet (Siyer) and Islam	2	2	2	2	2	10
Tafsir	-	-	-	1	1	2
Hadith	-	-	-	1	1	2
Fiqh and the Method of Fiqh	-	-	-	2	3	5
Vocational Lessons						
Total hours	10	10	10	13	12	55
Greek (Language)	8	8	8	8	8	40
General Lessons						
Total hours	35	35	35	35	35	175

Duration of Education and Graduates

Medrese-i Hayriyye was founded as a three-year school following the primary school. After a while, the administrators thought that the school should be upgraded and officialized (brought to secondary school or lycée level) and put in the necessary applications to the related ministries. Subsequently the duration of education at the madrasah was raised to four years in 1957, and to five in 1960. The school attained lycée statute as of 1999-2000 academic year and the duration of education was raised to six years; also, girls began to be accepted as students.

Medrese-i Hayriyye, which gave three years' education, produced its first graduates in June 1951. When the students that were educated in other madrasahs, before the madrasahs were incorporated, entered the Medrese-i Hayriyye, they graduated in two years. Eleven students graduated from the madrasah in 1951. Following are the professions and places of residence of the first graduates as of 1980. These graduates known as “the first eleven”, worked under difficult conditions in the villages as teachers, imams and undertakers, and performed marriage ceremonies (Hurşit, 2006, s. 239).

1. Hüseyin oğlu Ali – Watch seller (Gümülcine).
2. İsmail Çavuşoğlu - Teacher (Gümülcine)
3. Mustafa Jandarma – Teacher (Gümülcine)
4. Mehmed oğlu Ahmed – Teacher (Bulduklu village)
5. İbrahim oğlu Galip – Retired Teacher (Büyük Müsellim village)
6. Gülistan İsmail – Retired Teacher (Turkey)
7. Ahmet oğlu Ali – Teacher (Basırlıköy village)
8. Latif oğlu Ali – Teacher (Değirmendere village)
9. Mustafa oğlu Hasan – Teacher, director (Gümülcine)
10. İbrahim Kadioğlu – Grocer (Eşekçili village)
11. Hüseyin oğlu Mehmet – Farmer (Demirbeyli village)

After the signing of Turkish-Greece Cultural Treaty in 1951, the graduates attended the teaching courses in Turkey thus enhancing their culture and knowledge of teaching and returned to Western Thrace to teach at the primary schools. The Treaty dated 20 April 1951 came into force

on 17 May 1952. It contains conditions such as Turkish citizens' right to teach at primary and secondary schools in Western Thrace; training the children of Western Thrace Turks in Turkey as teachers; bilateral scholarships; correcting the errors in textbooks and developing further relationships. In the 1957-58 academic year, after the duration of education was raised to four years there were no graduates; similarly in 1960, none of the students graduated as the education was raised to five years. From the time of its foundation in 1949 until 1975, 400 students graduated from Medrese-i Hayriyye (Table 2).

Table 2

Registered students in the Medrese-i Hayriyye between the years 1949-1977 and the Graduates

Academic Year	Number of Registered Students	Number of Graduates
1949-50	117	-
1950-51	136	11
1951-52	153	24
1952-53	133	20
1953-54	145	34
1954-55	115	40
1955-56	101	30
1956-57	78	25
1957-58	92	-
1958-59	74	13
1959-60	77	-
1960-61	81	21
1961-62	75	11
1962-63	62	8
1963-64	59	8
1964-65	71	7
1965-66	93	5
1966-67	107	7
1967-68	117	10
1968-69	123	21
1969-70	106	14
1970-71	122	15
1971-72	142	15
1972-73	154	18
1973-74	145	20
1974-75	128	23
1975-76	138	(unspecified)
1976-77	132	(unspecified)
		Total: 400

Reference: (Paçaman H. , 1997, s. 12-13).

Until 1969, Madrasah graduates could work as primary school teachers as well as imams and preachers. After 1970, the school became an institution that only trained students for the Special Pedagogical Academy of Thessaloniki.

Special Pedagogical Academy of Thessaloniki

In 1969, a school called “Special Pedagogical Academy of Thessaloniki” was opened for the madrasah graduates. This school trained teachers solely for the primary schools that the children of the minorities attended. The graduates were required to finish this academy of three years to become teachers. Until 1969, Committee of the Turkish Community through the Committee of School Boards selected and appointed the teachers who were not civil servants. However, they needed the approval of the Inspectorship. In fact, immediately after the Madrasah was founded, Inspector of the Islamic Schools, Minaidis wrote a letter informing the Mufti of Gümülcine (Komotini) that, for the graduates to be recognized as teachers, the Inspectorship of Western Thrace Islamic Schools would carry out the necessary procedures.

Special Pedagogical Academy of Thessaloniki was founded in 1968 by decree No. 31/10.10.1968 that was introduced during the period of the military junta. The objective of the school was to train minority teachers who were dependable and knowledgeable in the Greek language. However, the main objective was to eliminate the teachers who were trained in Turkey. Because until this date, the majority of the primary school teachers at the Western Thrace Muslim Turkish Minority primary schools were the graduates of Turkish teacher’s colleges. Eleven students were enrolled in the school in the first year (1969). It was a free boarding school and gave scholarships. Graduates of this school were appointed to the Turkish primary schools as teachers. However, the academy did not satisfy some graduates and did not answer the needs of those who wished to have a profession other than teaching. In 1971, the first graduates of the school were appointed to different villages as teachers.

While the Madrasah was founded with the objective of training men of religion for the religious needs of the people as well as training the educators for them, the academy graduates only served as teachers. In the 1980s, the students in the Special Academy boycotted and requested teachers of Turkish origin. Again, in the same year, when the graduate students were asked to sign a

document prepared by the Inspectorship, around twenty new graduates handed in their resignations. Following these boycotts, the director of Medrese-i Hayriyye at the time, Ayazmalı Müezzini Hasan Efendi, a man of Turkish origin who bore the designation of Bağdatlı, was assigned to teach at the academy for one day a week (Şerif, 1983, s. 17-18). Those who had graduated before 1969, took crash courses at the Academy which ensured that their teaching appointments were considered as civil servants.

Today, the education of Western Thrace Turks is regulated by the “Laws Related to the Education of Minorities” legislated by the Greek Parliament. It is imperative that these laws do not contradict the articles in the Lausanne Treaty and are in line with the protocols clarifying and ensuring the education and facilities for the instruction of the minorities. Until 1977, laws No. 3065/54 and 1109/72 governed the education of Western Thrace Turks. In 1977, the Greek Parliament passed new laws concerning the minority schools. These were Law No. 694/77 regarding the “Minority Schools of Western Thrace Minority” that were passed in the Greek Parliament’s Session on 1 September 1977, and Law No. 695/77 regarding the “The Difficulties of Inspection in the Special Pedagogical Academy of Thessaloniki and the Minority Schools and the Problems of the Teaching Staff” that came into force after being published in the Official Gazette on 14 September 1977 (Eren, 1997, s. 141-145). According to the Lausanne Treaty, the school committees selected by the parents administered the Western Thrace Primary schools. However, with Law No. 694 that came out in 1977, selection of the committees was passed on to the Governor. With Law No. 695, special authorization was granted to the inspectors of the minority schools and the extent of the authorization was left to the decision of the Ministry of National Education and Religious Sects. Article 3 of this Law stated that in the appointment and employment of Muslim teachers to the Minority Schools, Special Pedagogical Academy of Thessaloniki graduates would be preferred and the Special Academy graduates assigned to the minority schools as teachers would be considered civil servants. Thus, the policy that was carried out unofficially in the 1970s gained formality and the legal framework that would replace the quota teachers from Turkey and the graduates of the Teachers Training Colleges from Turkey or those who received training in Turkish courses with the graduates of Special Pedagogical Academy of Thessaloniki was prepared. The Committees were in a position where they could

not officially select their teachers. In 1979, there was expectancy among the trained teachers who had been waiting for assignments for many years, but it was not realized.

“Gümülcine Medrese-i Hayriyyesi”, which was founded at the primary school level in 1949 to meet the religious and social needs of the Turkish population in Western Thrace, continued to function as a lycée since 1999 and educated four hundred fifty students including girls until 2012.

Conclusion

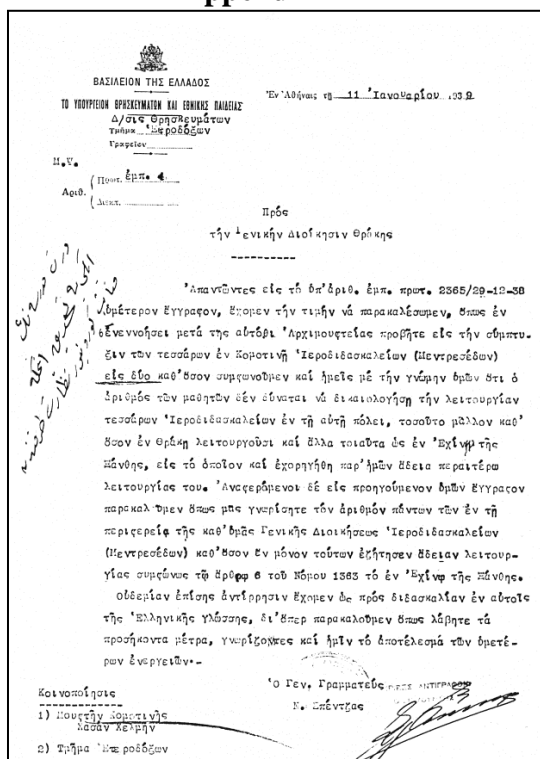
This paper examines a unique educational institution: “Gümülcine Medrese-i Hayriyyesi” that has trying to stay afloat for years by taking advantage of the educational rights granted to minorities by international agreements. The history of the school, its management style, teachers, students, courses taught and changes in the curriculum are revealed with the information obtained from the records. While the institution tries to continue its traditional education system and preserve its identity, it was also examined how school responded to the changes imposed by the authority. Moreover, it is understood from the records how important educational institutions are in protecting the identities of minorities.

After examining the changes in the status of the school historically, what its status is today is also discussed. Available records about the school also show us how difficult it is for minorities to benefit from the educational rights granted by international agreements. It is an important and sad fact that the school cannot exercise the rights granted to it by current laws today. This study also shows how difficult is to preserve or reconstruct what exists for the minority in the geography in question.

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Appendix A





Translation of the Document: The Kingdom of Greece Ministry of Education and Directorate of Religious Affairs Department of Different Religions, Athens, 11 January 1939, To the Governor General of Thrace (Governorate of Thrace)

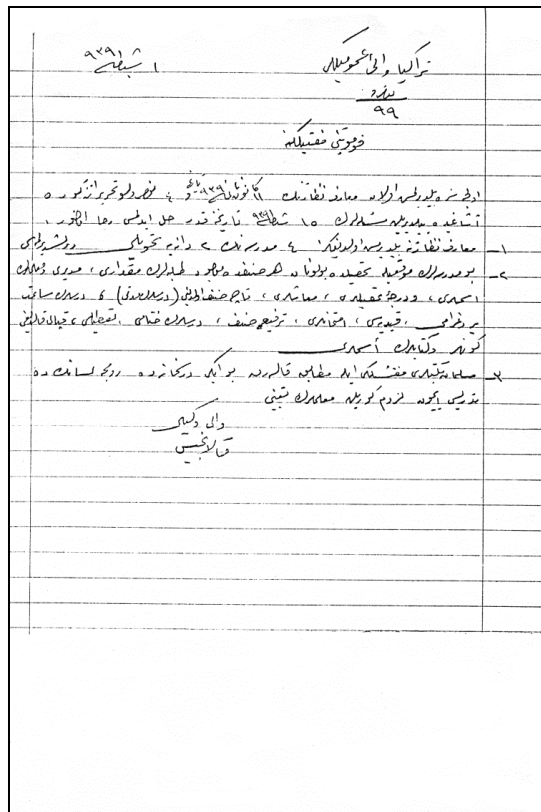
In reply to your communication dated 29.12.1938 No. 2365, we request that after coming to an agreement with the Chief Mufti, you reduce the number of the four religious schools (madrasahs) in Gümülcine (Komotini) to two. We are of the same opinion on the subject indicated. The minimal number of students in these schools is a drawback in the functioning of the schools. Besides, there are other religious schools in Thrace. Among them, the school in the village of Şahin (Ehinos) in İskeçe (Xanthi) received a work permit from us. Please give us the number of all the religious schools in Thrace. Among them, only one, the above-mentioned school in the village of Şahin, received a work permit from us according to Law No.1363. Also, we do not object to the teaching of the Greek language in these schools. We kindly request that the above conditions be implemented and information conveyed to us.

Information to be forwarded to: Mufti of Gümülcine (Komotini) Hasan Hilmi, Department of Different Religions, Undersecretary N. Spencaz.

Appendix B

<div> ΒΑΣΙΛΕΙΟΝ ΤΗΣ ΕΛΛΑΔΟΣ ΓΕΝΙΚΗ ΔΙΟΙΚΗΣΙΣ ΘΡΑΚΗΣ Λοθ. αρ. <u>29</u> Διευθυνσις..... Τμήμα Πολιτ. Υποθέσεων</div> <div>Εν Κομοτηνῇ τῇ 1 Φεβρουαρίου 193...9 Περίληψις</div> <div><p>Π Ρ Ο Σ</p><p>τὸν ἀποφολογιώτατον Μουφτὴν Κομοτηνῆς</p><p>Ἐπὶ τῆς τοῦ ὑπ' ἀριθ. 4 τῆς 11/1/39' ἐγγράφου τοῦ Ὑπουργείου Ὀρθοπεδικῆς καὶ Ἑθν. Παιδείας, κοινοποιηθέντος καὶ ὑπὸν, παρακαλοῦμεν ὅπως ἐνεργήσῃτε πρὸς τὴν 15 προσεγούσῃ μηνὸς Φεβρουαρίου τὰ κατωθί.</p><p>1/ Προβλεπτε εἰς τὴν σύμπτυξιν τῶν τεσσάρων ἱεροσπουδαστηρίων (Κεντροεσέδων), ἅτινα συμφέροντα πρὸς τὴν ὑπ' ἀριθ. 147 τῆς 20/12/38 ἀναφορὰν ὑμῶν κρθε τὸ Ὑπουργεῖον Ὀρθοπεδικῆς καὶ Ἑθν. Παιδείας λειτουργοῦν ἐνταῦθα, εἰς δύο.</p><p>2/ Ἀναφέρητε ἡμῖν τὴν ἔδραν ἐκάστου, τοὺς εἰς ἑκάστον αὐτῶν διανεμητομένους μαθητὰς κατὰ τάξεις, τὸν διευθυντήν, τοὺς διδάσκοντας καὶ γηγάδας καὶ διδασκάλους μετ' ἀναγραφῆς τῶν προσόντων καὶ τῶν ἀποδοχῶν ἐκάστου, τὴν διάρκειαν τῶν σπουδῶν τὸ ἡμερολόγιον καὶ ἀναλυτικὸν πρόγραμμα τῶν μαθημάτων, τὰ τῆς ἐγγραφῆς, φοιτήσεως, ἐξετάσεως, προαγωγῆς ἀπὸ τάξεως εἰς τὰς καὶ ἀποφοιτήσεως τῶν μαθητῶν, τὴν διάρκειαν τῆς σχολικῆς περιόδου, τῶν διακοπῶν καὶ τὰς τηρουμένας ἡμέρας ἔργιας, καὶ κατάλογον τῶν διδασκομένων βιβλίων.</p><p>3/ Καθορίσητε ἐν συνεννοήσει μετὰ τοῦ κ. Ὑπεφωρητοῦ Μουσουλμανικῶν Σχολείων Δ. Θράκης τὰ τῆς διδασκαλίας τῆς Ἑλληνικῆς εἰς</p></div>	<div><p>τὰ δύο ταῦτα ἱεροσπουδαστήρια καὶ προβλεπτε εἰς τὸν ὁρισμὸν τῶν ἀναγκαίων Ἑλληνικῶν διδασκάλων, -</p><p>Ὁ Ὑπουργὸς Γεν. Διοικητικῆς καὶ δ. α.</p><p>Ε. Καλάντζης</p><div><p>Ἀκριβὲς ἀντίγραφον Προϊστ. Διευκ/σεως</p><p>ΝΧ</p></div></div>
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Translation of Appendix B




Translation of the text in Ottoman Turkish: General Governorate of Thrace, 1 February 1939, To the Office of the Mufti of Komotini

It is requested that the following issues that have been conveyed to you earlier by the official communication of the Ministry of Education dated 11 January 939, No. 4, be solved by 15 February 1939.

1. Incorporation of the four madrasahs into two as communicated to the Ministry of Education,
2. Location of these madrasahs and number of students being educated in each class; names of their directors and teachers, their level of education; salaries; the number of classes, the number of courses, number of hours per lesson, registration fee, examinations, passing the grades, end of the lessons, vacations, the number of days the school is closed and the titles of the textbooks.
3. Appointing Greek teachers needed in these two schools in agreement with the Inspectorate of Islamic Schools.

Acting Governor
Kalancis

Appendix C

Μ.Ι.

ΒΑΣΙΛΕΙΟΝ ΤΗΣ ΕΛΛΑΔΟΣ
ΓΕΝΙΚΗ ΔΙΟΙΚΗΣΙΣ ΠΑΙΔΕΙΑΣ

Ένδ. Κορονηνή... τῆς 5 Μαΐου... 1909
Περὶ λήψης

Ἀριθ. πρωτ. 720 Ἐ.π.π.
Διεύθυνσις: Τμήμα Πολιτ. Υποθέσεων

Πρὸς
τὸν Σοφολογιώτατον Κουετῆν Κορονηνῆς
Ἐνταῦθα

Ἐχομεν τὴν τιμὴν νὰ γνωρίσωμεν ὑμῖν ὅτι τὸ Ὑπουργεῖον Ἐρησκειῶν καὶ Ἐθνικῆς Παιδείας ἐγνωρίσεν ἡμῖν εἰς ἀπάντησιν τῆς διαβιβασθείσης αὐτῷ ἐπ' ἡμερ. 23 ἀναφορᾶς ὑμῶν ὅτι ἐγκρίνει τὴν σύμπτυσιν τῶν ἐν Κορονηνῇ τεσσάρων ἱεροδιδασκαλείων, γνωστῶν ὑπὸ τὰ ὀνόματα "Ἁγιαλῆ", "Σοχταλᾶρ", Γενῆ-Τζαμῆ", καὶ "Τεκέ", εἰς τὴν ὑπὸ τὴν ἐπωνυμίαν * Μουσουλμανικὸν Ἱεροσπουδαστήριον Κορονηνῆς" μὲ ἔδραν τὸ ἱεροδιδασκαλεῖον Σοχταλᾶρ, συγκαίμενον ἐκ πέντε τάξεων στοιχειῶδους ἐκπαιδεύσεως, μίᾳς ἀνωτέρας, μίᾳς ἀποστηθείσεως Κορανίου καὶ μίᾳς παρασκευαστικῆς ὑπὸ τὸν ὅρον τῆς ἐν ἀναλογίᾳ πρὸς τὰ λοιπὰ διδασκόμενα μαθήματα ἐπαρκούς διδασκαλίας ἐν αὐτῇ τῆς ἐπισήμου γλώσσης τοῦ Κράτους.


Κατὰ τὰς ὑπὸ τοῦ εἰρημένου Ὑπουργείου παρεχομένης ὁδηγίας αἱ προσιθῆναι ὑμῶν δέον νὰ τελεῖται εἰς τὴν ἐν προσεχέῃ μέλλοντι συγκέντρωσιν καὶ τῶν παραρτημάτων ἐντὸς τοῦ αὐτοῦ περιβάλλοντος οὕτως ὥστε ν' ἀποφεύγεται ἡ περιφορὰ τῶν σπουδαστῶν εἰς διάφορα ἀπομακρυσμένα ἀπ' ἑλλήθων οἰκήματα, ὅπερ τυγχάνει ἀντιπαιδαγωγικόν.

Ὁ Ἀναπληρωτὴς Ὑπουργοῦ Γεν. Δ. Θρέψεως
Σ. ΚΑΛΑΝΤΖΙΣ

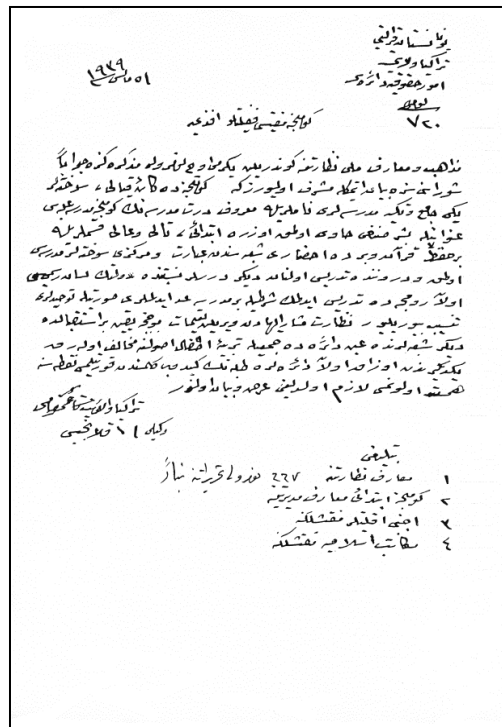
Κοινοποιήσας
1) Ὑπουργεῖον Παιδείας
ἐπὶ τοῦ ἐπ' ἡμ. 267 ἐγγράφου αὐτοῦ
2) Διευθύνσιν Στοιχ. Ἐκπαιδεύσεως
Ἐνταῦθα Ἀκολουθεῖ

3) Γεν. Ὑπηρερητὴν Πένων
καὶ Μειονοτικῶν Σχολείων
Ἑσσανονίκην
4) Ὑπηρερητὴν Μουσουλμανικῶν
Σχολείων Ἐνταῦθα

ΑΝΤΙΓΡΑΦΟΝ ΑΥΘΗΜΕΡΟΝ
Ὁ Προϊστάμενος καὶ Ἐκτελεστικὸς Γραφεὶς


Μ. ΚΑΛΑΝΤΖΙΣ

Translation of Appendix C



Translation of the text in Ottoman Turkish: Kingdom of Greece, Thrace Province Department of Legal Affairs, No 720, 5 May 1939, To the Virtuous Mufti Efendi of Komotini.

We are honored to reply to your communication No. 23 sent to the Ministry of Religious Sects and National Education and inform you that the proposal to incorporate the four schools in Gümülcine (Komotini) known as Kayalı, Sohtalar, Yeni Camii and Tekke into one school named Gümülcine Medrese-i Aliyyesi (Komotini High School), the headquarters of which will be Sohtalar School, that will comprise primary, secondary and high schools with five classes, in addition to memorizing the Qur'an and a preparatory branch; also the teaching of Greek, the official language of the state, among the other lessons, is approved. It is also expressed that in accordance with the above-mentioned Ministry's instructions, efforts should be made in the near future to collect the other branches in the same place, to prevent the students from commuting to and from far places that are not suitable for proper methods of education.

Deputy Governor General of the Governorate of Thrace, Kalancis

Copy to: Ministry of Education (based on its official communication No.667), Gümülcine (Komotini) Directorate of Primary Schools, Inspectorate of Foreign Minorities, Inspectorate of Islamic Schools.

Appendix D

The Special Regulation of Medrese-i Hayriyye

مدیریت فقهیه و معارف اسلامی و از ره عضو هیئت نظارت بر وضع و اجرای نظام تعلیم و تربیتی

- ۱- در درسی خود ده درسی است و باطل است و طبعی است و اولی است و اخذ بهر مصلحت درسی
 ۲- طبعی است و در مصلحت است و در مصلحت است و در مصلحت است و در مصلحت است و در مصلحت است
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- ۱۶- طبعه کفر نه نه بولک د ریس کورسده فکریا بله منازعه تجاری ممنوعه د
- ۱۵- طبعه نیک ایستون کوهنر سوکا فکرو د کوهنری ء سوکا فکرو اوسه لرنه د وولکری ء کاهنر سوکا د
- اوسه لرنی تیره فکرو د بولک ممال پرلر د سده سینه ما ویا ژولر د کوهنری سیاسي اجلا ماله ده
- بولکری قطعاً ممنوعه د
- ۱۴- قسید کوهنری آلا فکرو ساحتانی ربا ز کوهنری ساحت فکرو دده حکم دینی آفام نمازی بر ساحت طبعه
- افا سلا فکرو فارجه د اوبالا فکرو ممنوعه د
- ۱۳- مدرسه مقید بولنا نه طبعه دده ماعدا هېچ فرد دینی طبعه نیک ویسی د بابای و سار د دوستری مدرسه ده
- کجه یا نمازی قطعاً ممنوعه د
- ۱۲- فارجه ده بیه کسان هم پایی اوله نه نه کوهنر د ویا کجه طبعه بی شغول ایملری ممنوعه د. عکس نقدیه
- طبعه شغل لرنه مقید د
- ۱۱- طبعه هراړی ای نایند و کهرأ فکرو مماله تابع لرنه مقید د. نه د ریسبه ای نایند یعنی اوسه بیه لرنه
- ایکبار طبعه قید اوله نه نه فکرو د پروگرام د لرنه د مدرسه د ولام انجمنه مجبور برلر. نه نایند فکرو
- ایکبار نه هیئت مجیزه هکرو نه بیلادو مکی لرنه مماله ایدنه طبعه فکرو ترنوع ایدر. ترنوع د کوهنر
- اعزاز نه بیه طبعه ایسه عبه مقید د ایضا ایدر
- ۱۰- برخه نه ویا هر هکلی بریید نه د وولکری امتحان دده ها خراولیکه د بر طبعه عبه د مدرسه ده
- مدرس ویا مماله طبعه نه بولک فکرو د اوجی کوهنر فکرو د اکای امتحانی اجلا ایدر رله سته سا هېچ
- طرفه نه طبعه مذکور ات اخلاصه دها بشما ی نظر ایتار د آنه رجه او کلا کوره عقیده مماله ایدر
- ۹- هیچ بر طبعه مدرسه نه عا نه نظا ماعبر نه نه فکرو د ویا مجتهدا سده عا د بولنه ماله
- ۸- باند د مذکور مواد رعایت ایته بیه بر طبعه برنجی اوله نه نه مماله طرفه نه فکرو د کجه اوله نه نه
- باند اوله نه نه هاله نه فکرو د اوجی اوله نه نه مدرسه د هیئت تعلیمه او کده نه فکرو د مدرسه
- اوله نه نه عقیده آر فکرو د آره نه فکرو د بیه تعلیمه ایدر ایسه مدرسه دده قیدی ترنوع اوله نه نه

استو مواد اوزرینه مرتب بولنا نه نظا ماعبر نه نه فکرو د اوجی کوهنر فکرو د اکای امتحانی اجلا ایدر رله سته سا هېچ

طرفه نه طبعه مذکور ات اخلاصه دها بشما ی نظر ایتار د آنه رجه او کلا کوره عقیده مماله ایدر

۱۹۹۹

مدرس ضربه انجمنه ریس ویا مماله مفسی

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مدرس ضربه انجمنه ریس ویا مماله مفسی

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مدرس ضربه انجمنه ریس ویا مماله مفسی

The Special Regulation of Medrese-i Hayriyye is confirmed by the following articles.

1. The gentlemen (efendis) who are entrusted with the duty of professor or teacher at the Medrese-i Hayriyye cannot leave their duties during teaching periods without a legitimate excuse.
2. Supervising the order and regulation in both the central unit and the branches are among their duties.
3. Each student registered at the Madrasah is obliged to be present at his fixed class unless he has an urgent legitimate excuse.
4. The student is obliged to acknowledge the professors and teachers of the madrasah he is registered in, to respect them suitably everywhere and at all times, listen to their counsel, pay attention to the advice of their class teachers, and consider them as their closest advisor.
5. A student with a legitimate excuse, who will not be able to attend his class, will ask the permission of his professor or teacher; if none of them are available, he will obtain the permission of the madrasah director.
6. If a student is unexpectedly unable to attend his class, his parents or guardian will inform the director verbally or in writing. His parents or guardian will explain the reason for his absence with a written note.
7. A student who is absent for fifteen days without stating his excuse to his class teacher will be considered as quitting the madrasah of his own will and his name will be removed from the student register. However, in such a case his parents or guardian should be informed by the directorate within ten days.
8. When the beginning of the class signal is given, the student is obliged to enter and sit in the classroom and wait for the teacher. The students are required to stand up when the teacher enters and leaves the classroom, keep their composure, and obey the signal to sit down.
9. They have to pay attention when the lessons are read. They are not allowed to engage in other things. They may only take notes with the teacher's permission. The students should listen to the teacher's explanation and advice and are required to obey the teacher totally.
10. The sleeping quarters of the students, clothing, books and notebooks are to be kept clean. Every Thursday, at the end of the lessons, a hygiene inspection by the teachers is mandatory.
11. Improper and impolite acts among the students is strictly forbidden. They should generally avoid situations that would spoil the fellowship among the students and represent them as unmannerly among the public.
12. The student is obliged to perform the five daily prayers; missing the prayers is deemed as missing lessons. If repeated, his registration at the madrasah is cancelled.

13. A student that causes damages in the central unit or branches will have to pay for the damages; if proven it was done on purpose he will be punished by the administration. A student that damages his friends' materials is subject to the same punishment.
14. The student is prohibited to enter into a dispute with others from higher classes.
15. Students are strictly prohibited from walking in the streets and standing around with nothing to do, playing cards or gambling, going to the coffeehouses or similar places such as the cinema or the theater, or attending political meetings.
16. They are not allowed to loiter outside their residences after six o'clock (European time) in the winter and after nine o'clock in the summer; which is one hour after the evening prayer.
17. No one except the registered student (e.g. his guardian, father, or friends) is allowed to stay overnight in the madrasah.
18. Outsiders are not allowed to engage the students during the day or night unless there is an important issue; otherwise, the student will be held responsible.
19. The student will take a written examination at the end of every three months. At the beginning of the academic year, after registering on 15 September, the students are obliged to attend the classes in line with the program. The students that cannot obtain passing grades will repeat the same class.
20. A student who is unable to take an examination due to illness or any other reason, will be given a make-up examination on the same subject by the professors or the teachers, also his studies and behavior in the past year will be taken into consideration.
21. None of the students, individually or collectively, may petition against the regulations of the madrasah.
22. A student who does not comply with the above-mentioned articles is admonished for his first time and reprimanded for his second time by his teacher; and for his third time he is reprimanded before the director and the board of education and for his fourth time he is again reprimanded in front of his fellow students; if he persists, his registration at the madrasah is cancelled.

The regulation comprising the above articles is in line with the method of education and approved by the Medrese-i Hayriyye Encümeni (Committee of Hayriyye Madrasah).

26 October 1949

Chairman of Hayriyye Madrasah Committee and Mufti of Gümülcine (Komotini) – H. Mustafa.

Member – Mustafa

Member – Kamil son of Yusuf

Member – Hayrullah Ağa

Member – Sadık

Member – Hafız Halil

Appendix E

**CURRICULUM OF MEDRESE-İ HAYRİYYE OF GÜMÜLCİNE (ACADEMIC
YEAR 1974-75)**

MATHEMATICS

Mathematics program, First Graders: (arithmetic 2 hours a week and geometry 1 hour a week)

- a. General information about numbers and numerals
- b. Four arithmetical operations of whole numbers
- c. Division of numbers, prime numbers
- d. Four operations of common fractions

Geometry program, First Graders:

- a. General information on lines and angles
- b. General information on triangles; exercises,
- c. General information on quadrangles; exercises

Geometry program, Second Graders:

- a. General information on pentagons, and exercises on the area and circumference of pentagons
- b. Information on circles and all its elements
- c. Extracting the square root
- d. Exercises on Pythagoras' theorem
- e. Finding the area of a triangle
- f. Information about the cube, exercises

Geometry program, Third Graders:

- a. Cube, its area, volume, and problems. Information and problems on the lateral areas and volumes of prisms, cylinders, pyramids, cones, etc.

Algebra program, Fourth Graders (Two hours a week)

- a. Positive and negative numbers; algebraic numbers, four operations of algebraic numbers with samples (addition, subtraction, multiplication and division) and complex problems
- b. Addition of variable expressions; multiplication of polynomials
- c. Division of polynomial by monomial
- d. Exercises on rational algebraic expressions
- e. Linear equations with one variable

Geometry program; Fourth Graders

- a. Basic drawings of triangles on a line; similarities in triangles
- b. Quadrangles, square, rectangle, equilateral quadrangle and the various ways of drawing them
- c. Circle and various ways of drawing circles
- d. Drawing triangles and various problems

Algebra program; Fifth Graders (two hours a week)

- a. Repeating linear equations with one variable
- b. Linear equations with two unknowns and related problems
- c. Substitution method
- d. Polynomial algebra operations and exercises

Geometry program; Fifth Graders (one hour a week)

- a. Various exercises on geometric areas and circles
- b. Working with triangles and exercises
- c. Working with quadrangles and problems
- d. Proof geometry, theorems, axioms, postulates

HISTORY

(Taught in Greek)

Curriculum; First Graders (two hours a week)

- a. Religion in Ancient Greece
- b. Olympus and the twelve gods, small gods, half gods, Heracles and his twelve accomplishments
- c. Trojan battles, Greek's coalescence at Avlida
- d. Conquest of Troy by the Greeks
- e. The death of Heracles
- f. Theseus and his travel to Athens

Curriculum; Second Graders (two hours a week)

- a. Lives of primitive humans; ancestors of Ancient Greeks
- b. Ancient Greek civilization
- c. Dorians' arrival in Greece, similarities among the Greek tribes
- d. Athens, Solon, Kodros laws
- e. Ionia uprising, Persian wars
- f. Battle of Marathon and the reasons
- g. Salamis battles

Curriculum; Third Graders (two hours a week)

- a. Pre-historic people, historical sources
- b. Eastern nations: Egyptians, Babylonians, Phoenicians, Persians, Assyrians and others
- c. Greek wars, the founding of Athens, the golden age of Pericles
- d. End of the Peloponnesian wars, Spartans
- e. Macedonia and King Philip, Alexander the Great
- f. Battles of Alexander the Great, his death and splitting up of his state.

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Curriculum; Fourth Graders (two hours a week)

- a. Romans under the influence of Greek civilization
- b. The Roman Empire, Constantine and the founding of Constantinople, Constantine's heir apparent
- c. Hellenization of the Eastern Roman Empire
- d. The battles of Theodosius and Justinian; construction of the Hagia Sofia
- e. The battles of Heraclius; the siege of Constantinople by the Persians and Arabs
- f. Bulgarians and Constantine IV, Bulgarian campaigns
- g. First Crusaders

Curriculum; Fifth Graders (two hours a week)

- a. Religious and political organizations of the Greeks; great translators; maritime organization of the Greeks; secret schools and teachers of the time; Rigas Feraios
- b. Ali Pasha's Syria campaign; the end of Ali Pasha
- c. Wallachia and Moldavia uprisings; Mora uprising; conquest of Kalamata
- d. Revolution in Central Greece; uprising in the Aegean Islands; Thessaly and Macedonia uprisings
- e. Decision taken by the Sultans to quell the rebellions
- f. Hanging of Patriarch Gregarious V

GEOGRAPHY

(Taught in Greek)

Curriculum; First Graders (two hours a week)

- a. General information on geography
- b. Physical geography and scope
- c. Lunar and solar eclipses
- d. Types of wind, atmospheric layers, latitudes and longitudes
- e. Economy and produce

Curriculum; Second Graders (two hours a week)

Each of the 53 provinces of Greece are studied

Curriculum; Third Graders (two hours a week)

Each European country is studied

Curriculum; Fourth Graders (two hours a week)

All the countries in Africa and Asia are studied

Curriculum; Fifth Graders (two hours a week)

North and South America, Australia and Atlantic are studied

PHYSICS

Curriculum; First Graders (two hours a week)

- a. The subject of physics, measurements, areas, volumes, weights, specific gravities, time keeping and examples and problems relating to these subjects
- b. Force, work, power and energy, unit of force, measurement, components, center of gravity and its discovery
- b. Standard motion, force of friction, work, unit of work, energy and related problems,
- c. Simple machines, levers and similar tools, pulleys

Curriculum; Second Graders (two hours a week)

- a. Complete information on liquids, combined vessels, Archimedes' laws
- b. Simple water wheels, calculating the force of falling water, making use of running waters
- c. Characteristics of gases, air pressure and its value
- d. Barometers and its types, force pumps and pumps. Balloons, airplanes. Problems
- e. Heat, sources of heat, thermometers, unit of heat, fuel elements. Problems.

Curriculum; Third Graders (two hours a week)

- a. Radiation of heat, its importance, transfer of heat through matter. How do we heat our homes?
- b. Heating mechanisms and their problems
- c. Transformation of matter, melting of solids, freezing of liquids, changing of volumes, boiling, evaporation, production of pure water. Refrigerating machines and problems.
- d. Transformation of heat energy into work, petrol engines, carburetor, engine cooling, diesel engines, amount of heat and its importance
- e. Information on air: heat, pressure, humidity, rain and weather forecast

CHEMISTRY

Curriculum; Fourth Graders (two hours a week)

- a. Introduction to chemistry, the subject of chemistry and its advantages
- b. Matter, mixture and composite, bringing substances together, atom and its structure
- c. General information about molecules, transformation of matter, Torricelli experiment, relationship between air and fire, the role and importance of air, its temperature, ventilation of houses
- d. Water, the proportion of water in the world, effect of the sun in the formation of water sources, places where water is found, why do we need water, acquisition of drinking water, purifying water.

Curriculum; Fifth Graders (two hours a week)

- a. Minerals, characteristics of minerals, their origins, some important minerals
- b. Earthwork, clay, porcelain, effects of the sun in the formation of fuels, solid fuels, liquid fuels, gaseous fuels
- c. Metals, types of metals, protection of our goods, metals that are effected by air
- d. How do equipment and appliances become useless, protection of the metals by metals
- e. How do we preserve our goods from the destruction of living creatures, nutrition, manmade substances; our clothing.

ENGLISH

Gatenby's book that is read at Turkish secondary schools and lycée is used here. (Their degrees are generally at lycée graduate level or above.)

ETHICS

Curriculum; First Graders (one hour a week)

- a. Science of ethics, its subject, objective, and inherent ethics
- b. Ethical duties of man; ethical duties are studied in all their aspects

Curriculum; Second Graders (two hours a week)

- a. Good ethics, the place of ethics in our religion; the study of ethics in all its aspects

Curriculum; Third Graders (one hour a week)

- a. Some constituents of pleasant disposition are studied: humility, dignity, thrift, virtue, bravery, etc.

THE HOLY QUR'AN

In each class, one of the lessons of the week is committed to memory. Fifteen pages indicated by the teacher are memorized; also, the discipline of the proper recitation of the Qur'an is taught as a lesson.

ARABIC

The Arabic textbooks read at the İmam Hatip Lycées in Turkey are used.

RELIGION LESSON

It is studied only in the First, Second and Third Grades for two hours a week.
The book *Dürrü Sencide* published by Hasan Ege Ekşigil in Turkey is read and completed through three grades.

HISTORY OF ISLAM

First Graders' program (2 hours a week)

- a. Lives of the twenty five prophets and their parables are studied

Second Graders' program (2 hours a week)

- a. The Arabs' religious, political and economic life before Islam
- b. Position of the Romans and Persians during the emergence of Islam
- c. The birth of Prophet Muhammed and his life up to twelve years
- d. His travels to Damascus, marriage, his arbitration in the Kaaba building
- e. His life until prophethood
- f. Makkah and Medina periods after the prophet hood

Third Graders' program (2 hours a week)

- a. Battle of the Confederates (Hendek Savaşı)
- b. Letters sent by Prophet Muhammed to all non-muslims
- c. Treaty of Hudeybiyyah (Hudeybiye Antlaşması), Conquest of Khaybar, hajj of repentance, messengers of the Prophet
- d. The battle of Mu'tah (Mute Muharebesi), conquest of Makkah, Hunayn and Taif campaigns, Müellef-i kulub.
- e. Tabuk Campaign, Arabia's adaptation to Makkah, hajj of farewell
- f. The prophet's illness and death; pseudo prophets
- g. Lives of the Prophet's families

Fourth Graders' program (2 hours a week)

- a. Spread of the news of the prophet's death, and the election of Abu Bakr as caliph
- b. Punishing the pseudo prophets
- c. Assembling the Qur'an together; Iraq and Damascus campaigns and the battle of Yarmouk
- d. Abu Bakr's death and election of Omar as caliph; battles during Omar's period
- e. Establishment of the first finance ministry, founding of the cities of Qufa and Basra
- f. Prophet Omar's martyrdom and election of Uthman as caliph. Sea and land conquests in Uthman's period.
- g. Civilization of the period; Osman's martyrdom
- h. Election of Ali as caliph, Jamal incidence, Battle of Siffin; Ali's and Hasan's martyrdom

Fifth Graders' program (2 hours a week)

- a. The Umayyad period
- b. End of the Umayyads, Andalusian Umayyads
- c. Abbasids, its golden age and end; its break up; Tulunids
- d. Islamization of Turks and their role in Islamic civilization
- e. The Crusades; foundation of the Fatimids and their breakup

AKAID

Fourth Graders' program (1 hour a week)

- a. Akaid (articles of belief), tevhit (the subject of the science of reciting prayers)
- b. Religion, the need for religion
- c. Knowing God; imitations and attestation; mediation; observation
- d. The universe and its creation
- e. God's attributes

TAFSIR

Fourth and Fifth graders' programs (1 hour a week)

Study of some surahs and ayats of the Holy Qur'an

HADITH

Fourth and Fifth graders' programs (1 hour a week)

Some hadiths of the Prophet that express precepts and ethics are studied

FIQH and METHODOLOGY OF FIQH

Contents of the Fourth Graders' program (2 hours a week)

- a. Explanation of fiqh, its subject, objective, attestation it based on and its history
- b. Provisions for water usage; acts the believers are responsible for
- c. Religious practice, its description, its necessity and benefits; cleanliness and its details, its importance and history
- d. Ablutions; body ablution (boy abdesti), cleansing with sand or soil (teyemmüm), its history
- e. All aspects of performing prayers (namaz-salat)

Contents of the Fifth Graders' program (3 hours a week)

- a. Ezan (call to prayer) with all its aspects; issues on the duties of an imam; congregation, community, marriage and divorce
- b. Fiqh, methodology of fiqh. Their description according to different Imams
- c. Attestation. Sources of fiqh in Islamic jurisprudence; controversial attestation; those that are unanimously accepted.

GREEK LANGUAGE

Greek language is taught in every grade for 8 hours a week in the form of reading, grammar, and composition and the texts and books selected by the teacher are studied.

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