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CONTENTS

Once an Amish Runner: Tensions of Living Deliberately <i>Douglas HOCHSTETLER</i>	1
Parents as a Destructive or Supportive Force in Carter, Murdoch and Lessing <i>Gillian M.E. ALBAN</i>	27
Transformation of Art and Artist into Advertisement <i>Erdem KOÇ</i>	47
Marriage In Jane Austen's Pride and Prejudice <i>Amjad Azam MOHAMMED</i>	59
The Test of Manhood in Ernest Hemingway's A Farewell to Arms <i>Qaidar Rahim RASHID</i>	75

From The Editor

The International Journal of Media, Culture and Literature, published biannually by the School of Foreign Languages at Istanbul Aydın University, Istanbul, Turkey, is an international scholarly journal in English devoted in its entirety to media, culture and literature.

The International Journal of Media, Culture and Literature is committed to the principles of objective scholarship and critical analysis. Submissions and solicited articles are evaluated by international peer referees through a blind review process.

As a biannual academic journal, IJMCL publishes articles on English language and linguistics, on English and American literature and culture from the Middle Ages to the present, on the new English literatures, as well as on general and comparative literary studies, including aspects of cultural and literary theory. IJMCL also aims to create a critical, discursive space for the promotion and exploration of media, culture and their relations with literature.

The Journal addresses a range of narratives in culture, from the novel, poem and play to hypertext, digital gaming and creative writing. The Journal features theoretical pieces alongside new unpublished creative works and investigates the challenges that new media present to traditional categorizations of literary writing.

The Journal is supported by an interdisciplinary editorial board from Turkey, Europe and Russia under the direction of Editor Dr. Muhammed Nacar. It is published biannually in hard copy as well as a downloadable e-format designed to be compatible with e-readers, PDF and smart-phone settings. This is designed to encourage full-range accessibility and bears a logical sympathy to the range of writings under discussion, many of which feature or are driven by online technologies.

Muhammed Nacar, Ph.D.

Once an Amish Runner: Tensions of Living Deliberately

Douglas HOCHSTETLER, Ph.D.¹

Abstract

This article examines the theme of living deliberately, a concept prominent in both American philosophy and literature and one pertinent to the broader field of Kinesiology. The method for this project includes comparing the practices and commitments of Old Order Amish runners, as described by Bart Yasso (2012), with the writings of John L. Parker (1978) and Henry David Thoreau (1964). Several tensions become apparent when examining these works, tensions which provide a deeper understanding of what it means to strive towards a deliberately lived existence. This article focuses on three such tensions: work and play; the individual and community; and depth and breadth of experience.

Keywords: *Running, Running Motivation, Commitment, Attitude*

An employee of *Runner's World* magazine since 1987, Bart Yasso holds the distinguished title of CRO – Chief Running Officer. His running résumé includes races on all seven continents and inventing the well-known (at least in the running community) Yasso 800s.¹ In the April 2012 edition of *Runner's World*, Yasso profiled an ethnic group in the manner of Christopher McDougall's *Born to Run* and the Tarahumara runners from Mexico. Yasso focused on a community famous for their insularity and religious devotion – the Old Order Amish. In particular, he chronicled his experience running with a group of Amish and Mennonite² in Lancaster County, Pennsylvania.

A long-time admirer of Amish culture, Yasso (2012) recently became aware of Amish running prowess, noting an Old Order Amish team's participation

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in the Ragnar Relay series, a 200-mile team race across the eastern portion of Pennsylvania. The group, named Vella Shpringa (meaning roughly, “Let’s run”), competed in the “ultra” section of the event, 6 runners completing more than 30 miles each. This team finished 1st in the ultra-division and 4th overall (as compared with other 12-person teams). In his article, Yasso openly wonders if “Amish traditions of hard work and endurance, their history of farming, of stoicism and few automobiles conspired to create a potential stockpile of superior long-distance runners . . . Sort of *Born to Run* meets *Witness*” (p. 114).

Intrigued by Yasso’s article, and as an experienced runner with ties to both the Mennonite and Amish communities, I participated in a moonlight run with the Vella Shpringa group on a steamy night in July of 2014. Our group of approximately 75 runners – a mix of Amish, Mennonite and “English”³ – ran 8.8 miles along the gently rolling roads and farmland of Lancaster County. The Amish men dressed alike in long, black pants with suspenders; some wore traditional short-sleeve buttoned shirts while others sported tech shirts from local races. The lone Amish female runner wore a full-length dress along with a vest (for night-time visibility). All of the Amish runners ran in modern running shoes and more than a few sported GPS watches. During the course of our evening together, I engaged these runners in conversation. I came away deeply impressed with these individuals, their commitment both to running and their local community, and their gift of hospitality and concern for others. My run with the Amish adds an experiential component to this project and enables me to expand on Yasso’s observations of the Old Order Amish runners throughout the paper.

Yasso’s article touches on themes found in an essay by David Dowling (2007). In *‘Hard as a Diamond,’* Dowling examines the concept of living deliberately, focusing on *Once a Runner*, a novel by John L. Parker (1978), and Henry David Thoreau’s (1964) works, including *Walden* and *Walking*. Dowling describes the primary characters in each – Parker’s protagonist, Quentin Cassidy, a college miler focused on his quest to crack the four-minute mile mark; and Thoreau – the writer, scholar, and walker. While acknowledging that this notion of living deliberately is “impossibly huge in Thoreau” (p. 115), Dowling finds clarity by examining Thoreau’s work

alongside Parker's. Dowling writes that "Deliberate living is not just a philosophy, but a habit of living that is only as transcendent and liberating as it is 'hard as a diamond' for Cassidy and sturdy and 'Spartanlike' for Thoreau" (p. 115).

In the subsequent sections I examine this theme of living deliberately, comparing the Amish runners, as described by Yasso (2012) along with my own observations, with the writings of Parker (1978) and Thoreau (1964). My approach is to explore and draw conclusions regarding several tensions related to living deliberately from the American philosophical tradition which Anderson & Lally (2004) term "radical empiricism." This method puts a premium on human involvement, where "concepts are tools for making our experiences articulate . . . [and the details of human experience] count as 'evidence'" (p. 17). Examining physical activity through three different narrative accounts helps in our understanding of how best to deeply engage in our human endeavors. In the language of anthropologist Clifford Geertz (1972), we may examine these stories about running in an interpretive manner or cultural text of sorts. In this way we learn what these narratives mean with regards to living deliberately.

Adding the Old Order Amish runners as an additional point of comparison to Dowling's essay provides another layer of understanding, richness and complexity. Most notably, the Amish runners demonstrate the difficulty when a practice community (MacIntyre, 1984) and religious community hold potentially conflicting values. Several tensions become apparent when examining these works, tensions which provide a deeper understanding of what it means to strive towards a deliberately lived existence. I focus on three such tensions – work and play; individual and community; and depth and breadth of experience. These are tensions to which Dowling (2007) alludes but I attempt to explore in greater detail. I want to note two important points here. First, for the sake of brevity I paint the Amish lifestyle and culture with a very broad brush. There are many subtle differences between Amish groups (e. g., type of clothing, access to technology) but it is beyond the scope of this paper to fully describe these differences. Second, those familiar with Thoreau and also Parker's protagonist Cassidy undoubtedly recognize their extreme individualism. This may, at first glance, seem at definite odds with the conformity exemplified by the Amish tradition

and communal way of life. Despite the dramatic differences, I hope to demonstrate how the Amish culture and religion includes an aspect of deliberate living similar to Thoreau's life at Walden and Parker's character of Cassidy. While the Amish do not engage in classical exercise such as strength training or yoga, their running pursuits are consistent with their value of outdoor, manual labor. The physical demands of Amish farm life, for example, bear a minimalist and vigorous quality similar to endurance running, activities which coalesce in meaningful ways.

Living Deliberately

Before unpacking the tensions it is crucial to go into greater detail regarding this theme of deliberate living. The deliberate life involves choosing one's *own* life, thoughtfully considering the available options presented within one's particular context. Before moving to his cabin beside Walden Pond for two years, for example, Thoreau pondered where best to settle for a season of time. He considered numerous possibilities, carefully weighing the potential of each plot of land. Thoreau observed that too often people relegated personal agency to others, living out someone *else's* life as opposed to one they actually chose. With his Harvard education, Thoreau felt the pressure of societal expectations to choose some worthy occupation such as law, medicine, or the clergy.

Expounding on this theme, Dowling (2007) contends that deliberate living, as described by both Parker (1978) and Thoreau (1964), is indeed exceptionally difficult and "hard as a diamond." Cassidy observed that his running "grounded him in the basics. There was both life and death in it" (Parker, p. 110). Despite the challenges, he knew that these efforts pointed towards growth and progress. Parker writes that Cassidy:

was merely trying to slip into a lifestyle that he could live with, strenuous but not unendurable by any means, out of which, if the corpuscles and the capillaries and the electrolytes were properly aligned in their own mysterious configurations, he might do even better something that he had already done quite well (p. 180).

Beyond merely hard work, however, deliberate living requires an element of intentionality.

Thoreau (1964) embarks upon his experiment at Walden Pond, removing himself from the civilized world of Concord, Massachusetts. He moves to a cabin in order to “transact some private business with the fewest obstacles,” (p. 275) or put another way, “to live deliberately, to front only the essential facts of life” (p. 343). In a similar manner, Cassidy (in Parker, 1978) takes up residence in a remote abode (at the prompting of his coach), intent on transacting his own private business which involves shaving precious seconds from his mile time. Both individuals represent attempts to intentionally cultivate, through considerable reflection and with conscious intent, an economy of life conducive to transcendence – an existence where deliberate living becomes paramount. Put simply, both individuals make a personal decision regarding conduct of life, a decision dramatically at odds with conventional society.

Furthermore, Dowling (2007) emphasizes the importance of movement as central to the deliberate life Thoreau (1964) and Parker (1978) attempt to create. “Physical, immediate experience functions as an avenue toward divine transcendental energies in Thoreau, and ‘purification’ in Parker” (p. 115), observes Dowling. Cassidy reflected that “Training was a rite of purification; from it came speed, strength” (Parker, p. 122). He realized a focused plan with a combination of intensive speed work and long runs would help create, for him, a meaningful existence. For Thoreau, physical labor brings about a higher sensibility and eventually informs his writing (Dowling, p. 121). He observes, “I think that I cannot preserve my health and spirits unless I spend four hours a day at least – and it is commonly more than that – sauntering through the woods” (p. 594). Or, in Dowling’s words, Thoreau “takes up the pen only after he has just finished physically bonding with nature through vigorous wood chopping or bean hoeing” (p. 122).

To live deliberately also requires a sense of broader contemporary society. Dowling (2007) notes that both Cassidy and Thoreau “diagnose a spiritual malaise and prescribe deliberate living to access an authentic life in an increasingly inauthentic culture” (p. 116). Cassidy and Thoreau were not content to settle into a blasé existence, conformed to the whims of culture. Rather, they took steps to explore their potential, through purposeful efforts and hard work. Thoreau demonstrated a willingness to leave society for

a two year period, to relinquish other responsibilities and economize his life. Through his sustained effort, Thoreau hoped that this ascetic lifestyle would, like Cassidy, ultimately produce results.

Rather than a wholesale rejection of, and aversion to other people and humanity in general, Moller (1980) identifies the polarities evidenced in Thoreau's life and writing: "The need for solitude and wildness, and the need for community" (p. 98). When Thoreau leaves Walden he does so to participate more fully in community once again. While on the one hand Thoreau wrote critically about cities and the broader society, his writing also includes aspirations of community albeit in his individualistic vein. In this way Thoreau resembles the Amish in their ambitious efforts to cultivate a form of what they view as true community.

These notions of hard work, intentionality, and movement – all central to the theme of deliberate living – point us toward the Amish runners with cultural values of community, hard work, and spiritual devotion. Projects like barn raising (an Amish tradition where men work en masse to rebuild barns demolished by fire or natural disasters) are part of the Amish social fabric while viewed as peculiar by outsiders. Helping others comes naturally and is part of their individual and collective identity. These communal Amish values correspond with the Amish runners and more broadly, Dowling's (2007) essay on living deliberately. Additionally, the writings of Yasso (2012), Parker (1978), and Thoreau (1964) exhibit several areas of tension related to living deliberately, themes which help explicate this difficult notion.

Work and Play

First, the Amish runners provide a means to examine the tension between work and play as part of this theme of deliberate living. We commonly attach these terms to our daily human endeavors. We head to "work" in the morning and "play" on the weekend or after the "work" is finished. In his seminal book, *The Grasshopper*, Bernard Suits (2005) defines work as "activity which is instrumentally valuable" (p. 146) and play as "activity which is intrinsically valuable" (p. 146). When we approach tasks for the purpose of producing results and experience the activity itself as toil, we are at work. Conversely, when engaged in activities which we find

significant, activities which we experience as good in themselves apart from any potential outcomes, we are at play. Suits continues that work is “a kind of necessary evil which we accept because it makes it possible for us to do things we think of as being good in themselves” (p. 32). Runners drag themselves to the track, for example, not because they necessarily love the pain of interval work,⁴ but because this preparation enables them to run faster on race day. This is part of the tension in that some activities, like running, may be experienced as both work and play.

The habits that Cassidy and Thoreau cultivate – running and walking – help them create a deliberate life. While both individuals cover many miles in the process, their goals and overall approach are noticeably different. In this way, they represent the potential stance one might take towards human endeavors. Viewing an activity as either work or play depends, in part, on this stance and also the activity itself. Some approach running with a sense of anticipation, while others find toil. Some tolerate running for instrumental reasons – as a means to lose weight or prepare for a sport season – while others appreciate the strenuousness of the discipline. Furthermore, the nature of play itself is, as Kretchmar (2005) describes, both “fragile and temporary” (p. 147) because of its subjective composition. Even during the same run, for example, the runner may experience the fluid nature of this stance towards the activity. There are moments when she revels in the sounds and sights which nature provides, and other times when she experiences the run as sheer drudgery and finishing is the only thing on her mind.

Amish culture, and the Amish runners in particular, exemplify this tension between work and play. Yasso (2012) joins the runners on a spirited, full-moon jaunt through an area locals call the Valley of No Wires.⁵ Along the way conversation ranges from “personal bests, upcoming races, business ups and downs, [to] good-natured insults” (p. 98). The effort described is clear, yet the attitude is certainly jovial. The Amish runners balance their determined efforts with a sense of play, ending their run with more banter over whoopee pies⁶ and coffee. Additionally, given their racing success it is clear these individuals also put in the time and effort required for running improvement. On my run, several Amish noted their track workouts and the importance for speed development to meet their own running goals. In

fact, one of our group members had recently won a local 10k race, a fact highlighted by one of his Amish running friends.

The broader Amish community certainly values laborious effort, evidenced through the rituals of planting and harvesting toil and daily manual labor. As viewed by outsiders, the Amish are known as a hard-working lot. However, the Amish community does not view pursuits like running as important as work that has utility; effort in baling hay or harvesting corn is deemed more valuable than striving to produce faster times. Yet the Old Order leaders continue to allow their adherents to run, so long as running does not produce the kind of prideful displays disdained by the broader Amish community. To this end, Amish runners maintain a modest decorum regarding their running prowess. Consistent with their approach to farm work, and craftsmanship in general, the Amish community values excellence albeit with humility. They approach their tasks (including running) with the belief that doing things well is a way to honor God and one's gifts, as opposed to the pursuit of excellence for personal acclaim. For example, one of the Vella Shpringa members, a Mennonite runner named Jim Smucker,⁷ recently ran with an Amish runner in a 100 mile race in Virginia. Smucker told the runner, "You are most likely the first Old Order Amish person ever to run and finish a 100-mile race." The Amish runner quipped, "Yes, most likely, but we don't need to tell anyone or talk about it."

Like the Amish, Thoreau (1964), too, believed that strenuous labor could produce results but he was more skeptical of societal norms in this regard. His concern was that work could be completed with hopes of "progress" without any real change on the part of the individual. "A man may be very industrious," wrote Thoreau, "and yet not spend his time well. There is no more fatal blunderer than he who consumes the greater part of his life getting a living" (p. 636). Thoreau advocated for one's effort to be connected with a transcendent life – effort consistent with meliorism; in other words, striving towards improvement for both self and others. He wrote that "If a man walks in the woods for love of them half of each day, he is in danger of being regarded as a loafer; but if he spends his whole day as a speculator, shearing off those woods and making earth bald before her time, he is esteemed an industrious and enterprising citizen"

(p. 633). Thoreau's friends and neighbors were skeptical of his leisurely pursuits like walking – they did not view these efforts as being adequately industrious.

While Thoreau (1964) was quite active throughout his life – walking, boating, skating and hoeing beans – he approached these physical pursuits in a manner different from his writing. He discovered that physical activity enabled him to explore both his natural surroundings as well as his inner muse. Thoreau recognized that his walking held “nothing in it akin to taking exercise, as it is called, as the sick take medicine at stated hours – the swinging of dumbbells or chairs; but is itself the enterprise and adventure of the day” (p. 596). In this sense, while serving a utilitarian purpose of fueling his writing sensibilities, Thoreau clearly anticipated his walks and did not perceive them as toil.

For Cassidy (in Parker, 1978), running is quite clearly a form of discipline. When asked about his running, Cassidy responds, “See, when you're doing the actual thing itself, it's competitive and serious, I don't think anybody really has much fun at it. Rarely in practice and *never* in meets” (pp. 66-67). His main motivation for running is not the transcendental qualities that Thoreau (1964) proposes, nor does he perform these workouts for fun.⁸ He runs for instrumental reasons, in other words to achieve his running goals. He may saunter, or jog, on his recovery runs and while these workouts may appear enjoyable, they too serve a greater purpose – to enable harder work on subsequent days. Runners who joined Cassidy's Southeastern team thought they could “pick up on the Secret” (p. 35). The experienced runners like Cassidy knew that “The new runner would find [the training program] more tedious than he could bear. The awful truth would begin to dawn on him: there was no Secret!” (p. 36). The only path to success involved strenuous and continual effort.

In sum, these works offer several implications with regards to a quest for deliberate living. First, Dowling (2007) raises the possibility that we might escape “the work/play binary that dominates the industrialized capitalistic world” (p. 121). This line of thought is consistent with Kelso & Engstrom (2006), and more recently, Kretchmar (2014), who contend that many common tensions (e.g., work and play) are actually complementary

rather than polemical in nature. The Amish runners, and more broadly, the Amish culture, provide a possible model in this sense; they portray both commitment and strenuousness combined with a light-hearted approach and quality of humility. They take running seriously but do not take themselves, as runners, too seriously.

Thoreau (1964) provides guidance in escaping the work/play binary as well. He advocates for intentionality in human projects and with commitments in general. While Thoreau often spoke highly of farmers, for example, he cautions the reader against commitments which end up “owning” them and thus dictating one’s life. If, on the other hand, we can become more deliberate in our choices with regards to what we normally refer to as work, we may be in a better position to experience those commitments in the spirit of adventure, meaning, and perhaps even what we think of as play. Both Cassidy and Thoreau go to extreme lengths to pursue the limits of possibility, an extreme which may not be feasible for the majority of people. In this sense our contemporary value of the balanced life may reside, perhaps surprisingly, closer to the Amish way of life.

Parker (1978), through Cassidy, also provides considerations albeit in a slightly cautionary manner. In large part, Cassidy approaches his *workouts* as activities to endure. While his training regimen, at times, includes more reflective and transcendent moments,⁹ Parker describes many of Cassidy’s runs as brutal and death-like, without the intrinsic qualities seemingly apparent in the Amish running experience or in Thoreau’s writing. We may reflect on the extent to which we want our lives to include activities pursued solely, or even mostly, for their extrinsic properties. In addition to this severe quality, Cassidy’s training becomes all-consuming as he isolates himself. His solitary quest may serve as a reminder that our projects, while personally fulfilling, may at times cause rifts in our relationships or other responsibilities. Shunning family or work obligations to train and race, for example, may come at a steep price – one which leads to another tension in the quest for living deliberately.

Individual and Community

In addition to work and play, all three writings illustrate a related tension in the quest for living deliberately – a tension between the individual and

community. Yasso (2012) observes this struggle for the Amish runners, as they attempt to balance an activity like running, and their personal performance goals, with their identity as a member of an ethnic and religious community. For example, one of the runners, who Yasso interviews, asks to remain anonymous “partly out of concern that church elders might think their running is self-centered or otherwise violative of the group’s teaching” (p. 96). Amish runners fear their pursuits could potentially go the route of softball – a sport banned by church elders in Lancaster County as a result of the “display of pride, or modernity” (p. 100). While the Amish live apart from society (at least in terms of their lifestyle) they remain vitally connected to their own insular community, abiding by prescribed rules which place a premium on community and conformity as opposed to individualism. Wisdom comes from the religious community of faith and, ultimately, the Bible as opposed to the self-exploration advocated by Thoreau. The Amish interact with contemporary society although they hope to be *in* the world rather than *of* the world (a rough scriptural paraphrase of John 17:14).

While the Amish runners with whom I interacted demonstrated an aspect of conformity through their plain clothes, it also became apparent that they were keenly aware of “the world.” For example, one of the group organizers introduced me to several Amish runners. As we began to chat, their first topics of discussion focused on LeBron James’ move back to Cleveland and the upcoming World Cup championship soccer match between Germany and Argentina.

In a sense the Amish lifestyle constraints illustrate a form of Thoreau’s voluntary poverty – a restricted life intentionally and deliberately chosen. In both cases, this mode of being clears the way for more transcendent life. Amish youth thoughtfully and prayerfully consider whether or not to join the church, and accept the requisite conditions. It is on many levels an individual decision although the cultural ties to conformity are very strong. The Young Center for Anabaptist and Pietist Studies reports that over eighty-five percent of Amish youth eventually join the church, accepting the Amish way of life.¹⁰ While both Thoreau and Cassidy choose a solitary existence, at least for a period of time, living in seclusion conflicts with the very nature of the Amish community. For the Amish runners, a Walden

experiment, or one in the vein of Cassidy's solitary retreat, would be viewed as exceedingly selfish and certainly misunderstood.

The Old Order Amish hold numerous collective values which permeate their tight-knit culture. As a community, the Amish hold hard work as a cultural value, one that is transmitted to younger generations, often through labor-intensive farm chores. This explains, in part, why Yasso (2012) finds the Amish community admirable and worthy of consideration. The Amish remain skeptical of technology because of how they perceive technological devices will impact families and communities. Home land line phones, for example, may negatively impact family dinner table conversation. Some Amish values – such as grace or forgiveness – reflect religious beliefs. For example, in 2006 a lone gunman shot and killed 5 Amish school girls in southern Lancaster County. This tragedy subsequently led to national attention on the Amish community response of forgiveness and reconciliation with the gunman's family. These examples of communal values – hard work, skepticism towards technology, and emphasis on forgiveness and reconciliation – represent the Amish community's deliberate attempt to cultivate a way of life which upholds their religious tenets.

The Amish runners also illustrate a related tension between a practice community such as running and its intersection with the broader Amish community. The Amish runners wrestle with what it means to run fast, and what it takes to get there, against the values of their faith community. After Yasso (2012) spoke to a gathered group of Amish and Mennonites, one Amish runner (a veteran of seven marathons and a 2:49 marathon personal record) queried Yasso about training plans and techniques. Some of these runners, at least, clearly enjoy competing and are striving to improve their performance. But as members of their church community, they are deeply aware of church doctrine as it impacts their pursuits. One runner, a member of the winning relay team, noted this very tension: "When you start to elevate the individual above the community, that's a bad thing . . . I wouldn't want to win a race to put the attention on anything I've ever done, but if I could do it to inspire other people, that's something I would do" (p. 101). Yet these runners set themselves apart from other Amish by virtue of the running practice community, in the same way Mormon basketball

players live in a manner differently than their religious counterparts. By gradually taking part in their respective sport practice communities, both the Amish runners and Mormon athletes gradually assimilate into the sport-related culture which may, at times, conflict with the values of their religious and ethnic community.

Although running invariably entails individual elements, the Amish runners find ways to dovetail a seemingly solo and introspective pursuit such as running with a social element. In fact, the Vella Shpringa group self-identifies with the slogan: “The joy of running in community.” My own experience certainly confirms the social nature of Amish running. My chatty group included not only Amish farmers but also an individual who worked in the siding business and another in stone masonry. Conversation en route ranged from work issues to family changes to upcoming races. Group training runs include runners at various speeds and ability levels where everyone is included, regardless of fitness level. For example, the night I ran with the Amish, runners divided themselves into three groups depending on running pace. The slower groups started first with the intent that everyone finish at roughly the same time. Those Amish who race typically do so with other Amish or Mennonite friends and compete in pursuit of personal excellence rather than vanity. Consistent with their humble roots, they are not likely to brag about running prowess or accomplishments and typically keep their individual medals but stow them somewhere out of sight, so as not to appear proud.

While the Amish runners demonstrate the complexity of pursuing individual goals as members of a religious community, Cassidy (in Parker, 1978), like Thoreau, embarks on a largely individual project apart from his teammates. On one hand he is deeply immersed in the running practice community, and seeks wisdom from his coach and other knowledgeable runners, although he chooses a solitary mode of training to work towards improvement. While Cassidy forges his initial identity as a runner as part of a team, he withdraws from community with the express purpose of improving himself in order to return to community (and perform well on the public stage of racing). While some elite runners, like American distance star Ryan Hall, live and train primarily as individuals, others (such as the Hanson Brooks project or Nike Oregon project members) opt

for a communal approach which resembles Kenyan training. Similar to Cassidy, Thoreau (1964) recognized that his family's bustling house in Concord was not conducive to the reflection he needed as a scholar. While Thoreau lived at Walden, he maintained contact with his literary friends, others with a transcendental bent. He withdraws from society for this two year period, but does so informed by and a product of his contemporary culture. Thoreau's isolation enables him to write not only for self but also in observation and critique of 19th century society. Moller (1980) identifies the paradox evident in that Thoreau "for two years, sought solitude in the woods, . . . eloquently preached self-reliance and independence, yet . . . felt, all his life, a deep need for human intimacy and true community" (p. 181).

Dowling (2007) writes that Thoreau wants to "focus our attention toward the harder question of our ability to find meaning, rather than money, in the things we do" (p. 114). The Amish runners certainly find a degree of individual meaning through running. They display the characteristics of the broader running community – with trendy running shoes – yet they adhere to church doctrine, dressed in standard Amish attire. The identity of these runners, while impacted by their interest and performance in running, does not appear to dominate their identity as compared with Cassidy and Thoreau. Running, for these Amish, is largely a leisure-time pursuit and they find identity elsewhere, through their place of employment and broader Amish community. Conversely, Cassidy identifies himself as a "real runner" while Thoreau finds his identity as a literary figure and scholar. Yet, as the Amish runners become more dedicated to their running pursuits, they face a choice of whether or not to become known as runners – with all of the commitment this holds, potentially at odds with their religious community.¹¹

In terms of implications, this tension between the individual and community continues to permeate our modern lives with repercussions on our search for deliberate living. Western culture emphasizes an individual nature which, at times, gradually results in either isolation or alienation. As Putnam (2001) writes in *Bowling Alone: The Collapse and Revival of American Community*, "we have been pulled apart from one another and from our communities over the last third of the [20th] century" (p. 27).

Yet we also tend towards identification with community in the sense of adopting prevailing societal values. We may be reluctant to join a bowling league but opt instead for connecting with others through social media.

To a certain extent the balance point between the individual and community is a matter of personal regard. The Amish runners clearly tend towards the communal side of the spectrum while those like Cassidy and Thoreau align closer to the individual space. Some runners find energy in the presence of others; they seek out running clubs, running partners, and perhaps post training and racing results online. Others draw strength from solitude, if only for brief periods of time. This type of runner looks forward to the pursuit as a means of personal reflection. Neither type of individual – one who tends toward the communal or towards the individual – is necessarily better. It is only when one moves closer to the extremes that concerns may arise.

Like Thoreau and Cassidy, we may need seasons of reflection and time spent apart from society to gain clarity of thought. Conversely, we may need seasons and times of corporate identity and goals more in keeping with the Amish way of life. Regardless, we should remain vigilant regarding our personal tendencies and societal context. Thoreau was concerned that 19th century United States was weighted too heavily towards community, prompting his retreat to Walden. If contemporary Western culture is indeed weighted too heavily towards the individual, we might learn from the communal approach of the Amish.

Depth and Breadth of Human Experience

In addition to the previous tensions, all three works illustrate the extent to which choices between depth and breadth of human experience impact the ability to live deliberately. Here I have in mind the choice between focusing our efforts in a particular area versus exploring many different paths without the corresponding depth. One way to think about this distinction is to use and unpack the familiar labels of “runner” and “jogger.” While these terms serve as general categories, the distinctions signify not only differences in speed or pace, but also commitment to the discipline and identity with the practice community (e.g., Smith, 1998, Hopsicker & Hochstetler, 2014). Cassidy (in Parker, 1978) noted the difference between himself and the

joggers or “philosopher runners” who could talk abstractly about running but “were generally nowhere to be seen on dark, rainy mornings” (p. 122). Runners, as a whole, not only move at a faster rate but also take their efforts more seriously; they are more likely to employ a variety of training runs (e.g., hills, intervals and tempo runs) and test themselves by racing. Conversely, joggers may compete on a casual basis (seeking to finish rather than race), perhaps focused on social benefits or losing weight. Furthermore, the distinction between joggers and runners (as emblematic of the difference between depth and breadth) brings to mind the relationship between amateurism and professionalism. From its Victorian era past, the notion of amateurism conjures up images of balance and fair play, the pursuit of excellence and the intrinsic rewards of sport. Conversely, professionalism necessitates a loss of balance, a single-minded pursuit of excellence in one, highly specialized, area. Within this sphere of professionalism, fair play may succumb to gamesmanship, a “win-at-all-cost” mentality, a premium placed on decisions based on economic profit, and overall loss of ethical standards. While the runner and jogger generalizations are certainly fluid, the distinctions provide a glimpse into our ability to choose varying paths and levels of commitment, choices embodied with the Amish runners.

Following his run with the Vella Shpringa group, Yasso (2012) ponders the notion of Amish running potential. “The Mennonites were good runners,” writes Yasso, “but the Amish – with their even harder lives, and even stricter rules, were clearly a cut above,” leading Yasso to wonder, “Man . . . with a little more training, just how good could these guys be?” (p. 99). Indeed, top 10 finishers in their local race, the 2013 Bird-in-Hand Half Marathon and 5k, include numerous Amish runners. Yasso’s question astutely identifies the potential link between a life spent “hard as a diamond” and potential running greatness, one predicated on depth. The running group I joined clearly included individuals with impressive racing profiles, their conversations naturally leading to stories of training workouts and upcoming events. One Vella Shpringa runner mentioned completing a 100 mile trail run in addition to his goal for an upcoming half-marathon – hoping to break 1:15 (5:44 per mile) for this distance. He mentioned this goal in response to another runner’s query, not in a way to bring honor to himself, but in a matter-of-fact approach which underscored his commitment to running and intent towards the training

this kind of goal entails. Should the Amish runners commit themselves to running and in this way experience a heightened degree of self? This singular focus might necessitate training solo, racing on Sunday mornings, attending running-related conferences, and spending money on technical gear and equipment – decisions and commitments which may be at odds with Amish cultural and religious values. Conversely, should the runners remain balanced in their approach and thus maintain a more muted and perhaps broad existence, continuing to run but in the context of Amish traditions and family commitments? This might mean running fewer miles, racing less often, racing only on Saturdays (so as not to conflict with Sunday morning worship), and spending less money on running-related paraphernalia.

There is something to be said for inclusive claims regarding the benefits of movement. Anderson (2001) contends, “Movement is a place where anyone might meet possibility, establish creativity, and in the process both learn about self and establish her or his ‘self’” (p. 145). One does not need to become an elite athlete, or even a dedicated runner, to reap some benefits of movement. The individual who embarks on a casual workout program dedicated to weight loss becomes open to new experiences in ways similar to the serious athlete – yet only to a degree. The individual who cross-trains or participates in a number of sports on a recreational basis experiences much, albeit in a different manner than one who chooses a singular purpose.

To explore the depth of human experience, in our case of running, requires work “hard as a diamond.” Runners like Cassidy realize that approaching one’s personal best requires “a certain amount of time spent precisely at the Red Line” (Parker, p. 109). In physiological terms, this means periodic training at threshold and interval pace, deliberately imposed stresses on the cardiovascular system which, under the right conditions and coupled with elements such as knowledgeable nutrition, flexibility, and race strategies, lead to faster running times. Athletes like Cassidy may criticize the Amish runners for not giving their entire being; in turn, the Amish runners may criticize Cassidy for giving too much. There is an acknowledgment in Thoreau’s (1964) writings that the strenuous or “hard as a diamond” lifestyle is largely a solitary effort. Perhaps this path is even restricted and

is not open to all. Dedicated runners like Cassidy may relish the fact that their efforts are exclusive. In fact, the recent explosion of ultra-marathon and trail running events suggests that some runners deem 5ks or even marathons as too tame and not wild enough. Recently, sporting goods manufacturer Pearl Izumi capitalized on this phenomena through an ad campaign which included one ad in particular: “Runners are wild. Joggers are runners who have been domesticated.”¹² In this vein the deliberate life requires an element of individual determination, a willingness to confront those moments of figurative death in order to grow.

The pursuit of depth certainly requires a focused and committed effort. Thoreau (1964) recognized the commitment required to become fully immersed in walking, writing:

If you are ready to leave father and mother, and brother and sister, and wife and child and friends, and never see them again – if you have paid your debts, and made your will, and settled all your affairs, and are a free man – then you are ready for a walk (p. 593).

Cassidy (in Parker, (1978) faced a similar situation regarding his calling as a runner. He realized he could choose between the “hearty challenges of lawn care . . . [or he could] strike fear in the heart of mediocre talent everywhere!” (p. 63). Reaching or even striving towards one’s potential only occurs with dedicated and complete commitment. Yet, the projects undertaken by Cassidy and Thoreau are not universally applicable; their experiments with life in extremis may not work for others. Thoreau understood this in that he did not intend for everyone to live in the woods; however, he advocated that each person find *their own* place to live. The Amish runners, for example, recognize their goals of development differ from Cassidy’s singular purpose of seeking excellence and Thoreau’s intention of discovering the meanness or sublimity of life.

Dowling (2007) rightly notes that the runner’s effort “through its very hardness brings vitality . . . [and] knowledge” (p. 118). Similarly, Thoreau (1964) found that during his time of solitude he “grew . . . like the corn in the night” (p. 363). He realized “the callous palms of the laborer [were] conversant with finer tissues of self-respect and heroism” (p. 597). These

arduous efforts bring one in contact with deeper issues and values in an experiential manner. Parker (1978) writes that “From the crucible of such inner turmoil come the various metals, soft or brittle, flawed or pure, precious or common, that determine the good runners, the great runners, and perhaps the former runners” (p. 120). Focused training and hard work creates an opportunity for refinement and the resultant knowledge. This is exactly the kind of life Thoreau sought, determined as he was to “drive life into the corner” (p. 344).

A commitment to depth, exemplified here by running, also provides what Anderson (2006) terms a “borderland existence” or “wildness” between the tamedness of our over-civilized existence and the savagery evident in primitive culture. Like the Amish, Thoreau (1964) worried about the ease with which we fall into paths of societal conformity. Thoreau recognized the need to live in a counter-cultural manner since there were too many “champions of civilization” (p. 592). Running potentially takes one away from the normal work-world existence, the mundane and commonplace, leading towards places and opportunities for growth and testing one’s mettle. This process enables runners to interpret their own running-related, seemingly mundane training routine as informative and meaningful (Hockey, 2013).

At some point, as Thoreau (1964) wrote when leaving Walden, the runner may find other “lives to live,” times when other responsibilities take precedence. But until that time, individuals like Cassidy and Thoreau may be willing to do whatever it takes to accomplish their goals. Cassidy realized that during heavy training periods he became tired all the time, useless to everyone else. Parker (1978) rationalizes, “But then his life was most certainly focused on the Task. And hadn’t he decided at one time that he would do whatever was necessary to become . . . what it was he could become?” (p. 120). For the Amish runners, the willingness to do “whatever [is] necessary” conflicts with both family and religious values in a way that could ultimately compromise running potential. The Old Order Amish runners do not fear the hard work required for running success nor do they fear commitment in itself. Rather they are cautious of the nature of the commitment and how a singular focus on running might negatively impact their family or ties to the Amish community.

When faced with options between depth and breadth with respect to our human projects, we might consider several issues. First, at some point in our lives we may need to commit to either breadth or depth – it is difficult to have it both ways. As William James (1992) contended, individuals “seeking their truest, strongest, deepest self must . . . pick out the one on which to stake their salvation” (pp. 182 – 183). Thoreau, too, recommends commitment to some life calling, but only after full consideration of available and meaningful options. Additionally, it is possible to grow in both areas of depth and breadth; doing so necessitates time, patience, hard work and commitment. Each of us may have areas where we could more fully develop in terms of both breadth and depth – becoming a more proficient runner, for example, or taking up painting, classical guitar or woodworking.

Moving Towards Deliberate Living

From what can we learn regarding deliberate living in the context of these three influential pieces of writing and the tensions they bring to light? Dowling (2007) contends, “The full embrace of the physical life, and not a mere flirtation with it, forms the core of ‘the true runner’ just as Thoreau sets in motion the life of the transcendentalist through the physical process of living at Walden Pond” (p. 116). This full embrace of life requires what Anderson (2006) terms “working certainty” (p. 65), a notion Bugbee (1999) outlines in *An Inward Morning*; he contends that “certainty lies at the root of action that makes sense . . . a basis for action rather than arrival at a terminus of endeavor” (pp. 36 – 37). Thus, one makes the decision to run tentatively, perhaps, without knowing the end result but nonetheless with commitment.

How did Thoreau know that the Walden *experiment* would prove fruitful? The very notion of experiment involves a large degree of uncertainty and possibility of failure. How did Cassidy know going to the cabin would help improve his race times? How can the Amish runners be certain that their efforts will be worthwhile, not only individually but as part of the community too? The common thread with respect to these decisions involves a willingness to embrace the tenuousness of life. To make progress one must forge ahead – not haphazardly but with intentionality and through reflection. Indeed, working towards a sense of autonomy and

personal reflection may facilitate a deep commitment to, and appreciation for, endurance running (Næss, Säfvenbom & Standal, 2014). These individuals – Thoreau, Cassidy, the Amish runners – have seen others make progress within a practice community and felt the intimations that these commitments provide (Anderson & Lally, 2004). For example, over time the runner gradually becomes more integrated, and increasingly committed to, the discipline of running.

Despite their importance, commitment and this notion of working certainty do not, on their own, necessarily guarantee an exemplary conduct of life however. Put another way, this kind of deliberation may result in ill-informed or perhaps even harmful outcomes. The sporting world provides plenty of examples of athletes whose deliberate commitment towards winning resulted in unhealthy, and at times, unethical behavior. As sportswriter Rick Reilly (2014) contends, “The price of greatness is more than you want to pay. The world’s most legendary athletes are usually the ones most wildly out of balance.” Sport viewed as a particular practice community requires its adherents to display virtuous behavior combined with athletic excellence. In other words, it *does* matter how one plays the game. Furthermore, one might use this process of deliberateness to pursue one activity exclusively (e.g., Cassidy and Thoreau) and similarly possible to deliberate in a way which is more holistic in its approach (e.g., the Amish).

To the extent that we value individual achievement and the striving that this requires, some seasons of life may require us to focus on individual projects with self-regard bordering on selfishness. Even the Amish runners, with whom I joined, represented one particular season of life, all seemingly in the late 20s to mid-30s age group. Those individuals in the Amish community so-called master’s age or beyond may simply have too many other responsibilities to pursue running in a focused manner. Like Thoreau, we may need occasions to retreat to the woods figuratively speaking, times to pursue important research efforts, pedagogical refinement, community service responsibilities, or family commitments. However, Cassidy serves as a reminder that while pursuing our own goals we may do so at the expense of others. The Amish runners provide an opportunity to ponder at what points our individual endeavors may need to take a back seat,

or even become squelched, because of our own community. The hyper-competitive master's runner, for example, may realize that taking care of an ailing parent may supersede training for a particular race.

As we strive towards a life we trust is deliberate and significant, as we pursue excellence, the Amish runners remind us of the importance of humility. Buoyed by their religious community, they have achieved a certain degree of running success and, according to Yasso (2012) at least, demonstrate the promise of potential greatness. Yet, they remain modest about their own accomplishments and place them in the context of other ideals and commitments. When Yasso shares his impressions over lunch with one of the Vella Shpringa team members, he wonders if with the proper coaching and training these Amish runners could become a dominant force in the running world – like “Canadian curlers, or Finish Nordic skiers” (p. 114). Yasso's new-found Amish friend smiles at this idea, however, and observes “Well, we might be pretty fast compared to some of the Americans who eat fast food and don't exercise much . . . But I'm not sure it's such a good theory when you compare us to the Kenyans” (p. 114). This response illustrates not only the Amish runner's humility but also his knowledge of and respect for the practice community of running. Through extensive training and over time he has improved his fitness level and race times; but he is similarly aware of his respective place as compared with the elite runners around the world.

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Footnotes

(Endnotes)

- 1 The Yasso 800s refers to a speed workout popularized by Bart Yasso to help train for, and ultimately improve one's marathon race time. His theory is that running up to ten 800 meter intervals (interspersed with 400 meter recovery periods) will help train for and predict marathon finish time. For example, if one can complete the 800s in 3 minutes, then this individual is in shape to run a 3 hour marathon.
- 2 For a comprehensive guide to understanding various Anabaptist groups such as Amish and Mennonites, see *Concise Encyclopedia of Amish, Brethren, Hutterites, and Mennonites* by Donald B. Kraybill. Baltimore, MD: The Johns Hopkins University Press, 2010.

- 3 Old Order Amish use this term to refer to individuals who are not Amish or Mennonite.
- 4 For more on pain associated with running, see “The Place of Pain in Running” by John Bale, in *Pain and Injury in Sport*, edited by Loland, Skirstad, and Waddington. London, UK: Routledge, 2006.
- 5 This refers to a particular location in Lancaster County heavily populated by Amish homes, all noticeably without electric wires from public utility poles.
- 6 Whoopee pies are traditional Amish baked goods consisting of two round pieces of chocolate (or sometimes pumpkin) cake filled with a creamy frosting or filling.
- 7 Smucker, who previously lived in Lancaster County, Pennsylvania, is a Mennonite who helped initiate the Vella Shpringa group runs. Currently Vice President and Dean of Graduate Studies at Eastern Mennonite University, in Harrisonburg, VA, Smucker maintains communication with his Old Order Amish running friends in Pennsylvania.
- 8 On occasion Cassidy does recognize, and seems to appreciate, the transcendent qualities of running, perhaps best evidenced through his experience running alongside a group of horses.
- 9 There are several specific episodes where Cassidy’s running, because of its extreme nature, pushed him to the point where running became transcendent rather than work-like. In this sense, the relationship between participant and activity is more nuanced and dynamic, largely dependent on one’s attitude and also quality of observation as opposed to the nature of the activity (in this sense, running).
- 10 For additional information about the Young Center for Anabaptist and Pietist Studies and Old Order Amish see: <http://www2.etown.edu/amishstudies/Index.asp>

- 11 In June of 2012 two of the Vella Shpringa runners found their way to Colorado (by Amtrak) and posed with American ultramarathoner Scott Jurek for a photo that ultimately made its way to Jurek's Facebook page.
- 12 For an overview of the Pearl Izumi ad campaign see: https://www.youtube.com/watch?v=dK9p9_4FfkI

Parents as a Destructive or Supportive Force in Carter, Murdoch and Lessing

Gillian M.E. ALBAN

Abstract

This writing evaluates the contribution of the father as well as the mother to their children's upbringing in three contemporary novels; Angela Carter's *Heroes and Villains*, Iris Murdoch's *The Time of the Angels*, and Doris Lessing's *The Fifth Child*. These three novels suggest a schema of different types of the family and parenting through these examples. The discussion of these novels show how fathers and mothers at times support their children positively through nurture and inspiring positive values like reasoning, while at other times they present negative, even malicious influences over their children, whether causing their children to struggle to survive, or enabling them to be strengthened in life. These extreme examples suggest some of the pitfalls of parenting, illustrating the hazards on both generational sides.

Keywords: *Father, Mother, Love, Power, Survive, Prefer, Violence, Carter, Heroes And Villains; Murdoch, The Time Of The Angels; Lessing, The Fifth Child.*

Özet

Bu yazı hem babanın hem annenin çocuklarına olumlu veya olumsuz katkılarını üç çağdaş romanda gösteriyor; Angela Carter'ın *Heroes and Villains*, Iris Murdoch'ın *The Time of the Angels*, ve Doris Lessing'in *The Fifth Child*, böylece anne-baba ve çocuk sorunları ve sorumluluklarını aydınlatıyor.

Anahtar Kelimeler: *Baba, Anne, Sevgi, Güç, Dayanmak, Tercih, Şiddet, Carter, Heroes And Villains; Murdoch, The Time Of The Angels; Lessing, The Fifth Child.*

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Introduction

This writing discusses the contribution of both parents to their children's upbringing in examples from contemporary literature. The mother's role of nurture and total responsibility towards her children has generally been accepted, while the father's position has been less subject to critical evaluation. I hope to shed light on various extremes of parenting, between responsible and outrageous, in a combination of nurture and control, while bringing up children. The three chosen texts fall into a certain pattern, suggesting a schema within these familial relationships. In Angela Carter's *Heroes and Villains*, the mother loves her son, while her father loves his daughter unconditionally, inspiring her to emulate his own powers of reasoning; she becomes a survivor. Iris Murdoch's *The Time of the Angels* shows an oppressive and abusive father who neglects one daughter in preference for his other, illegitimate daughter, with whom he enters an abusive relationship; in this narrative, with both mothers dead, the daughters survive although they are damaged. Doris Lessing in *The Fifth Child* shows the determination to create an ideal, nurturing family going badly wrong, as the mother devotes all her energies to her destructive child, leaving her other, 'real' children to be nurtured by their father and the wider family; one child in particular is severely damaged through this preference. The struggle between love, support, assertion and violence may result in either death or survival for the offspring.

Embracing the Father's Rationality in Angela Carter

Thus this tower glimpsed in darkness symbolized and clarified her resolution; abhor shipwreck, said the lighthouse, go in fear of unreason. Use your wits, said the lighthouse. She fell in love with the integrity of the lighthouse. Carter, *Heroes and Villains* 139.

The first example of parental influence is shown in Angela Carter's novel, *Heroes and Villains* (1969). Marianne's mother makes no secret of her preference for her son, Marianne's brother, and when he is killed in a Barbarian raid, she allows herself to die almost gladly. However, Marianne is loved unconditionally by her father; he chooses her name, Marianne, as representing the allegorical figure of Liberty from the rule of order of the French Revolution, when "they had briefly worshipped the goddess Reason" (Carter 68); Marianne becomes a tough young acolyte

of Reason in this post-apocalyptic world. Her father taught her “reading, writing and history [from] his library of old books; in the white tower, in his study” (7). She loved him, but the forces of reasoning he teaches scarcely seem relevant to their post-atomic world. He encourages her to think rhetorically; when he asks her to visualize a ‘million,’ she multiplies the village people until she gives up. Asking her about the word ‘city,’ she responds with the word ‘ruins,’ at which point he gives up explaining and they return to his increasingly irrelevant books, out of touch with their present world, against the ticking of his clock. He advises her to evaluate their situation, the effete Professors locked in their towers surrounded by marauding Barbarian hordes, raiding for grain, cloth and weapons. If the Barbarian forces were to inherit this world, they would destroy it; they need the Professors, while the Professors blame the Barbarians for all their evils.

When Marianne’s old nurse kills her father with an axe and poisons herself with a brass cleaning fluid, in an outburst of madness frequent in this post-apocalyptic society, Marianne burns her father’s heritage of his library, and drowns his clock. She chops off her hair, resembling a demented, ugly boy; seeing her ugliness reflected in mirrors gives her huge satisfaction. Still bored, she looks around for some more damage to do. She sees their Tower as a grave, betraying through a slip of the tongue her sense of living a post-life existence, talking of the nurse who “loved us when we were alive” (15). Her approach to life remains highly thoughtful, even without her father’s books. She refuses to be drawn into simplistic children’s games of good and evil, us and them; a boy defines the Professors’ Soldiers as heroes, calling the Barbarians villains, and he as a hero will shoot her, but she protests with a grimace: “Oh no you won’t... I’m not playing” (2).

As a six-year-old she had coolly observed her brother being killed; ten years later the Barbarians return with another attack. She watches a Barbarian surviving by feigning death, and takes him some food, when he grabs and gags her. She wonders aloud if her nurse’s stories, that he would rape her and sew a cat up inside her, were correct, while he responds logically that he has no cats. They share the experience of having lost their fathers; his ten years ago, murdered he says, poetically echoing the words of Tennyson; everywhere is “red in tooth and claw” (18). Inviting her to escape with

him, he marks her as his hostage with warpaint, telling her to crash a lorry through the gate, while she defiantly asserts that she will go with him of her own volition. When she expresses regret at destroying bread by driving through a cornfield he calls her an intellectual. After impressively bursting from the gates and careering along thrillingly, he suggests she crash into a tree, destroying the lorry and providing a convenient suicide exit for herself, after which she spends the night weeping for her father. Bereaved and homeless, she continues to use the undeniable thinking skills her father has inculcated in her, as she joins the primitive Barbarian tribe, with Jewel a clever but not kind savage; they actually match each other well. Her father's cerebral influence continues with the Barbarians' leader, Professor Donally, who encourages Marianne and Jewel to grasp the power of their situation, for her to become Queen of the midden in their camp, as she asserts her longing for her father.

Jewel physically rapes and bullies Marianne, yet remains afraid of her, convinced that she will be the death of him (79, 80), although she saves his life three times. She retains a strong sense of her own integrity even as he rapes her: "she did not make a single sound for her only strength was her impassivity and she never closed her cold eyes" (55). During this violent rape, she connects Jewel's attack with her brother's murder which she had witnessed, as it turns out, by Jewel: "how the savage boy stuck his knife into her brother's throat and the blood gushed out" (55). Thus her rape reverberates with her first viewing of Jewel, when she looked down objectifyingly from her tower onto the Professors' world under chaotic Barbarian attack. She saw her brother, the preferred male of her mother, being killed by Jewel, without emotional response to his death. Neither she nor Jewel ever forget Jewel's "expression of blind terror" as he catches sight of the little girl looking down from her balcony. Carter emphasizes Jewel's fear of Marianne's ice-water eyes in coldly watching her brother's death, looking down as if it were "all an entertainment laid on for her benefit" (80). Jewel recognizing her reminds her of that old encounter on their wedding night, and his belief "that this child who looked so severe would be the death of me" (79), saying he hates her. He bares his chest in a death wish, asking her to kill him. This gives her a disquiet, "as if he had broken into her most private place and stolen her most ambiguously cherished possession. Her memory was no longer her own; he shared it.

She had never invited him there” (80). He protests that the little girl who had watched him murder her brother had looked down “as if it were all an entertainment laid on for her benefit. And I thought, “If that’s the way they look at death, the sooner [the insouciant Professors] all go the better” (80). She identifies him with her lost brother whom he has replaced in a hostile intimacy. She later realizes that this enemy, Jewel, had actually been attempting to ward off her own penetrating and destructive Medusa evil eye, even while he was murdering her brother. This action creates a curious interplay of power, the aggressor fearful of his young observer. Jewel is shown as a prince of darkness, a devil incarnate and “created, not begotten, a fantastic dandy of the void” (72), suggesting an inverse divinity parallel to hers, while she exerts the power of Medusa through her cold gaze, and is also called Lilith. The dance of power of these two demons does not prevent him from greatly fearing her, calling her the firing squad (120). Carter describes Jewel as “he’s *id*” (in Day 43) or pure instinct, and Marianne as “very much a stranger to her own desire, which is why her desire finds its embodiment in a stranger” (43).

Jewel demands her to “Conceive, you bitch, conceive” (90), offering three reasons — patriarchal or dynastic need, status, and revenge on her — by shoving something of himself up her. She asks if he wants her to give birth to a monster; like the sleep of reason, he retorts. When she becomes pregnant he asks if he should go and surrender to the Professors for the sake of their unborn child. But she suggests they would treat him as a specimen of otherness: “The Barbarians are Yahoos but the Professors are Laputians” (123); he would be objectively studied, analysed, and reduced to a mass of footnotes in a book, as one absolute strange to them, and she declares she would not care for him as such an other. Jewel and Donally evaluate Marianne as Eve or Lilith, in her total insubordination and insouciance. Donally considers making a Tiger Boy of their child, but by the end of the novel, it is actually Marianne who embraces the fate of being their “tiger lady, [set to] rule them with a rod of iron” (150).

Seeing a tower of Professors and a broken clock reminds her of her father’s supreme use of reason. “This tower glimpsed in darkness symbolized and clarified her resolution. Use your wits, said the lighthouse. She fell in love with the integrity of the lighthouse” (139). Considering whether to leave

the Barbarians to join the yet more primitive Out People, she wonders whether they couldn't create a new and tough subspecies of man by living in caves, leading a dangerous but fearless life; such a "rational breed would eschew such mysteries as the one now forcing her to walk behind the figure on the shore, dark as the negative of a photograph, and preventing her from returning home alone" (137), as she follows Jewel when he attempts to kill himself. After his failed suicide, and already coughing with consumption, Jewel squanders his life by first ousting their leader Donally from the tribe in rivalry, then weakly reneging on this decision, attempting to save him the next day on receiving a note from him, against Marianne's advice that he stay and father his own child. After nihilistically hoping that he and his brothers will "all together make a beautiful dive into nothing" (144), he fatally falls into a posse of soldiers. His indecisiveness weakens him in the eyes of his brothers and the spiteful, calculating Marianne. This teenage girl proves her strength while rejecting the wifely role assigned by the tribe, developing her indomitable psyche in spite of her youth at a young sixteen, and in her tough conditions, through her sharp cultivation of practical and mental acumen, her reasoning, as learned from her father. The novel ends with her poised to take over as leader after the death of both male leaders, using reason as the paramount force: "in the conceptualisation of an order beyond the patriarchal" (Day 55). Day suggests she embraces reason while experiencing desire with the Barbarians, thus: "in Marianne's case reason may order, like an iron rod, the inchoate energies of the id, while the energies of the id — the energies of the 'tiger lady' — may enrich reason" (53), combining both her erotic and cerebral power as a Lilith figure. Husband and wife circle each other suspiciously from their alien worlds, while she proves her ruthlessness to the tribe, outflanking Jewel at every step. Jewel dies, Gerardine Meaney implies, as "Messiah, Arthur or hero, [his] blood sacrifice demanded by the Mother Goddess and the socio-symbolic contract" (100), and she inherits his mantle, exploiting the tribe's fear through her forceful self-assertion. Jewel's death enables Marianne to come into her own, affirming she will be Queen, "tiger lady and rule them with a rod of iron" (Carter 150). They call her Lilith, often shown alongside big cats. With the death of Jewel, Marianne assumes his rule, clearly more challenging than remaining in her old enclosed life with the Professors. This defiant Lilith, Medusa figure exercises her witchy, snakelike force against her oppressors, as she "absolutely refused

to be party to the contract and whom the Law of the Father turned into a most Medusa-like monster instead. Lilith with a little knowledge would be a dangerous woman indeed” (Meaney 120). She is an early exemplar of Carter’s powerfully intellectual women bestriding their small worlds defiantly.

Escaping the Father’s Pernicious Power in Iris Murdoch

He was too large to be included in her thoughts. He bulked beside them, impenetrable and ineluctably present. It was not exactly that Muriel thought about him all the time. She wore him, she carried him, she endured him all the time. Iris Murdoch, *The Time of the Angels*

Iris Murdoch’s dark novel, *The Time of the Angels* (1966), shows the perniciously oppressive power of Carel Fisher, Muriel’s father. An atheist believing that the transcendent God is dead, he continues to play with ideas like demonic forces as angels. Carel is a dysfunctional priestly father in charge of a churchless parish, in order to limit any damage he might inflict. One of three brothers, Carel and Julian had become entangled in a relationship with another woman while both married. When Julian ran off with this woman, Carel exacted revenge by sleeping with Julian’s wife, and Julian returned to find his wife pregnant from his brother, and killed himself in desperation. The posthumous child, Elizabeth, whose mother dies, grows up ostensibly as Carel’s niece, alongside her cousin Muriel, Carel’s legitimate daughter, after both mothers’ deaths; Carel excludes the third brother from their life, thus assuming sole parental influence. Muriel has lived without fulfilling expectations, often as a shorthand typist, refusing encouragement to attend university; she also attempts to write poetry. Carel’s niece Elizabeth, the dead Julian’s daughter who is actually Carel’s daughter, lies encased in a mysterious corset in her room after suffering a debilitating back weakness, working a jigsaw puzzle or reading *The Iliad* in the Greek she learned from Carel. The reader sees little of Elizabeth’s mind, the novel is related through the perspective of Carel and Muriel. The two sister/ cousins scarcely seem competitors; Muriel accepts her cousin’s superior beauty, but is unaware of how much Elizabeth has advanced intellectually, assuming her own superiority. Elizabeth’s weak health makes her reclusive, and the virgin Muriel assumes her cousin’s sexual innocence; both accept the concept that everything is permitted

morally, while living a highly enclosed life. The handsome but “glazed and stiffened” Carel formally and repeatedly asks Muriel “what arrangements [she] proposed to make,” about finding employment (31), in order to get her out of the house and stay with Elizabeth. Asked when young to call him ‘Carel’ and unable to do so, Muriel has no way of addressing her father by name.

Carel uses the Jamaican-Irish Pattie O’Driscoll as both servant and lover, encouraging her to believe he would marry her after his wife’s death; her confidence and ‘crowing’ over the dying woman infuriated both Muriel and Elizabeth. The marriage of this poor, illegitimate, orphan girl of mixed race, actually Carel’s sex slave, was always improbable. Muriel realizes her father is also to blame for this relationship, and she should forgive Pattie, “but some mechanism of her universe made Carel’s fault invisible” (33); her father seems god-like and above blame to her. The bohemian and decadent son of the Russian concierge, Leo, starts amusing himself with Muriel, who pretends considerable maturity with him. He suggests she should be in love with her father, and he should hate his father, Eugene; hasn’t she read her Freud, he rhetorically demands?

Carel increasingly places Muriel under pressure to work and move out, as Muriel contemplates shocking Elizabeth into an awakening through a relationship with the attractive Leo. Carel on the contrary insists that Elizabeth be sheltered, implying Elizabeth is trying to leave them in some way — possibly projecting onto her the suicide that will later tempt him. She is shown as a sleep walker or Sleeping Beauty not to be awakened, a dreamer weaving her web like the Lady of Shalott (130), while Muriel believes she actually needs change and company. Insulating himself within his own pernicious, nihilistic thoughts and repetitive Tchaikovsky music, Carel lays down the law for all inmates of the house, crushing Muriel. Her old headmistress declares him “neurotic, selfish, isolated, self-obsessed” (140); instead of fearing him, she encourages Muriel to resist his influence, asserting that introducing Elizabeth to the young Leo would do no harm. The dénouement occurs with Muriel promising Leo an encounter with her beautiful cousin Elizabeth. The two of them retreat from Pattie into the adjoining linen cupboard which has a crack showing the bedroom of Elizabeth; the secret knowledge of this peep view has long been bearing

down on Muriel. Prompted by curiosity, Muriel looks into Elizabeth's mirror reflecting her bed, showing her and Carel enfolded in a many-armed sexual embrace, presenting a scene which Muriel intuitively goes back into a distant past. When Leo demands to look, they tussle in the cupboard, bringing in Pattie as well as the other brother Marcus, to observe them. Here Muriel determines to 'save' her father from a desperately compromising situation by calling out his name, Carel, for the first time in her life, in warning. Her declaration enables him and Elizabeth to understand that Muriel has become aware of their ongoing liaison, through the urgency of the warning she utters. Carel clearly initiated the relationship with Elizabeth, however Electrical her feelings for the man who brought her up in *loco parentis*, who may even have declared himself to be her father; Elizabeth is somnolent and initiates nothing in the novel. Carel masterminds the entire action, whether forcing Muriel into a job or to leave the house, or resuming his relationship with the servant Pattie, even after she has fallen in love with Eugene, or blocking visitors from the house, including his brother Marcus; he always does precisely what he wants. So Elizabeth is apparently a victim of child abuse and also incest. All Muriel can think when she finds out not only about their sexual affair but also more damagingly that Carel and Elizabeth are actually father and daughter, is how very cold they both are, this similarity confirming their blood relation.

Muriel can gain no insight into Elizabeth's feelings; any conversation they have is trivial and pretentious. Muriel describes her father as so strange, so dark, so intimate and yet unknown, "impenetrable and ineluctable" (177), as if she is describing God. While the girls continue their jigsaw puzzle as if nothing has happened, Elizabeth freezes when Carel enters the room. A terrible scream builds up inside Muriel's head for her guilt at being caught watching her father and cousin in bed. Elizabeth's expression becomes first conscious and then smooth and vacant, as Carel summons Muriel to repeat his insistence that she find a job and leave the house. His eyes glaze over as he requests her to leave him together with Elizabeth, as if their living together were normal, while she moves out; the one her father intends to live with is her young cousin/ sister and companion. He thus exiles Muriel, assuming the priority of his sexual relationship with his blood daughter over his lifelong paternal relationship with his legitimate daughter. Muriel leaves him declaring: "I hate you", clearly expressing her desperate appeal

for the love she is excluded from, which he ignores (181), discarding her, exhibiting to Muriel the same cold nature.

The desperately jealous Muriel fights with Pattie, accusing her of having killed her mother, while Pattie retorts that Muriel had prevented her father Carel from marrying herself. Muriel throws a pot of soup over Pattie as Carel and Eugene burst in, which enables Carel to insist that Muriel move out, embracing a sobbing Pattie (188). In revenge, Muriel reveals to Leo's father, Eugene the concierge, that Pattie is her father's whore, destroying their budding intimacy. When Muriel tells Pattie her father has asked her to leave because of the primacy of his sexual relationship with Elizabeth, Pattie determines to leave Carel, refusing his emotional pressure over her in asking her to suffer and be crucified for him. She finds it intolerable: "They'll be like a married couple, thought Pattie. And I shall be their servant" (210). "She could not stay and see him with Elizabeth. She could not love him that much. She could not make his miracle of redemption" (212). Muriel advises Pattie to get out like herself, although Pattie is the first to leave. Pattie tells Muriel that Elizabeth is her sister: "Carel seduced Julian's wife just out of spite, for revenge. When Julian knew that his wife was pregnant he killed himself" (211). Pattie intuitively understands that Carel and Elizabeth were brought together by incestuous attraction, with Carel effectively seducing his daughter Elizabeth. For Pattie this is the limit, and refusing this relationship, with herself the peripheral servant, and now hopeless in her own relationship with Eugene, she takes herself off to help the refugees.

Leaving the house, Muriel returns on impulse to find Carel slipping into unconsciousness after taking her supply of sleeping tablets, the escape route she had not been desperate to use even in her despair. She agonises over the dying Carel, yet finds herself unable to exercise any power over him to summon him back into a life which he had determined he could not face: "to be hauled back by his heels into a hateful life" (219). He chooses death when Pattie asserts her refusal to continue as the sex slave of a man who has made his daughter his sexual partner, thus when Pattie declares her intention to leave her commitment and love for him, accusing him of killing her. After years of abusing her, Carel dies with Pattie's farewell note in his hand, thus it is actually because of his servant/ concubine Pattie that Carel

finds himself unable to face life after her desertion. Muriel finds herself left in a darkness without either God or the father whom she had loved, both of these a shared but now absent “rock of ages” (220). “There had always been a darkness in her relationship with her father and in that darkness her love had lain asleep.... If only there could have been just herself and Carel together” (221). But she realizes she had never been central to her father. Jealous of Elizabeth, the apparently inexperienced virgin who proved the experienced one, Muriel finds herself in “between dark and dark. It was a love immured, sealed up” (222). Carel rejects his legitimate daughter while embracing his illegitimate daughter. By absenting himself from the world in suicide, he rivets the two cousins or half sisters together, in a hell in which the one would be the torment of the other, as in Sartre’s *Huit Clos*; hell is the other person. “There would be no parting from Elizabeth now. Carel had riveted them together, each to be the damnation of the other until the end of the world” (222). Muriel has been excluded from the chosen Elizabeth’s experience. This knowledge remaining between them embittering any chance of their decent relationship; Elizabeth as physically handicapped actually needs her sister, while Muriel’s feelings of resentment can scarcely be imagined. Their father Carel thus twists them all, lovers and daughters, perniciously around his fingers, casting a long shadow of influence, virtually a curse, over both his daughters.

Beyond Nurture: Only the Child in Doris Lessing

This strange girl was smiling, but it was a nasty smile, not friendly, and the little girl thought this other girl was going to reach up out of the water and pull her down into it. Lessing, *The Fifth Child* 56.

In Doris Lessing’s *The Fifth Child* of 1988, David and Harriet aim to create an ideal, large family against the prevailing decadence of the sixties’ free love. Harriet’s family assumes “family life was the basis for a happy one” (12) while since David’s parents divorced when he was seven, he has two homes and sets of parents. The two plan a large, traditional family, find the perfect sprawling Victorian home, and start having children immediately, in the face of the opposition of three sets of parents, from whom they require financial support. David realizes that “Everything *could* very well be taken away” (22) from them. Their relatives join them for house parties and holidays, affording them financial and physical support, particularly

Harriet's mother, Dorothy, who almost becomes a housekeeper, while Harriet continues to bear children. Such domestic parties create a wonderful atmosphere for years as they enjoy their extended family, as outside "battered the storms of the world" (29).

Harriet's sister Sarah is in an unhappy and quarrelsome marriage with William, which Harriet believes "had probably attracted the mongol [fourth] child" (29); this needy child prevents these unhappy parents from separating. Thus Dorothy, the mother of both sisters, is torn between the family needs of both her daughters, each with four children. Harriet's first fight with David is caused by her condemnation of her sister, while he accuses her of fatalism and silly hysterical thinking (29). But both David and Harriet crow with self-righteousness over their successful, large family and house parties, and others emulate them in having larger families, while Harriet's mother Dorothy shoulders the burden of running this household with Harriet's frequent pregnancies. She becomes pregnant immediately after their fourth child, instead of waiting as they had promised. Meanwhile their youngest, Paul, lies whimpering in his pram, sacrificed to the large family ethos.

The unborn baby asserts himself violently, kicking against Harriet in her worst pregnancy. She uses sedatives to calm the child who pushes so painfully against her internally, also walking constantly. Imagining hooves or claws biting into her entrails, she lives for the evenings and the family's return, pretending normality, while the monstrous foetus tears at her innards. David tells a story of a brother and sister lost in the forest; the girl looks into a pool to see a strange girl looking back at her, smiling with a nasty smile, as if she were going to reach up and pull her down into the pool; at this point Dorothy interrupts and finishes the story, erasing the creature looking up from the pool and reuniting the girl with her brother. She denies the monstrous other emerging from the pool, actually the monstrous child whom they are enabling to enter their lives, as if David has looked at their own fate reflected and seen this creature joining them. The ferociously strong baby fights out of Harriet's body: "A real little wrestler,... He came out fighting the whole world" (60). A heavy-shouldered hunched baby, forehead sloping from eyes to crown, his hair standing on the top of his head in yellowish stubble, pads of muscle in his

hands, he looks like a troll or goblin. When Harriet feeds him, he empties each breast, painfully grinding his gums onto her nipples, leaving her heavily bruised. He immediately struggles to stand, in the same way she had felt him asserting his limbs while inside her. Against all her previous principles of natural mothering, she weans him at five weeks, unable to bear his malevolent grinding of her breasts. She calls him alien, a neanderthal baby (65), while the doctor dismisses her qualms, merely describing him as hyperactive, and that it's not unusual to dislike your own children.

People visit and have a good time as usual — this seems to be what this family has been reduced to. Meanwhile David and Harriet become cautious in bed — what if they were to have another such child? Their youngest, Paul, deprived of his mother's nurturing care through the neglect during this aggressive pregnancy and child, is fascinated by the new child Ben. When Paul goes up to his cot, Ben pulls his arm hard against the bars, bending his arm backwards and badly spraining it, causing Paul to nearly lose his arm, while Ben crows with sadistic satisfaction and pleasure. This teaches them all to keep their distance from Ben. By the time he is six months old they understand that "he was going to destroy their family life. He was already destroying it" (72). Ben has accidental narrow escapes, when they reluctantly save his life. He kills their pets without suffering any consequences. When they bring him down from his upstairs barred 'prison' at one year old, he watches the children: "whomever he was looking at became conscious of that insistent gaze and stopped talking; or turned a back, or a shoulder, so as not to see him" (75), evading his alien, penetrating gaze, which expresses only the desire to inflict pain. Harriet sees him as a troll or hobgoblin, giving her "a long stare, alien, chilling" (76), often locking him behind heavy bars. When Dorothy enables them to leave him for a holiday, they leave the so-called idyllic family home for the first time when freed of their fifth child. This child seems rather like the violent child of the legendary snake woman, Melusine, called Horrible, who bites off his nurse's breasts, kills grooms and also animals while still an infant.

His cousin, the Downs Syndrome child Amy, is lovable and adored by everyone; she can never be left with the dangerous Ben. Harriet tries to understand Ben's cold yellow-green eyes, as he constantly watches Amy,

the afflicted child, and learns to evoke their pity by calling himself poor Ben. Sarah feels that she has been dealt a bad hand by fate with her daughter Amy, like Harriet with her son Ben, but Harriet rejects any similarity to her sister, whom she condemns, feeling this mongol child has been brought on by their marital problems (80). Amy is the centre of attention, affectionate with everyone, while Ben watches this afflicted but loveable child with alien eyes. Meanwhile the neglected Paul becomes nervous and sensitive, subject to fits of rage and screaming, trying to attract his mother Harriet's attention, while her attention is firmly fixed on Ben to prevent any incipient trouble.

Ben learns talking and social skills from the children, but he always acts with malice. Harriet feels she is being treated like a criminal through giving birth to this defective child, as they discuss putting him in an institution, with his carers increasingly haggard. So Ben is bundled off with cries of rage and apparently indecent haste in a black van, after which the family expand "like paper flowers in water" (93) in hysterical relief. But Harriet cannot expel Ben from her mind. It is not love nor affection she feels, but guilt and horror keep her awake at night. She finally drives across England to check his situation, finding him heavily sedated and in a straight jacket alongside various hopeless and strange creatures. Seeing him as pathetic with his eyes closed, hosed down for hygiene purposes on a slab, she decides to bring him back home. The two harassed staff members inform her he is so strong he needs constant sedation; she realizes he has been kept half starved, between drugs and his protests interfering with feeding. She takes him home with the straight jacket and the drugs, declaring to all the family that "they were killing him" (104). She admits that what she has done is criminal, but that she had no choice because he was being murdered. David states in reply that he was most careful not to see what was going on with him, jeeringly suggesting he assumed they were turning him into a well-adjusted member of society.

From this point on these parents' roles are assigned — Harriet is the mother of Ben, neglecting all her other children, while David assumes responsibility for the ones he calls the real children. Harriet resocializes Ben, including toilet training onwards, holding the fear of the institution over him to remind him that he could be sent back there, which she inwardly

swears never to do. She finds a tough, unemployed young man prepared to spend all day with Ben, between his motor bike, and mates in the café, which is done at David's expense. Then, having papered over the cracks in their highly fragile family life, assumed a façade of normality, Harriet suggests they carry on with their dream and have more children. David enquires, what about the children they already have, particularly Paul, who never recovers from his usurping younger brother, not having received enough maternal love or care at the right tender age. Gradually each child learns to fend for themselves, carving out their own space outside their nuclear family. The older two go off to boarding school at the expense of different grandparents, with whom they make their home in the holidays, as the family breaks up. The third child goes to her aunt with the three healthy cousins and the little DS Amy. Ben starts school with the younger ones, learning to evoke pity as poor Ben. He is only once violent to a girl at school, when Harriet threatens to take him back to the institution, which threat he seems to understand, although she has no concept of his mind beside this fear.

Paul ends up regularly visiting a psychiatrist, going there after school instead of returning home. Once Harriet finds Ben threatening Paul, reaching his hands up to his throat, utterly terrorizing the only slightly older boy; she separates them, but enforces no consequences for Ben. As a result of their financial burdens and the splintering family, with their own children moving away, David transfers the centre of his life to work, coming home less frequently. Harriet and David wait with dread for Ben to become sexual, without taking any precautions. He becomes involved in a gang at school, and she hears reports of robberies, rapes and killings, suspecting his gang, but she neither reports on him nor prevents his activities in any way; one wonders what it would be like to be subject to the violence of such a strong monster. So she allows her son to grow up as a menace to his own family and socially, allowing her children to scatter as their dreams of family life evaporate. The family is broken up, and while the older children survive, Paul is permanently traumatised by his brother, not growing up normally because he never had a normal babyhood or childhood. Harriet asserts that she could not have let Ben be murdered, but she has actually chosen to save him in preference to preserving the rest of her family. She regards this fate as dealt them as a result of hubris,

since they had been so defiant of fate and unstoppable in their desires, effectively calling down this thunderbolt from the sky, which David takes up tauntingly: “Pogroms and punishments, witch-burnings and angry gods — !” (141) he taunts her.

Their large home becomes a base for the ‘Ben Lovatt’ gang, who trash it until David asks them to clean up. Harriet follows the outrageous activities of this gang on the news as they evade the police. Lessing implies that Ben is the centre of a nucleus, although he is actually socially inept, lacking the skills to understand much, remaining the butt of other’s mockery and deception, as he had been with his siblings, watching them for direction while watching television or other activities. Harriet is convinced that she has no right to take steps to prevent her child from being a nuisance or peril to others, preferring to make the entire family suffer and destroying the peace of mind of all, particularly his closest sibling, Paul, who never recovers. Harriet knows that “if I had let him die, then all of us, so many people, would have been happy, but I could not do it” (157).

Harriet’s behaviour is strikingly in opposition to that of the legendary snake woman Melusine of the fourteenth century, who together with the knight Raimondin bears ten children. A snake woman creature from another world who is regarded as demonic in this Christian era, her sons have various odd marks; two of them are harmful to others. One of them, Geoffrey à la grande dent, goes to his brother’s monastery in fury at his brother Fromont incarcerating himself there, and burns down the monastery with his brother and a hundred monks. This brings about the end of the marriage, as Raimondin returns from this experience to castigate Melusine; “Hé! très fausse serpente, par Dieu, ni toi, ni tes faits ne seront qu’illusion. Jamais enfant que tu aies porté ne viendra à bonne fin” (d’Arras 196) [Hey, you deceptive serpent, by God, you and all your works will be nothing but illusion. No child you have borne will ever come to good.] This son lives to regret his action, and he reforms and becomes a knight who fights honourably for the pope, remaining devoted to his mother and finally reconciled with his father before death.

Another dreadful child of theirs however, Horrible, grows up like Lessing’s Ben, biting off the breasts of the women who nurse him,

killing two grooms and animals, wreaking havoc while still an infant. When Melusine is betrayed and blamed by Raimondin after the action of Geoffrey à la grande dent which causes her to leave him, she orders her husband to destroy Horrible: “Beaux seigneurs, si votre honneur et vos biens vous sont chers, prenez garde, sitôt que je m’en serai allée de faire sorte qu’Horrible soit mort tout secrètement” (d’Arras 200). [Sirs, if your honour and own good are dear to you, be sure when I have left to make sure that Horrible is secretly destroyed.] She warns them that if he does not do so, Horrible will destroy them all, which advice Raimondin carries out; one life does not have supreme value over all the others. How does a child like Ben have a greater right to life than the people around him, not just his siblings, one of whom he tortures and traumatically threatens, but also the innocent people whom he and his gang attack? How does Harriet ease her conscience regarding his victims when he goes on the rampage, raping and killing, refusing to deal with the problem at source and leaving him free to wreak havoc in the world? In *Melusine the Serpent Goddess in A. S. Byatt’s Possession and in Mythology*, I make the connection between Melusine as a mother and Lessing’s mother Harriet in *The Fifth Child*, suggesting how difficult it is to destroy one’s own child, which unfortunately leads to the result that “this child gradually destroys his family instead. In this context Melusine’s decision to have her son killed is cold-blooded, if far more realistic” (185). The life of one child should not be elevated over all the others; all members of the family, as well as society, have the right to a decent and unthreatened existence; one person is not supreme over all the others.

The sequel to this novel, *Ben in the World*, focuses on Ben, not on the damage he does to others, particularly Paul, who remains traumatised. Here Lessing transfers her sympathies to poor Ben, showing him actually developing a caring relationship with an old woman who feeds and protects him until her death, a relationship which he had never achieved with his mother. Ben survives to be used by criminal elements as a paw or agent, and continues on the wrong side of the law in South America. He dies an accidental death, without having done anything worthwhile, or interacting with any one other than the one woman, merely surviving on the backs of various criminal elements.

Conclusion

This writing has focused on the responsibilities of fathers, who often have a less intimate and responsible relationship with their children, as well as mothers. Fathers can be great parents, and Marianne's father in Carter's *Heroes and Villains* loves her and teaches her thinking skills when her mother prefers her brother; Marianne turns out a tough survivor. In Murdoch's dark work, *The Time of the Angels*, the father is a pernicious force. Carel reneges on his duties to his legitimate daughter, entering an incestuous relationship with his niece/ daughter, while yet in thrall to his sexual relationship with his servant, and when she deserts him he evades life in suicide, leaving both daughters severely wounded. The burden of parenting falling on the mother is prevented in this novel by the mothers' deaths. In Lessing's *The Fifth Child*, the mother assumes total responsibility towards her child and defends him, in defiance of his outrageously violent anti-social behaviour which threatens family and society. Her evasion of her responsibility of making him socially adaptable and accountable allows him to fall into criminal behaviour outside normal society. These extreme examples indicate the heavy burden of parenting, showing that even total nurture is not the sole ideal, and the child is not the only one to be considered, as in the case of Harriet and her defence of her malicious son. Parents need to love and nurture their children equally and fairly, whatever their children's sex. Parental influence is a powerful force, which may be dangerous, and it is also incalculable — early influence continues beyond the grave. Parenting is clearly a challenging matter, and experience is a hard task master!

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Transformation of Art and Artist into Advertisement

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Abstract

This article is based on Jean Baudrillard's book *Conspiracy of Art*, published in 1996. In this artwork, Baudrillard emphasizes that now the art and artists have changed into a commercial object and they have bought and sold like a product. Audience just have the illusion of art because the art and artists got away from their real values. Modern life has simulated the cultural values and popular people and artists can not go beyond rather than becoming an industrial brand's star. This work aims to reveal how and why art and artists have turned into an advertisement element.

Keywords: *Art, Artist, Advertisement, Simulation, Image, Industry, Brand*

Özet

Bu makale Jean Baudrillard'ın 1996 yılında yayınlanan *Sanat Komplosu* adlı eserini temel alarak oluşturulmuştur. Baudrillard bu çalışmasında, günümüzde sanatın artık ticari bir nesne gibi alınıp satılmakta olduğunu, insanlarda sadece sanat yanılması yarattığını sanatın ve sanatçının gerçek değerlerinden uzaklaştığını vurgulamaktadır. Modern dünya, kültürel değerleri simülasyona uğratmış, popüler kişiler ve sanatçılar endüstriyel ürünlerin marka yıldızları olmaktan öteye gidemez hale gelmişlerdir. Bu çalışma sanatın ve sanatçının nasıl ve neden adeta birer reklam unsuruna dönüştüğünü örneklerle gözler önüne sermeyi amaçlamaktadır.

Anahtar Kelimeler: *Sanat, Sanatçı, Reklam, Simülasyon, İmaj, Endüstri, Mark*

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Introduction

The consume culture, which emerge after the second half of the 19th century, in essence, transforming everything as a consuming object in the mental dimension. Baudrillard argues that excessive consumption takes place not because of the needs but because of trying to provide interpersonal superiority (Baudrillard, 2010). The consumer culture uses media and mass media in order to perform successively this period and banalizes everything. Thus, the object loses its real purpose and turns into indicator. The meaning of *indicator* is its transformation to prestige and reputation. In consumer culture, everything is produced to consume. Within this concept, Baudrillard thinks that art is also no sense in terms of consumer culture and claims that art is a system that crushed under consumer culture.

Baudrillard argues that art has a special meaning before the modernity and it was related with perception of the world. He says that;

The World and all inside is given by the God, it was God's present fort the people, and the artists were the people who had the ability to decribre the world's beauties. The art was making connection between the real World and the metaphysics. The artists were outstanding people who could open a window from real world to abstract world. In modern times, the transcendental side of the art has disappeared with the contemporary art (Baudrillard, 2010:113).

The main aim of the real art is to try to understand the world and revolt against it but the modern art has broken its ties from the real art and became a part of the contemporary system. Thus, Baudrillard, describes art as a “ function isolated object”. The art has no longer a meaning and serves to the contemporary system. This situation is described by Baudrillard as “ a second world that people try to built up in their mind” (Baudrillard, 2010:107). The art has just concantrated on material and goods, and lost its privilege.

1. The Concept of Imagery in Art

Baudrillard asserts that the modern art is the enemy of imagery and has turned into “simulation” (Baudrillard, 2010:8). Today, the art has no sense and just has the function of show off. Because, the modern art is just questioned in terms of shape, it is not questioned in terms of what

it's shown. Baudrillard explains the contemporary art's meaninglessness in his work "The Conspiracy of Art". He defines it as "hyperreality";

"If the meaning of reality continues like this, than we should define it as simulation. It is necessary to delete the imagery from the world's reality, but it shouldn't be carried into aextermination levels. The space inside of the term reality should be filled with imagination."(Baudrillard, 2005).

Today, the imagery that takes place in modern art has no meanin to people. Because these imageries don't make any reffers to meaningful values in the real world, it interestingly changes its place to value that should be reffered. Baudrillard describes this situation like this; *"imageries are no longer a mirror that reflects the reality, they are the thing that turn reality into hyperreality"* (Baudrillard, 2002). He means that imagery is not a concrete thing so it has no meaning, but imagery replace itself with reality and turns in to simulation. Thus, reality is successfully destroyed by the contemporary system.

Baudrillard thinks that the term contemporary art indicators have turned into nonsense like a pornographic opinion. In his work "The Conspiracy of Art", Baudrillard says that;

As pornography has ended the sense of hearing, modern art has finished the ambition of producing illusion. Actually pornography has taken away all the senses in human life. Sexual life is now just performed with instincts, not with senses and people are living their sexuality in hyperreality imagery level (Baudrillard, 2005).

In here, Baudrillard also explains the nothingness in art. The real indicators in art have lost all its esthetics and meaning, and seems like more real than reality. Thus, reality gives its place to hyperreality, art disappears and simulation comes forward. Actually, the illusion in art hides the reality and causes to think about the art from different point of views, but simulation in art causes to reveal all the reality and thus prevents the ability to think and give meaning. It is impossible to talk about illusion where there is no real world, and also it is impossible to talk about esthetics where there is no illusion.

2. Advertisement

Advertisement is a way of giving information about a product or a service to people through media like newspapers, magazines, televisions, banners and signs. With this way, people get instruction about the price of the product and the service, where to buy and how to use it. Advertisements try to convince people that if they buy that product or service than they would save money or make a good shopping. Advertisement also helps producers to find a wide market and gives chance to evaluate their investment (Burton, 1995).

Advertisement is also described as selling products through media. The basic aim in advertisement is to sell the product. For doing this, it is important for advertisements to assure and convince the consumers². The person who makes the advertisement of the product, should draw attention and create enthusiasm among the consumers rather than the similar products. For this reason, advertisement is described as a science and art which continuously requires innovation and research.

Advertisement is increasingly important activity among marketing efforts of the companies. Due to the effects of the media on society, technological developments in communication area and increasing competition in business have increased the importance of advertisement. Today, almost all the companies think that they need advertisement to increase their business facilities. (Yılmaz,1998).

It is a reality that, advertisements give direction to consumers choices in the market. Television channels, radios, magazines and the internet help products to meet with the target group. The fast growing advertisement industry also caused another reality; misleading advertisements. This is also described as secret and subconscious advertisements. This kind of advertisements give misinformations to the consumers about the product's quality and specifications³. Basically, the photoshop technique is used to supply visual changes about the product. It is a kind of making illusion on consumer eyes with changing the products colour and shape. So, the product begins to be perceived more beautiful and aesthetic than its original. It is obvious that this technique has an important effect on consumers choice. In anyway, persuading the consumer is the basics of advertisements.

² Ondokuz Mayıs Üniversitesi, *Eğitim Fakültesi Dergisi*, Samsun, 1987 sayı:2 s.221

³ Ondokuz Mayıs Üniversitesi, *Eğitim Fakültesi Dergisi*, sayı : 2 s.223-224

3. Misleading Advertisements

Misleading advertisements are described as the type of advertisements which give misinformation or exaggerated claims, incomplete information, image distortion of the product and unreal comparisons. It is also defined as fraudulent advertisements (Gülsoy, 1999). Misleading advertisements are come up due to the sales efforts of the companies and lack of legal sanctions (Torlak, 2001).

The basic target of the advertisement is to reach the consumer in fast and easy way. It is an obligation to give a shape to the sales message and behave strategically in order to influence the consumer (Esna, 1997). Different strategies are applied for each product and service. It depends on both the product and target group. The strategy, which has a close relation with the success of the advertisement, should be firstly determined for the success of the product. Thus, the factors that affects the strategy should be taken into consideration. (Altuğ, 1993).

At first glance, advertisements seem like innocent promotion and marketing tool. But thanks to growing technology and competitive marketing conditions, advertisement has turned into a manipulation and conditioning tool. Today, advertisement brings fake aesthetics and quality to the product which is called commodity aesthetics. This transformation causes the artistic elements like poem, music and painting to serve for holding companies, capitals and other profit organizations and started to convince people, no matter they need or not, to be regular consumers. This is also the mentality of capitalism which promises people “beauty”, “favor”, “eternity”, justice”, “fantasy” and so on. Capitalist market economy uses and changes the art into its own benefit and tries people to believe that all the financial and moral satisfactions might come true through itself. Simply, capitalism uses the art for its own benefits. For this reason, Baudrillard claims that “*in a short time art will change into advertisement and disappear*” (Baudrillard, 1998).

Baudrillard says that Europe has changed the world with removing the aesthetics and everything converted to image. When we look around we can see that everything has turned into display industry through advertisements, media and images. The system gives value on the aesthetics of the indicator

rather than its original value. Even an ordinary thing turn into aesthetic shape, globalize and followed by people.

According to Baudrillard, there is no more modern art. Now, the art has transformed into advertisement, technique and design. Thus, the art can not reflect it's sense correctly and artistic creativity is just a jigsaw. We have now a kind of show rather than an artificial performance.

4. The Importance of Advertisement

It is not a coincidence that advertisement industry has grown rapidly when we look at it's background. There is a popular story in advertisement area; "Shell's managers, the popular petrol company, have a secret meeting with pope in Vatican. Cardinals are listening the talks from outside of the door. Shell's manager are offering 1 Billion Dollars to pope but pope is rejecting the offer. Later they start to increase their offer; 2 Billion Dollars, 3 Billion Dollars, 5 Billion Dollars, 10 Billion Dollars... But pope doesn't change his mind and says; "No, it's impossible". The Cardinals, who are secretly listening the argument from outside the door, can not wait longer, enter into the room and say the pope that; "we need this Money, why don't you accept it?" The pope says; "Our guests offer us to use the term *Shell* rather than *Amen* in all churches after our prays. How can I accept this?" (Aytemur, 2000).

Franklin Roosevelt, the former President of USA, says that" If I had had a chance to start life again, I would have chosen advertising industry for job." Winston Churchill, also one of the former president of USA, says that "consumption instinct in humans, is the main source of advertisement. It injects people to live a good and comfortable life.". (Aytemur, 2000). It is clear that leader people are also aware the effect and power of the advertisement.

People see and find themselves in the advertisement screens, they also listen the advices of the people whom they admire and take them as model in their lives. For this reason, many of the companies try to cast populer artists, sportsman/sportswoman and such kind of people. For example, once a building company in France, called Totem, was having difficulties for selling their flats and at the edge of bankrupt, thanks to Salvador Dali

that he accepted taking a role in this company's advertisement and when Dali says "I'm also living at Totem", in a short time the firm could be able to sell all the flats. (Torlak,2001).

5. Transforming Art into Trade

Baudrillard thinks that, modern art has lost its origin and became a part of the capitalist system. Art is now serving the capitalist system with dissipating itself (Baudrillard, 2010). Artwork has turned into industrial object and has just a value of indicator in business area. Originally, the function of art, is giving sense, make people smile and cry but now it has a function of diversion and temptation.

The artist and artwork take shape according to commerce and financial rules. The art can be bought and sold, furthermore the art itself has become a sector in trade. According to Baudrillard, today in Europe, the value of an artwork is just Money and it is just a tool for industry. Baudrillard also asserts that art has turned into an object of consumption in big entertainment and show industry.

6. Star System

Casting famous people in advertisements, help the product to take attention and make it memorable. Besides, target group identifies themselves with the famous character in the advertisement and thus the sales level of the product increases. The spectator see the star in different platform rather than cinema, television, concert or theatre. Stars sometimes take part as a driver, cooker or cleaner and gives advice to people to buy the product that s/he is using in the advertisement. Children stars are casted in the advertisements which are intended for children, like ice creams and chocolates. With a good advertisement scenario plus a combined star casting enables the product to be demanded by the consumers (Sequela, 1990).

Among mass communication tools, television has the most power to influence target audience and it has also a wide range of audience. Besides, as television both appeals ears and eyes, it gives chance to audience to have more information about the product (Aytemur, 2000). Giving an advertisement message through an expert or a star is a very popular kind of phraseology. For example, consumers can view an expert or a star in

a tooth paste advertisement like a dentist, in a detergent advertisement like a rigorous housewife and a famous sportsplayer in a sports shoes advertisement.

Another reason that advertisers casting famous people is, famous people may help creating image for the product and also ordinary people take pains to popular people. So, star system is used in advertisements due to encouragement and reminiscence (Sequela 1990). For example, in cosmetics advertisements fashion and cinema stars are being casted. Because, fashion and cinema stars are always well-groomed in screens and thus, the advertisements give consumers the feeling that “if you use this cosmetic product than you will also have a good looking like this star” . Another reason for advertisers casting fashion and cinema stars is that they are more reliable in the consumers eyes and this would effect the consumers choice (Karaçor, 2000).

Baudrillard claims that; in near future the art will give its place to advertisement and it will disappear (Baudrillard, 2010). When the famous people’s profits from their actings in advertisements are analysed, it is clear that Baudrillard has a right in his thoughts. Because, the artists have to work on for weeks and months to build a real artificial work and they earn little money, but thanks to casting 30-40 seconds of a products advertisement they earn a big amount of money which may enough for their rest of life.

There are some examples of famous people’s profits from their advertisement performances⁴.

- In 2010, Kenan İMİRZALIOĞLU take a part in Pepsi advertisement and earn 350,000 Turkish Liras,
- Comedian Cem YILMAZ, take a part in Turk Telekom’s advertisement in 2007 and earned 2,5 million dollars for one year. In 2008, he earned 5 million dollars, in 2009 he earned 6 million dollars and in 2010 he earned 7,5 million dollars.
- In 2010, Beren SAAT has earned 600,000 dollars from a deodorant advertisement and in 2011 she earned 1 million dollars from a chips advertisement.

⁴ <http://www.gazeteciler.com/reklamalarda-oyunarak-para-bastilar-0-33155p.html>

- In 2011, Şahan GÖKBAKAR, earned 2,5 million dollars from Turkcell advertisements.
- In 2013, Kıvanç TATLITUĞ earned 1,3 million dollars from Mavi Jeans advertisement and he earned 2 million dollars from Akbank advertisement.
- In 2014 Hadise earned 750,000 dollars from Penti socks.
- In 2015, Meryem UZERLİ earned 600,000 dollars from Elidor advertisement.

Conclusion

Baudrillard defines the contemporary situation of the art and artists, especially their coarseness, in his work “The Cosnspiracy of Art”. He makes an explanation that the art has become the centre of the consumer culture, away from quality and meaningless. Besides, the artists have now the character whom they criticize before and accepted the world’s popular values. According to Baudrillard, the real artist should stand still against the negative conditions of the life and reflect the reaction through art. But in the contemporary art, it is not important what the art is trying to tell, it is important for art to become a part of a brand and serve for consumer culture.

The idea of “use it once and throw it to dust” in contemporary consumer culture, is now also the idea of art world and has no aesthetics. The artists are producing an art just for consumption. Baudrillard says that, contemporary artists are inspiring from meaningless and bullshit, thus all the images which belongs to art has disappeared. The most pathetic situation according to Baudrillard is, the artists have no idea about the art and randomly moving in eternal space, but they believe that all the silly things that they are performing are form of art. Baudrillard defines this situation as conspiracy and the audience are the victims of this situation. We have another problem here that Baudrillard who perfectly defines the pathetic situation of art, doesn’t give any solution to this problem. He just paints a pessimistic picture and leaves it.

To sum up, the term modernity should not be leaving the original values of the senses and the art. Like before, art should be the only but effective weapon in artists hands againts the degeneration of life. Consumers

should be enlightened and informed that popular culture elements are just searching for taking money from their pockets and popular culture has no intention about reflecting the soul of the art. Thus, popular culture production of art never be permanent and always would be on the mood of searching “what is next?”.

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Marriage In Jane Austen's Pride and Prejudice

Amjad Azam MOHAMMED¹

Abstract

This work aims at investigating, in general, the situation of women in the Victorian age and the more specifically the marriage in the Victorian age and how the women were approaching marriage. There were many reasons behind conducting marriage by women in the Victorian age, for example, many women were conducting marriage because their social status was not good or they had a poor family therefore they were relying on marriage to secure their future, while there were many others trying to do marriage just to get economically some interests or money.

In this study we have chosen the novel of *Pride and Prejudice* to explain more clearly the conditions women were experiencing at the time, our first novel is Jane Austen's *Pride and Prejudice*. In *Pride and prejudice* Jane shows multiple-marriages and the reasons stand behind each marriage. Jane clearly comments about each of these marriages and reveals her preferred marriage and she encourages women to conduct companion marriage because he sees as the most successful marriage.

Keywords: *The Victorian era ,Marriage in Pride and Prejudice.*

Introduction

Literature of nineteenth century put a great emphasis on the concept of marriage as a social institution. In this century domestic fiction displays a great shift in marriage from an aristocratic institution to a socially accepted institution that identifies the values of the individual woman while restricting her to the domestic sphere. If we pay a close look to the novels *Pride and prejudice* by Jane Austen , the change in marriage can be seen from an institution set up by the aging rules of an aristocratic community to an institution that introduces the value of the individual woman. Domestic fictions show how the attempts toward the individuality encouraged the

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middle class women with a sense of an intendency and a capacity to create autonomous decisions. The women's issues were forming the most critical points of the novels in the Victorian age; they were specifying the points and showing to the public. In the Victorian age the society had many problems and the condition was one way far from the solutions. The social class difference in the Victorian era was the most devastating and toughest problem of the Victorian age. The difference in classes reflected in every aspect of life and this difference sharpened the life of the middle and the lower classes.

Women as a major part of society did not stand out of this discrimination, but instead they almost likely received the largest portion of this difference. The social class difference left negatively a strong impact on the way of women's marriage in the Victorian era, for example, for a woman to be able to conduct a marriage her social status was very important and it was something looked at seriously by the man who wanted to marry her. The family's condition was a reason that a poor woman could not marry a man from a high position or class and even if she had married a man of that position the society would have stood against her and not allowed that to happen because it was against one of the concept of the Victorian society's rules.

The women's situation in the Victorian was too intense. The Victorian society was more a patriarchal society; therefore, there was always an obstacle in front of women wherever they wanted to go. Women's contribution was at a low rate, and women were not allowed to work outside of home. The Victorian society kept holding a conservative concept in which it did not give permission to women to work at public; it was looked at as a kind of shame on the family if a woman worked out. The Victorian society appointed women only to the domestic tasks. They believed women had to stay home, do house holding and raise children. These boundaries made women economically weak and dependent on her husband .women did not have any sources to afford money except their husbands. The women's education was poor. The Victorian society had a strict view about women's education and they saw unnecessary for women to study, they were not supplying women with money to complete their study.

Women were looked at as men's property. The Victorian society considered women as a property man could inherit it, whatever she had of money or any property would be her husband's property including herself. There was not any law giving women's right to inherit or possess anything left by their family for them. Women's voice was not heard anywhere. There was also an obstacle in front of women to participate in the elections, and it was shown the politics is men's sphere and not necessary for woman to involve herself in politics, therefore, women were not allowed to choose someone represent and be there for them in parliament. In particular, this study examines the marriage in the Victorian age by choosing the novel of *Pride and Prejudice* which shows different aspects of marriage in the Victorian age with regard to the time they lived in. The novels are *Pride and Prejudice* by Jane Austen. This study shows the different points mentioned in this novel, and the purpose written for. Through reading this novel this work tries to provide the real life women experienced in the Victorian age, and to mark the factors stood behind hindering women from any contribution either they are social factor or political factor or both together. the aim of is study is to shed light on the conditions women met at that time and to give a proper picture of that century and we specify ourselves in marriage and the issues women were facing when they wanted to conduct a marriage.

Jane Austen is also one of the authors who came to life in 1775 and published *Pride and Prejudice* in 1813. Jane was one of the novelists in England who her writings serviced the English literature and the women of the Victorian age. In *Pride and prejudice* she devotes the entire novel to the marriage issue in the Victorian era. She shows different marriages and reasons behind each marriage. In this novel she encourages women for marriage and she suggests women to conduct marriage based on love and not money or interests. She prefers companionate marriage because in this marriage married couples form their marriage on basis of love and they both have economic responsibility towards family and they are there for each other at time of difficulties. She supports the Companionate marriage because it includes the equality of souls and the rise of the individuality. She displays the shortages of the marriages which are not based on love but also based on fulfilling desires and pleasures. The attempts these authors made led to the growth of many movements and organizations concerned

about the rights of women. Many constitutions by the middle and the end of the Victorian age appeared and all these influenced the situation of women for better.

Marriage in Jane Austen's *Pride and Prejudice*

1.1 The Marriage between Mr. and Mrs. Bennet

Jane Austen, the writer of *Pride and Prejudice* in this work concentrates on one point; she believes that marriage should be a formative institution in which two individuals can play as two equal souls. She argues if girl and boy get married as two equal souls or two equal people, with no regards for class and money just love and understanding each other, then they will probably have more chance to use their marriage to complete and learn from each other as individuals. In this novel Jane Austen is more concerned about discussing a successful marriage or companionship between wife and husband. She sees this easy if they have a foundation where they can build up their marriage on. Jane Austen might be shown as a visionary for her times. She differently represents marriage and drew a line between marriage in past times and her times. She tries to tell people avoid marrying a financial equal but the (soul's equal)-, the one who will encourage their individual improvement. In particular, *Pride and Prejudice* characterizes females who their marriages reflect their different desires for marriage. The option of choosing is the key, because the choice determines the personal view of and motivation for marriage. It could be a sexual pleasure, executed position or whetstone; a person who sharpens, *Pride and Prejudice* shows these motivations for marriage. Even all these reasons not exhibited in the best light by Austen, having this in mind, she is also aware of her time and she is hopeful that institutional model of marriage may develop in every period. By noticing these kinds of marriage present in the novel, marriage reaches its purpose when is shown as a formative foundation-one that ties two people together at the growing stage in forming their own identities and matures one another as they grow together.

The marriage between Mr. and Mrs. Bennet is not working because they are an ill-suited couple. The marriage, however not sickened by any kind of brutality or humiliation, but it does not respond to the growing idea of the "companionate marriage" in the eighteenth and nineteenth century. The companionate marriage needs a "complete form of integral

companionship, formed on reciprocal limit, tolerance and mutual respect (Hammerton, 1990, P.270).The marriage between Bennets is in a long distance with respect and conjugal companionship .Their marriage, in fact, characterizes stupidity and disregard. At the beginning of the first chapter, it is clear that Mr. and Mrs. Bennet are uncomfortable with each other. Austen pictures Mrs. Bennet, expressing, “her job in life was to get her daughters married”(Austen, 2007, p. 3). John Lauber observes that her personality is small-minded and not strong and she is a person of absolute dependence on her society (Lauber, 1993, p. 507).Similarly, Austen defines Mr. Bennet’s marriage condition and she displays his constant exhaust especially from his wife delights and happiness. She pretends she is not anymore concerned about what is going on between them and their relation but more concerned about her happiness and her daughters’ marriages (Austen, 2007, p.60).Despite their unhappiness; they seem comfortable in their inactive state of marriage. They are satisfied whether on purpose or not about their marriage state. The two couples don’t try to make any change in their marriage state and it seems they don’t see the need for progress in their marriage. Mr. Bennet has been criticized because of lack of commitment to his marriage on his side a father and a husband. Jane provides enough reasons explaining how Mrs. Bennet also holds the same responsibility in this manner as Mrs. Bennet.

The marriage failure of Mr. and Mrs. Bennet goes back to their different comprehensions for marriage, originating in two self-seeking motivations for their relationship. The reasons they had for marriage did not stand alongside with the ones of companionate model. If they had understood each one motivation for marriage, they might have been able to cool off the struggle between them .Although, it is clear to confess that before they decide to get married, they do not know each other well and not have information about each other. Christopher Brook, in his book *Illusion and Reality*, claims that the two did not know a lot even about each other and did not hold lot information on each other before they engaged. Therefore, after the marriage Mr. Bennet realized what a stupid, weary woman he has married with ((Brooke, 1999, p. 74).Unfortunately, Mr.Bennet realization about her immature identity deepens just when his love he has for her breaks down to nothing. The misled motivations drove Mr.Bennet to marriage and left him with feeling of affection or love, but once that love

stopped, satisfaction replaced its place. Mrs. Bennet was at the beginning of her youth age, she was beautiful and attractive at the same time she possessed a spirited personality. Mr. Bennet probably was distracted by infatuation and did not seem he closely looked at her and read her mind. It appears that the time Mr. and Mrs. Bennet decided to get married they nearly owned immature personality in understanding their own selves.

In fact, as the relationship between them intensifies they don't spend any time together and they stay away from each other. Mr. Bennet decides to give up on her and takes a book with himself. He was mostly in his library. It is his excuse. A library is a place where he conceals himself from his wife and discovers his desired enjoyment. It has been twenty three years they still in this way, he in his library and her in her living room. They both remain apart from each other.

On the contrary, Mrs. Bennet the reason why she marries Mr. Bennet is just to secure financially her future. The economy motivation she has works as a major factor in this marriage in pushing her for marriage. This Marriage from the early beginning appeared to be unconvincing; she puts all her efforts to insert her marital values onto her daughters. Mr. Bennet's economic state is stable it is because of his position as a high class man and also as a gentleman. Even it is known that the estate they live in is entailed away soon because he could not produce a male successor. But he still owns the estate, Long bourn. On the other hand, despite that Mrs. Bennet's family had careers and professions, but the society still looked at this relation as a poor connection. Because Mrs. Bennet does not belong to a high class family, she encounters a lot of criticism especially by a lady Catherine De Bourg, she attacks her daughter Elizabeth by stating it is clear you are from a high class family and your father is a gentleman "you are a gentleman's daughter but who was your mother?" (Austen, 2007, P.336), and she continues even asking about her and asks her if she has any ideas and any information of who her uncles and aunts are? And she says do not put in your mind that I don't know who they are and what states they have The real winner in this marriage between Mrs. Bennet and Mr. Bennet is Mrs. Bennet. She becomes a wife of a gentleman and this changes her entire social state and her class from a girl of a lower class to a wife of a gentleman. She tries to influence her daughters to marry

a guy who socially holds a high rank and a high class; she explains her practical values in marriage. For instance, Mrs. Bennet tells Elizabeth her suggestion in choosing her husband. Her choice is Mr. Collins. Because she believes he is rich and he can economically support their family especially after Mr. Bennet's death. He can also possess the estate without giving it back to government which at the end can be the family's property. When Mr. Collins proposes her she rejects it, but her mother continues insisting on her to marry that man, despite that Elizabeth does express her dislike of him. Here the picture is clear, her mother the only thing concerns her is the financial comfort for herself and her daughter and she does not care about the feelings of her daughter. Money forms the strongest part of Mrs. Bennet's purpose for marriage. Apparently, money is the only reason why she gets happy when she sees that Elizabeth marries Mr. Darcy; Mrs. Bennet is happy because of the economical interest they will receive in future as a result of joining to Mr. Darcy's ten thousand pound estate. Sarcastically, she disliked Mr. Darcy in the beginning of the novel and then she seems fine with this marriage just because of money. In her measures, she thinks that, "marriage is marriage" (Lauer, 1993, P.517), whether it is to the crazy Mr. Collins or to the proud Mr. Darcy.

However, they want their daughters' marriages as to be a foundation on which they grow, and they hope their daughters to not allow emerging a gap in their marriage. Their life is all about their five daughters. Mr. Bennet expects a lot from his daughters. He focuses on his two eldest daughters, specifically Elizabeth, he sees her success socially gives him more respect and a different position. In the other side, Mrs. Bennet sees her happiness in the success of her daughter's marriages, especially her favorite daughter Lydia. Noticeably, one thing still connects Mr. Bennet and Mrs. Bennet relationship up is their daughters. Both Mr. Bennet and Mrs. Bennets are still happy because of their daughters, but they are not successful in being together. Trust no longer serves as an important part in their life, they cannot set up a trusted friendship again or being reliant on each other to face the difficulties they meet in their life. Fear of economical uncertainties in future plays a negative role and leaves the family behind in chaos and causes one of their daughters flees with a libertine. In all these tough times the family experiences Mr. Bennet never tries to calm his wife and neither his wife trusts him as a person can solve the issues the

family has now and problems the family will have in future. The marriage between Mr. Bennet and Mrs. Bennet does not work right since they don't have a right path to help them develop as two mature people who can love and be there for each other, even though different motivations stand behind this marriage and each one holds different view for marriage but this failure could have been turned to success if they had listened and consulted each other during the past two decades of their marriage. Mr. Bennet has a complicated personality. It is a mixture of different parts; he is an ironic humor, reserve, and impulse, with carrying all these different characters, it has been difficult for her to have a clear picture about her husband (Austen, 1993, p.3). No change is seen in Mr. Bennet such as an attempt to step forward and draw his wife into a pleasing companionship. Elizabeth claims that the narrow understanding and small-minded of Mr. Bennet has poisoned Mr. Bennet's first falling in love with Mrs. Bennet. When he marries he does not have a clear picture in front of him to show him how will be his marriage. This unclear mind makes him too weak that even he cannot keep his marriage last for too long, he cannot be a model for his daughters but instead he causes them suffer and makes the family lack of confidence. His mistakes make him miss his domestic enjoyment (Austen, 1993, p.222). Elizabeth is aware of her father's bad behavior as a husband, and she always suffers because of that and she is trying to get away from her thought and continual violation of conjugal obligation and modesty. She thinks her father's acts deserve to be blamed especially the damage he has brought to their family and the cruel acts in front his children. (Austen, 1993, P.223).

Elizabeth stands against her father not only because he is making his wife the butt of his life's joke, but also permitting her madness to be a reason for stupidity in her own household. He violates politeness. He does not care about his swear he promised to protect her. Despite the reality that Mrs. Bennet suffered from her craziness but at some level it was possible that her characteristics could have been progressed if someone had been there for her to assist her develop her mind and herself. However, Mr. Bennet was in a position during all these twenty years able to change some of these faults in his wife's characteristics, at least to protect her from all these humiliations she faces from her family as well as outsiders. Unfortunately, the two prolonged their state disconnected and unconvinced till the very

end of the novel. At the time the Bennets marry they suffer from lack of development and too young on their path. In contrast, the Collins when they get married they are entirely grown and figure out their ways by their own selves. One reason for that it is because they marry a little late in life and they have built up a resistance to be interfered and intensified by another person.

1.2 The Marriage between Mr. Collins and Charlotte

Mr. Collins and Charlotte is a marriage of parallel living. Marriage seems more marriage of roommates rather than soul mates. The life style they live before their entrance into marriage remains pretty unaffected even after their marriage. Even they have different reasons for marriage, but they never allow a friend or companion to enter their private life and form their marriage for them. More, they simply show partnership as doable. Rather, they simply view a spouse as a practical and profitable meeting of their personal necessities. When Mr. Collins and Charlotte Lucas enter into marriage, they have already set up their ways, instead of fueling disagreement or toughness like the Bennets, they settle into a distant and satisfied relationship which has originated from their overly rational thinking of marriage.

Charlotte deepens her conception of marriage in reason, and she enters into marriage because of her needs to stabilize her future. At the very beginning of the novel she is twenty-seven and yet not married. For her being single would leave some stress on her she remains an old maid (Austin, 1993, p.117). It sounds that the interaction of her anxiety and her practicality lead Charlotte Lucas to marry Mr. Collins. Austen enlarges the pragmatic view that Charlotte holds about marriage in her conversations with her sister Elizabeth she discusses her reason for marriage with confidence. This conversation starts when Mr. Bingley proposes Jane Bennet. Charlotte and Elizabeth notice this proposal; Charlotte says Jane has to hold on Mr. Bingley before even she knows what feelings he has for her, and her feelings for him. Elizabeth denies by saying “Your plan is a good one . . . where nothing is in question but the desire of being well married; and if I were determined to get a rich husband, or any husband, I dare say I should adopt it”(Austin,1993,p.19).Elizabeth bravely homes in on her friend’s main purpose regarding marriage-to get a husband, for Charlotte,

any husband. She tells her perspective of marriage clearly: happiness in marriage is a matter of chance (Austin, 1993, p.19). Elizabeth sarcastically responds that our words are great, Charlotte; but it is not that way. You know it never works that way (Austin, 1993, P.20). Charlotte even after this conversation does not change her view about marriage and instead she keeps her faith in chance when she agrees Mr. Collins proposal.

Relatively, there may be still a little hope of experiencing happiness in marriage between Charlotte and Collins. While at some extent it is not likely to happen because Mr. Collins lacks feeling and Charlotte is absolutely quite sensate, meanwhile they don't want intensify and interfere each other. The pay and receive of a relationship is what balances souls, and a reason to make friends, and Charlottes gives no space to develop none of these with her husband.

For Mr. Collins he has also his reason for marriage originates from his –self serving goals. It sounds that Mr. Collins goes according the instructions he has received from Lady Catherine De Burg, she advises him to marry a calm and functional woman who will be in his benefit, and it seems conducting Lady Catherine's desires comes as his initial reason for marriage at all. When he first proposes to Elizabeth, he confesses that he desires to marry because he says; I will lay out an example of marriage in my community as model to be looked at and it will greatly increase my happiness (Austin, 1993, p.101). The advice and daily recommendations he receives from the noble lady Catherine De Burge work as his inspirations for his marriage and he exactly follows her feedbacks and does not violate what she advises him (Austin, 1993, P.101). In his speech it seems for him his pleasure concerns more and there is not a place for Elizabeth's pleasure. In fact, he first proposes Elizabeth but because she reads him well and evaluates his personality before hand and refuses his proposal. But he finds his type when he convinces Charlotte marry him after three days. Sarcastically, one of the motives behind Collins's marriage is to “set the example of matrimony” nevertheless, mistakenly he assumes that old marriage will set an example. While likely any marriage will set some kind of examples, whether it is positive or negative. It appears that who he marries never matters to him just if she accepts to suit precisely into the way Mr. Collins lives and responds to requirements Lady Catherine De Burg.

Each character preserves his and her unchanged behaviors even after their marriage and they keep living very disconnected lives. It happens to Elizabeth to visit them after they are married to know how things going on between this two married couple. She finds out that both Mr. Collins and Mrs. Collins receive absolutely what they have planed out of marriage.— convinced roommates leading segregated lives, their isolated relationship shown by Austen when, on a walk, Elizabeth notices how Charlotte invokes her husband to not be at home and try to spend all of his time outside of home far from her. Elizabeth adores Charlotte's expressional order to her husband. Elizabeth feels her sister's given order seems very normal in part of her husband. Charlotte enjoys the times When Mr. Collins is out. The absence of Mr. Collins at home creates an environment full of happiness. Therefore, Elizabeth realizes how dysfunctional their marriage is.

Charlotte aims to develop a separate environment from her husband and at the same time it seems Collins is fine with it, even in choosing her staying room she wants to be far from her husband .Elizabeth also understands that Charlotte intentionally wants her sitting to stand entirely opposite side of the house than Mr. Collins's book room(Austin,1993,p.158-59). There is a similarity between Mr. Collins and Mr. Bennet in the way they spend most of their time in the library apart from their wives, and at the same time his wife frequently encourages him to perform so and she distinguishes her daily sitting arrangement just to avoid him. Despite all these, it seems marriage has exactly the same result they were trying to have. They represent a very practical and economically well-suited couple but remain unattractive to one another and Charlotte and Collins stick to this rule clearly in the course of their marriage. They do keep continuing to develop the way they think and feel during the course of their marriage. Their marriage is not an institution on which they grow together in life, but an enabler to keep going on as they were. Charlotte suggests that "it is good to have a little knowledge of the faults of the person you want to spend your times with or you want to pass your life with.

Charlotte, as Elizabeth notices, makes herself blind and deaf to her husband's imperfections or rather she ignores herself completely from her; the time Mr. Collins expresses something, of which she must be accordingly be ashamed, she unwillingly turns her eye on Charlotte. Charlotte figures out

her sister even does not wish to hear her husband, when he speaks she finds something to busy herself (Austin, 1993, P.148). More often for the parson and his wife, their preparation for marriage comes at the end of everything else; therefore, incompleteness in everything creates an atmosphere in their house to not receive any enjoyment from their marriage. Even they have barely a convenient marriage, but it responds to the martial and social needs society wants from them. The marriage Collins and Charlotte have does not show any marks of improvement at all.

1.3 The Marriage between Wickham and Lydia

The Marriage between Wickham and Lydia characterizes an incomplete growth or continuity in their undeveloped paths. Lydia is at the age of 16, and, Wickham relatively immature in his behavior though not in an age to get married. Their marriage suggests as a great indication that the writer does not encourage this kind of marriage and does not want people to get married while they are not wholly formed. In contrast, she wants to convey her message that the individual should be grown to some extent before entering marriage, even after marriage there is still opportunity to grow with his or her spouse. In case of Lydia and Wickham, both are still young in their development. Motives stand behind their marriage “self-serving and pleasure seeking, which does not result into a successful marriage environment. In reality, it is because of their undeveloped and self-seeking wants that they end up marrying at all.

To look at the other side of the spectrum, Lydia is still evidently immature in her personality when she decides to get married. She escapes with her lover Wick when she is at the age of sixteen. She seems too naïve regarding her motives and her mind. She tries to entertain herself either by dancing or, surpassing her sister Kitty, or trying to attract men in the regiment .Lydia owns a weak understanding about who she is. She flits from boy to boy and at the time she is left her way, falls into panic. Elizabeth complains about her sisters weak aspirations. Lydia has an unformed mind which exactly identical to her mother's mind, and it is the why Mrs. Bennet prefers Lydia more among the rest of her daughters. Lydia thinks that Wickham planned to marry her and after escaping she pretends her unawareness and childish person of Wickham's plan. Lydia's honest unawareness and juvenile behavior reach a highest point in her short letter to her sister Elizabeth. She

is furiously vulnerable and hardly sensitive. Talking about her marriage with Wickham shows how weak she is in understanding her heart and how little ability she has in leaving influence on her husband's character. Since Lydia is mainly immature, her husband Wickham also seems deep in his ways. At their first meeting, Wickham has a pleasing character and it looks his youth was full of wrongs, and then he grows up as youth independent man. Propensity vicious However, as the plot develops the reader figures out otherwise. Mr. Darcy's description of Wickham in his letter to Elizabeth explains Wickham's self-centered efforts; the inhuman intendancy, and the desire of principle, which he is aware to protect them from the knowledge of his best friend (Austine, 1993, p.189).Mr. Darcy continues to state that Mr. Wickham did not want the church to be his profession, and it was a condition, Mr. Darcy asked him to do when he wants to marry his sister. The most noticeable defects in his character are his infinite search for filling his sexual pleasure. Darcy keeps telling how Wickham planned to escape with his younger sister Georgiana Darcy just to get some kind of fortune and avenge against Mr. Darcy. (Austine, 1993, p.190).With the development of the story and at the middle of Wickham's escape with Lydia, rumors concerning his weak character spread: he is allegedly accused to be in debt to every businessman in his workplace. His plans are considered as a kind of seduction against society, every tradesman's family holds this view about him (Austine, 1993, p.276).Wickham obviously has a kind of disruptive behaviors during his life. The way he lived in the past does not augur well for the future and shows no change of course. The marriage between them just to fill their own selfish need-whether it is romantic or sexual-without thinking about the other's need for a suitable companion.

Comparatively, the marriage between Wickham and Lydia is similar to the marriage between the Collins's at that point it is an afterthought marriage as well. The contract between them comes up after all the marital affairs have been made. The marriage between them happens just because of the influence of their surroundings. In fact, there was not something in Wickham accounts to marry Lydia, nevertheless planning to develop their marriage as a foundation on which to grow and make a better life with his wife. The marriage does not happen till Mr. Darcy tells him to pay off all of his debt; this demand prompts him to escape. Wickham decides to escape with Lydia together to satisfy their dissolute desire, and because she does

not own any money or and she does not have any relations that would make her a wanted objective by Wickham. Still, Elizabeth trusts him to be selfish enough to jeopardize her sister's fame and her virtue. She had always desired to draw attention of an officer and she considered marriage as the good way to achieve that. It did not seem Lydia and Wickham think about correcting the faults in each other's characters.

Noticeably, in Wickham's' agendas nothing indicates efforts to form foundational institution aiming to mature and offer companionship but instead they keep staying unchanged when they act as they were before. The bad behavior and their childishness characters they had before get worsened by their marriage. No attempt seen from any side to make a progress or at least give up selfish activities that have occupied their entire lives. Lydia and Wickham are themselves reasons in tolerating stupidity to come into their marriage. Obviously, Wickham is not a grown person, he has bad habits of spending irregularly , and neither Lydia has helped to stop him living extravagantly .Elizabeth claims that the state of their marriage as unraveling, and she says that they still keep being so excessive in their desires, and careless of future. They are always being asked by Elizabeth and Jane to pay off their debts whenever they move in to another home, despite of these advices at each new home they start expending a lot and a lot than before (Austin, 1993, P.366). Holding not any knowledge about finance before marriage and don't learn from the economic shortages stay undeveloped with them to the rest of their life. Since they don't cooperate and group to take lessons from their misfortunes, they consequently go apart. No sign of progress seen in their relationship. There is no evidence concerning awareness of themselves as individuals. Rather, both cause losing their identities in their vices instead of founding their identities together and it is the reason for the disintegration of their commitment.

Wickham's love for Lydia soon after marriage shreds in parts while Lydia's affection lasted a little longer (Austin, 1993, P.366). The distrust between them led them into trouble and by the passage of time they start severing their relationship. Although, accordingly Austen does not imply that it is only Lydia who is distrustful, but perhaps she is like a visitor here, when her husband goes to enjoy himself in London or Bath. They are both thirsty to go back to their old lifestyles and start doing things they get enjoyment

such as filling their sexual desires (Austin, 1993, P.366). As it is known this marriage is not an institution for growing old together or for growing at all, either in wisdom or affection, for it is not even necessary. It hardly makes them blink.

Relatively, Austen shows several marriage and their faults, at the same time she also lists marriages that hold certain powers that she looks to encourage them rather than accuse; the two marriages one between Jane and Mr. Bingley and the next one Elizabeth and Mr. Darcy as well. More often Austen has a satiric authorial tone in her attitude towards her characters. Even she approaches the marriage between Jane and Mr. Bingley, with a twinge of humor. She honestly discloses the clear faults and strengths of their marriage. At the beginning of their marriage both are more moldable by their friends. While their vulnerability badly impacts their relation at first, it helps them learn from one another and institute a healthy growing relationship in the end.

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The Test of Manhood in Ernest Hemingway's A Farewell to Arms

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Abstract

The present study discusses the masculine identity of Frederic Henry, the main character in Ernest Hemingway's *A Farewell to Arms*. In the past, literary critics had identified Hemingway's main male characters as individuals that demonstrate tough masculine traits. In contrast to the previous critics' views, I argue that Hemingway's central male character, namely Henry is in struggle with regard to his masculine social positions and he is hardly able to prove his masculinity. Moreover, in marked contrast to the previous emphases on biographical readings and psychoanalytical analyses of the novels, this study pays careful attention to the social construction of the masculine identity of Henry. My discussion of the subject is based on the social construction of manhood. This involves examining the motives that lead Henry to participate in the First World War. Henry has no way except rebuilding his masculine identity by joining the war. However, he soon finds out that being involved in the war is not a way to assert his masculine identity. In other words, the war leaves him disenchanted with his search for manhood. Consequently, he is overwhelmed by his disenchantment with his desperate attempts to rebuild his masculine identity as he is eventually unable to find happiness by asserting his manhood neither in the battlefield nor in family life. He becomes distraught and desperate due to the death of his lover Catherine and her stillborn child. Thus, Henry fails in his attempts to prove his manhood.

Keywords: Hemingway, Crisis of Masculinity, Gender Roles, Henry, Construction of Masculine Identity, A Farewell to Arms

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The Test of Manhood in Ernest Hemingway's *A Farewell to Arms*

1. Background of the Study

The goal of this study is to explore the construction of the manhood through examining the ideas, actions, choices, and motives of Frederic Henry, the central character in Ernest Hemingway's *A Farewell to Arms*. Critics such as Philip Young and Earl Rovit had previously described the Hemingway's leading male characters as individuals that display tough masculine behaviors during heroic struggles. They claimed that Hemingway tried to portray the bravery of American male despite facing conflicts. Young argued that the leading characters of Hemingway were constructed as "heroes" and Rovit pointed out the same point but used the term, "tyro". According to them, "hero" or "tyro" is constantly full of energy and ready to overcome every obstacle that life puts in his way. In addition, despite having his own emotional and physical pains, the 'hero' manages to win through in the end (Young & Rovit). To the contrary of the claims made by the previous critics of Hemingway, I contend that Hemingway's male leading characters, in this case, Henry is in struggles with regard to his male identity and he hardly manages to prove his masculinity or even sometimes he cannot prove it. In contrast to the previous biographical readings and psychoanalytical analyses of both novels, this study examines the social construction of the masculine identity of Henry. The idea that gender roles are formed through culture, tradition and society has been expressed by numerous social theorists. Michel Kimmel is one of the most remarkable theorists in the field, and in his *The Gendered Society*, he states that "our identities are a fluid assemblage of the meanings and behaviors that we construct from the values, images, and prescriptions we find in the world around us" (113). To clarify, it is our interactions, not our biological characteristics that build our gender identity. Due to the fact that gender identities are formed by social and cultural encounters, they constantly come under the influence of the prevailing historical and cultural forces of society. Thus, gender identity is not considered as naturally given neither as a global principle; however it is continuously changing and its cultural and historical context has to be taken into consideration.

The discussion on gender roles which broke out amongst authors in the early of the 20th century can be defined as only a combat between masculinity and femininity (Gilbert and Gubar). This platitude is apparently a clear depiction

of the battle for authority in gender norms that took place at the beginning of 20th century. Male and female gender roles are essentially conflict with each other. The understanding of one gender is influenced by any change in the other one, in the meantime, the same consequences can be perceived on the other as well. It is crucial to comprehend the reciprocal connection between both genders in scrutinizing the alterations in masculinity which happened during this period. The conventional idea of masculine gender depends totally on the oppositional mood of gender roles. The traditional perception of manhood is described as an antipathy towards any feature which culturally symbolizes femininity (Reyna and Cadena 2). Due to considering weakness as a feminine feature, men think highly of power and strength. Moreover, because of associating women with emotion, men employ rationality. The traditional creation of gender perception leads to the idea that manhood symbolizes rationality, and females being symbolized by their bodies, emotion and sexuality (Gardiner 36). One of the clear implications of this paradigm of manhood perception is that it leads to sexual and emotional subjugation since emotionality is deviled as female features. The durability of traditional manhood identity relies completely on the repression of females. Traditional femininity emerges from the conception that males are superior to females. This conception of manly superiority has grown all over history due to the dominance of patriarchal values in society.

In her book entitled *Manliness & Civilization: A Cultural History of Gender and Race in the United States, 1880-1917*, Gail Bederman similarly states that ideological and historical process creates gender identity, that is to say, individuals identify themselves and others as women and men through that process (7). The dawn of the 20th century witnessed numerous changes in masculine values. Furthermore, the social and cultural consequences of the First World War jeopardized the conventional view of masculinity. Charles Hatten believes that a crisis of masculinity was caused by the financial and political changes of the First World War period (79). Societal tendencies altered towards a new concept of gender classification. Therefore, men struggled to safeguard their manhood by practicing various sports and involvement in war (80). Dealing with this crisis of masculine identity pervaded the literary works including Hemingway's works. Hemingway wrote down *A Farewell to Arms* during the interwar period. In addition,

the context of the fiction is amidst the First World War. In this section, historical changes will be illustrated that had a profound impact on the covered subjects of the fiction. *A Farewell to Arms* mainly revolves around the subject of masculine ideals such as bravery during war prior to and following the First World War. Which is also a period when that women were going through the process of governing the domestic realm and directly interfering in the public realm of society. And the aforementioned process posed a serious threat to the male ideals. Both novels deal with the issue of vanishing masculine ideals. Gender roles underwent noticeable changes at the beginning of 20th century in the societies of the West. Social position of men and women evolved and certainly any shift in women's social position or men's social position had impacts on each other. Women achieved political, social and economic success during the early movement of feminism (1859-1920s) and their success was a danger to special privileges of men. Additionally, women's participation in workplace did not merely defy the conventional understandings of womanhood, but it also defied the conventional notions of manhood. White women were not locked up in the private domain of society anymore. Therefore, women liberalization weakened men's position as the mere provider of the family and almost withdrew the exclusive privileges from men gained by the position. Besides, women participated in the First World War as healthcare workers in combat zones. That kind of social contact between men and women was nearly unimaginable in the century until the breakout of the War (Linker 62). Catherine in *A Farewell to Arms* almost plays a stronger role than Henry, in other words, their masculine identity is open to question. In United States, women gained suffrage under constitution in 1920 which is a noticeable shift in gender roles.

A chief embodiment of American masculinity was Theodore Roosevelt. Roosevelt was a president of America; he represented both masculine ideals of the old era and the intellectual tendency of the modern era. As an adventurer, hunter, and fighter, he was an embodiment of manhood. He was powerful and strong masculine model for American men. (Kimmel 120). He thought that he was in need of highlighting his masculine identity because he was in pursuit of being a real political figure. In *A Farewell to Arms*, Henry may be modeled after Roosevelt. He possibly thinks that he is obliged to join the army in order to prove his manhood; in April 1885,

Roosevelt travelled to region of Dakota for fighting. It is possibly apparent that the major casual factors driving Henry to join the military of Italy was to reach the level of masculine ultimate model in America, a model that was associated with Roosevelt. It is under this circumstance that the central character in *A Farewell to Arms* namely Henry is obliged to demonstrate his manliness in society. He deserts the military in hope of establishing a household and achieving a patriarchal renown, a hope that had been shattered prior to joining the army. Ahead of the First World War, men faced the same challenge as Henry. By 1900s, the gap between male and female children was huge compared to the previous years because fathers were frequently putting their efforts into educating their sons in order to prove the masculinity of themselves and their sons. Kimmel states that a young man that had no love for war in “fighting” was regarded “unnatural” (107). Henry directly falls into that category because as a young man he should fulfill the expectations of society and demonstrate his masculine identity. Thus, he joins the army; however he has no motivation for doing that. He merely imitates what the other men do at that period for proving their masculinity which is fighting.

Roosevelt took a step further, and began to promote The Strenuous Life. One of his great talks was similarly entitled with the aforementioned term, *The Strenuous Life*. Roosevelt detested the idle lifestyle; he had remarked that “our country calls not for the life of ease, but for the life of the strenuous endeavor (Roosevelt 10). This idea is projected in the character of Henry since he lives a challenging life. He is constantly in quest of proving their manhood. The test of masculinity through a tough life is a concept that is possibly applicable to Frederic Henry. The famous speech of Roosevelt is the same as the speech of those men that seek to participate in war and prove their masculinity again because they notice a feminine danger ahead. It is probably amidst war; Henry perceives that living with Catherine Berkeley, his girlfriend, gives him a deserving and reasonable meaning to his masculinity. In other words, a possible factor driving Henry to go to battlefield was to carry out Roosevelt’s command for redefining masculinity because Roosevelt encouraged tough masculine ideals for men (Kimmel 123). Furthermore, Roosevelt built wildlife sanctuary and national parks as well for promoting love for nature and respecting natural environment as a crucial aspect of virile lifestyle. The

aforementioned adoration for natural environment reappears in the portrayal provided by Henry. So, there is a belief that mannish lifestyle and love for nature are intertwined and this belief originates from the philosophy of Roosevelt. Kimmel highlights that Roosevelt provided his people with a necessary custom for forming a strong masculine ideal (124), an ideal that was extremely appealing to those men that were afraid of their own powerlessness in an “increasingly complex” environment (Parker 35). In spite of this, masculine ideals yet would remain under threat in America. In the beginning of 20th century, the feminist enlightened unconventional women emerged and were known as “the New Women”. Men occasionally overemphasized their masculine traits as a reaction to the hazards of the New Women. Bederman affirms that men energetically attempted to strengthen their masculine position during last decade of 19th century and the first two decades of 20th century in America (5). Fraternal associations, sports such as boxing and gymnastics became were growing popular. Henry as an American male is goes to gymnastics in Lausanne in Switzerland (Hemingway 331). He attempts to show his manhood through doing gymnastics. American men followed different strategies to reconstruct their manhood because they found themselves in dilemma with regard to their traditional understanding of masculinity (Bederman 16).

Masculinity was on the verge of losing social privileges during 1920s. Throughout that period, women gained the right to vote and began occupying or appearing in places of business. Men believed that they were in need of reconfirming their manly social status. To put it differently, Kimmel points out that following the First World War, men were not probably enjoying much confidence in the working environment and they were in need of rebuilding their masculine identity (136). Due to the outbreak of the First World War, men’s social position was shifted. The key focus of the Rehabilitation schemes and propaganda campaigns was recovery. In contrast to the past wars of America, men were not promised to receive any retirement benefits, but they were widely anticipated to recreate their manhood by reentering the marketplace or surprisingly going back to battlefield. The concept of full recovery was heavily highlighted by advertisements showing prosthetic arms and legs as Linker affirms that prosthetic body parts paved the way for health workers and the entire individuals of American society to be under the delusion that

technological innovations probably ensure the complete recovery of the devastated human beings of the war (7). As an injured soldier, Henry may find himself disenchanted with war in the end, that is to say, he may not eventually consider war as place for reaffirming his manhood, this issue of disenchantment will be explored fully in the next section. In the wake of the First World War, gender roles considerably evolved. The combination of conventional understandings of both men and women roles was partially caused by the war. As a matter of fact, the post-war period was a watershed moment in the history of America. Due to witnessing the realities of the war, the historians and the people perceived dramatic change after the First World War. They saw the postwar American society as an entirely different environment. In other words, the war created changes in American lifestyle because it produced a lost disenchanted generation and the New Women (Dumenil 3). This means that it is apparently hard for men like Henry and Jordan to assert their manhood since they were living in that period.

The eruption of the First World War was a historic milestone in breaking up the 20th century and its aftermath directly impinged on all social levels of the West. During 19th century, the imperialists already brought the world into escalating conflicts. In 1914, the conflicts got to the culminating point and almost every young man was thrown into war around the world. Yet the cruelty of modern war was not perceived till the battle broke out. The use of automatic firearms, chemical weapons, and other types of heavy weapons ended in devastating and mounting death toll because the military forces of all countries strived for implementing modernized and developing war strategies. Purseigle states that due to the influence of war on society and the intensity of brutalities that was witnessed during the war, some chroniclers describe the Great War as “the harbinger of a brutalized twentieth century” (4).

The destructions brought by The First World War produced a culture in which conventional customs largely disappeared. Traditional gender roles were subjected to examination in the aftermath of the Great War. The model of both masculine and feminine identity started to fall into pieces in a society wherein traditional conventions did not seem to be applicable in modern lifestyle. The war shook the very foundation of the masculine ideals. The traditional concepts of vigorous manhood and masculine

courage clashed with the conventional notions of heroism and masculine bravery fell into conflict with the exposures of war veterans to war. The American men found opportunity for demonstrating their masculinities when the Great War broke out, and they travelled to European countries to join the battlefronts. However, According to Elaine Showalter, the First World War was a catastrophe because it caused men to suffer from masculine identity crisis. By all means, that war inflicted hardship and difficulty upon masculinity (171). In the battlefield, men went through a sense of loss and panic and they suffered from mental disorder and shell-shock. Combat veterans were not capable of discovering a means of livelihood and the vast majority of them felt despair and empty. Pessimism infused the mind of young men. To put it differently, the masculine factors driving men toward war resulted in disenchantment rather than empowering masculinity. The Great War weakened masculine ideal.

After the Great War, gender roles underwent numerous evolutions. Women took up the job positions of men because men had not been present at work environments (Joseph 65). At that moment, thus it was possible for women to unshackle themselves from the conventional gender restrictions. The rate of female employment was substantially high. Women handled their own economic status and led their own life (Vernon 43). That is to say, the benefits which women reaped in the wake of the war heightened the pressing concerns of men. Throughout the war men were sent to battlefield and came back to a social environment in which gender norms had shifted dramatically. Women were provided with job openings, for this reason, they were able to gain financial freedom and become self-sustaining. Due to their financial success, the social position of women shifted. According to Smiler, women were entering the men-only spheres and having privileges like “the workplace, and engaging in material comforts” (Smiler et al. 268). West points out that the bitter experience of war shattered any illusion that war is a theater for demonstrating masculinity. In that case, the credibility of the conventional masculine ideals was dramatically diminished by war (West 107). This grave crisis could be noticed in Hemingway's characters such as Fredric Henry. According to Kimmel, the small triumphs of the beginning alleviated the crisis of manhood; however, a new terrible feeling of restlessness reappeared (127). Since most of the soldiers faced having mental disorder, women took their positions and therefore women were

eventually somehow able to leave the domestic realm. The masculine position of men in society was seriously undermined because women began to raise their families. It is during these historical and social changes that Henry in *A Farewell to Arms* decided to escape battlefield in order to earn a livelihood for his prospective spouse and their baby. He saves his manliness. In the case of not leaving the battlefield, he may identically have other war veterans' fate, which is inability to sustain life. When Henry ultimately comes to know that his existence is merely miserable and pointless, he reflects the despair mood of the Great War veterans. In other words, the idealized masculine image of Roosevelt faded away because harsh realities of war considerably weakened manhood. The markets and industrial firms paved the way for only-men job professions in order to vitalize masculinity, however these endeavors were small or futile. Kimmel affirms that the presence of women both at place of business and at the domestic environment appeared to be the central dilemma (131). Feminization pervaded the entire society. The novels of inter-war period covered the aforementioned issues. According to Kimmel, even though Hemingway detested the high-class lifestyle wherein he had been raised and attained a tough artisan-like manhood, his fictions demonstrate the fragileness of masculine ideal following the Great War (141).

In brief, it is evident that during the early of 20th century and the interwar period, masculinity had considerably changed in the American culture. At the beginning of the century, the way of living had shifted dramatically. The patriarchal society faced challenges in an environment wherein mental power began to step into the shoes of masculine power. In other words, despite the separation of the domestic realm and the public realm in society, female individuals dominated the society by educating infants. Once male individuals come to know that the division between realms of society had ended up undermining masculinity, the chance of being free from women domination had already been ruined. Although men started teaching manhood to their sons and the Boy Scouts started promoting masculine qualities, the efforts of the new male generation to demonstrate their masculinity had been abortive. Once Roosevelt appeared as an apparent national figure of high masculine values in the modern era, the bewildered men ultimately discovered the pioneer to be guided by. It is under this circumstance that the central character namely Henry was

involved with war in *A Farewell to Arms*. By means of his adventures, Roosevelt had directed numerous male individuals of his country; Henry is among those individuals. As a response to Roosevelt's command, Henry goes to battlefield. On the other hand, following the Great War, it would be increasingly evident that the masculine ideal was entirely collapsing in American society. The combat veterans faced having shell-shock and mental disorder, therefore, women took partly their positions in workplaces and were eventually capable of leaving the domestic realm to some extent. The masculine position of men in society was undermined because women partially began to be the provider of their families. To put it differently, there was not any influential position for war veterans in society since feminization even began dominating the working environment.

2. Background of Hemingway's *A Farewell to Arms*

During the Great War, Ernest Hemingway enlisted in the Red Cross in Italy and worked as a chauffeur of ambulance service in the country at the beginning of 1918. At that time, Italy was in a coalition with America, France and Britain against Germany and Austria-Hungary. During his stay in Italy, Hemingway's experiences deeply left great impact on him and they would eventually be the cause of writing one of his greatest well-known novels, *A Farewell to Arms*. This novel, in which the dreadful facets of war have been exposed, is a remarkable literary work for examining the manhood of its leading character namely Frederick Henry. It is throughout the First World War, Henry an American lieutenant is employed in Italian military as an ambulance service manager in battlefield and front lines. He becomes infatuated with a nurse named, Catherine Barkley. He gets wounded during a bombardment and is admitted to a hospital in Milan where his love affair with Catherine develops. Eventually, Catherine becomes pregnant and Henry has to go back to the front lines. After a short period of time, Italian military is obliged to withdraw and during the withdrawal Henry and his staff get isolated from the others. Under the great risk of being shot to death by the Italian paramilitary police forces, Henry flees from the army and finds Catharine. They jointly get into a sailing craft to Switzerland. They spend a number of months very delightedly till Catharine dies after giving birth to a stillborn baby. The novel is retrospectively related and it is indistinct when Henry begins to recall past experiences following the death of his lover.

It is clear that there should be a factor that pushes an American citizen to go to a bloody war in a European country, a war that has erupted and there is not specific reason behind the involvement of his country. He hardly can speak Italian (Hemingway 7). And he is considered as an expatriate in the novel. Undoubtedly, the factors drove Frederic Henry to go to battlefield do not seem quite clear. Throughout this section, this study will investigate the two basic aspects of the fiction. First, the concept of masculinity will be discussed in the fiction and the significance of the concept both historically and ideologically in connection with the fiction. Consequently, the study will confine its attention to point that Frederic Henry is not glorifying war as means for proving one's masculinity; on the other hand, he is explicitly condemning war and remarking on the ongoing quest for a reconstructed masculinity with his hindsight and his decisions. The quest for masculine values functioned as a considerable factor for Henry to be involved in war because he was in a changing environment in which women were undergoing liberalization process, men was in a fight to recover his manhood prior to the First World War and the growing disenchantment occurred therein.

Ernest Hemingway's literary products present masculine values, which include heavily drinking alcohol, fighting, and females. In Hemingway's *A Farewell to Arms*, the hero, Frederic Henry, participates in the battle as a way to strengthen his manhood, he enters the combat zone for this purpose during the First World War in Italy. The struggle of crisis of masculinity reflects in Hemingway's *A Farewell to Arms*, specifically in Henry as a central character of the novel. In other words, battlefield initially turns out to be a way via which Hemingway's characters, in this case Henry, could show manliness because the financial and political fields deprived male people of the conventional ways of maleness since the arrival of female in the labor world.

3. Henry's Struggle for the Manhood in Battlefield

Ernest Hemingway explores the struggle for reconstructing masculine values in his war fictions especially in *A Farewell to Arms*:

The next year, there were many victories. The mountain that was beyond the valley and the

hillside where the chestnut forest grew was captured and there were victories beyond the plain on the plateau to the south and we crossed the river in August and lived in a house in Gorizia that had a fountain and many thick shady trees in a walled garden and a wistaria vine purple on the side of the house. Now the fighting was in the next mountain beyond and was not a mile away (Hemingway 5).

The preceding quote plainly demonstrates the way Henry perceives war at the beginning, he thinks of war as something attractive and constructive. Henry is blending war with a vivid pretty portrayal of scenery in Europe. Hemingway's central characters frequently derive great pleasure from natural surroundings. This probably proves that war serves as a momentary distraction from the real issue of woman appearance in the public sphere. Furthermore, In the light of the fact that the battlefield is a place for brining men together, a general feeling of fraternity will apparently arouse between men in that space where women is not present. In spite of Hemingway's attention to battle as a way to confirm manliness, as pointed out earlier, the battle does not serve this purpose for Henry. Henry is void of zeal and is involved in the battle with shallow manner. Along with other soldiers, he is compelled to be concerned with issues of life, death and bachelorhood, nevertheless he follows that unenthusiastically. While talking with his mate combatants, Henry continuously puts forward merely evasive responses saying that the reply cannot be stated in a straightforward way and is related to the internal part of his character. This indicates that Henry goes into the armed forces basically to found his manhood using the typical manly action of battle (Hatten 83). Henry joins the Italian army so as to confirm his manly power, but stays separated from the duty as he says, "It evidently made no difference whether I was there to look after things or not" (Hemingway 16). Because of this disengagement and indifferent attitude towards the war, Henry's attempt to assert his manhood through battle is initially on the verge of failure.

However, Henry begins to have a relationship with a nurse named Catherine. And before expressing his special fondness for her, he is ordered to go to the Front, wherein he is seriously injured. He is admitted to a hospital in

Milan for receiving medical treatment. Although the doctors inform Henry that his treatment takes six months, but he appears particularly eager for returning to battlefield. He considers the duration overly long. This is a devastating storm that hits Henry's masculine principle of military commitment: "But I can't wait six months" (Hemingway 105). The doctor treats Henry very kindly and softly asks Him: "You are in such a hurry to get back to the front?" (Hemingway 105). In his reply to the doctor, Henry says, "Why not?" "It is very beautiful" (Hemingway 106). The doctor says, "You are a noble young man." He stooped over and kissed me very delicately on the forehead" (Hemingway 106).

The previous conversation between Henry and the doctor reveals that Henry is facing the imminent collapse of his manhood in case of not obtaining formal permission for returning to the battlefield. Currently, Henry thinks that battlefield is a place for him for proving his manhood, but he cannot manage to prove it due to his injury. Thus, he will possibly suffer from a sense of abandonment because he will not be able affirm his military commitment as a young man. Long waiting seems to be his only available option and it will entirely destroy his manhood. In her article entitled *Invalid Masculinity: Silence, Hospitals, and Anesthesia in A Farewell to Arms*, Diane Herndl talks of waiting periods, she points out that at outbreak of the First World War, men were joining the armed forces in order to reinforce their manhood through doing acts of bravery in war, but the majority of soldiers eventually realized war stands for waiting in deep ditches and their subjection to constant bombardment underground. Waiting comprises most of Henry's involvements in war: "waiting out bad weather, waiting for shelling to begin so that he can drive his ambulance, or waiting in the hospital to get well. He is wounded, in fact, while he is waiting" (42). While Henry undergoes waiting period in the hospital, his masculine identity goes under attacks since the doctor behaves toward him in a womanized manner, in other words, Henry describes the doctor's fingers as delicate, moreover, the doctors gives a kiss to him in an extremely delicate manner. Along with his suffering from a bodily injury, Henry feels that his manhood is on the verge of collapse because of his incapability to move freely. Henry has an urgent intense thirst for proving his manhood by returning to battlefield, but the medical expert does not comprehend his thirsty. He ultimately finds a surgeon named Dr. Valentini to perform

surgery on his leg immediately in opposition to previous doctor's opinion on the surgery; in this manner, Henry will be able to rejoin the army sooner in the long run. During his recovery in the hospital, Catherine reunites with him. She assists him during receiving treatment. Following the flourish of her love affair with Henry, Catherine informs him that she is going to give birth to his infant. Becoming a father is apparently a hope for Henry to show his manhood through family life.

After his recovery from the injury, Henry rejoins the military to reaffirm his masculine identity. It is there that the fraternal spirit becomes volatile among the soldiers in the initial part of the story; the manhood of the troops appears to be in doubt. This is shown while Henry is being left by two sergeants and simultaneously he is desperate for their assistance in order to pull out their bogged down vehicle in the mud. He intentionally executes one of the sergeants when they are running away. Henry shouts: "'Halt,' I said... 'I order you to halt,' I called. They went a little faster. I opened up my holster, took the pistol aimed at the one who had talked the most, and fired. I missed and they both started to run. I shot three times and dropped one.'" (Hemingway 218). At this point, Hemingway gives the readers an accurate portrayal of collapsing manliness in the lines of the soldiers.

In addition to the point that Henry opens fire on fugitive soldiers, it seems that he is also carrying out his duty as he is obliged to punish the weaklings of war. Despite that it is obvious that he will similarly escape from the battlefield later on, thus this action ultimately cannot be considered as heroic. Furthermore, Henry fails to hit one of the escaping soldiers and he has no way except leaving the rest of the action to his companion named Bonello: "I commenced to reload the empty clip. Bonello came up. 'Let me go finish him,' he said. I handed him the pistol.. Bonello leaned over, put the pistol against the man's head and pulled the trigger." (Hemingway 218). This reaction of both Henry and Bonello looks awkward and casts considerable doubts on bravery in battlefield. In almost every part of the narrative, there is a sense that Henry ought to discover bravery and masculinity within himself rather than in the battle. Taking into account the aforementioned point concerning manhood, Hemingway places the leading character of that novel in a war zone that is questionable because

it is strange to see an American individual in a European front. In this reasonable manner, combat zone serves as an appropriate context for Henry to prove his manhood and bravery. The previous quote elucidates that combat zone is not definitely a place for searching for bravery. This powerful image pops up again in the satirical lines wherein Henry is about earning a medal for bravery, he sees medal as an object of ridicule: “if you can prove you did any heroic act you can get the silver. Otherwise it will be the bronze. Tell me exactly what happened. Did you do any heroic act?” ‘No’, I said. ‘I was blown up while we were eating cheese.’” (Hemingway 68). It is said that Henry was carrying several wounded soldiers on his back and helped others but he absolutely refuses it. He has no interest in any medal for bravery in any way. In other words, these satirical lines demonstrate the relationship between Henry and acts of bravery in battlefield. He goes through a similar experience in another part of the novel; he wonders how many enemy soldiers he killed, he knows for certain that he have not killed any one of them. However, he is “anxious to please” others and says “I had killed plenty” (Hemingway 101). A British major informs Henry that the army almost lost the war; in addition, he tells him that “we were all right as long as we did not know it. We were all cooked. The thing was not to recognize it. The last country to realize they were cooked would win the war. We had another drink” (Hemingway 142). However, the reader would consequently realize that Henry is not concerned about winning or losing the war. The only extremely courageous thing that Henry does throughout the book is his escape from the Italian paramilitary police when he is on the brink of being shot to death, however, his flight paradoxically may show his lack of bravery since he is escaping from the military and the combat zone: “I looked at the carabinieri. They were looking at the newcomers. The others were looking at the colonel. I ducked down, pushed between two men, and ran for the river, . . . The water was very cold and I stayed under as long as I could.” (Hemingway 241). The total glories thing that Henry performs here is escaping from the Italian paramilitary police and saving his own life by throwing himself into this cold river named Tagliamento.

From this point forward, the novel takes another direction. The manliness of Henry reappears once again by the time he goes to “a gymnasium in the arcade to box for exercise (Hemingway 331), and leaves Catherine, his lover, in a room. However, Henry henceforward plays another role

because he is living with a pregnant woman that will prospectively give birth to a baby in the near future and as a result, becoming a father. Therefore, an alternative way is available for Henry for demonstrating his manhood which is being in charge of taking care of Catherine. Due to coming to his pregnant lover's rescue, he creates a small environment in which he manages to shoulder his familial burdens, that is to say, he takes up a patriarchal position in a familial circle. Previously, men had failed to secure this traditional position prior to the eruption of the war due largely to the considerable dominance of women in society. During that period, women were chiefly provided the new generation with all-round education, Kimmel says that men were afraid of their sons' gloomy future because they were in danger of being "mama's boys" (105). In this respect, the decision about deserting the manly military sphere and its fraternal spirit similarly turns into a decision about going under family obligations and proving manhood in a whole new atmosphere. Frankly, Henry actually had played the role of a sick boyfriend during his torrid love affair with Catherine. While meeting Catherine in the first half of the novel, he did not appear to be a concerned prospective spouse; by contrast, he acted like a mama's boys. In addition, he essentially does not appear to be helpless man following his recovery from his illness and his subsequent rejoining the military for a short time.

While the cruelty of war does not succeed in providing what Henry desired, the novel exposes sexual occurrence as a method to assure masculine strength. The sexual occurrence falls into two key groups: firstly, he interacts with whores; secondly a relationship is there between Henry and Catherine Barkley. The novel initially shows the readers that relationship with women leads to ideal masculinity. While disassociating from their habituated social circles, men still had the capacity to affirm their masculine power as well as sexual independence by sexual occurrences. Nonetheless, this new form of sexual relation still hinders Henry, or the other fighters for the same issue, to confirm masculinity by carrying power above female characters. Indeed, Rinaldi, a fellow combatant, frequently visits brothels and deals with the women insensitively. He practices women objectification so that he can affirm his masculinity; however this becomes a failure as soon as the female characters turn to be acquainted. At first, Rinaldi gives a description of his connections with "girls;" yet, his views alter,

furthermore he commences to mention the whores as “old war comrades” and “friends” (Hemingway 65). Hatten declares that by sharing sexual aspiration, the female characters have gone through a manly experience and have to be dealt with as men (89). Sexual independence, especially as presented through loose sexual manners, is usually categorized as a branch of the men’s experience. However, in this situation, men do not succeed in exercising sexual supremacy on women. Therefore, sexual supremacy fails to affirm masculinity; as long as women are also able to participate in loose sexual activities, the activities cannot be measured as masculine any longer.

The other type of sexual occurrence, Henry’s relationship with Catherine Barkley, leads the concept of reified sexuality to be a failure. Henry at first illustrates his association with Catherine Barkley as tactical, saying, “This was a game, like bridge, in which you said things instead of playing cards” (Hemingway 30). At first, the relationship is a match of policy for Henry and far from a demonstration of sentiment. He starts the relationship for the same motive of his participation in the battle as a device to strengthen his manly identity. The relationship develops as long as Henry widens emotions for Catherine; moreover it does not help to highlight his masculine power any longer. As a matter of fact, it can be argued that within the building of their relationship, Catherine Barkley presumes the manly function. A key part of such a declaration is the notion of inactivity opposed to activeness. Inactivity is most frequently regarded to become a womanly feature, whereas action and danger portray masculinity. Hatten claims that Catherine, who connects the sexual association enthusiastically in the occurrence of reified aspiration turning her to be like a prostitute, is reluctant to agree to the inactive status that the allusion present her” (94). Eagerly labeling herself a prostitute throughout a debate of their stay in a hotel, Catherine orally affirms her dominance over their sexual connection (Hemingway 152).

Additionally, Catherine reveals that she is not interested in the social set of laws, but she is obsessed with sexual desire, which denies her mate of the manly status as an initiator sexually (Hatten 95). When she confesses her emotions for Henry, Catherine lets Henry know that she desires to

shorten her hair, stating, "I want you so much I want to be you too" (Hemingway 290). Declaring this speech, Catherine intends to eradicate gender categorization by identically turning into the man she feels affection for. Henry apparently does not carry any authentic masculine power concerning their relationship; and she is preventing him from objectifying her. Accordingly, the relationship, akin to the battle and loose sexual activity, does not help to Henry strengthen his masculinity.

Catherine's challenge to the set gender positions goes beyond her authority of sexuality. She also reveals a lot of independence, which Hemingway noticed as a manly model. In the last section, the location changes from the death and life circumstances of battle to that of the delivery of Catherine's and Henry's infant. This vital view undermines gender; Henry shows weakness as he frequently begs, "God please do not make her die. I'll do anything you say if you don't let her die" (Hemingway 330). Henry's rejection carries a clear sense of weakness and extreme anxiety to agree to his spouse's fate. Catherine calmly consent to the loss of her life, telling Henry, "Don't worry darling...I'm not a bit afraid" (Hemingway 330). Hatten claims that dying boldly, she challenges and overcomes the fearful situation, which death brings to her, in a womanly version of a battleground, and furthermore she gains the exact kind of heroic reputation that constantly evades Henry (96). Despite the fact that Catherine is a woman, she is the merely character who has the competence to show a firm masculinity.

Catherine turns to be the essential device for the triumphant expression of a manly experience (Hatten 96-7). Hemingway praises masculinity possibly in an ironical way for the merely character, who is able to express authentic masculinity, is the woman protagonist. Hemingway portrays the infirmity of masculinity through the hero, Henry. For Henry, the battle does not confirm masculinity; however, it unveils his weakness. Consequently, Hemingway adopts the battle as a device to scrutinize masculine power, not having the same end. Undoubtedly praising boldness and independence, Hemingway attributes the masculine features to the heroine, and the battle undermines the allotment of masculine power to the combatant.

4. Henry's Disenchantment with his Manhood, War and His Existence

Henry may not be consequently considered as a representative of a tough American masculine ideals due to the devastating effects of war on him as Thomas F. Strychacz affirms that "Henry is physically and psychically damaged, and therefore potentially a seriously disabled spokesman for masculine values" (95). To put it differently, the war is surrounding Henry and a chaotic and disenchanting future awaits him. Ray B. West states that as an individual of twentieth century Henry's life is full of disenchantment with attaining "the ideals it had been promising throughout the nineteenth century" (15). The disenchantment is one of the underlying themes of the novel. Lost Generation writers including Hemingway experienced the feeling of disenchantment with society and war after the Great War. Therefore, as a lost individual, Henry experiences a sense of disenchantment with war and the social environment of American during nineteenth century. I believe that part of Henry's disenchantment is caused by the collapse of the masculine values in American society because it is clear that a causal factor driving Henry to war in Italy is to recover his masculinity.

However, the highly significant factor is certainly the quest to rebuild his masculine identity. In the beginning of the third chapter of the novel, Henry effectively shifts his focus from the beauty of a Gorizia's scenery onto the aftermath of war on it, and vice versa: "When I came back to the front we still lived in that town. There were many more guns in the country around and the spring had come" (Hemingway 10). He keeps on describing this scenery affected by war, in addition, he provides the reader with an image of masculine values that are under fire in modern society due to the appearance of women: "I saw the town with the hill and... the mountains beyond, brown mountains with a little green on their slopes. In the town there were more guns, there were some new hospitals, you met British men and sometimes women, on the street, and a few more houses had been hit by shell fire" (Hemingway 10). On the other hand, his passionate and detailed portrayal of the town probably demonstrates that he is apparently enjoying his masculinity that he has lost in social sphere of America. The relationship between the town's scenery and its urbanization functions as a representation of rival conceptions of masculine ideals and it throws the survival of the masculine ideals into serious doubts in the

societies of modern era including American society. Henry's involvement in war can be considered as a final bid for reconstructing his masculine identity, in other words, it appears that there was not an obvious motive for Henry to go to battlefield in Italy except to flee from a social environment wherein men were not able to secure their liberty, therefore, through his travel, he is attempting to restore his liberty. Besides, Henry actually takes pleasure in his love affair with Catherine at the beginning and after healing his wound, he actually rejoins the military with a considerably revived masculine spirit. However, during his expeditions against the shackles of American society, he does not actually take pleasure in the social liberty that he had hopelessly yearned for.

It is reasonable to expect that Henry experiences disenchantment with war during inpatient treatment and finds out that the war in Italy is not what he was looking for. However, his whole disenchantment with warfare does not initiate during receiving his medical treatment. Besides being disenchanted with warfare, Henry wishes for enjoying a comfortable existence with his lover. Henry reluctantly decides to go back to battlefield that he detests. His blind faith in going to war is shaken. He is faced with two problematic decisions either leaving Catherine behind or fleeing from the war forever. Fleeing from the war is a more difficult decision, but he is actually compelled to go back to war, thus possibly no option is left to him due to his hardly surviving conventional morality. It appears that this conventional impulse pushes him rejoining the Italian army. But as a lost individual, Henry calls the conventional views of war into doubts; therefore he deserts the army again. He believes that conventional "abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, .., the numbers of regiments and the dates. Gino was a patriot, so he said things that separated us sometimes" (Hemingway 196). He questions the glorification of war, thus he says that "there were many words that you could not stand to hear and finally only the names of places had dignity." (Hemingway 196).

The above speeches of Henry plainly demonstrate his growing doubts over the glorification of war. The Italian soldier named Gino as a flag-waver is speaking of being extremely enthusiastic about defending one's homeland

and thus being a glorious martyr due to commitment to that cause; on the other hand, Henry rejects these claims and considers them as hollow expressions. He is constantly “embarrassed by the words sacred, glorious and sacrifice” (Hemingway 196). To put it simply, he perceives these expressions as a meaningless in the face of the widespread devastation caused by war. For him, discussing war is not much about useless abstract ideas as it is about the death of human beings and the concrete realities. Probably, at the very time that Henry going back to battlefield subsequent to leaving the hospital, it is fairly obvious that his exact position is with Catherine, that is to say, he can find his manhood by going under family obligations. The complete glories thing that Henry does is fleeing from the Italian battle police and saving his own life by throwing himself into the Tagliamento River: “I looked at the carabinieri... I ducked down, pushed between two men, and ran for the river, my head down. I tripped at the edge and went in with a splash. The water was very cold and I stayed under as long as I could. I could feel the current swirl me and I stayed under until I thought I could never come up.” (Hemingway 241). At this point, Henry is on the verge of being killed, but his escape paradoxically may demonstrate his lack of bravery because he is fleeing from the battlefield and the military.

Furthermore, Henry dramatically goes through disenchantment in the wake of deserting the military. Henry finds out that the correct position to rebuild his masculine identity is with his lover Catherine. Hemingway was probably able to give a happy ending to the story at the very moment that Henry and Catherine reunited with each other, and this ending in an incredibly powerful way would demonstrate the war as the root of all evil confronted with beauty of a lovely couple’s comfortable lifestyle, however, he did not give that ending to the story. By extending the story, Hemingway as leading figure of the Lost Generation wants to show that Henry politically and morally experiences disenchantment with warfare, furthermore, this disenchantment infiltrates into his love affair with Catherine. After rebuilding his romantic relationship with Catherine, Henry as a lost individual undergoes a sense of hollowness and meaninglessness about life, this experience resembles to the same sense experienced by the Lost Generation writers following the Great War since, as Augustyn says, they were “disenchanted young expatriates in postwar” world (139).

In other words, Henry fruitlessly attempts to find meaning for his actions. Towards the end of the novel, Henry and Catherine move to Switzerland and get settled there. They desperately wait for the birth of their child. Catherine goes into a difficult labor and dies in childbirth. The baby also dies at birth. Thus Henry undergoes a total despair, he faces a catastrophic future and the feelings of disappointment fill him:

I could see nothing but the dark and the rain falling across the light from the window. So that was it. The baby was dead. That was why the doctor looked so tired. But what if he never breathed at all. He hadn't. He had never been alive... Maybe he was choked all the time. Poor little kid. I wished the hell I'd been choked like that. No I didn't. Still there would not be all this dying to go through. Now Catherine would die. That was what you did. You died. You did not know what it was about" (Hemingway 349-350).

As it is stated above, Henry becomes quite disenchanted with life as he notices his repeated attempts to survive and rebuild his manhood are fruitless from the beginning. The above passage demonstrates the absolute senselessness of life as perceived by Henry because life takes back everything from him and makes him extremely desperate. Hemingway artistically employs short simple sentences to depict the hollow and painful feelings of Henry in this unpleasant situation. Every dreadful accident befalls Henry and they are fully beyond his grasp, he cannot figure out the reasons behind them. He appears as a downhearted individual belonging to the Lost Generation. The preceding passage clearly exhibits the almost complete collapse of Henry's masculinity since his masculinity is tearing down due to the awfulness of battlefield and the ongoing meaningless battle of life. Thus, He connects the fate of the tough masculine values such as honor, bravery and fearlessness with an inescapable decline rather than war. He may not have expected this fate at the beginning of his travel, but the ending of the story shows that the tough masculine values do not coexist alongside war. Plainly, the end of the novel is essentially melancholy. Henry escapes from the warfare and the military in order to rebuild his manhood through shouldering household responsibility, however, he becomes totally deprived of everything since Catherine gives birth to a

stillborn baby and eventually dies in childbirth. Hemingway exhibits the unattainability of a peaceful life following the First World War; therefore, Henry becomes the very embodiment of the Lost Generation. It is obvious that Henry makes abortive attempts to build a loving patriarchal family and he finds himself in total despair.

Ultimately, Henry goes through three stages of disenchantment. First, he joins battle in Italy since he lives in a social environment wherein his masculine identity is constantly in considerable danger of being undermined from the beginning. The manhood of individuals like Henry was socially under fire as it was discussed in the opening section. Henry tries to prove his manhood by joining the Italian military, however, by the time, he falls in love with Catherine, he begins to find out that his manhood cannot be proven by being involved in war. Therefore, he looks for masculinity in the unification with his lover and going under family obligations. In other words, he eventually performs an action that he is not able to do anymore in America. Furthermore, following his love affair with Catherine and leaving the hospital, he rejoins the Italian front merely as a dull routine, that is to say, he does not rejoin for the sake of good reputation. In addition, after his final escape from the battlefield, Henry completely resolves to shoulder family responsibilities in order to show his masculinity, even though his escape may be considered as a pusillanimous deed. On the other hand, following his doomed attempts to build a happy familial life, Henry finds himself lost because his son has been stillborn and his lover dies in childbirth at the end. As a veteran of the Great War, he is finally left with completely meaningless life.

5. The Outcome of Henry's Quest for Manhood

To sum up, Henry joins the Italian army to rebuild his manhood during a historical period that traditional tough masculine roles were under danger in the societies of the West including American society. Despite the fact that Henry is interested in the glorification of war at the beginning, but he almost immediately finds out that battlefield is not an environment for reconstructing his manhood. The Italian combat zone merely causes him to be disenchanted with his idealistic views concerning war and doing acts of bravery during the war. His outstanding act of bravery is deciding to desert the Italian army. Following the recovery from his injury, he does seem

fully prepared to leave the battlefield, thus he rejoins the army merely with a sense of compulsion rather than a courageous act. On the other hand, by the time, he finds out that taking on family commitments is the right way to prove his manhood, he deserts the army forever. That is to say, what he is looking for to prove his manhood through is not warfare; it is rather through taking on family commitments that he has been in quest of even prior to his travel for joining the Italian army.

Nevertheless, disenchantment overwhelms Henry during his quest for manhood and understating his social existence. He initially decides to leave America and join the Italian army due to his disenchantment with the American society. In other words, he feels that his masculine social position is under fire, thus he goes to war to rebuild his masculinity, however he quickly finds out that being involved with war is not the perfect answer that he is looking for. During his involvement with war, he experiences disenchantment with military glory, thus he escapes from the military. His escape may apparently be associated with lack of bravery, but it is simultaneously considered as an act of bravery because he attempts to build a family life with his lover, Catherine after his escape. However, his attempt to build a peaceful family life becomes abortive because Catherine gives birth to a dead baby and she dies in childbirth, thus he becomes totally disenchanted with the whole life and he falls into a deep despair.

Henry becomes the embodiment of the male lost individual during the beginning of the twentieth century, an individual that desperately fights for proving his manhood and falls completely into despair. In addition, Henry serves as the personification of the Lost Generation following the First World War. He suffers the misery of recreating his true masculine identity as a war veteran in a changed social environment. It is highly unlikely that Henry would be able to enjoy a peaceful life and liberty, moreover, to prove his manhood as a lost individual following being involved with the First World War.

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