



Dokuz Eylül University
Faculty of Letters



From the Editor

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Perspectives on the Sublime in American Cultural Studies

PERSPECTIVES ON THE SUBLIME IN AMERICAN CULTURAL STUDIES



Edited by
CARL BOON

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*Perspectives on the Sublime
in American Cultural Studies*

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Contents

<i>Introduction</i>	<i>i</i>
Politics of the Sacred and the Sublime: Hierophany and Theophany Sevinç ÖZER	1
Keeping Up with the White Man’s Faith: A Case Study of Samson Occom’s <i>Hymns</i> Nuray ÖNDER	15
“Soft Doctrine”: Walt Whitman’s “Song of Myself” as a Poem of Reconciliation Carl BOON	37
Zora Neal Hurston’s Poetics of the Sublime: <i>Their Eyes Were Watching God</i>, a Modernist Quest of Reconciliation Leman GİRESUNLU	51
The Martian Sublime: Ray Bradbury’s Extraterrestrial Landscapes and Noble Aliens Yeşim BAŞARIR	71

“God is Change”: Adamic Self and National Renewal in Octavia Butler’s <i>Parables</i>	
Esra OKER	87
The Dark and the Beyond: A Burkean Approach to the Sublime in Toni Morrison’s <i>Jazz</i>	
Erkan AVCI	99
Puritan Legacy, Exorcism and Idealized Haven(s) in Toni Morrison’s <i>Paradise</i>	
Ezgi İLİMEN	113
“The Road to Awe”: Legitimizing the Anomy of Death in Darren Aronofsky’s <i>The Fountain</i>	
Evrin ERSÖZ KO	127
<i>The New World</i> as the American Sublime	
Ela İPEK GÜNDÜZ	143
The Emergence of a New Conservative Approach in the U.S. Administration and Religion as a Foreign Policy Input	
Bülent UĞRASIZ	155
<i>Biographies</i>	175

Introduction

Prior to undertaking this project¹, my own understanding of the sublime was limited to Edmund Burke’s 1757 treatise on the *Sublime and Beautiful*, and how his conceptualization was instrumental for the Romantic poets: Shelley gazing at the walls of Mont Blanc, “impregnable of beaming ice,” or Wordsworth contemplating the mysteries of time and love at Tintern Abbey, recalling “aching joys” and “dizzy raptures.” As such, one of the great privileges in editing this collection is that my scope of the sublime has been widened. As a creative writer and a teacher of literature, this widening will benefit the work that I do. I am certain it will do the same for its readers.

Reading through the articles in this collection, one is struck by the diversity of perspectives these scholars have offered on the sublime. While many take as their starting point Burke’s treatise, their cultural analyses extend in many directions, penetrating the fields of literature, film, religion, history, politics, and mythology, and all of these articles contain points where those fields merge. That merging—these scholars’ openness to the politics of mythology, for instance, or film’s literary qualities—makes this collection special. I liken those moments of merging and surprise to the magical points where the best poems seem to blossom and expand into unexpected territory, a territory that simultaneously delights and frightens readers. From a literary standpoint (or dance, or film, or music), those moments of merging indeed constitute the sublime.

In considering this collection, the question that has recurred to me—and I think that readers will face—is how should we be thinking about the sublime today. Is there a “sublime of the sublime,” so to speak, that both overrides and contains all others, one that constitutes the fundamental frame of life today? I think we must consider the

¹ The articles collected here are built upon ideas that emerged at the International Symposium of American Studies held from April 27-29, 2016 in İzmir, organized by the Department of American Culture and Literature, Dokuz Eylül University, Turkey.

climate change crisis as that ultimate sublime. In July of this year, David Wallace-Wells published an article titled “The Uninhabitable Earth” in *New York Magazine*. Lost in his doomsday scenarios is a note just as discouraging as rising seas and buried coasts: “Even when we train our eyes on climate change, we are unable to comprehend its scope.” That inability to comprehend, which leads to a kind of paralyzed inaction, is the hallmark of the sublime. As Slavoj Žižek wrote more than twenty years ago in *Looking Awry*, we are unable to fathom the climate change crisis because its very notion is so radically different from our established reality: “What is at stake is our most unquestionable presuppositions, the very horizon of our meaning, our everyday understanding of ‘nature’ as a regular, rhythmic process.” We brush away anything that cuts into our “horizon of meaning” because to face it straight on is simply too monstrous. That, again, is a hallmark of the sublime.

A number of authors in this volume consider the climate change crisis. In “Politics of the Sacred and the Sublime: Hierophany and Theophany,” Sevinç Özer concludes her examination of the connections between mythology and politics with a warning from the Rainbow Goddess of Australian Aboriginal mythology: “I am sure the Rainbow Snake has lots to tell and warn us about global warming, as well.”

Ela İpek Gündüz, in “*The New World* as the American Sublime,” explores the sublime in Terrence Malick’s 2005 film on a number of levels, most notably the natural versus the technological. While she does not confront the crisis directly, it certainly lingers in the background of her argument. Those responsible for the industrial age (what many experts consider to be the start of the crisis)—white Europeans—were also those who colonized the New World.

Yeşim Başarır’s “The Martian Sublime: Ray Bradbury’s Alien Landscapes and New Frontiers” sets an idealized Martian landscape and culture—one in which art, social understanding, and eco-friendly cities are the norm—against the United States at the middle of the twentieth century. Americans’ thirst for consumption, expansion, and ease, as

well as their nuclearized world, force them to colonize Mars. The consequences are depressing.

Some authors in this collection focused on the idea of havens, places of escape, places of refuge. Esra Çoker's "“God is Change’: Adamic Self and National Renewal in Octavia Butler’s *Parables*” presents the Acorn Community—a haven of tolerance and cultural diversity—against encroaching neo-Fascism in America. Çoker argues that Butler’s “futuristic dystopia, which challenges while at the same time sustains American hegemonic values, contributes to a better understanding of the paradoxical nature of these values and the pervasive role they play in shaping American society, white and non-white alike.”

Ezgi İlimen, in “Puritan Legacy, Exorcism and Idealized Haven(s) in Toni Morrison’s *Paradise*,” makes an argument similar to Çoker’s, that the novel “criticizes the hypocritical and puritanical African American founding fathers of paradisiacal Ruby and its exorcism through a symbolic witch hunt in twenty-first century America.” Ruby’s idealized haven, like Butler’s and Bradbury’s, breaks down.

This collection includes a second article dealing with Toni Morrison: Erkan Avcı’s “The Dark and the Beyond: A Burkean Approach to the Sublime in Toni Morrison’s *Jazz*. “Violet’s sublime” (the novel’s protagonist), Avcı argues, “depicts a multi-faceted abyss which is full of audio-visual atrocities. They entail the moment of astonishment as the result of descending into that abyss, to struggle with and explore it, and to be victorious over it, to negotiate with and to elevate out of it, respectively.” He frames these atrocities in terms of opposites: light and dark, sound and silence, and deprivation and magnificence.

Evrin Ersöz Koç, in ““The Road to Awe’: Legitimizing the Anomy of Death in Darren Aronofsky’s *The Fountain*,” weaves her fascinating reading of the film around the “sacred tree” and its multiple delineations and forms. She “investigates how *The Fountain* makes

sense of death using [Peter] Berger's concepts of cosmos, nomos and anomy as a theoretical framework." Read together with Gündüz's analysis of *The New World*, readers are presented multi-layered and nuanced accounts of the sublime in film.

Leman Giresunlu's "Zora Neal Hurston's Poetics of the Sublime: *Their Eyes Were Watching God*, a Modernist Quest of Reconciliation" considers Hurston from an historical perspective, as a representative of Eatonville (a town of hope) during the Great Depression (a time of hopelessness). Giresunlu uncovers in Hurston's prose and dialogue "community and country," "life and union," and a spirit of reconciliation. Her contextualizing Hurston as a modernist among Fitzgerald and Faulkner gives this article intellectual depth. My "'Soft Doctrine': Walt Whitman's 'Song of Myself' as a Poem of Reconciliation" represents a slight departure from the other work in this collection in that the notion of the sublime can also be recognized in an idea, a wish. For Whitman and an angry nation bloodied by five years of war and the institution of slavery, reconciliation was an ideal. I argue that "Song of Myself" presents the notion of reconciliation in a number of different areas.

In "Keeping Up with the White Man's Faith: Samson Occom's Hymns," Nuray Önder tells a story that will surprise and enchant readers. Occom, a Native American born into the Mohegan Tribe in 1723, eventually become recognized as one of the world's finest composers of hymns. Önder's story, however, moves beyond Occom to describe similarities between Native American spirituality and Christianity.

This collection concludes with Bülent Uğrasız's "The Emergence of a New Conservative Approach in the U.S. Administration and Religion as a Foreign Policy Input." His is a straightforward and often chilling account of the role religion (especially fundamentalist Christianity) has played (and continues to play) in the construction and application of American foreign policy. It stands as a wake-up call for readers who have lost sight of the hypocrisy inherent in America's role in world affairs.

Readers of this collection—whatever their academic disciplines might be and wherever their interests lie—will find something worthwhile. At minimum, what they previously thought they knew about the sublime will be expanded and complicated. That is our ultimate aim here, and we think this collection achieves it.

Carl Boon
Izmir, Turkey
July 2017

Politics of the Sacred and the Sublime: Hierophany and Theophany

Sevinç ÖZER

In this paper, I will use science of myths studies, borrowing terms coined by a number of mythographers, such as Ernst Cassirer, Bronislaw Malinowski, Mircea Eliade, Northrop Frye, Sean Kane, Joseph Campbell and others with their terms like “momentary God,” “taboo,” “supernatural power,” and “Living God,” and I will make an attempt to show the evolution of mythology into formal religion with its politics, which to me represent a totality of efforts toward the betterment of a society. My concern with the word “politics” in this paper is my belief that since the days of primitive people, man has sought anxiously, energetically and systematically to transform his world into a better one for himself.

Discursive patterns of myth-stories compel us to look for the nature of the sacred and acts of sanctification. Today the sacred can be found everywhere because it generates populist politics and solidifies the foundations of popular culture. The reason why people and their stories stubbornly adhere to the idea of the sacred is that it helps them reconstitute themselves over and over again as the one and the parts of one whole tradition. If they were to throw off many dysfunctional elements and themes from the stories of the sacred they would again “be chosen by God” to reestablish another sovereignty upon the raw facts of political power and success. What I mean to say is that, with its traditional notions of divine providence and the saints, the idea of the sacred is political. Each sacred story (because without stories the sacred does not exist) is the revelation of a legal system that is divinely mandated.

This system finds its roots, back in the primeval past, in the stories of mythologies of cultures; so the discourses of myth-stories can

be superimposed on the discourse of religion as a total, radical corollary. In view of its deliberately moralistic and simplifying function, religion is but a form of total cultural assimilation. It is an attempt to create a militarily, politically and economically successful “Divine State” ruled by the commandments given by God. The bright picture has its dark aspects, though, because of the limits of this religious welfare state are extended so as to deal with the problem of the afterlife, serenely and strategically building a bridge between this and the world beyond, the other world, that is to say.

Let us remember that Greek mythology, “which was not a place of terror for the human spirit,” starts with Zeus dethroning his father Cronus as he ruled over the other Titans, the Elder Gods. Zeus seizes power for himself as Cronus flies to Italy where he brings in the Golden Age, a time of perfect peace and happiness.¹ Now and again Zeus gives a barbaric Yankee yawp yawp (the Yankee war cry, that is) among other gods and goddesses and says:

I am mightiest of all. Make trial that you may know. Fasten a rope of gold to heaven and lay hold, every god and goddesses. You could not drag down Zeus. But if I wished to drag you down, then I would. The rope I would bind to a pinnacle of Olympus and all would hang in air, yes, the very earth and the sea to. (25)

This drama has all the elements of the later drama that appears in Genesis, (28, 12-19):

When Jacob in his dream at Haran saw a ladder reaching to heaven, with angels ascending and descending on it, and heard the Lord speaking from above it, saying: “I am the Lord God of Abraham”, he woke up and was afraid and cried out: “How dreadful is this place; this is none other but the house of God, and this is the gate of heaven.” And he took the stone that had been his pillow, and set it up as a monument, and poured oil on the top of it. He called the place Beth-el, that is, house of God.”²

¹ Edith Hamilton. *Mythology*. (New York: Back Bay Books, 1998), pp. 1-22.

² Quoted from Mircea Eliade. *The Sacred and The Profane*. Trans: Willard R. Trask. (New York; A Harvest Book, Harcourt, Inc., 1957), p. 26.

These two stories bear many similarities as well as differences from a scientific perspective of the evolution of religious sentiment and the function of religion as a civilizing force in human life. In terms of a comparison of religious attitudes, to begin with, both stories turn upon a “fear element.” In mythology, Zeus attempts to induce fear among other deities who will be conferred the institutional organization of other aspects of life; and in that of the story of monotheistic outlook, the source and center of fear becomes Lord God, himself, who inspires in his subject, Jacob, a certain pattern of conduct (of worship)—to found a city with the name of Beth-el, House of God. The concept of founding a city as a place of worship to a god (with a symbol) comes Greek and Roman mythology. The protector of marriage, Hera (Juno), Zeus’s wife, resides in the city of Argos and her sacred animals were the peacock and the cow; Athena (Minerva), the goddess of wisdom and purity, springing from Zeus’s head, made her city Athens and the Owl her bird. Apollo, the God of Truth, has his oracles in the city of Delphi; Laurel was his tree and the crow his bird. Aphrodite (Venus), the Goddess of Love and Beauty, presides over the two islands of Cythera and Cyprus, with her birds the dove, the sparrow and the swan; her tree the myrtle etc. Moreover, when Demeter, the goddess of crops, is angered by mortals she tells them to build her a great temple near the town of Eleusis in order to win back the favors of her heart. Religious mandate in Greek mythology and polytheism seems to be centrifugal—moving away from the center—whereas in monotheism it tends to be centripetal—moving towards the center—even when God makes himself heard to Jacob only for a second in his dream. Jacob’s fear of God immediately makes him God’s agency, so he erects his pillow stone as a monument of the city, which becomes Beth-el, the House of God, consolidating and localizing the religious impulse within a rather limited geography. The focus and the increase of faith is just as important as the focus and increase of fear.

The idea of “the City of God” accompanied by the metaphor “gate of heaven” commonly held in mythology and religion create the poetics and politics of space and put an end to relativity and confusion: The borderline between the Sacred and the Profane becomes discernable—just as the borderline between public and private spheres is very clear-cut with the idea of the Sacred. What belongs to this world

becomes a continuum indicating an orientation or determining a course of conduct. It is a case which entails the appropriation of the picture of “gate of heaven” as a point of passage between the realms of the Sacred and the Profane, a picture that exists in both stories above, that of mythology and religion. In Zeus the Thunderer’s, story, which also is a form of religion, Zeus talks to the Gods from “the topmost peak of many-ridged Olympus” (Hamilton 22) where the entrance to heaven is a great gate of clouds in front of which could Zeus’s sovereignty be tested by fastening a rope of gold to a pinnacle of Olympus and all the divinities, and the earth and the sea together would be hanging on it to drag Zeus down to no avail (25).

In Jacob’s story, however, we see only a ladder reaching to heaven with angels ascending and descending on it, flapping their wings adopted from the gods and goddesses of mythology. Edith Hamilton warns us that Greek mythology as a collection of stories about gods and goddesses must not be read as “a kind of Greek Bible, an account of Greek religion” because modern scholars study myth as a literary device which has nothing to do with religion. At its best, a myth is an explanation of something in nature; how the universe came into being, or how human beings, animals or natural phenomena came to exist and live (12).

The mythographer Bronislaw Malinowski, however, strictly opposes this definition on the basis of his experiences with a Melanesian tribe of New Guinea.³ Malinowski sees a close connection between religion and myth and thinks mythology is “the sacred Lore of tribe, a powerful means of assisting primitive man, of allowing him to make the two ends of his cultural patrimony meet. The immense services to primitive culture performed by myth are done in connection with religious ritual, moral influence, and sociological principle” (631).

As myth-story exists in a savage community and influences people’s lives. People believe that this story once happened in the past, in primeval times, so it is a reality lived. “This myth is to the savage,” Malinowski says, “what, to a fully believing Christian, is the Biblical

³ Bronislaw Malinowski, “The Social Psychology of Myth” in *The Modern Tradition: Backgrounds of Modern Literature*. Ed. Richard Ellmann and Charles Feidelson, Jr. (New York: Oxford University Press, 1965), pp.630-635.

Story of Creation, of the Fall, of the Redemption by Christ's sacrifice on the Cross" (632).

Mythology and religion are the products of mythical thinking, which, as a mode of thought and a form of existence, creates stories under the spell of mythico-religious feeling and thinking. This is the form of thought in a man whose behavior is characterized by his hostility to intellectual unity and whose spirit seems to be enthralled by his intuitive faculties. Ernst Cassirer⁴ observes that this kind of man, instead of widening his intuitive experiences to gain a greater sphere of existence, limits and focuses them with an impulse toward concentration. His entire ego is possessed by what Hermann Karl Usener calls "momentary god" as a mythico-religious proto-phenomenon, a deity who exists for a specific purpose and at a specific time at a special place. It has no existence for any other purpose.

Let us consider myth as a foundation of society now.

English missionary Robert Henry Codrington, who conducted the first study of Melanesian society and culture in his book *The Melanesians: Studies in their Anthropology and Folk-Lore* (1891), shows that the root of all Melanesian religion is the concept of a "supernatural power" which is present in people, events, and objects. It is, however, never bound exclusively to any single or individual subject as its host, but may be transmitted from place to place, from thing to thing, and from person to person (638).

In a mythical "field of force," the whole existence of things and the activity of mankind seem to be embedded. This supernatural power may appear in objects removed from the realm of everyday affairs or in persons who are specially gifted, like distinguished warriors, priests or magicians. Consider the leaders of society now. This is the notion of "power," which is venerated for its "holiness" as well as feared for the dangers it contains. This power is conceived as *mana* in positive sense, but it also contains the negative aspect of the power of "taboo" (638). This power falls outside the realm of the "Profane" and belongs to a special sphere of being which "has to be separated from the ordinary and mundane" by set lines of division, and by all sorts of protective measures (639).

⁴ Ernst Cassirer, "The Validity and Form of Mythical Thought" in *Modern Tradition: Backgrounds of Modern Literature*. pp. 635-640.

At the end of his article titled “The Validity and Form of Mythical Thought,” Ernst Cassirer shows that the science of ethnology, since Codrington’s early discoveries, has proceeded to trace the diffusion of these concepts all over the earth. Among the South Sea Islander, among many American Indian tribes, as well as those in Australia and Africa, there are terms that correspond to the meaning of *mana*—the universal, undifferentiated Power—which manifests itself in the Algonquin *manitu*, the Sioux *wakanda*, the Iraquois *orenda*, and with many other names in various African religions. This “Taboo-*Mana* formula” is the minimum definition of religion, a special category of mythic consciousness that creates different modalities of the religious experience. The creation of a “momentary god,” despite its transiency, is always an individual, personal form, which besets man with sudden terror or wonder, and becomes a taboo, gaining a holy and divine quality, a nameless presence, against which definite daemonic or divine images can take shape. It is now entirely impersonal and anonymous.

The difference between religious and nonreligious man is faith in a “living God” who has a terrible power, manifested in the divine wrath, argues Mircea Eliade in his book *The Sacred and The Profane*. The term “Living God” belongs to the historian of religion and theologian Rudolf Otto who, as early as 1917, wrote a book on the sacred with the same title (*Das Heilige*). In it, he analyzed the psychology of the religious man and the modalities of the religious experience. Moreover, he concentrated on the irrational aspect of religion, which charged the believer with a great fear of “a terrible power manifested in divine wrath.” The constituents of this feeling of terror and irrational experience are:

- a) The awe-inspiring mystery (*mysterium tremendum*);
- b) The majesty (*majestas*) that emanates an overwhelming superiority of power; and
- c) The fascinating mystery (*mysterium fascinans*) which inspires religious fear as a prerequisite to the achievement of perfect fullness.

If I may intersect and emphasize Eliade’s analysis at this point, from the days of mythology of ancient times to the days of the imitation of the first, and also the last, for that matter, formal religion, the idea of the sacred turns upon man’s very basic psychological mode that is fear.

Fear is the embodiment of Man's anxious, disquieting and distressing concern for his survival on earth. Thus, in a brutal, ugly and savage world "man creates gods in his own image," which, in the long run, is to be inverted into "God created man in his own image." Richard Wagner⁵ states:

Gods and gods are the first creations of the human poetic faculty: in them man represents to himself the essence of natural manifestations as derived from a Cause; but his spontaneous notion of this Cause is none other than that of his own humanity, on which his poetic Primary Cause is exclusively based. (666)

In the transformation from mythology to religion, and from fear of natural phenomena to the feeling of religious terror, as Rudolf Otto terms it, man heaps up stories that are told in a special category of seriousness and are believed to have "really happened." Each of these is called a myth-story and is written in a combination of religious sentiment and philosophical speculation because a myth is a multifaceted personal and cultural phenomenon created to provide a reality and a unity to life in this world that is fragmented and transitory. A myth is primarily concerned with creation, the nature of god and humankind, the afterlife and other spiritual speculations. Myth-stories and religion are inextricably entwined. In mythology, in creating gods and goddesses in human form, man wants to see a) his own origin and his own destiny; b) the limits of his power; and c) the extension of his hopes and desires.⁶ When he tells his story, the mythmaker expresses specific artistic images in concrete form, as this mythification is closely linked to the ritual life of the tribe. A myth may arise to account for a ritual or a law, and it is established in its own right. In the growing system of tales that we call mythology, which to me, is technically the former form of religion, there is a great "complementarity"⁷ (I am using some of Sean Kane's terminology in his book titled *Wisdom of the*

⁵ Richard Wagner. "The Folk and the Myth". *The Modern Tradition: Backgrounds of Modern Literature*. Eds. Richard Ellmann and Charles Feidelson, Jr. (New York: Oxford University Press, 1965), pp. 665-668.

⁶ Northrop Frye. "Myth, Fiction, and Displacement", *Literary Criticism*, ed. Lionel Trilling. (New York: Holt, Rinehart and Winston, Inc., 1970), p. 584

⁷ Sean Kane. *Wisdom of the Mythtellers*. (New York: Broadview Press, 1998), pp. 34-35.

Mythtellers) between the power of this world and the power of the world beyond. Art may give shape to this chaotic and transitory world but it cannot assuage the fear of death because death is too much of a reality. Just because we can see this world and share it with plants and animals which are visible to us, this world constructed by men seems to be “inferior to the Otherworld” which is “invisible, unconditional, free of laws of time and space, and curiously indifferent to the matters involving the division and possession of things.” The Otherworld demands “the utmost courtesy” if it should choose to appear to the human eye upon being “invoked, but it can never be compelled.” This world, on the other hand, the world of time and space, is always in danger of being destroyed by catastrophic natural phenomena and is always subject to man’s insatiable and insidious aggression. This is the world of miseries and sorrow, the world of thirst and hunger and tool-using. Each of these worlds “pursues its own end,” and if there should be any intersections between the two, it has to do with the earth with its “vibrating fields of energy” which puts the dead body in a state of “transition.” The people and everything living in this world are subject to mortality. They are born, they grow old and die, and then take other forms on their way to immortality. The mythology of the Otherworld takes over about which we know nothing and in this world as we grow old, we are filled with fear and we are haunted by the fear of death. According to Joseph Campbell, death is the beginning of mythological thinking, since “the earliest evidence of anything like mythological thinking is associated with graves”⁸. Thus, a religious connection is established between the passing of time and the temporality of this world, providing a basis for a system of behavior we call “worship” in which the believer discovers many modalities of the sacred. The cosmos is real, living and sacred, so it is the creation, a divine plan of the god or gods, and it is not chaos. Sacrality presents itself to the eyes of the religious man as a combination of the supernatural and the natural because nature always expresses something that transcends it. “A stone may be sacred not because it is stone, but because ‘it is the sacrality manifested through the mode of being of the stone’ that reveals its true essence” (Eliade 118).

⁸ Joseph Campbell. *The Power of Myth*. Ed. Betty Sue Flowers. (New York: Doubleday, 1987), p. 71.

At this point, I have to go back to Rudolf Otto's definitions of the sacred in Mircea Eliade's book. Otto's notion of divine power, which he calls *numen* or god, is "*ganzandere*" (wholly other), very different from the human or cosmic. It manifests itself in *tremendum*, *majestas*, or *mysterium fascinans*, terminology born from human inability to express *ganzandere*—all that goes beyond man's natural experience. In its complexity, the *numinous* is "sacred in its entirety" (10). The sacred shows itself in direct opposition to the profane—as something wholly different from the profane.

In order to comprehend the nature of the sacred we have to be acquainted with the two forms of the manifestations of the sacred: hierophany and theophany, instances and patterns of which again can be seen in the mythologies of many cultures, and in Greek mythology in particular. I must shortly give the lexicological implications of the words first. *Hierophany* is a physical manifestation of the holy or sacred, serving as a spiritual eidolon for emulation or worship. In other words, it is the eruption of the sacred on this profane world, making itself visible for human beings. *Theophany* is simply the manifestation of a deity on Earth or the appearance of the divine to human perception in various forms.

Greek mythology strategically follows St. Paul's dictum that "the invisible must be understood by the visible and so there are occasional cases of theophany." The best examples of theophany in Greek mythology are Demeter and Dionysus, who very graciously accept to live with human beings for some time, but when the mortals upset them idiotically they resume their superiority to punish men and women wrathfully.

Demeter, her daughter Persephone having been kidnapped by Hades, suffers with her loss and leaves Olympus to dwell on earth. Disguised as an aged woman, she wanders desolately among people and catches the attention of four maidens who ask her pityingly if she has anywhere to go. The Goddess is pleased with their behavior and accepts their invitation. But their mother Metaneira is filled with awe, because as Demeter crosses the threshold, a divine radiance fills the doorway. They eat and drink together and the Goddess nurses Demophoön, the child of Celeus and Metaneira, which puts the mother's heart at ease. The goddess wants to give Demophoön immortal youth and so anoints

him with ambrosia and at night places him in the red heart of the fire. One night, however, Metaneira, the mother, keeps watch and when she sees the child laid in the fire she screams and the goddess is angered. She seizes the boy and casts him on the ground and shows herself to them as the goddess manifest: “Beauty breathed about her and a lovely fragrance; light shone from her so that the great house was filled with brightness” (Hamilton 57-61).

The goddess manifests herself as a reality of a wholly different order from “natural” realities so that mortal men and women become aware of the sacred, and this manifestation leaves them awestruck at best, or blind and dead, at worst. We have to remember that Dionysus’s unfortunate mother, Semele, herself was struck dead when she, manipulated by the jealous Hera, insisted upon seeing Zeus “in his full splendor as King of Heaven and Lord of the Thunderbolt.” The appearance of a god is a revelation of an absolute reality whose glorious and burning light man cannot stand to see.

Dionysus, on the other hand, taught men the culture of wine and mysteries of worship everywhere. One day a pirate ship came sailing near Greece and pirates sprang ashore and seized Dionysus, thinking that he must be a son of noble family who could pay a great ransom to return him. On board the ship they try to put him in fetters and ropes, but the ropes would not hold together; when they touched his hands and feet, they fell apart as the young God “sat looking at them with a smile in his dark eyes” (66).

Indeed, in such myth-stories, these dramatizations define a moral situation for us, and also prescribe our response to that moral situation; in other words, they tell us how we ought to value the situation. They are also morally and even ideologically loaded situations that aim at affecting not only our perceptions but also our behaviors. They are left outside the purview of critical analyses and always present morality (and later, ideology) as if they were the embodiment of divine or natural law, or the reflection of a very ancient tradition whose origins are beyond historical ken.

Among the crew of the pirates’ ship, the helmsman understood Dionysus to be a god and warned his friends to set him free immediately, but the captain of the ship only laughed. The wind filled the sails but the ship would not move. All of a sudden fragrant wine

began to flow in streams down the deck. Before the amazed look of the sailors, vines spread in all directions up along the very top of the sail, with many clusters hanging down bearing lovely flowers and fruits. The terror-stricken pirates ordered the helmsman to put into land, but the god turned himself into a lion roaring loudly, while at the same time a shaggy-necked bear appeared in the middle of the ship. As the lion glared and scowled, the bear stood up raging with the lion. The sailors fled and jumped into the sea in panic one after the other, and they became shining dolphins in the sea except for the good helmsman.

Thus, Greek myth-story inspires not so much fear as respect for gods and goddesses whose anthropomorphism (human forms and characters) is artistically idealized: gods and goddesses are beautiful, graceful, and generous with a sense of fair play; they have a sense of justice because their penalties are not always fatal but commensurate with the guilt of human beings. Their omniscience is reserved and invisibility restrained so as not to arouse horror and terror; their immortality shared when children as fruits of their love affairs with mortals, as dictated. “That is the miracle of Greek mythology,” says Hamilton (9): “a humanized world, men freed from the paralyzing world, men freed from the paralyzing fear of an omnipotent Unknown.”

But fear is an indispensable element in the organization of tribal societies and not all scenes of theophany are content with the restoration of respect. The Book of Genesis (3:14-16) describes a disintegration ensuing an indictment of disobedience:

And The Lord God said unto the serpent, Because thou hast done this, thou art cursed above all cattle and above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life.

And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel.

Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee.⁹

⁹ Quoted by Sean Kane in his *Wisdom of The Mythtellers* (New York: Broadview Press, 1998), pp. 20-21.

This picture of guilt and punishment validates the act of issuing a set of decrees but also gives a vertical model of sovereignty in which God's laws are necessarily true, eternal and universally conclusive. We all know that God has been in direct communication with Abraham, Noah, and Moses, and that at one point, Moses clearly tells us that God has no resemblance to visible things in heaven or on the earth or in the water. Hence we must conclude that this communication is based more on the interpretation of metaphor than the five senses. The disappearance of God from human eyes makes hierophany a much more complicated phenomena. The construction of hierophany has to do with the construction of more complex religious systems because religious experience significantly correlates with economy, culture and social organization. A pre-agricultural society devoted to hunting does not have the same feeling and respect for Mother Earth as people of agricultural society even if both societies believe to be living in a sacralized cosmos. The hunters' religious psychology takes much of its form in parallel with hunting activity.

Man fears, but he also "lives by killing," says Joseph Campbell, and "there is a sense of guilt connected with that" (p.72). Hunting activity is mythified as "a covenant between the animal world and human world. The animal gives its life willingly with the understanding that its life transcends its physical entity." Hence, animals from snake to bear, from the buffalo of America to the antelope of South Africa, appear in myth-stories, and their appearances take many forms of hierophany. These animals sometimes indicate the loss of the harmonious relationship that once existed between man and nature, and the myth-story then displays an antimony not only between god and man, but also between spirit and matter as well as the beautiful and ugly aspects of life. "The hierophany reveals on an absolute fixed point, a center," claims Mircea Eliade (21). He explains both hierophany and theophany with what he calls "homogeneity of sacred space," and any form of hierophany is a break in this homogeneity. But the end result of these breaks, according to Eliade, is that the world is ontologically founded by them. As "hierophany is the discovery or projection of a fixed point—the center—(it is) equivalent to the creation of the world" (22), and its cosmogonic value is a ritualistic orientation and

construction of a sacred place. A sacred place is qualitatively a different place, and if we want to live in a livable world we have to find it.

I want to finish by saying this: At the intersecting point of religion and mythology emerge politics of modern times, ecological awareness, politics of resource management, energy conversation, egalitarianism, women's rights, return to agrarian society, utopia versus dystopia, etc. Myth-stories are the roots of all these issues that appear in debates of radical politics in our times. The close connection between religion and myth, the intimate association between myth and ritual and between sacred tradition and norms of social structure, cannot and should not be overlooked by Turkish scholars and the Turkish university because myths come from primordial times and they live on in an even-tempered manner forever.

We share so much with the Australian Gunwinggu people of West Arnhem Land who tell the story of Rainbow snake that swallows her victims by drowning them in a sudden flood.

The tongues of the Lightning Snakes flicker and twist
one to the other

Flashing among the cabbage palm foliage...
Lightning flashing through clouds, flickering tongue
of the snake...

Always there, at the wide expanse of water, at the place
of sacred tree...

Flashing above the people of the Western clans...
(Kane, p.20)

The Biblical myth of Adam and Eve seems to be silenced by the Rainbow Snake of the Australian Aborigines because it is made "the reference point for warnings and taboos about certain stretches of a river, or certain deep pools with steep sides, or certain low-lying coastal plains- the places subject to sudden flooding during the northwest monsoon" (p.21).

I am sure the Rainbow Snake has lots to tell and warn us about global warming, as well.

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Keeping Up with the White Man's Faith: A Case Study of Samson Occom's *Hymns*

Nuray ÖNDER

In the history of control, the established position is that the colonizers have the power to influence and change the ways in which the colonized believe and live. In defining the relations between the colonized and the colonizers, Sonja K. Foss in her book *Rhetorical Criticism: Exploration and Practice* states that the colonizers assert “a kind of social control, a means of symbolic coercion, or a form of domination of the more powerful groups over the ideologies of those with less power” (294). Likewise, eco-feminist author Val Plumwood in *Feminism and the Mastery of Nature*, explores this situation and defines it as the “logic of colonization.” She states that “the logic of colonization is conceptually established by the construal of greater value or status on one component of the dualistic pair over the other, thus justifying or rationalizing the domination of the greater over the lesser, the superior over the inferior.” She continues:

Dualism is a relation of separation and domination inscribed and naturalized in culture and characterized by radical exclusion, distancing and opposition between orders constructed as systematically higher and lower, as inferior and superior, as ruler and ruled, which treats the division as part of the natures of beings construed not merely as different but as belonging to radically different orders or kinds, and hence, as not open to change. (41)

Salvador and Clark examine how Native Americans are portrayed in these dualistic structures. “Native Americans represented wildness (animality) as opposed to Western rationality, the natural as opposed to

western culture, and the primitive as opposed to the civilized” (30). Nature is thought to be the opposite of any characteristics pertaining to human beings, and the wilderness and all associated with it represent “the chaos, danger, and evil that civilized culture was predestined to overcome” (30). Bolstered by their own logic of colonization, the colonists try to change the ways in which the colonized live, think, and behave, and in Seidman’s terms, they employ “a relentless assault on...religion, myth, narrative, moral philosophy, [and] folk knowledge” (327).

In the American context, the colonizers, namely, Europeans, tried to “civilize” the wilderness and the “savages.” During this colonization process, one of the main impositions the colonizers were keen on was to convert the Native Americans to Christianity. While talking about Native American religion in an article titled “Native American Religions,” Jocks and Sullivan assume that Native American religions, until the 1950s, “lacked sacred texts and fixed doctrines or moral codes.” Native Americans themselves acknowledge that their world concept does not incorporate the concept of religion. Jocks and Sullivan continue:

They find the term difficult, often impossible, to translate into their own languages. This apparent incongruity arises from differences in cosmology and epistemology. Western tradition distinguishes religious thought and action as that whose ultimate authority is supernatural — which is to say, beyond, above, or outside both phenomenal nature and human reason. In most indigenous worldviews there is no such antithesis [...] Instead of encompassing a duality of sacred and profane, indigenous religious traditions seem to conceive only of sacred and more sacred. Spirit, power, or something akin moves in all things, though not equally. For native communities religion is understood as the relationship between living humans and other persons or things.

As Jocks and Sullivan assert, Native American religions encompass more elements of sacred than of profane whereas Western religious thought includes an ultimate authority that is superhuman, supernatural,

and beyond conception. Paula Hartz in *Native American Religions* elaborates on the idea of Native American sacredness:

When Native peoples first came in contact with European religions they recognized parallels between the white man's God and their Great Spirit, and some groups incorporated the notion of a personal god into their beliefs. However, traditionally the Great Spirit is not a supreme being, such as the Judeo-Christian God or Islam's Allah, who speaks to humankind. It is more like the Dao of Daoism, an immense and universal power that is above and in all things. The words *Wakan Tanka*, for example, literally mean "most sacred," and when people speak of *Wakan Tanka*, they are most likely to be speaking of the sacred power of the universe rather than of a personal god formed by imagination. (20-22)

Hartz stresses that in the core of Native American Religion lies "an immense and universal power" that carries and embodies elements of sacredness, although the concept of sacredness differs for white men and Native Americans. The Native American concept of sanctity tended to change its structure after the white men settled in the New World. In the first phase, when the first settlers tried to convert the Native Americans to Christianity, they imposed their idea of sacredness and employed different tactics to change the religious beliefs of the indigenous people—from putting the Native children into boarding schools to more brutal force used by the Spaniards. Despite some negative perceptions, the missionaries achieved some success. The aim of the colonizers was to integrate Native Americans into white culture, and they thought Christianity was one of the agencies through which they could "civilize" the indigenous people. Thus, at first, assimilation was the only strategy utilized by the white men, and Christianity was taught in the strictest sense. White men claimed that their religious views were true whereas the religion of Native Americans was false and perverted. Joel W. Martin in the introduction to *Native Americans, Christianity, and the Reshaping of the American Religious Landscape* describes this first phase:

Conjoined to the invasion of their lands and subsequent assaults on their communities, the history of Native

American conversion is inextricably interwoven with a brutal history of colonialism and conquest and its aftermath. Some would go further to argue that missionization itself was a tool of conquest, a powerful means to assault the very souls and identities of Native peoples. For example the important book *Missionary Conquest: The Gospel and Native American Genocide*, George Tinker (Osage) excoriates the corrosive power of Christianity, the alien region's power to sunder tribal bonds and undermine traditional authority and effect what he terms "cultural genocide." (2)

In the second phase, while seemingly accepting the ideas and traditions imposed on them, Native Americans fashioned their religions and theologies not only from Euro-American sources but also from their own and other indigenous myths and experienced realities, thus accommodating their religion to Christianity. Lakota Sioux author Vine Deloria sees this interaction as "a continuous conflict of two mutually exclusive religious views of the world" (238). The opposite—in which the whites incorporated indigenous religious practices into their own religion—was not a rare situation. While the colonizers were imposing their beliefs and traditions on the colonized, they inevitably appropriated the habits, customs, and traits of the colonized. For example, Richard Pointer in *Encounters of the Spirit: Native Americans and European Colonial Religion* shows that in the development of church music, the Nahuas played a central role, and that Spanish missionaries sustained Catholic faith by infusing Catholic practices with indigenous themes. Through their interaction with native people, white men often devised their religious concepts in "subtle, elusive, and temporary ways."

Thus, contrary to the usual scholarly focus on the European colonization of indigenous life, Native Americans influenced white men's religious practices and identities during the colonial era, as well. Despite their discrepancies in worldview, indigenous people developed their own ways of reaction and infused their religious practices with those Christianity; this infusion appeared as a means in which the suppressed groups found safety valves. According to Joanna Brooks, Native thinkers Jace Weaver and Robert Allen Warrior argue that even

English-language literate Christian converts like Samson Occom should not be viewed primarily as intercessors with the white world but as proponents of new and powerful definitions of Indianness. (*American Lazarus* 55)

The present study elaborates how this mutual interaction functioned between Euro-Americans and Native Americans through Samson Occom's life and works, especially as reflected by his hymns. Occom (1723-1792) was a Mohegan tribal leader, an ordained Presbyterian minister, and "the first published Native American author." For the first sixteen years of his life, he had little contact with the colonists. As he describes in his *A Short Narrative of My Life*:

I was Born a Heathen and Brought up In Heathenism, till I was between 16 & 17 years of age, at a Place Calld Mohegan, in New London, Connecticut, in New England. My Parents Livd a wandering life, for did all the Indians at Mohegan, they Chiefly Depended upon Hunting, Fishing, & Fowling for their Living and had no Connection with the English, excepting to Traffic with them in their small Trifles; and they Strictly maintained and followed their Heathenish Ways, Customs & Religion, though there was Some Preaching among them. (ebscohost.com)

He encountered Christianity in the 1740s when a wave of religious fervor swept New England known as the "Great Awakening." He was educated by the New Light preacher Eleazer Wheelock at Moor's Indian Charity School, receiving instruction in English and elementary Latin, Greek, and Hebrew, and was ordained by the Long Island Presbytery. Occom's career peaked in 1765 when he was sent to England for two years where he preached in the chapels of the kingdom, was introduced to nobles, and was recruited for Anglican ordination by the Archbishop of Canterbury. Upon his return home to Connecticut, he found his family sick and starving. In England, Occom had succeeded in raising thousands of pounds for Moor's Indian Charity School, but Reverend Wheelock and his American patrons had failed in their promise to support Occom's wife and thirteen children during his long absence. Moreover, Occom found that the Indian Charity School he had promoted to thousands of subscribers in England, Scotland, and Ireland

was no longer an “Indian” school. Wheelock had moved the school from Lebanon, Connecticut to Hanover, New Hampshire, and he was turning away Indian scholars seeking admission in favor of enrolling whites. Occom soon broke ties with Wheelock and retreated from public life.

At the beginning of the eighteenth century, tribal communities in the region had been suffering wave after wave of colonial onslaught. Wars, growth of settler population, land disputes and seizures, changes in traditional farming and fishing practices, the introduction of alcohol, and the importation of foreign illnesses caused tremendous population loss on the part of the Native Americans. Some tribes had to abandon their ancestral homelands due to these obstacles. Indeed, the continuity of tribal societies, languages, and cultures came under threat as many young Indian men and women left home to be bound out as domestic servants, laborers, and sailors, or placed in boarding schools. In 1766, Occom explained in one of his letters the burdensome situation of his tribe and its people:

The grand controversy which has subsisted between the Colony of Connecticut and the Mohegan Indians above seventy years, is finally decided in favor of the Colony. I am afraid the poor Indians will never stand a good chance with the English in their land controversies, because they are very poor, they have no money. Money is all-mighty now-a-days, and the Indians have no learning, no wit, no cunning; the English have all. (*American Indian Quarterly*, 211, from Caulkins, 1845:163)

Another event that embittered Occom toward his Christian circle and his attitude toward them was the execution of Moses Paul, a Native American, for murdering a white man, Moses Clark. Upon the execution of Moses Paul, Occom delivered a sermon titled *A Sermon preached at the Execution of Moses Paul, an Indian* in order to express his deep concern for his fellow Indians. His words, “You are the bone of my bone and the flesh of my flesh,” express how much he cared for his people.

In spite of the hardships Occom had to endure after his return, his visit to England (1766-1768) had some fruitful consequences. There,

he realized the increasing demand for hymns and developed plans to this end. He also became acquainted with leading English hymnodists and compiled a number of English hymns. His interest in hymnody arose from the intersection of Christian and Indian traditions. His Native American background, where songs had long been indispensable, played an important role in his articulation of hymns. Native American communities appropriated songs as an important component of community life, of their social and religious ceremonies, and as instruments to carry on the existence of their tribes. During the eighteenth century, however, tribal song traditions and communities were greatly threatened owing to the whites' efforts at suppression. Occom and other Native Americans believed that hymns would be venues through which they could survive and revive their traditions. Occom's hymn-texts continue Native oral traditions because hymns because they were similar to Native American song tradition. Joanna Brooks states that, "Indeed, it seems that Occom and his fellow Native missionaries developed a new mode for the continuation of orality by appropriating the art of Christian hymnody, transmitting this hymnody through text, and cultivating an intertribal hymn culture" ("Six Hymns" 82).

The changes in American religious music in the eighteenth century impelled Occom to focus on hymnody. With the coming of English hymnody in the 1710s and 1720s, the dominance of psalmody was challenged, and hymns attracted New England clergy and elites. In the 1720s, the regular singing movement became popular, and as a result, the old practice of "lining out" psalms was abandoned for printed tune-books. Colonial singing schools where new techniques were practiced and taught soon flourished. Besides the flourishing of these schools, the publication of American tune-books extended tune repertoire. Supporters of the Great Awakening and later revivalists distributed and popularized these new developments in hymnody. The use of American-composed hymn-texts (which were often paired with folk tunes) was also promoted by the more radical revivalists. These radical practices shocked conservative clergy, but they were well received among nearby Native American communities. In his autobiographical narrative, Occom thinks highly of these "Extraordinary Ministers" for effecting the conversion of himself and other Native Americans living at

Mohegan, and for the promotion of hymn singing among different tribes. While hymn singing became a cherished form of Christian worship among Native Americans, it became popular among African-Americans as well.

With his painstaking efforts, Occom published his *A Choice Collection of Hymns and Spiritual Songs: Intended for the Edification of Sincere Christians, of All Denominations* upon his return from England, not long after the execution of Moses Paul, and in the shadows of the American Revolution. By the time the *Collection* was published, Occom had already achieved fame as the author of the best-selling sermon preached at the execution of Moses Paul. The *Collection* turned out to be a great success and was reissued in 1785, 1787, and 1792. His hymns were not only well-received at his time, but the leading musicologist of our time, Robert Stevenson (1916-2012), highly regards the *Collection* and refers to Occom as “the first Native American published composer.” According to Joanna Brooks, the compilation

served as a source-text and template for some of the most popular hymnals of the early nineteenth century. Occom’s original hymn-texts also make him as the first Native American to publish poetry in English and they mark the historical beginnings of Native English-language poetry in the eighteenth century. (“Six Hymns” 69)

By definition, hymns are songs of praise generally to a god or deity, and Occom’s hymns were also appraisals to the Christian God and Christian beliefs when analyzed with a surface look. Yet if one looks deeper, they convey a blend of Christian and Native American meaning. The *Collection* is noted for Occom's inclusion of a significant number of previously unpublished hymn-texts. The authors and sources for these hymn-texts are not known. According to Brooks:

Occom biographers have sometimes speculated that Occom himself composed several hymns in the *Collection*. It is difficult to prove or disprove this hypothesis. Only a fraction of Occom's papers are known to have survived; as was the case for many early American authors of color, the circumstances of Occom's life -poverty, displacement, resettlement, and

disassociation from major religious and educational institutions- did not make ideal conditions for manuscript preservation. His extant letters, sermons, and diaries contain nothing to confirm or deny his authorship of the unattributable hymn-texts in his collection. (“Six Hymns” 71)

While Occom’s hymns strongly impacted literary circles, they also served other purposes. First, there was a great demand for the *Collection* and it brought consequent commercial success. These factors contributed to Occom’s plan to furnish Christian Indian communities with affordable, mass-produced hymnals. Second, Occom intended the *Collection* to serve as a bounding pact for a particular Christian Indian intertribal settlement planned for Brotherton, New York. Starting in 1773, Occom worked for the foundation of this new settlement which would bring together members of seven southern New England and Long Island tribes. The Brotherton movement was led and facilitated not only by Occom but also his fellow Moor’s Indian Charity School alumni David Fowler (Montauk), Jacob Fowler (Montauk), and Joseph Johnson (Mohegan). Occom’s arrangement of the terms of the Brotherton pacts in January 1774 corresponded with the preparation of the *Collection*, which was published in April 1774. The editorial processes of hymnal compilation resulting in the *Collection* thus paralleled the socio-cultural processes by which members of different tribes united to establish Brotherton. With the full settlement of the Brotherton community in 1785, just a few years after American independence, the *Collection* served as a base-text for a new Christian Indian culture. Most importantly, the *Collection* proved to be a unifier among different tribes at a time of confusion. When Hilary Wyss in her book *Writing Indians: Literacy, Christianity and Native Community In Early America* writes, “Using language from various sources, Brotherton creates itself in the overlaps and spaces between other identities” (152), she points to the struggle of a new community to form a corporate identity. The influence of Occom’s collection of hymns was a unifying force. Brooks argues that the Brotherton community “united around Occom’s hymnal and rituals of hymn singing.” Indeed, his hymnal “demonstrates the power of religion, literature, and performance in generating new communities, new identities, and new

futures for Indian people in early America” (*American Lazarus* 54). With the *Collection* “[a] powerful religious and political revitalization” (*American Lazarus* 53) takes shape both for him and his fellow Indians. Brooks extends her views as following:

Like other American communities of color in the 1770s and 1780s [...] American Indian communities used the resources of evangelical religion to create for themselves new identities and a new future. In so doing, they broke away from white missionary leadership to develop their own distinctive form of Christianity, which honored the rights of Indian people to independence, self determination, and survival. On the basis of these shared values, they also developed a modern pantribal Indian identity and founded a separatist pantribal Christian settlement called Brotherton. (*American Lazarus*53)

Not only did the *Collection* gather different tribes around the new settlement, it also served as a base text for the new settlement. His interdenominationalism and choosing from different sources created a core repertoire of hymns distinctive to Brotherton. In his preface, Occom explained that he had selected “awakening,” “alarming,” “penitential,” and “consolating” “Hymns, Psalms, and spiritual songs, from a Number of Authors of different denominations of Christians.”

At that time, it was customary that hymnal-compilers held back and did not promote their own compositions, so Occom only published one of his hymns, “Throughout the Saviour's Life We Trace” in the *Collection*. (See the appendix.) His other hymns began to appear in American hymnals around the time of his death in 1792. “Throughout the Saviour's Life We Trace” subsequently appeared in other collections of hymns and is attributed to Occom by *The Dictionary of American Hymnology*. This hymn exhibits the physical and spiritual sufferings of Jesus Christ and expects the singer and the audience to share the same feelings. The crucifixion of Christ, which provided atonement for the sins of all humankind, parallels the sufferings of Native Americans. The depiction of Jesus in that hymn—“vaile[s] in Humanity,” experiences “shame,” “disgrace,” and “mocking,” as well as “cold” and pain. His being “push'd” “here and there” while he was being taken on the way to Calvary resembles the path of displacement and resettlement

experienced by various tribes being pushed to reservations and, more importantly, the sufferings of the future Brotherton member tribes trying to reach their final destination. In Mark 10:32-34, it is said that *“They will mock him, spit on him, beat him with their whips, and kill him, but after three days he will rise again.”* Like Christ, Native Americans will endure hardships, which in turn will bring regeneration. The image of the trail or the “beautiful path” carried tremendous spiritual value within Mohegan culture.

This blending of Indian and Christian elements also appears in the hymn “The Slow Traveller,” or, “O Happy Souls How Fast You Go,” which pays tribute to the Native American ancestors as forefathers on a “journey” to “worlds above.” Its chorus reads as follows:

There all together we shall be,

Together we will Sing,

Together we will praise our god, And everlasting King.

These lines suggest that Native Americans had given up their traditional concepts of a faith which incorporated mainly the “sacred power of the universe” and shifted towards a “personal god formed by imagination.” These lines also demonstrate that Native Americans accommodated their set of religious beliefs in a Christian format in which ascending and descending play an important role. John 8:23 reads, “And he said unto them, Ye are from beneath; I am from above: ye are of this world; I am not of this world.” They would come together presumably when their bodily existences seize here in this world and rejoin with Christ and “praise” him. Another point to consider is the repetition of the word “together” by the Chorus. It refers to the coming togetherness of the members of the Brotherton and tries to inject the idea of community and forming an over-identity. The lines uttered by the Chorus

demonstrate that Christian Indians viewed tribal song in general and hymnody in particular as effecting reconciliation between the individual and the community, the dead and the living, the past and the present. One formal key to this reconciliation is the repetition of the choral refrain, a device found in this and other Occom hymns. Repetition is an important feature of American Indian ritual, song, and poetry. Here, in Christian Indian hymnody, the act of repeating a choral refrain after every

verse enacts the promised eschatological “togetherness.”
 (“Six Hymns” 81)

In fact, Samson Occom as well as other Native American writers emphasizes this “togetherness.” In his book, *Native American Religious Identity: Unforgotten Gods*, Jace Weaver, the Franklin Professor of Native American Studies, argues that Native authors perform “communitism,” a term he forms by combining “the words ‘community’ and ‘activism’” (xiii). He believes that the promotion of “communitist values means to participate in the healing of the grief and sense of exile felt by Native communities and the pained individuals in them” (xiii).

In “A Morning Hymn,” or, “Now the Shades of Night are Gone,” Christian notions of sin and the Puritan notion of work are prominent. The relation between being “safe from every sin” and “labour” is the prevailing theme of the hymn. Indian symbols such as “night” and “light” and “noon-day clear” suggest the passing of time, as Native Americans did not have clocks. Cycles of nature are employed here to draw attention to the period between birth and death. Presumably written after the loss of a son, “A Son’s Farewell,” or, “I Hear the Gospel’s Joyful Sound,” is also a blend of Christian and Indian symbols. The hymn articulates the hopes of a son who expects to meet his parents in “afterlife.” The Native American idea of the afterlife varies greatly from tribe to tribe. Many tribes believe that the souls of the dead pass into a spirit world where they can communicate with the living through the help of the medicine people. Some tribes believe in the existence of a land of the dead, and in some, dead people are believed to turn into nature. This hymn is a perfect reflection of Christianity in which there is a certainty of afterlife, the son reassuring his father that he has complete confidence in God to take good care of him, and the wish to be in mount Zion, God’s spiritual kingdom.

“Conversion Song,” or, “Wak’d by the Gospel’s Joyful Sound,” recalls Jonathan Edwards’s “Sinners in the Hands of an Angry God” with its repetition of “The sinner must be born again,” although they treat God’s attitude differently. Occom’s hymn ends with a hopeful note that, with “boundless love in Jesus,” the writer himself, “the chief of sinners,” can find “mercy.” Besides the evident Christian symbols like “Christ Jesus,” “the angels in the world above,” “saints,” “free grace

and pardon” proclaimed by Christ, the concepts of “sin,” “guilt,” “hell,” and “bible,” the atmosphere of the hymn is becoming of Indian culture where there is always a feeling of rejuvenation and regeneration through the concept of being “born again.”

“Come All My Young Companions, Come” also contains a note of redemption and a strong belief in Jesus as a savior even though the person has seen his “awful Case,” which is “Nothing but hell and dark.” The certainty of being saved comes from the Indian side of faith. However, like “The Slow Traveller,” or, “O Happy Souls How Fast You Go,” this hymn employs the Christian concepts of God existing “on high” and ordinary people like “I” dwelling “on Earth below.”

Occom’s hymns convey themes and images important to the Christian Indian communities of eighteenth-century New England, and they integrate rituals and beliefs of Native Americans with those of Christian faith. His hymnody is recognized as longstanding, vital, and influential American Indian literary tradition, showing the blending of elements of Native American culture and Christianity. His hymns incorporate Christianity without underestimating the cultural characteristics and inheritances of the tribes. They show how hymn singing helped to maintain tribal traditions of musical and social performance during a time of massive upheaval, reorganization, and resettlement for eighteenth-century Indian communities like Mohegan and Brotherton. The formal qualities of Occom’s hymnody not only encourage us to view Occom as “adept, inspired, and authoritative literary practitioner,” but also to realize how he reacted to the imposing characteristics of the colonizers. As Wigginton writes,

Christianity was how Occom chose to perform communitism, not how he assimilated himself and other Natives to whiteness. To that end, his interpretation of Christianity both incorporated traditional Native elements and developed an increasingly Native-centric understanding of salvation. (31)

Like Wigginton, Joanna Brooks appreciates the importance of the *Collection*:

With his *Collection*, Occom contributed to a major, controversial, and democratizing shift in American religion and culture. This shift moved religious

expression out of strict institutional control and toward more popular and pleasurable venues and forms; hymnody was an important element of this democratization. (*American Lazarus* 54)

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Appendix

“The Sufferings of Christ,” or, “Throughout the Saviour’s Life We Trace”

Throughout the Saviour’s Life we trace,
Nothing but Shame and deep Disgrace,
No period else is seen;
Till he a spotless Victim fell,
Tasting in Soul a painful Hell,
Caus’d by the Creature’s Sin.
On the cold Ground methinks I see
My Jesus kneel, and pray for me;
For this I him adore;
Siez’d with a chilly sweat throughout,
Blood-drops did force their Passage out
Through ev’ry open’d Pore.
A pricking Thorn his Temples bore;
His Back with Lashes all was tore,
Till one the Bones might see;
Mocking, they push’d him here and there,
Marking his Way with Blood and Tear,
Press’d by the heavy Tree.
Thus up the Hill he painful came,
Round him they mock, and make their Game,
At length his Cross they rear;
And can you see the mighty God,
Cry out beneath sin’s heavy Load,
Without one thankful Tear?
Thus veiled in Humanity,
He dies in Anguish on the Tree;
What Tongue his Grief can tell?
The shudd’ring Rocks their Heads recline,
The mourning Sun refuse to shine,
When the Creator fell.
Shout, Brethren, shout in songs divine,
He drank the Gall, to give us Wine,

To quench our parching Thirst;
Seraphs advance your Voices higher;
Bride of the Lamb, unite the Choir,
And Laud thy precious Christ.

“The Slow Traveller,” or, “O Happy Souls How Fast You Go”

O happy Souls how fast you go,
And leave me here behind,
Don't Stop for me for now See,
The Lord is just and kind.
Go on, go on, my Soul Says go,
And I'll Come after you,
Tho' I'm behind, yet I Can find,
I'll Sing Hosanna too.
Lord give you Strength, that you may run,
And keep your footsteps right,
Tho' fast you go, and I So slow,
You are not out of Sight.
When you get to the Worlds above,
And all his Glory See,
When you get home, Your Journey's done,
Then look you out for me.
For I Will come fast as I Can,
A long that way I Stear
Lord give me Strength, I Shall at length
Be one amongst You there.

[CHORUS]

There all together we Shall be,
Together we will Sing,
Together we will praise our god,
And everlasting King.

“A Morning Hymn,” or, “Now the Shades of Night are Gone”

Now the shades of night are gone,
Now the morning light is come:
Lord, we would be thine to-day,
Drive the shades of sin away.
Make our souls as noon-day clear,
Banish every doubt and fear;
In thy vineyard, Lord, to-day
We would labor, we would pray.
Keep our haughty passions bound,
Rising up and sitting down,
Going out and coming in,
Keep us safe from every sin.
When our work of life is past,
O receive us then at last;
Labor then will all be o'er,
Night of sin will be no more.

“A Son’s Farewell,” or, “I Hear the Gospel’s Joyful Sound”

I hear the gospel’s joyful sound,
An organ I shall be,
For to sound forth redeeming love,
And sinner’s misery.
Honor’d parents fare you well,
My Jesus doth me call,
I leave you here with God until
I meet you once for all.
My due affections I’ll forsake,
My parents and their house,
And to the wilderness betake,
To pay the Lord my vows.
Then I’ll forsake my chiefest mates,
That nature could afford,
And wear the shield into the field,
To wait upon the Lord.
Then thro’ the wilderness I’ll run,
Preaching the gospel free;

O be not anxious for your son,
The Lord will comfort me.
And if thro' preaching I shall gain
True subjects to my Lord,
'Twill more than recompence my pain,
To see them love the Lord.
My soul doth wish mount Zion well,
Whate'er becomes of me;
There my best friends and kindred dwell,
And there I long to be.

“Conversion Song,” or, “Wak'd by the Gospel's Joyful Sound”

Wak'd by the gospel's joyful sound
My soul in guilt and thrall I found,
Expos'd to endless woe;
Eternal truth a loud proclaim'd,
The sinner must be born again,
Or down to ruin go.
Surpris'd I was, but could not tell,
Which way to shun the gates of hell,
For they were drawing near:
I strove indeed, but all in vain—
The sinner must be born again,
Still sounded in my ear.
Then to the law I flew for help;
But still the weight of guilt I felt,
And no relief I found;
While death eternal gave me pain,
The sinner must be born again,
Did loud as thunder sound.
God's justice now I did behold,
And guilt lay heavy on my soul—
It was a heavy load!
I read my bible; it was plain
The sinner must be born again,
Or feel the wrath of God.

I heard some tell how Christ did give
His life, to let the sinner live;
But him I could not see:
This solemn truth did still remain—
The sinner must be born again,
Or dwell in misery.
But as my soul, with dying breath,
Was gasping in eternal death,
Christ Jesus I did spy:
Free grace and pardon he proclaim'd;
The sinner then was born again,
With raptures I did cry.
The angels in the world above,
And saints can witness to the love,
Which then my soul enjoy'd;
My soul did mount on faith, its wing,
And glory, glory, I did sing
To Jesus Christ my Lord.
Come, needy sinners, hear me tell,
What boundless love in Jesus dwell,
How mercy doth abound:
Let none of mercy doubting stand,
Since I the chief of sinners am,
Yet I have mercy found.

“Come All My Young Companions, Come”

Come all my Young Companions Come,
And hear me boldly tell,
The wonders of Redeeming Love,
That Sav'd my Soul from Hell,
It was but a few Days ago,
I Saw my awful Case,
Nothing but hell and dark Dispare,
Lay plain before my face.
O then I Viewd the Damned Crew,
Of all the numerous race,

And I of all that went to hell
Deserved the lowest place.
Justice of God So on me lay,
I Could no Comfort find
Till I was Willing to forsake,
And leave all my Sins behind.
The Lord was Strong he bowd my Will,
And made me this to See,
Nothing but Jesus Crusified,
Could Save a wretch like me.
O then I Viewd mount Calvery,
With gods eternal Son,
Who on the Cursed Tree did Die,
For Sins that I had done
O how Rejoicd I Was to think,
A Saviour I had found,
It turnd my Sorrows into Joy,
To hear the Blessed Sound.
Salvation from my God on high,
So pleasantly did Ring,
It Sot my Soul at Liberty,
To praise my heavenly King,
And while I dwell on Earth below
I'll praise my Jesus here,
And then go to Yonder World
And praise my Jesus there.
And there thro' all Eternity,
In the Sweet Realms above
There I Shall Sing that blessed Song
Free grace and Dying Love

“Soft Doctrine”: Walt Whitman’s “Song of Myself” as a Poem of Reconciliation

Carl BOON

Ten years after the publication of “Song of Myself,” a poem that, I shall argue, is best understood through the notion of reconciliation, Walt Whitman published a poem actually called “Reconciliation”:

Word all over, beautiful as the sky,
Beautiful that war and all its deeds or carnage must in
time be utterly lost,
That the hands of the sisters Death and Night incessantly
softly wash again, and ever again, this soil’d world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in his coffin—I
draw near,
Bend down and touch lightly with my lips the white face
in the coffin.

The poem stands as a surprising tribute to a fallen soldier of the Confederacy, an “enemy,” but “a man divine as myself.” In the poem, Whitman attempts to reconcile those two ideas, enemy and divine, to bring them together in a gesture of forgiveness as he brings his lips to the dead man’s face. To forgive one’s enemy, an enemy who fought to tear a loved nation apart, is a difficult task. To love that enemy is more than difficult; it is within the realm of the Godlike. Those familiar with Lincoln’s post-war political plans (a softer line against the former Confederacy than many of his contemporaries wanted) will note that Whitman here puts into romantic, sympathetic language what Lincoln might have been privately thinking about the Confederate soldiers: they must be taken in, they must be loved, and they must be seen as brothers again. While some may argue that Whitman’s poignancy is *easy* (how

easy, after all, to sympathize and love an enemy who can no longer fight), we must remember that the poet is still grieving over his murdered leader. The fact that Lincoln was gunned down by Confederate sympathizer John Wilkes Booth after the war had ended makes Whitman's move toward reconciliation even more powerful. Nevertheless, I find a more thoughtful and systematic series of reconciliations in a poem Whitman published five years before the war began.

"Song of Myself" was first published in 1855, at a time when the United States was still referred to in the plural, as in "the United States *are* sending a corps of diplomats to Constantinople." Although this usage sounds foreign to twenty-first century readers, this grammar point nicely illustrates the fact that pre-Civil War America was a deeply divided nation that viewed itself (themselves) as a collection of interests and identities rather than a unified country. Unity would have to wait, of course, through the bloodshed of the Civil War, the paralyzing politics of Reconstruction, and a one hundred year-long struggle for civil rights that, even today, continues to haunt the land and, in some places, continues as an ideological barrier. Recent history suggests that not even Barack Obama's 2008 ascendancy to the Presidency and subsequent re-election have healed the wounds of slavery, Jim Crow, and racism. Recent events in Ferguson, Missouri, Baltimore, and Cleveland, just to name a few, remind the nation that the legacy of racial discrimination still bears wounds.

In the last political cycle, Donald Trump's campaigns to earn the Republican nomination and subsequently the U.S. Presidency benefited from racial divides and the exploitation of them. His rhetoric brought to the surface wounds of race that have never completely healed. Trump's slogan to "Make America Great Again" is nothing more than coded language for "Make America White Again."

Whitman was a witness to a nation struggling to assert itself as just that, *a* nation, and saw firsthand the ideological conflicts dividing it. It is from this historical set of circumstances that my analysis of "Song of Myself" arises. This paper argues that Walt Whitman's famous long poem can be usefully analyzed as a work of reconciliation, as it attempts to bring a number of binaries into a kind of harmony. Read by a nation plunging toward war, fiercely divided by the issues of slavery

and social opportunity, and racked by ideological difference, the poem negotiates conflict and difference in a number of areas. I have identified several such areas and shall discuss them here. All of this work, however, hinges on the notion that Whitman was more than a poet, that he was deeply engaged with politics as well as the philosophical underpinnings that helped the United States become a nation and prosper. Much research argues in favor of that notion. For example, the critic George Kateb, at the beginning of “Walt Whitman and the Culture of Democracy,” writes:

I think that Walt Whitman is a great philosopher of democracy. Indeed, he may be the greatest. As Thoreau said, Whitman “is apparently the greatest democrat the world has ever seen.” To put it more academically, he is perhaps the greatest philosopher of the culture of democracy. (545)

Whitman’s own *Democratic Vistas* shows a thinker critically and thoroughly engaged with questions of politics and philosophy, and hints early on at his visions of reconciliation simply in the way he conceived and structured the pamphlet:

First premising that, though the passages of it have been written at widely different times, (it is, in fact, a collection of memoranda, perhaps for future designers, comprehenders,) and though it may be open to the charge of one part contradicting another—for there are opposite sides to the great question of democracy, as to every great question—I feel the parts harmoniously blended in my own realization and convictions, and present them to be read only in such oneness, each page and each claim and assertion modified and temper’d by the others. Bear in mind, too, that they are not the result of studying up in political economy, but of the ordinary sense, observing, wandering among men, these States, these stirring years of war and peace.

While he admits that *Democratic Vistas* holds a number of contradictions, they are “tempered” (as is “Song of Myself”) and eventually fall into a kind of “harmony.” That method appears to be Whitman’s dominant compositional style: encountering opposites

and bringing them together through his own sense of self and the self as a creative force. Through the artistic process a kind of unity can be achieved. Jason Frank, in “Aesthetic Democracy: Walt Whitman and the Poetry of the People,” argues that

Whitman offers contemporary democratic theorists a distinct understanding of the transformative poetics of citizenship, where the quotidian and embodied dimensions of democratic life, its ethical organization, are essential to democracy's “real gist” and meaning, and its enactment beyond “pen or tongue.”

(404-5)

These scholarly examinations—and many others—suggest a critical precedent for examining Whitman as poet-theorist, and the expectation to find in his art deeply-considered philosophical arguments.

Most discussions of Whitman's work, however, benefit from an examination of his formal innovation. Readers are faced with his long lines, strings of impressions and observations that trail along the poem's pages in a kind of typesetter's nightmare. The accepted—and I think best—way to understand Whitman's formal procedure is to envision the poem itself as a reflection of the burgeoning national frontier. In 1855, the country looked just as it does today east of the Mississippi River. Most land west of the river, however, was still divided into territories. The 1855 J.H. Colton pocket map displays the sprawling Kansas and Minnesota territories, the Indian Territory (modern-day Oklahoma), and the huge Nebraska Territory spreading toward the northwest. At any rate, westward expansion was happening quickly, fuelled in large part by the discovery of gold in California in 1849. The vastness of the relatively new nation was a reality that, I suppose, few people in the East could fathom. But I believe it fascinated Whitman, and motivated him to build a poem spreading far and wide like these states and territories. I think it piqued his imagination, and in this way form (the long, expansive line) and content (the expanding nation) come together nicely in a kind of reconciliation.

This formal tactic of expansion also, however, casts a shadow on one of the poem's noticeable points of non-egalitarianism: Whitman's treatment of the disappearing American Indians. In their “Racial Attitudes” essay on the Whitman archive, George Hutchinson and

David Drews note that the poet “accepted the dominant view that Native Americans (whom he often called ‘aborigines’ in preference to ‘Indians’) would die out in the competition for survival—an idea shared by his friend and admirer Daniel Brinton, at the time America’s premier ethnological ‘authority’ on Native American languages.” These authors remind us of the obvious: that Whitman’s ideas on race were driven primarily by his nationalist ideals, i.e. the United States *was* expanding into a great nation, and Native Americans and African Americans merely stood in the way of that development. I shall focus more on race at the end of the paper, especially in Whitman’s depiction of the African American in Section 13, a depiction that shows a degree of contrast and inconsistency in his views on the issue of African American equality. I will show, however, that that depiction offers more than meets the eye initially. While my overall argument here is that “Song of Myself” is a poem of reconciliation, Whitman and like-minded thinkers perhaps saw racial difference as something simply to be—reconciled, which is a nice way of saying *made to go away*. Having said that, however, Whitman’s attitudes toward race and racial difference at the time of “Song of Myself” still place him at the forefront of American progressive thinking.

So let’s move through several points of reconciliation in the poem. The first such reconciliation—and perhaps the most important—brings together the authorial “I” and the reader “you”: such a configuration foresees Roland Barthes’ theory of the death of the author eighty years later: the poem is indeed a contract, a journey, with both writer and reader taking part in its construction. Two well-known passages from the poem render this configuration:

I celebrate myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
(1)

and

Stop this day and night with me and you shall possess the
origin of all poems. (2)

I reference Barthes at the beginning of this analysis because Whitman’s frequent insertion of the “I” (which in the case of his poetry is his unique self, actually *him*, and not a “speaker”) effaces the mystical idea

of the “inspired” or “muse-driven” author that Barthes attempted to efface decades later. In forging this kind of contract between author and reader, Whitman actually empowers the latter to become a kind of maker, a participant in the process in the poem’s creation. This empowerment of the reader serves to disperse the power of the author, of the single, knowing voice. The described scenario possesses a certain irony in the case of Whitman, a writer traditionally known for his absolute and unique authority, and, anecdotally, his wish to be famous. On the road to establishing himself as a poet of great magnitude, Whitman practiced a good deal of self-promotion, even posting notices of “Whitman sightings” in the “About-Town” sections of New York newspapers. Were Whitman alive today, he’d be a prominent presence on social media.

In sharing the spotlight here with the reader, in beckoning the reader as equal and calling her to take part in the poem’s making, Whitman not only democratizes the process and calls forth notions of equality, but also seeks to limit his own presence inside the landscape of the poem. This compositional move foreshadows what occurs in much experimental poetry of the twentieth century, especially Ron Silliman’s “new sentence” poems, which demand the reader to make sense of the abruptly shifting viewpoint of the speaker. Much of Silliman’s work, in tribute to Whitman, enacts an implicitly shared journey between writer and reader, a journey that ultimately empowers the reader, who in some measure may “possess the origin of all poems” by taking part in the construction of one.

People who possess only a casual understanding of the New Testament often have no problem recalling certain colourful stories involving Jesus. The scene presented in John 8:7 is one of those. Readers will remember a woman brought before Jesus who had been caught committing adultery. The Pharisees asked Him if she should be stoned to death, and He famously replied, “Let anyone among you who is without sin be the first to throw a stone at her” (*The New Oxford Annotated Bible*). In making such a statement, Jesus called into question the nature and definition of virtue through the obvious assertion that hypocrisy is at the root of much evil and hatred. Whitman does the same in “Song of Myself,” reconciling people who live so-called

“virtuous” lives and those who do not. In Christlike fashion, he seeks to bring together the two groups:

This is the meal pleasantly set...this is the meat and
drink for natural hunger,

It is for the wicked just the same as the righteous...I
make appointments with all,

I will not have a single person slighted or left away. (19)

From Whitman’s perspective, labels like “wicked and righteous” are artificial designations that often have no connection to one’s true self. We all are a little wicked and a little righteous, and to deny either aspect of being would be hypocritical. At Whitman’s table, everyone has a seat, and he “make[s] *appointments* with all” (my emphasis), a word worthy of attention. Considering meanings beyond the usual (a dentist appointment, an appointment with my accountant), the verb “to appoint” means to designate, to nominate, but *more*: it means to elevate an individual to a higher or more advanced position or status. Only power has the capacity to do this—a person with influence or means, but also God or one with a Godlike role. When I mentioned in the previous paragraph that Whitman works in Christlike fashion, here he actually assumes the role of Christ, possessing the wide understanding and empathy not to turn anyone away from his table (His Kingdom). Clearly, Whitman recognizes Jesus as the great reconciler, and attempts to play that part, as well, albeit in an earthly sense.

Moving along in the poem, we keep our discussion focused on God, for Whitman also posits a reconciliation between God and nature (especially animals), locating in animals a kind of divinity that humans do not possess:

I think I could turn and live awhile with the
animals...they are so placid and self-contained,

I stand and look at them sometimes half the day long.

They do not sweat and whine about their condition,

They do not lie awake in the dark and weep for their sins,

They do not make me sick discussing their duty to God.

(32)

Animals, for Whitman, exist in a kind of place that stands prior to consciousness and human judgment, and in the tradition of the Abrahamic religions, this place should be understood as the Garden of

Eden. Whitman in this passage demonstrates great familiarity with Genesis. If his primary goal in the poem is to play the role of the reconciler, then it is not so much the attitude of the animals we should pay attention to, but rather their closeness to God. “They do not make me sick discussing their duty to God” because they have no duty to God to speak of; they have never experienced separation from Him; they have never fallen. They are “self-contained” because they have no needs. They don’t “weep for their sins” because their lack of separation means that the very notion of sin—for them—is impossible. We read in Genesis 2:20 that “The man gave names to all the cattle, and to the birds of the air, and to every animal of the field,” and there until the fall they existed in harmony with man. The fall of man did not mean a fall for these cattle, birds, and beasts—even out of the Garden they retain their closeness to God.

Shifting away from Scripture to a more theological/philosophical reconciliation, Whitman next examines the human instincts of good and evil.

Evil propels me, and reform of evil propels me...I stand indifferent,

My gait is no faultfinder’s or rejecter’s gait,
I moisten the roots of all that has grown. (22)

To “moisten the roots” of each is to acknowledge that each is fundamental, that each benefits the other, and occupies a deserved place in the world. Whitman rejects nothing because to reject is to exclude, and “Song of Myself” is a poem of absolute inclusion. Nevertheless, it would be appropriate to ask how it is that Whitman, a writer associated with democratic principles, could “stand indifferent” to evil and the reform thereof. Isn’t reform, after all, at the heart of the democratic process—reforms to ensure equality, reforms in business and banking etc.? Let’s examine one issue in particular: slavery. Let’s call slavery a repellent evil. How could Whitman stand indifferent to that evil, as such, when so much of his life’s work inside and outside the writing of poems was to fight against slavery and bathe its wounds? Moreover, how could he be indifferent to the reform of that evil institution, the Civil War itself being the nation’s great historical reformation? I see no way out of this dilemma except to touch again upon our previous discussion of Whitman as a religious figure, a Christ. Only an

omniscient figure is able to see the “long game” past human conceptions of what constitutes good and evil. Only an omniscient figure is able to look down and note the folly of our defining and redefining, forming and reforming. The point is for humans to avoid making absolute judgments, as that is the work of God. Consider the beginning of this paper: how unpopular Lincoln was for attempting to reach out and reconcile with the fallen South after the war instead of brutalizing them further. Simply win the war and make no judgments on the human soul—that must have been his Christlike thinking. Then “moisten the roots” so that they might prosper as part of the re-United States. Whitman emulates Lincoln in this poem, and indirectly emulates Christ because Lincoln did so. All three are reconcilers.

In the same section of the poem, Whitman makes another reconciliation, this one between the past and the now.

I step up to say that what we do is right and what we affirm is right....and some is only the ore of right,

Witnesses of us....one side a balance and the antipodal side a balance,

Soft doctrine as steady help as stable doctrine,

Thoughts and deeds of the present our rouse and early start.

This minute that comes to me over the past decillions,

There is no better than it and now.

Beyond the poet’s affirmation of the human spirit, the idea that it is impossible for us to engage in pure, conscious evil (there is always some “ore of right” in every act or decision), and his continuing decrees that all things (“soft” as well as “stable” doctrine) are useful, here is his declaration that the moment of the present is more important than any moment that’s come before. For Whitman, all of time and history, it seems, congeal into one parade of the moment, like Jorge Luis Borges’s *Aleph* in the story of the same name, that magical sphere of light in which everything in the world can be seen perfectly and at the same time. As Borges’s narrator describes it:

In that gigantic instant I saw millions of delightful and atrocious acts; none astonished me more than the fact that all of them together occupied the same point, without superstition and without transparency. What my

eyes saw was simultaneous [...] (*A Personal Anthology*
150)

Although Whitman is describing no *Aleph* here, he is positing that a close, perhaps meditative, contemplation of the present moment can offer more than what is initially seen, that there reside galaxies in the petal of a flower, universes in a grain of sand, and all possibilities in a leaf of grass. This philosophy, which forms the core of Whitman's project in the poem, also anticipates the attitudes of the Beat writers of the next century. Consider Allen Ginsberg's "Sunflower Sutra," a poem in which the flower functions as a container for all beauty and ugliness, human and inhuman:

and those blear thoughts of death and dusty loveless eyes
and ends and withered roots below, in the home-pile of
sand and sawdust, rubber dollar bills, skin of machinery,
the guts and innards of the weeping coughing car, the
empty lonely tincans with their rusty tongues alack, what
more could I name, the smoked ashes of some cock
cigar, the cunts of wheelbarrows and the milky breasts of
cars, wornout asses out of chairs & sphincters of
dynamos—all these. (*Collected Poems* 138)

What should be emphasized is that the moment, too, functions as a container; it has power enough to hold the past and all that will come. To lose sense of the moment is to lose sense of all past and future, as well. Whitman's philosophy goes beyond the idea of *carpe-diem*, beyond even the idea of rejoicing in the moment, toward the notion that in this very moment all resides and all is possible—clearly a Buddhist principle for the poet who aims to be Christlike. Former President Barack Obama gained currency with the same principle during his 2008 campaign, invoking the famous words, "the fierce urgency of now."

Section 48 constitutes Whitman's doctrine on God, which begins with a reconciliation of the body and the soul, and continues with musings on the nature of God, God's relationship to human beings, and more specifically His relationship to Whitman himself.

I have said that the soul is not more than the body,
And I have said that the body is not more than the soul,
And nothing, not God, is greater to one than one's-self is,
[...]

I hear and behold God in every object, yet I understand
God not in the least,

Nor do I understand who there can be more wonderful
than myself.

Our discussion of Section 22 focused on what's present within a moment, how a moment can contain universes of thought, feeling, and observation. The idea of containment fascinates Whitman throughout the poem, and especially in these musings on God, which are pantheistic—that God is manifest in ourselves and all that we see on earth. Whitman seems drawn to the idea that the earth itself, and also the human body, function as containers for the divine, the soul, the holy trace of God's presence. If “the soul is not more than the body” and “the body is not more than the soul,” then these entities are equal and each can possibly contain the other. From a pantheistic perspective, each, in fact, *is* the other, for what constitutes the difference? In fact, what constitutes the difference between God and Whitman, or God and me, if God is manifest in the sum of His creation? So when he writes, “Nor do I understand who there can be more wonderful than myself,” another idea is embedded within: *neither* do I understand who there can be more wonderful than God.

Finally, in a poem filled with lists, Whitman takes great pains to reconcile geopolitical boundaries and people who live in different parts of the country, North and South, East and West. The well-known passages in Sections 15 and 16 that index all different kinds of people (“the young sister,” “the one-year wife,” “the cleanhaired Yankee girl” etc.) balance into a kind of equivalent platform—and are followed by an index of individuals based on state or geographical region: “a southerner,” “a Yankee,” “a Kentuckian,” “a Hoosier,” “a Badger,” “a Buckeye.”

The child is baptised—the convert is making the first
professions,

The regatta is spread on the bay....how the white sails
sparkle!

The drover watches his drove, he sings out to them that
would stray,

The pedlar sweats with his pack on his back—the
purchaser higgles about the odd cent,

The camera and plate are prepared, the lady must sit for
her daguerrotype,

The bride unrumples her white dress, the minute hand of
the clock moves slowly,

The opium eater reclines with rigid head and just-opened
lips,

The prostitute draggles her shawl, her bonnet bobs on her
tipsy and pimpled neck

[...] (15)

Whitman attempts to capture everyone in these verses, all professions, all age groups, women and men, the entire gamut of human life in America. I have not chosen this passage at random, of course; look at the progression among the eight chosen figures in the lines. We begin with the absolute innocence of the baby getting baptized, and conclude with the bride (who will discard her dress and lose her innocence), right down to a pair of marginal characters: the opium eater and the prostitute. As in Section 19, all have a seat at Whitman's table, the baby beside the opium eater, the bride beside the prostitute. No will be turned away. All are reconciled to their essential humanity; all love and should receive love. Nor does it matter what part of the country these people come from.

One of the great nation, the nation of many nations—the
smallest the same and the largest the same,

A southerner soon as a northerner, a planter nonchalant
and hospitable,

A Yankee bound my own way....ready for trade....my
joints the limberest joints on earth and the sternest joints on
earth,

A Kentuckian walking the vale of the Elkhorn in my
deerskin leggings,

A boatman over the lakes or bays or along coasts....a
Hoosier, a Badger, a Buckeye,

A Louisianian or Georgian, a poke-easy from sandhills
and pines

[...] (16)

This section reads like a poetic enactment of Reconstruction. Whitman even extends forth an olive branch to the planter, the wealthy southern

gentleman who certainly would have favored the continuation of slavery and the South's right to secede. It is one of many reconciliations in a poem that is replete with them.

Where Whitman falls short of reconciliation is with his description of the African-American man depicted in Section 13:

The negro holds firmly the reigns of his four horses....the block swags underneath on its tied-over chain,

The negro that drives the huge dray of the stoneyard....steady and tall he stands poised on one leg on the stringpiece,

His blue shirt exposes his ample neck and breast and loosens over his hipband,

His glance is calm and commanding....he tosses the slouch of his hat away from his forehead,

The sun falls on his crispy hair and moustache....falls on the black of his polish'd and perfect limbs.

In a poem bristling with original language and description, Whitman here seems to settle for stereotyped images that draw heavily on race—not only setting the black guy apart, but also giving him physical attributes that are slave-like. Perhaps owing to cultural trends, Whitman simply wasn't prepared to present the black guy with characteristics elevated above the physical. To what extent this description damages the poem in its otherwise noble attempt to reconcile difference (and different ways of thinking) is hard to say, but at minimum it tempers the fierce democratic ideals embraced by the rest of the poem. It's difficult to understand why Whitman, a man of compassion and progressive ideals, certainly a pillar of tolerance, is unwilling to depict the African American beyond his physical attributes.

While Whitman's description certainly draws on stereotypes, perhaps there is more here than meets the eye. Let's look beyond the man's description to what he is doing; let's look beyond what *he is* and rather at what *he does*: he "holds firmly the reigns of his four horses." Indeed Whitman has given the man some degree of agency, control over a team of horses, control over his direction. Later he "drives" and "he stands." These verbs suggest freedom, a freedom that has come at great cost and will come at great cost over the following decades.

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Zora Neal Hurston's Poetics of the Sublime: *Their Eyes Were Watching God*, a Modernist Quest of Reconciliation

Leman GİRESUNLU

Custom reconciles us to everything
Edmund Burke¹

Edmund Burke's *A Philosophical Enquiry into the Origins of Ideas of the Sublime and "Beautiful"* (1757) foregrounds the sublime's argumentation. Humans exposed to the wilderness would experience pain intertwined with pleasure and therefore find humility in recognition of the universe's grandeur. This understanding would allow humans the potential for "coping" on occasions of minor ordeals. Promises for healing akin to Zora Neal Hurston's novel *Their Eyes Were Watching God* (1937) had been earlier elaborated in Burke's *Enquiry*: "How Word Influence the Passions" (Section V)², where he observed in "uncultivated people" as "ordinary observers of things, [...]" a potential for "express(ing) themselves in a warmer and more passionate manner." Likewise Hurston's poetic quest, percolating down social and cultural dimensions of race, class and gender, finds solace in the grandeur of the universe in times of distress. Therefore Hurston's modernist poetics taking root from Eatonville and the Everglades mesh with Biblical scriptures, adding onto the American modernist literary

¹ Burke, Edmund. *On The Sublime and Beautiful*, "The Effects of Blackness Moderated," Vol. XXIV, Part 2. The Harvard Classics. New York: P.F. Collier & Son, 1909–14; Bartleby.com. 2001, <www.bartleby.com/24/2/> , 24 April 2016.

² Burke, Edmund. *On the Sublime and Beautiful*, "How Words Influence the Passions," Vol. XXIV, Part 2. The Harvard Classics. New York: P.F. Collier & Son, 1909–14; Bartleby.com, 2001, <www.bartleby.com/24/2/>, 24 April 2016.

understanding³ a sense of aesthetic reconciliation that emerges as a sublime metaphor of reinvigoration and healing.

Hurston, born in Eatonville, Florida, was a writer, anthropologist, and folklorist who received her training at Morgan Academy in Baltimore, Howard University in Washington, and Barnard College and Columbia University in New York. Included among Hurston's many writings are three novels, *Jonah's Gourd Vine* (1934), *Their Eyes Were Watching God* (1937)⁴, and *Moses, Man of the Mountain* (1939), and an autobiography, *Dust Tracks on a Road* (1942). Some of the materials Hurston collected as a folklorist are included in the *Library of Congress'* motion picture, photographic, manuscript, and sound recording archives.⁵ Her novel *Their Eyes Were Watching God* (1937) was produced as a TV movie in 2005, its script written by Pulitzer Prize winner Suzan-Lori Parks and starring Halle Berry. Monica L. Miller in her introduction to "Zoromania"⁶ claims the following for Hurston:

Hurston was indeed a "genius," a tutelary spirit, not only of the south, but also, in nearly equal parts, of fiction writing, folklore collecting and analysis, anthropological research and methodology, and, most fascinatingly, of performance theory...Always passionate about words and the way in which language can both reveal and conceal the inner workings of the soul, Hurston dissembled as

³ William Faulkner in *As I Lay Dying* (1930) contextualized his fabled Yoknapatawpha County subjects' gazes through Greek mythology. Professor Wai Chee Dimock, amst-246: Hemingway, Fitzgerald, Faulkner, Lecture 14 - Faulkner's *As I Lay Dying*, Part II [October 18, 2011], Chapter 1: Humans and Non-Humans [00:00:00], Yale University 2017, <<http://oyc.yale.edu/transcript/1275/amst-246>>, 16 July 2017.

⁴ Zora Neal Hurston, *Their Eyes Were Watching God*. 1937. New York: Harper & Row, 1992. Print.

⁵ Zora Neal Hurston, "The African American Odyssey: A Quest for Full Citizenship World War I and Postwar Society", Library of Congress, USA Copyright Office, February 5–May 5, 1998, <<https://www.loc.gov/exhibits/african-american-odyssey/world-war-i-and-postwar-society.html>>, 26 April 2016.

⁶ Monica L. Miller, "Introduction: Zoromania" in *Jumpin' at the Sun: Reassessing the Life and Work of Zora Neal Hurston*, Monica L. Miller (guest editor) *S&F Online: The Barnard College for Research on Women* Volume 3. Number 2, Winter 2005, <http://sfonline.barnard.edu/hurston/intro_01.htm>, 25 April 2016.

much as she divulged, fictionalizing her life at the same time that she turned the oral folklore that infused her upbringing into groundbreaking social-scientific research. [...]

I am colored but I offer nothing in the way of extenuating circumstances...But I am not tragically colored. There is no great sorrow dammed up in my soul, nor lurking behind my eyes. I do not mind at all. I do not belong to the sobbing school of Negrohood who hold that nature somehow has given them a lowdown dirty-deal and whose feelings are all hurt about it. [...]

At certain times I have no race, I am me. When I set my hat at a certain angle and saunter down Seventh Avenue, Harlem City, feeling as snooty as the lions in front of the Forty-Second Street Library, for instance...The cosmic Zora emerges. I belong to no race or time, I am the eternal feminine with its string of beads.—Zora Neale Hurston, "How It Feels to Be Colored Me" (1928)

This excerpt reveals Hurston's feelings as Barnard's first black student that she did, and did not want, to unveil, given that she came to Barnard to complete her education as a 34-year-old woman passing for age 26.⁷

Alice Walker⁸, approximately 40 years ago in "In Search of Zora Neale Hurston," introduced Hurston to the literary community.⁹ Hurston's contribution to American literature is remarkable in her highlighting of African-American culture, language and mores.

⁷ Monica L. Miller, *ibid.*

⁸ "Alice Walker Talks about Self-Perception and Love in Hurston's Work," The Greene Space at WNYC & WQXR, 30 March 2012, *YouTube Video*, <<https://www.youtube.com/watch?v=KFW1CQSjWaA>>, 25 April 2016.

⁹ Alice Walker, "Finding a World that I Thought Was Lost: Zora Neale Hurston and the People She Looked at Very Hard and Loved Very Much" in *Jumpin' at the Sun: Reassessing the Life and Work of Zora Neal Hurston* in Monica L. Miller (guest editor), "Introduction: Zoramania" *S&F Online: The Barnard College for Research on Women*, Volume 3, Number 2, Winter 2005, <http://sfoonline.barnard.edu/hurston/walker_01.htm>, 25 April 2016.

Historical Implications

Hurston's extensive anthropological research in her hometown of Eatonville, Florida, and her dedication to the Works Progress Administration (WPA) during the Depression are significant.¹⁰ Obviously this was an experience that had paved the way for the setting and cultural atmosphere of *Their Eyes Were Watching God*. Eatonville not only was Hurston's hometown but also "the first town to be governed and incorporated by African-American citizens" as of 1887.¹¹ Hurston's reframing of Eatonville's development in the late 1880s, and the national recognition her novel gained surely were hopeful signs for the 1930s society for the resurrection of the American Dream during the Great Depression.

Literary Aspects

Hurston's efforts in having Eatonville gain recognition in real life has been well-received within her community¹², although at times she was criticized for her boldness and transparency.¹³ Hurston's daring personality comes through in the novel from an anthropological perspective that extends into the community members' domestic lives. Stylistically, she alternates her narrator's conscious voice with the local vernacular to effectively grapple with the core of her main discussion.

¹⁰ Damien Cave & Diana Olivia Cave, Zora Neale Hurston's Hometown Legacy: The WPA Guide and Eatonville, Fla.", *The New York Times*, 30 September 2008, *YouTube Video*, <https://www.youtube.com/watch?v=y_M-PfhgMsg>, 25 April 2016. Explains Eatonville as one of the first black municipalities to incorporate in the 1880s.

¹¹ *Town of Eatonville: Beginning Story*. townofeatonville.org. See for historical information regarding the establishment of Eatonville, <<http://www.townofeatonville.org/about/>>, 25 April 2016.

¹² See also for Zora Neal Hurston's current cultural acclaim in, *The Sunrise city: Fort Pierce, Florida*, "Zora Neale Hurston Dust Tracks Heritage Trail", © 2006-2017 Fort Pierce, FL and its representatives, <<http://cityoffortpierce.com/386/Zora-Neale-Hurston-Dust-Tracks-Heritage->>, 10 July 2017.

¹³ See Damien Cave and Diana Olivia Cave's Zora Neale Hurston's Hometown Legacy: The WPA Guide and Eatonville, Fla." *The New York Times*, 30 September 2008, *YouTube Video*, <https://www.youtube.com/watch?v=y_M-PfhgMsg>, 25 April 2016. Explains Eatonville as one of the first black municipalities to incorporate in the 1880s.

The use of the local vernacular sheds light into the townsfolk's everyday cultural ways, one of which can be observed in Janie and Phoeby's conversation where almost as an apostle of Janie, Phoeby¹⁴ receives from her the "message": a recipe for a loving relationship in married life as opposed to a tyrannical rule of power which steals away all happiness from it:

Janie: Ah know all dem sitters-and-talkers goin tuh worry they guts into fiddle strings till dey find out whut we been talkin' 'bout. Dat's all right, Pheoby, tell' em. Dey gointuh make 'miration' cause mah love didn't work lak they love, if dey ever had any. Then you must tell' em dat love ain't somethin' lak uh grindstone dat's de same thing everywhere and do de same thing tuh everything it touch. Love is lak de sea. It's uh movin' thing, but still and all, it takes its shape from de shore it meets, and it's different with every shore."

Pheoby: "Lawd!" Pheoby breathed out heavily, 'ah done growed ten feet higher from jus' listenin' tuh you, Janie. Ah ain't satisfied wid mahself no mo.' Ah means tuh make Sam take me fishin' wid him after this. Nobody better not criticize yuh inmah hearin'" (182)

This conversation has healing and empowering qualities for both Janie and Phoeby, and the same quotation refers to the "the Davidic

¹⁴ "Phoebe", (Def.), "Origin: From Greek Phoibē, literally 'bright one'; Greek Mythology: A Titaness, daughter of Uranus (Heaven) and Gaia (Earth). She became the mother of Leto and thus the grandmother of Apollo and Artemis. In later Greek writing her name was often used for Selene (Moon); 2 Astronomy: A satellite of Saturn, the furthest from the planet and with an eccentric retrograde orbit, discovered in 1898 (average diameter 220 km). Noun: An American tyrant flycatcher with mainly grey-brown or blackish plumage." English Oxford Living Dictionaries. Oxford University Press, 2017. <<https://en.oxforddictionaries.com/definition/phoebe>>. 22 July 2017. See also: "A woman deacon at Cencreae near Corinth commended by Paul (Rom. 16: 1 and possibly the bearer of the letter). Oxford Reference, Oxford University Press, 2017, <<http://www.oxfordreference.com/view/10.1093/oi/authority.20110803100323600?rskey=IGqhh3&result=6>> 24 July 2017.

covenant”¹⁵ in the Old Testament relating to “David’s Song of Deliverance.”

In the Old Testament English Standard Version “David’s Song of Deliverance” starts in the following words in 2 Samuel 22:

And David spoke to the Lord the words of this song on the day when the Lord delivered him from the hand of all his enemies, and from the hand of Saul. He said,

The Lord is my rock and my fortress and my deliverer,
3 my God, my rock, in whom I take refuge,
my shield, and the horn of my salvation,
my stronghold and my refuge,
my savior; you save me from violence.
4 I call upon the Lord, who is worthy to be praised,
and I am saved from my enemies.

2 Samuel 22:36 continues in the following:

36 You have given me the shield of your salvation,
and your gentleness made me great.”

In the “Message” 2 Samuel 22:36 reads as follows:

You protect me with salvation-armor;
you touch me and I feel ten feet tall.¹⁶

¹⁵ The Global Message of 2 Samuel, *Read the Bible Online*. Esv.org. © 2001 – 2017 Crossway, <<https://www.esv.org/resources/esv-global-study-bible/global-message-of-2-samuel/>> 11 July 2017. “The reign of King David in 2 Samuel represents a breakthrough in God’s plan to redeem the world. The covenant with David. The Davidic covenant joins together the ideas of divine election, kingship, priesthood, and blessing for the nations, all of which are found in God’s earlier covenants with Abraham (Gen. 12:1–3; 15:1–21; 17:1–21) and Israel (Exodus 19–24) culminate in God’s promise to give David an eternal kingdom (2 Sam. 7:8–16). The later kings of Israel and Judah will be far from perfect—their unrighteousness eventually leads to God’s punishment through exile to a foreign land. But God’s promise of an eternal kingdom means that David’s family will ultimately bring a worldwide blessing for all peoples, most notably in the last and greatest Son of David, Jesus Christ.[...] Understanding the global significance of God’s promises to him, David responds with words of gratitude and amazement (2 Sam. 7:18–29). This guarantee of a future dynasty must serve as “instruction for mankind” (7:19), a truth that all nations must know (see also 22:50–51). David receives “greatness” (7:21) so that he might declare to the nations that God is “great” (7:22). The mighty God who promises David a “great name” (7:9) has been working since the days of the exodus to make a name for himself among the nations of the world (7:23, 26)”

Pheoby in her response to Janie integrates into African-American vernacular the “Message” from the Old Testament as “ah done growed ten feet higher from jus’ listenin’ tuh you, Janie” (182). Thus Janie’s experiences acquire a heavenly quality and an empowering meaning.

M. Cooper Harriss, in “The Preacher in the Text: Zora Neal Hurston and the Homiletics of Literature” (2008), notices the “preacherly” and “speakerly” aspect of texts after Henry Louis Gates, Jr. in *The Signifying Monkey* (1988). After Gates, Harriss highlights Hurston’s novel as “a text whose rhetorical strategy is designed to represent an oral literary tradition.”(qtd. in Gates 181.)¹⁷ According to Harriss, Hurston embeds religious scriptures within the African-American vernacular, which bestows upon her work a distinct stylistic aspect.¹⁸

In this respect Hurston magnifies Janie’s heroic persona through religious scriptures and likewise highlights her human qualities by focusing on Janie’s domestic life. Hurston also introduces messages of cultural tolerance on occasions of irreconcilable difference, which manifest as Janie’s uncovering of adapting procedures against defiant neighbors. Thus she confers Phoeby with coping strategies in a happy relationship, and endurance against ill-willing neighbors; rather than assuming a critical attitude, she advises tolerance:

Now, Pheoby, don’t feel too mean wid de rest of ’em
‘cause dey’s parched up from not knowin’ things. Dem

¹⁶ John R., III Kohlenberger (Editor), *The Essential Evangelical Parallel Bible: New King James Version, English Standard Version, New Living Translation, The Message* – , Oxford University Press, 31 December 2004, (753), <<https://books.google.com/books?isbn=0195281780>>, 11 July 2017.

¹⁷ Henry Louis, Gates, Jr. *The Signifying Monkey: A Theory of Afro-American Literary Criticism*, (New York: Oxford University Press, 1988), (181), Quoted in M. Cooper Harriss, “The Preacher in the text: Zora Neal Hurston and the Homiletics of Literature,” *Religion and Culture Web Forum*, University of Chicago Divinity School February 2008, <<https://divinity.uchicago.edu/sites/default/files/imce/pdfs/webforum/022008/harriss.pdf>>, 10 July 2017. (1).

¹⁸ M. Cooper Harriss, “The Preacher in the text: Zora Neal Hurston, “the Homiletics of Literature”, *Religion and Culture Web Forum*, University of Chicago Divinity School, February 2008, <<https://divinity.uchicago.edu/sites/default/files/imce/pdfs/webforum/022008/harriss.pdf>>, 10 July 2017.

meatskins is *got* tuh rattle tuh make out they's alive. Let 'em consulate theyselves wid talk. 'Course, talkin' don't amount tuh uh hill uh beans when yuh can't do nothin' else. And listenin' tuh dat kind uh talk is jus' lak openin' yo' mouth and lettin' de moon shine down yo' throat. It's uh known fact Pheoby, you got tuh go there tuh know there. Yo' papa and yo' mama and nobody else can't tell yuh and show yuh. Two things everybody's got tuh do fuh theyselves. They got tuh go tuh God, and they got tuh find out about livin' fuh theyselves." (183)

The quotation above also brings to the fore Hurston's interest in local folklore as part of her professional expertise, elucidating diverse modes of communication inherent to the community: referring this time to damaging talks and gossip special to "Dem meatskins" since they don't know any better way to "feel alive." Janie considers her townsfolk within their own cultural limits, and doesn't blame them for their attitudes. Their everyday talk obviously has no essential value: "don't amount tuh uh hill uh beans," yet talking appears to be their only mode of communication when there is nothing else to do. "And listenin' tuh dat kind uh talk is jus' lak openin' yo' mouth and lettin' de moon shine down yo' throat": the expression may amount to taking the town gossip easy, just as the Tennessee Mafia Jug Band's song "Open up Your Mouth and Let the Moonshine in"¹⁹ elaborates on relaxation and relief by drinking at the completion of burdensome daily chores. The same song, however, in "Open Up Your Heart (And Let The Sun Shine In)"

¹⁹ Tennessee Mafia Jug Band performing "Open up Your Mouth (And Let the Moonshine In)" at Music City Roots live from the Loveless Cafe on 7 August 2013, published on *YouTube* 10 August 2013, <<https://www.youtube.com/watch?v=fbxQhcPOIZc>>, 28 May 2017. "There is a place I love to go way back in the Hills/To quench my thirst at Jimmy Simpson's steel/No finer place have I ever been/When I open up my mouth and let the moonshine in/ I open up my mouth and let the moonshine in/Just a little taste and will make you grin/You will be flying higher than a buzzard/When you open up your mouth and let the moonshine in/Well I work all week for a real low wage/I guess it's pretty good when you factor in my age/But when five o'clock comes it's that time again/To open up my mouth and let the moonshine in/Open up your mouth and let the moonshine in/Just a little taste and will make you grin/You will be flying higher than a buzzard."

in its original by Stuart Hamblen (1954)²⁰ promotes a positive mode of living: “So let the sun shine in / face it with a grin. / Smilers never lose / and frowners never win. / So let the sun shine in / face it with a grin / Open up your heart and let the sun shine in.”²¹

At the end of the day, unlike “Dem meatskins” talk, Janie and Pheoby’s conversation becomes their sole consolation and possibility in sharing their personal experiences: joy and sorrow. At this point Janie’s advice to Pheoby is to “live your own life to know for yourself,” for experience cannot be taught, it is to be lived alone. It is another way to obtain a positive attitude in life. One has got to “go tuh God and they got tuh find out about livin’ fuh theyselves.” In Janie’s context, “Going to God” may correspond to showing courage, since in literal terms “Going to God” may be daring. Likewise Janie is also acknowledging universe’s grandeur. That is, each time she feels distressed, or seeks support, she takes refuge in nature which imbues her with joy. The “pollinating pear tree and the bees” comfort her with sensual pleasures:

She was stretched on her back beneath the pear tree soaking in the alto chant of the visiting bees, the gold of the sun and the panting breath of the breeze when the inaudible voice of it all came to her. She saw a dust-bearing bee sink into the sanctum of a bloom; the thousand sister-calyxes arch to meet the love embrace and the ecstatic shiver of the tree from root to tiniest branch creaming in every blossom and frothing with delight. So this was a marriage! She had been summoned to behold a revelation. Then Janie felt a pain remorseless sweet that left her limp and languid. (10-11)

The sensual pleasure Janie perceives in the pear tree is “a revelation.” A revelation by definition refers to “an enlightening or astonishing disclosure,” however it is also best known as “something that is

²⁰ Hamblen Music Company, “Biography: Stuart Hamblen October 20, 1908 to March 8, 1989”, © 2014 <<http://www.hamblenmusic.com/home/stuart-hamblen/pages>>, 28 June 2017.

²¹ The Flemming Fold, (Perf.), “Open Up Your Heart And Let The Sun Shine In” by Stuart Hamblen, 1954, *YouTube Video* 2 July 2012, <https://www.youtube.com/watch?v=Yz3o3ir2_-4>, 29 June 2017.

revealed by God to humans.”²² By these means and throughout her novel Hurston reconciles two opposing levels of human cognition: the ideal one in the “Godly” and the material one in the “sensual.”

Janie’s naïveté best demonstrates Burke’s argument on the effectiveness of unornamented, plain language found often among ordinary people, since they are keener in observation and unpretentious in their perception and delivery of passions:

It may be observed, that very polished languages, and such as are praised for their superior clearness and perspicuity, are generally deficient in strength. The French language has that perfection and that defect, whereas the Oriental tongues, and in general the languages of most unpolished people, have a great force and energy of expression; and this is but natural. Uncultivated people are but ordinary observers of things, and not critical in distinguishing them; but, for that reason, they admire more, and are more affected with what they see, and therefore express themselves in a warmer and more passionate manner. If the affection be well conveyed, it will work its effect without any clear idea, often without any idea at all of the thing which has originally given rise to it.²³

While Burke’s comparative evaluation of languages’ strengths and deficiencies, and his discrimination of peoples as “unpolished” may request further elucidation, his observation of the vernacular’s strength in getting into the core of passions in their most genuine aspect has been visible in American literature not only in Hurston but also in Mark Twain as his common trait.²⁴ He integrated the vernacular into

²² “Revelation” (Def.), *Merriam-Webster Dictionary*, © 2017, <

<https://www.merriam-webster.com/dictionary/revelation>>, 30 May 2017.

²³ Burke, Edmund. *On The Sublime and Beautiful*, “How Words Influence the Passions,” Vol. XXIV, Part 2. The Harvard Classics. New York: P.F. Collier & Son, 1909–14; Bartleby.com, 2001, <www.bartleby.com/24/2/>, 24 April 2016.

²⁴ Fishkin, Shelley Fisher (ed.). “Mark Twain and Race,” *Historical Guide to Mark Twain*, Oxford University Press, 2002. ProQuest Ebook Central, <<https://ebookcentral.proquest.com/lib/deulibrary-ebooks/detail.action?docID=241247>>, 28 May 2017, 09:41:47. “At a time when African-American vernacular speech was widely ridiculed in the nation at large, Mark

American literature, and thus various aspects of local color became available to his audience. Janie's ordeal voiced in the language of her people creates an opportunity for healing, especially in her conversation with Phoeby, her friend and confidante.

Furthermore, Hurston exposes her reader into the gradual evolution of Eatonville into a civic community from its former destitute condition thanks to Mayor Jody Starks's efforts, a successful businessman and also a tyrannical ruler. The town thrives while his wife Janie's voice gets suppressed throughout their union.²⁵ Janie's prior marriage with the elderly Mr. Logan Killicks had been arranged by her grandmother. It was planned to protect her from the dangers of the south during the late 1880s, yet hindered her granddaughter's individuality. Although the novel was written ten or more years after women had obtained their right to vote in the United States, Hurston's emphasis on women's rights within the dimensions of race, class, gender, sexuality, marriage, generationality, and region is significant, especially given the African-American experience during the Great Depression. Thus, Janie's status as the wife of a mayor allows Hurston to foreground class and gender issues and highlight women's inequality in society.

Twain recognized that African-American vernacular speech and storytelling manifested a vitality and literary potential that was rich, powerful, and largely untapped in print. He wrote no manifestoes on this topic however. What he did do was change the course of American literature by infusing it with lessons he had learned from African-American speakers. And at a time when African Americans themselves were characterized as inferior specimens of humanity by pseudoscientists, statesmen, and educators, Mark Twain recognized that such pronouncements were absurd. He wrote no manifestoes on this topic, either. But his awareness of black individuals of extraordinary courage and talent impelled him to challenge this characterization in fiction, nonfiction, quips, quotes, and unpublished meditations that he wrote from the 1870s until his death." (135)

²⁵ Janie's wilful marriage to Jody Starks, becomes an utter disappointment, for constricting her "civil liberties." At a final scene prior to his death Jody Starks in agony of sickness pours in his final ill-advised remarks onto his wife: Jody Starks: "Shut up! Ah wish thunder and lightnin' would kill yuh!" Janie Starks: " Ah know it. And now you got tuh die tuh find out dat you got tuh pacify somebody besides yo'self if you wants any love and any sympathy in dis world. You ain't tired tuh pacify nobody but yo'self. Too busy listening tuh yo' own big voice." Jody Starks: "All dis tearin' down talk!" Jody whispered with sweat globules forming all over his face and arms, "git outa heah!" Janie Starks: "All dis bowin' down, all dis obedience under yo' voice—dat ain't whut Ah rushed off down de road tuh find out about you." (82)

Unlike Janie's previous attachments, and in spite of all its mischief Tea Cake was her truest love. His tragic demise edges the sublime. In considering him, we should reiterate Burke's claim that humans exposed to wilderness would experience pain intertwined with pleasure and therefore find humility in recognition of the universe's grandeur and the capacity to cope. Going even further, Burke suggests that such experiences of the sublime should always be present in human lives for the health of society:

Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion, which the mind is capable of feeling. . . . When danger and pain press too nearly, they are incapable of any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful, as we every day experience.²⁶

Amidst a hurricane, Tea Cake is bitten by a rabid dog, and then murdered in self-defence by Janie. Nevertheless, Janie is acquitted of the crime, and Tea Cake honored in his burial: "Then the band played, and Tea Cake rode like a Pharaoh to his tomb" (180).

In this respect both Jody Starks' death from an agonizing illness and the more liberal Tea Cake's accidental demise need reconsideration. Janie's marital choices allude to changing historical mindsets and paradigm shifts the culture has experienced. From the turn of the century onwards, gradual shifts from conservatism to liberalism have been much discussed, especially in American modernist literature: *The Great Gatsby* (1925) unravels the Jazz Age in a sophisticated manner. Fitzgerald accounts for changing values and beliefs via dramatic personae matched along their residences in New York: East Egg, West Egg, and the Valley of Ashes. Not only by means of superimposed personae and corresponding localities but also in acknowledgment of their protagonists' occupations (sports corruption,

²⁶ Edmund Burke, *On The Sublime and Beautiful*, "Of the Sublime," Harvard Classics, Vol. XXIV, Part 2. New York: P.F. Collier & son Company, 1909-14 New York: Bartleby, 2001, <<http://www.bartleby.com/24/2/107.html>>, 26 April 2016.

gambling, and bootlegging), Fitzgerald shows the chaotic ethical standards of the Roaring Twenties and almost heralds the impending doom of 1929. Major acts of violence follow: in Fitzgerald, Gatsby's demise through George Wilson's bullet; in Hurston, Tea Cake's agonizing death via rabies and Janie triggering the final blow. Both Fitzgerald and Hurston hand-down that tricky role to act on liberalism's representatives to two downtrodden souls: George Wilson and Janie Woods. They are exposed through high literature's hazy screen almost as iconic gunslingers. Such grand-scale shifts from mesmerizing opulence into utter violence fit well into the Burkean sublime of suffering discussed above. Unlike Gatsby's ill-attended funeral, Tea Cake's carried to his grave in an impressive manner.

Hurston's novel concludes in a positive tone. It is full of sadness and ill feelings, but also forgiveness. True feelings devoid of pretentiousness formulate the novel's sentiment. Tea Cake may have fallen at the end, but his value was equivalent to a high-ranking figure like the Pharaoh. Although deceased, Janie's true love Tea Cake notable for his liberal values is sensed by her as a "numinous experience." In Latin "numen" refers to "(esp. in ancient Roman religion) a deity or spirit presiding over a thing or place; a guiding principle, force, or spirit."²⁷ Tea Cake's presence generates this kind of spirit:

The Day of the gun, and the bloody body, and the court-house came and commenced to sing a sobbing sigh out of every corner in the room; out of each and every chair and thing. Commenced to sing, commenced to sob and sigh, singing and sobbing. Then Tea Cake came prancing around her where she was and the song of the sigh flew out of the window and lit in the top of the pine trees. Tea Cake, with the sun for a shawl. Of course he wasn't dead. He could never be dead until she herself had finished feeling and thinking. The kiss of his memory made pictures of love and light against the wall. Here was peace. She pulled in her horizon like a great fish-net. Pulled it from around the waist of the world and draped

²⁷ "Numen" (Def.), Lat. "(esp. in ancient Roman religion) a deity or spirit presiding over a thing or place 2. a guiding principle, force, or spirit", *Collins Dictionary*, 2016, <<http://www.collinsdictionary.com/dictionary/english/numen>>, 26 April 2016.

it over her shoulder. So much of life in its meshes! She called in her soul to come and see. (184)

During this marvelous occurrence filled with acceptance, Janie lets him live in her words and thoughts. Hurston, by means of Janie, lets the sentiment of liberalism to persist as a “holy” presence.

In the words of Otto Rudolf the German thinker²⁸ who exerted worldwide influence through his investigation of man’s experience of the holy and wrote on “the idea of the holy”; this is a feeling experienced as a mystery, experienced as “terrifying” and “fascinating” at the same time:

The concern here was to attend to that elemental experience of apprehending the numinous itself. In such moments of apprehension, said Otto, we are dealing with something for which there is only one appropriate expression, *mysterium tremendum*...The feeling of it may at times come sweeping like a gentle tide pervading the mind with a tranquil mood of deepest worship. It may pass over into a more set and lasting attitude of the soul, continuing, as it were, thrillingly vibrant and resonant, until at last it dies away and the soul resumes its “profane,” non-religious mood of everyday experience...It has its crude, barbaric antecedents and early manifestations, and again it may be developed into something beautiful and pure and glorious. It may become the hushed, trembling, and speechless humility of the creature in the presence of—whom or what? In the presence of that which is a Mystery inexpressible and above all creatures.²⁹

²⁸ For the “idea of the holy” See “The idea of the holy: an inquiry into the non-rational factor in the idea of the divine and its relation to the rational. Published 1923.” The Idea of the Holy, published first in 1917 as “*Das Heilige - Über das Irrationale in der Idee des Göttlichen und sein Verhältnis zum Rationalen*” Also See. for further information Bernard E. Meland, “Rudolf Otto”. Encyclopædia Britannica. Encyclopædia Britannica Inc., 1994-2016. Web.

<http://global.britannica.com/biography/Rudolf-Otto>, 24 April 2016.

²⁹ The Idea of the Holy, published first in 1917 as *Das Heilige - Über das Irrationale in der Idee des Göttlichen und sein Verhältnis zum Rationalen*, Otto, Rudolf, 1869-1937; trans. Harvey, John Wilfred, 1889-, The idea of the holy : an inquiry into the

Hurston's scaling of liberal sentiment up to the ranks of the "holy" is—as Otto suggests—experienced as mysterious and terrifying simultaneously in her novel. As a masterpiece of American modernism, *Their Eyes Were Watching God* enmeshes the core cultural issues of a local community, with its colors and vernaculars, to hint at universal truths. Hurston reconciles the material with the ideal, weighing conservative and liberal values. Her literary approach, which avoids Fitzgerald and Faulkner's harshness in tone, persists on the sublime while playfully integrating a multiplicity of conditions into one.³⁰ She achieves this reconciliation by giving nature the final word: in the world of the novel, circumstances live by nature's ordinances.

Their Eyes Were Watching God has mostly been regarded as "a black female survival story,"³¹ developing within a black patriarchal mindset which was prone to enslave women in the late 1800s. Yet it also resonates with Depression-era readers. It relocates similar social issues in a distant past remarkably; Raquel Laneri identifies Hurston's work "at its most elemental, a sweeping love story and, at its most

non-rational factor in the idea of the divine and its relation to the rational. Published, 1923, <<https://archive.org/details/theideaoftheholy00ottouoft/>>, 25 April 2016.

³⁰ This playfulness visible in Hurston's narrative becomes a likely call to evaluate her work also as part of a Postmodernist literary understanding: likely to become subject of further study. See: Roald, Hoffmann, and Iain Boyd Whyte. *Beyond the Finite: The Sublime in Art and Science*, Oxford University Press, USA, 2011. ProQuest Ebook Central. <<https://ebookcentral.proquest.com/lib/deulibrary-ebooks/reader.action?docID=771731&ppg=13>>, 23 July 2017. "Dismissed in the heroic years of high modernism as a passé and febrile embrace of Kantian philosophy by the romantic imagination, the sublime enjoyed an enormous revival of interest during the postmodern 1980s and 1990s. With the certainties of the modernist project held up to critical reexamination, the sublime offered a vehicle with which to question the dominant view of human agency on which the modern economic and political order had been established. Dismissing as reductive and one-dimensional the modernist conception of the human condition as rational, progressive, and benign, the postmodern critique found in the sublime a device for exploring more profound and complex layers of meaning: the heroic, the mysterious, and the numinous." (Introduction, 3)

³¹ Richard Lacayo "Their Eyes Were Watching God," *Time: Entertainment*, January 11, 2010, <<http://entertainment.time.com/2005/10/16/all-time-100-novels/slide/their-eyes-were-watching-god-1937-by-zora-neale-hurston/>>, 29 May 2017. "This is the great tale of black female survival in a world beset by bad weather and bad men"

complex, a progressive feminist parable and cultural study.”³² In such an era where the rest of the country was grappling with the effects of the Great Depression, trying to rebuild from the crash of 1929, Hurston’s novel finds focus in Eatonville’s success in becoming the first integrated African-American community in the late 1880s. In doing so, she generates a microcosm for the entire United States of the Great Depression era as a potential for success, which was already well-realized early on in the collective memory of the nation. Thus she not only reconciles race, class and gender-related issues, but reconciles current tragedies with past success stories.

In Hurston’s work, the foundations for a healthy society need be scrutinized first in the intimacy of the household. There, the novel invites insight into emotion and family, venturing into unspoken aspects of the human psyche. Indeed this makes the novel modernist, as it explores what it means to be human through anthropological mores special to Eatonville: speech patterns, naming patterns, jokes, and modes of entertainment, all tasked to healing. This cultural texture allows Hurston to mesh social issues with development and change during the Great Depression. The recipe for a better life passed onto Phoeby indicates the value Hurston places on life and union: she delivers this message to the audience of the 1930s. She reinstates values integral to her community and country, providing a glimpse at the American Dream for the individual and the family.

³² Raquel Laneri, “Their Eyes Were Watching God by Zora Neale Hurston: Before her time,” 1999-2017 *PopMatters.com*, 16 February 2006, <<http://www.popmatters.com/review/their-eyes-were-watching-god/>>, 29 May 2017.

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The Martian Sublime: Ray Bradbury's Extraterrestrial Landscapes and Noble Aliens

Yeşim BAŞARIR

Ray Bradbury stands as one of the leading figures of contemporary American literature, and is the owner of numerous awards, medals and prizes for fiction. He has been popularly known as science fiction writer but has expressed several times his distaste for being labeled as such. Instead, he always defined his writing along with the guidelines of horror fiction and fantasy, placing the parameters of “science” and “technology” on the periphery of his fictional lot. His realm is allegedly that of the Unreal, where the elements of mystery and horror cooperate toward an ultimate gothic effect.

His most acclaimed novel, *Fahrenheit 451*, published in 1957, tells the story of a dystopia set in future America where reading books and critical thinking are banned, and all the canonical masterpieces of men’s intellectual history are burned publicly either by force or blind submission of the citizens. Signifying the crumbling of Western civilization, the burning of books in a huge bonfire suggests an apocalyptic scene, and represents the vile drama of cultural madness that is resolved to eradicate all elements of the sublime from the surface of Earth.

Though *Fahrenheit 451* is his most celebrated work, Bradbury owes his fame originally to *The Martian Chronicles*, published in 1950. The book focuses on one of the archetypal dreams of science-fiction fantasy, that of man’s colonization of the planet Mars. It is a collection of loosely interrelated short stories and can be regarded as an episodic novel made up of individual chapters, each giving the accounts of expeditions made successively to Mars between January 1999 and October 2026. On a metaphorical level, the novel bears strong resemblances to early American history, taking the reader back to the

colonial beginnings of America and its frontier expansion to the West, only with a totally new setting.

This revival of colonial history in an alien setting bears the capacity to evoke a sensation of an epic journey and most substantially the idea of the sublime. In his famous treatise, *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*, Edmund Burke lays a descriptive groundwork for the idea of the sublime as an aesthetic exponent in nature that is different from the idea of beauty. Burke identifies the “Pleasure” principle with the category of Beauty, and “Pain” with Sublimity, emphasizing that “pain is stronger in its operation than pleasure” (45). According to Burke, the beautiful is aesthetically pleasing whereas the sublime is destructive, and “the passion caused by the great and sublime in nature, when those causes operate most powerfully, is astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror” (73). In the Burkean world, the sublime pertains to the neoclassical state of mind with its insistence on the organization of the world, while the Beautiful to the Romantic mind offers a lack of organization.

According to Burke, our phenomenal world offers several sources of the sublime that are capable of causing delight, admiration and astonishment all at once in the eyes of the viewer. As the starting point, Burke underlines that “greatness and dimension is a powerful cause of the sublime” (97) as well as the “magnitude in building” (104). He also points out that “vastness of extent or quantity has the most striking effect” (97) to the sublime cause. Of the physical organization of space, he argues that “height is less grand than depth; and that we are more struck looking down a precipice than looking up at an object of equal height” (98). He adds that “a perpendicular has more force in forming the sublime, than an inclined plane; and the effects of a rugged or broken surface seem stronger than where it is smooth and polished” (98). Burke draws special attention to the effect of “infinity” as another source of the sublime and suggests that “infinity has a tendency to fill the mind with [a] sort of delightful horror” (99). Highlighting the significance of magnificence, he proposes that “a great profusion of things, which are splendid or valuable in themselves, is magnificent.

The starry heaven, though it occurs too frequently to our view, never fails to excite an idea of grandeur” (107).

Recalling Burke with his accuracy in the definition of the sublime, Kant assumes that “sublime is the name given to what is absolutely great. But to be great and to be a magnitude are entirely different concepts” (par. 9). He adds, however, that “the estimation of the magnitude ... consist merely in the immediate grasp which we can get of it in intuition” (par. 17). Referring to the ancient monuments of Egypt, he claims that “in order to get the full emotional effect of the size of the Pyramids we must avoid coming too near just as much as remaining too far away,” and by that way the feeling of sublime is achieved and “imagination ... succumbs to an emotional delight” (par. 20).

Very much like Burke, Kant’s aesthetic understanding of the sublime in *The Critique of Judgement* is also built upon the distinction between sublimity and beauty. According to Kant, “the beautiful in nature is a question of the form of object, and this consists in limitation, whereas the sublime is to be found in an object even devoid of form, so far as it immediately involves, or else by its presence provokes a representation of limitlessness” (par. 2). In the Kantian world, the “natural beauty ... conveys a finality in its form making the object appear” whereas “an object of our delight, that ... simply in our apprehension of it, excites the feeling of the sublime [and] the object lends itself to the presentation of a sublimity discoverable in the mind” (pars.3-4). Thus Kantian notion of the sublime “is not to be looked for in the things of nature, but only in our own ideas”(par. 14), while the aesthetic quality of the beauty and the beautiful originates in the thing itself. In other words, “for the beautiful in nature we must seek a ground external to ourselves,” but the sublime is an “attitude of mind,” and it is this very attitude which “introduces sublimity into the representation of nature ... [and] entirely separates the ideas of the sublime from that of a finality of nature” (par. 5). Accordingly, Kant argues that the theory of the sublime becomes an “appendage to the aesthetic estimate of the finality of nature,” and since it “does not give a representation of any particular form in nature,” it may develop only “by the imagination of its own representation” (par. 5). All this is to say that “it is the disposition of soul evoked by a particular representation engaging the

attention of the reflective judgement, and not the object, that is to be called sublime” (par. 15).

The Kantian sense of the sublime is then a matter of representation of the nature rather than being of nature. In his “transcendental aesthetic of judgement” (par. 62), the sublime becomes a creation of mind, an emotion that is generated by the subject, a perception of an object or an understanding of it, and finally a moment of transcendence between subject and object. This very sensation of transcendence agrees with the metaphysical moment of “entrancement” articulated later by Heidegger in his understanding of nature. Unlike Kant, Heidegger never explicitly refers to the notion of the sublime in his *Time and Being*, but evokes a feeling of the sublime instead in his description of nature as something which “overcomes us, entrances us,” and here makes his most pointed remark on sublimity:

Beings are accessible in the surrounding world which in themselves do not need to be produced and are always already at hand. Hammer, tongs, nails in themselves refer to—they consist of—steel, iron, metal, stone, wood. “Nature” is also discovered in the use of useful things, “nature” in the light of products of nature. But nature must not be understood here as what is merely objectively present, nor as the *power of nature*. The forest is a forest of timber, the mountain a quarry of rock, the river is water power, the wind is wind “in the sails.” As the “surrounding world” is discovered, “nature” thus discovered is encountered along with it. We can abstract from nature’s kind of being as handiness; we can discover and define it in its mere objective presence. But in this kind of discovery of nature, nature as what “stirs and strives,” what overcomes us, entrances us as landscape, remains hidden. The botanist’s plants are not the flowers of the hedgerow, the river’s “source” ascertained by the geographer is not the source in the ground. (70)

Lewis Coyne, in his essay on the Heideggerian interpretation of the sublime, makes a comparative analysis of Kant and Heidegger in their approach to the term. He argues that the problem of the sublime in

Heidegger should rather be read in the original meaning of the word as “sublimity” rather than “holiness” offered by Julian Young (18). Coyne continues to say that “by comparing the sublime to an ontological mood of disclosure rather than understanding it as an aesthetic experience,” one can truly deal with the concept’s metaphysical heritage defined by Kant in his canonical work. In Coyne’s study of the sublime, the argument runs amid aesthetics and metaphysics, epistemology and ontology, knowing and being, experience and disclosure. With Coyne’s essay, the growing inclination in recent scholarly studies seems to inquire whether the sublime should be taken as a “disclosure rather than experience,” a moment of revelation rather than awareness, a confession rather than knowledge, or a discovery rather than happening.

In Ray Bradbury’s work, the elements of the sublime are given predominantly in the descriptions of the Martian landscape and civilization. From the beginning to the end, the book portrays the physical details of surroundings, which are highly suggestive of majesty and grandeur in terms of both the natural and built environments. The plot hinges on the recurrent themes of clash between the two civilizations—that of the Martians and the Earth people. Men’s opinion on Martians varies, ranging from the possibility of them being a noble breed to a mob of savages, for they are at times described as a “brilliant race” (56) and at other times “a hostile local tribe” (57). On the whole, when compared with the profanity, pragmatism and cheap sentimentalism of Earth people, the Martians of Bradbury have a superior standing to human beings.

“The Taxpayer” is one of the stories as well as a character in the book, whose account portrays the planet as a land of opportunity, very similar to the mindset of early American settlers. The taxpayer is one of the many passengers travelling to Mars and escaping a world of “war and censorship and statism and conscription and government control” (51-2). Mars, on the other hand, is supposedly a “land of milk and honey up there” in the sky, a Promised Land of a celestial kind. The taxpayer’s prophecy sounds rather dramatic when he tells there is going to be an atomic war on Earth, and the undertone of lunacy in his story is representative of the American paranoia of the Cold War era.

In “The Third Expedition” led by Captain John Black, the reader is captivated by the epical description of the rocket landing on Mars: “It

was still a thing of beauty and strength. It had moved in the midnight waters of space like a pale sea leviathan; it had passed the ancient moon and thrown itself onward, into one nothingness following another” (53-4). This heroic description of a rocket ship and its third expedition to Mars suggest man’s unyielding willpower to achieve the mission and his experimentation with virtue and courage. The entire experience shows man standing in a sublime posture “on the threshold of the greatest psychological and metaphysical discovery of our age,” and it is also a “phenomenon...that would prove the existence of God” (57). Thus, the reader is convinced that the codes of sublimity are well achieved with this space travel, the final goal of which is to help the human race survive against all odds in distant parts of the universe.

Poetic in language, Bradbury in *The Chronicles* gives an elevated and picturesque portrayal of the planet Mars and its noble inhabitants. Mars is comfortable and looks exactly like Earth, a copy of each crewman’s hometown, very much like Ohio with green grasses, tiny Victorian houses and geraniums (54), with a serene and quiet sky above. Everything about the Martian town resembles the juvenile years of the “rocket people,” and to their astonishment even the deceased members of their families are happily young and alive. The crew admits that “through the grace of God and a science”(58) they have arrived at an Edenic garden of good old memories where they meet their loved ones again. Bewildered and confused by the likeness of the civilization they have found on Mars to that of their own, some of the Earth Men undergo a strong epiphany, a sudden realization of the Sacred, when they acknowledge that “a town like this could not occur without divine intervention” (57).

It is even more ironical that the Martian lady they meet on their way claims that this place is Earth (62), Green Bluff, Illinois, year 1926 (63), and the crew wonders whether they have landed back on Earth by accident. This absurd and comical reincarnation of the past-world doubles its intensity when they begin to imagine themselves as eternal time-travelers who have unknowingly made a backward slide in time.

When they recover from their astonishment, the familiarity of environment alarms and terrifies them. “Time” becomes a puzzling issue, and the possibilities grow immense. On the whole, the whole scene may look both blessed and fateful, revelatory of a higher order of

living, but the elevated tone of the scene is continually interrupted by rational explanations that all could be but an illusion, that Martians are able to copy civilization on Earth by telepathic power and project it back on human perception by the way of hypnosis. In other words, Martians create a sense of familiarity through mind-reading the Earth Men and transforming themselves into their loved ones, speaking and acting like them. This psychic ability makes them superior to Earth Men, and the tenets of the sublime, therefore, are fulfilled ironically by the resident Martians instead of the human travelers of the epical space journey.

Still others from the crew believe that rocket travels should have begun much earlier than publicly known, that those first settlers have “arranged a civilization on Mars so it resembled Earth more and more each day” (64), and the Martians are put under mass hypnosis to behave like they are on Earth in order to keep the first settlers from growing homesick or going insane. This explanation restores the Earth men their dignity, but still the mystery remains unsolved.

Man’s endeavor to find “reasonable” explanations for this “alien” experience makes the “science” part of Bradbury’s fiction. It appears that anything is possible on Mars. Earth men’s loss of control over this alien environment becomes the ironic twist in the course of the plot. Elements of the supernatural merge with a divine vision when a man from the crew comments, “there’s lot on every planet that’ll show you God’s infinite ways!” (68) Another man offers to surrender and give up skepticism: “Don’t question. God’s good to us. Let’s be happy”(72). Everything is in the form of pure emotion and no one wants rational thinking to interrupt the surreal beauty. The Captain questions how this can happen, and his reasoning seems to be in compliance with the terms of the Sacred: “Out of the goodness of some divine intervention? Was God then, really thoughtful of his children?” (74)

Is it a planet, the reader wonders, accommodating the dead? Or is it an Afterworld, a life after death? Still perhaps could it be a paradise or heaven? These mythical and metaphysical levels of interpretation further strengthen the sense of the sublime in the novel. No matter what it is, Mars seems to fulfill each and every man’s dream. At first glance, Martian society can be described as a benign and benevolent one, and

Mars might be an idyllic place that offers man “a second chance” for a celestial family reunion and sweet recovery of loss; but this cultural state of benevolence sadly reminds us that of Native American culture and their tragedy with the advent of “white men” upon America.

Despite the magical benefits it offers, Mars is not altogether innocent; it is no place for eternal bliss. The men of the first two expeditions have disappeared without a trace after their landing. Martians perceive the rocket people as a threat from outer space and they fight by the way of telepathy and hypnosis, working through men’s memory and imagination. One member from the third expedition inquires, “What if the Martians took the memories of a town exclusively from my mind?” Martians seem to know that human beings are defenseless when they yield to their emotions, so they simply make Earth people feel happy to lull or pacify them. It’s all fiction, a hallucination, a make-believe. And the next morning, all the crew is gone.

It is only with the fourth expedition, led by Captain Wilder, that the portrayal of Martians in the book begins to change nature. Confronted by massive migrations from Earth, the Martian civilization is in visible retreat. The crew, proud because of the “honor and fame” of their mission, travels “across a silent black space of stars to land upon a dead, dreaming world” (79). Environmental pollution is the first thing to come. They anticipate that “proud Martian canals...lone grey Martian sea-bottoms [and] delicate ruins of the old Martian valley towns” (80) would soon be filled with the junk carried from Earth.

Still more dramatic than the environmental disasters are the contagious diseases imported from Earth: “They had landed on an immense tomb. Here a civilization had died” (80). Mars is demonstrated as the replica of the New World, and the novel makes frequent allusions to the early American history and Native Americans with this collective death of indigenous Martians. The fragility of the Martian race is also indicative of its nobility, making them the Arcadians of a pastoral world, inheritors of a noble past living in a state of agrarian simplicity. In its sad silence, the planet looks no more hostile to the eyes of the crew. They see thousands of bodies around who died of chicken pox: “It was like walking in a pile of autumn leaves” (82).

A view of the “dead city” stands out as the first sign of fragmentation of the sublime: “A race builds itself for a million years, refines itself, erects cities like those out there, does everything it can to give itself respect and beauty, and then it dies” (83). What is more ironic is that it is not an adult disease at all—there is nothing majestic in dying from a child’s disease “that doesn’t even kill children on Earth.” The crew looks “at the cool ice of the Martian buildings over there on the empty sea lands” (85). This tragic devastation of Martian people and vulnerability of their noble breed does not comply with their high architectural style and deeply rooted civilization at all.

The crew celebrates their arrival on Mars by feasting and drinking. They drop their bottles “into the deep blue canal waters,” exclaiming, “I christen thee.” The whole scene can be regarded as an act of blasphemy against the entire planet. Earth men’s renaming the Martian landscape after their own cultural values is another form of profanity to the Martian civilization. Bradbury’s book retells the story of *Pilgrims* from a subversive point of view, and this subversive version is represented by Spender, a man from Captain Wilder’s crew. Spender has strong feelings for the Martians and believes in their right to maintain dignity in their own homeland. Speaking in favor of them, he argues that things and places have “spirits,” that naming places after American heroes does not make those places American. But no matter how hard they try to rename and reshape Mars, they will never exactly touch it. “And then we’ll get mad at it,” says Spender, “and...we’ll rip it up, rip the skin off, and change it to fit ourselves. [...] We Earth Men have a talent for ruining big, beautiful things” (88).

Every instance of damage that human beings make on the planet seems to highlight the Martian sublime even more. Martians represent a community of common sense, moderation and sanity; they embody the wisdom of the ancient civilizations, have pure sense of balance, and are naturally closed to antagonism or extremism. The Captain’s words underline this sublime quality: “There is no hatred here. [...] From the look of their cities, they were a graceful, beautiful and philosophical people. They accepted what came to them...without a last moment war of frustration” (89). To their observation, every town is “flawlessly intact,” which reflects the purity of Martian thinking and culture.

After the disease, the Martian city of glory and glamor transforms into a haunted ghost-town: “They were waiting for something to stir in the dead city, some grey form to rise, some ancient, ancestral shape to come galloping across the vacant sea bottom on an ancient, armored steed of impossible lineage, of unbelievable derivation” (91). Spender fills in the vacant lot with the people moving like “blue vapor lights” and “faint murmurs of sound” as if “under a timeless water...below the moon-silvered towers” (92). Each is accompanied by double shadows, for Mars has two moons: “they were all whispering now, for it was like entering a vast open library or a mausoleum in which the wind lived and over which the stars shone” (92). The Captain begins to wonder whether Martians were the ancestors of Earth Men ten thousand years ago. “Grey, high, and motionless” (94), the city is silent except for the sound of the wind.

On his way, Spender finds a “book of philosophy at least ten thousand years old.” It is a “thin, silver book” and its pages are “tissue thin, pure silver, hand-painted in black and gold” (100). The description of the book raises a sense of sacredness, making it a book of wisdom which has shaped Martian thought and lifestyle for centuries. The book plays a crucial role in Spender’s transformation; he slowly develops a Martian consciousness, and to his surprise, finds their language “amazingly simple” (97).

Bradbury’s portrayal of Martian culture and civilization throughout the book is exquisitely superior to human cultural history. From Spender’s perspective, “their cities are good. They knew how to blend art into their living. It’s always been a thing apart for Americans. [...] But these Martians have art and religion and everything.” Martians have already realized that “science is no more than an investigation of a miracle...and art is an interpretation of that miracle” (109). The perfectness of Martian civilization lies in its lack of rigidity, that it blends science, art, religion, and nature in one perfect whole, without excluding any:

They knew how to live with nature and get along with nature. They didn’t try too hard to be all man and no animal. That’s the mistake we made when Darwin showed up. We embraced him and Huxley and Freud, all smiles. And then we discovered that Darwin and our

religions didn't mix. [...] We lost our faith and went around wondering what life was for. (107)

Spender argues against the entirety of Western civilization, its unethical existence on Earth and how it destroyed ancient civilizations and cultures. "They combined science and religion," he says, "so the two worked side by side, neither denying the other, each enriching the other" (108). He wants to keep Mars "untouched" and uncorrupted by the American mindset. According to him, Americans are "lost" while the Martians stand for "found people," the beacon of ideal society, an ancient utopia enlightening the future.

Pagan implications of Martian religion can be seen in the nature-oriented architectural ornaments of a little Martian village "built all of cool perfect marble." There are "great friezes of beautiful animals, white-limbed cat things and yellow-limbed sun symbols, and statues of bull-like creatures and statues of men and women and huge fine-featured dogs" (108). These are, according to Spender, "God symbols, symbols of life," answering the universal question, "Why live?" Martians have discovered that "the secret of life [is] among animals. The animal does not question life. It lives. Its very reason for living is life: it enjoys and relishes life" (108).

Critical analysis of *The Martian Chronicles* centers on the distinction between the Profane and the Divine, represented by the Earth Men and the Martians, respectively. Damage comes upon the "towers of little clean Martian villages" by the hands of Earth Men or Rocket people, and in the wrong hands, Mars becomes another Earth, another failure, accelerating toward its doomsday. The damage is to such an extent that "shooting out the crystal windows and blowing the tops off the fragile towers" (117) has become a casual pastime among the newcomers. The fragility of Martian civilization is also indicated in the thinness of the atmosphere, which makes one easily tired, short of breath, and dizzy. This drunken feeling and the need to move slowly due to low oxygen levels function as a metaphor throughout the novel, increasing the dreamlike quality of the planet. Man begins a horticultural war with Mars, trying to plant more trees for air, but the dryness of the planet supports neither trees nor grass. The lack of rain can be taken, metaphorically, as a closure of a Golden Age on Mars, or a conscious resistance of the planet to stop the intruders. Soon after,

posters that say “There is work for you in the sky: See Mars,” drop one by one on Earth, and the planet becomes a land of “Great Loneliness” for the Earth Men who have settled there.

In the beginning, rockets have been “coming like locusts” as in a natural disaster, “coming like drums, beating in the night” as in a military invasion, and from the rockets “[run] men with hammers in their hands to beat the strange world into a shape that [is] familiar to the eye” (128). The mining societies have been the first to settle on Mars. There are also the cattle-men who are “accustomed to spaces and coldness and being alone” (143). They have come and “made things a little less empty so that others would find courage to follow” (143). The second flow of migrants are the poorest, from the “cabbage tenements and subways” (144). Among the newcomers, there are also those “who looked as if they are on their way to God” (144). These successive waves of migration to Mars ring similar to the early years of the New World, populated with those who came to plunder the riches of the planet, suck out its ancestral veins, and leave a dry debris, a lonely wasteland, behind.

In the story of Tomas Gomez, the quiet emptiness of the Martian landscape is given an awesome quality. As he drives in a little, dead Martian town, he can almost smell and touch Time in the sight of the ruins: “He let the silence in around him. He sat, not breathing, looking out at the white building in the moonlight. Uninhabited for centuries. Perfect, faultless, in ruins, but perfect” (133).

The confrontation scene of Tomas with the Martian is even more majestic. It was a Martian “with melted gold for eyes looked down at Tomas as if he were looking into a well” (134). Knowing that all Martians are dead by his time, Tomas inquires, “You’re rare, don’t you know that?” (137), and his emphasis on “rarity” sublimates the image of Martians to a higher level of being. The paradox is that the Earth men and the Martians have become ghosts for one another, for they are impalpable and transparent to each other, wandering in different time zones yet still on the same old planet. Looking at the dead Martian city, Tomas sees destruction and loss whereas the Martian sees glory and prosperity, each claiming his own “reality” upon the other.

The episode of Father Peregrine’s confrontation with the Martians is illuminating to understand the true nature of sin and

innocence. Father Stone's argument is that the absence of an Adam-and-Eve story and Original Sin indicate that Martians are living "in a state of God's grace" (158). Father Peregrine, on the other hand, after being saved by Martians from life-threatening dangers, concludes that the Martians are capable of justice and mercy, and thinks of "building a church in the hills" (164) to help them know sin and discover God. Leading an existence in the form of "blue spheres," the Martians have evolved to a state of pure soul, which already keeps them away from the tainted existence of body. When they finally meet the Father at the church site, they speak words of wisdom: "We are the Old Ones, the voice said, [...] we are the Old Martians, who left our marble cities and went into hills, forsaking the material life we had lived. So very long ago we became these things we are now. [...] All the sensualities of the body were stripped away when our bodies were put aside" (169-70). Through this revelation, Peregrine's moment of epiphany is complete and he realizes that the ultimate sublime can be achieved only in the absence of the body.

In another episode, the massive procession of Black Americans to the rockets that will take them to Mars is depicted as the flow of dark river, a black tide "pouring forth upon the cinnamon-dusty road" (180): "The river flowed black between buildings, with a rustle and a creak and a constant whispering shuffle. It was a very quiet thing, with a great certainty to it; no laughter, no wildness, just a steady, decided, and ceaseless flow" (183). The procession recalls an Armageddon sight, an apocalyptic march, a journey to heaven. At the place of departure from Earth, on each side of the road there are heaps of earthly belongings, "as if the whole city walked here with hands full, at which time a great bronze trumpet had sounded, the articles had been relinquished to the quiet dust, and one and all, the inhabitants of the earth had fled straight up into the blue heaven" (196).

Sam Parkhill's dream to run a hotdog store on Mars is another episode that helps us understand how the Martian sublime reveals itself. When the Martian behind its "cold, blue mask" wants to inform Sam of the atomic war on Earth, Sam misunderstands and kills him, and he accepts death in full submission and silence: "The mask sustained itself a moment, then, like a small circus tent pulling up its stakes and dropping soft fold on fold, the silks rustled, the mask descended, the

silver claws tinkled on the stone path. The mask lay on a small huddle of silent white bones and material” (230). The delicateness of the Martian is suggestive of the rare qualities he has: serenity and humility. Now that there are only a few hundred of them left, Martians continue their existence in blue sand ships under the bright stars.

The young Martian woman who warns Sam when he mounts in one of these majestic vessels is described elegantly: she is “something as frail as your breath on a cold morning, something as blue as hickory-wood smoke at twilight, something like old white lace, something like a snowfall, something like the icy rime of winter on the brittle sedge” (233). With wrists as “thin as icicles,” she speaks to Sam in an elevated tone: “This isn’t your ship. [...] It’s old as our world. It sailed the sand seas ten thousand years ago. [...] You came and took it, stole it” (234). Though she claims “we came in peace,” Sam shoots her, and her death becomes another show of elegance: “The girl...folded like a soft scarf, melted like a crystal figurine. What was left of her, ice, snowflake, smoke blew away in the wind” (234).

Like the Martians themselves, Martian cities are fragile and delicate in structure. When passing “a little white chess city...he sent six bullets crashing among the crystal towers. The city dissolves in a shower of ancient glass and splintered quartz. It fell away like carved soap, shattered. It was no more” (235). After a long chase, Sam is taken over and surrounded by one hundred Martian faces—the last ones of their kind who live “on the dead seas, in the resurrected ships, by their dead chess cities, one of which had just fallen like some fragile vase hit by a pebble” (237). Instead of punishing him for all the harm he has done, the Martians grant him the “territory from the silver mountains to the blue hills, from the dead salt sea to the distant valleys of moonstone and emerald” (239). Their final words indicate a farewell, a total withdrawal: “We leave. Prepare. The land is yours.” The words are articulated as if they come from a higher order of existence, a nobler form of life that has forsaken material wealth, and by nature is spiritual and ethereal.

Bradbury’s Martians are either a “vision” or a “voice” or a “cold blue mask,” but never given a name nor a full individual identity that defines them separately and independently of their surroundings. In the episode telling the story of the LaFarge family, whose members have

been grieving over their dead son Tom for many years, we see a rogue Martian soul passing by the house is captured by the thoughts of the family and replaces their dead son to cease their grief. The Martian boy cannot help but be “trapped” or “captured” by the thoughts of others, and is transformed into other bodies or identities that people think him to be. He finally collapses and dies when this transformation from one body to another becomes too rapid and unbearable. This sublime quality of journeying across the minds of others and becoming another constitutes both a strength and a handicap: he is the ultimate No-One and Everyone at the same time, an emptiness that can be replaced by anything. And if we extend the metaphor, this boy’s lot resembles the destiny of Mars, or America during colonization, where the land is considered empty and can be owned by anyone.

The slow vanishing of the Martian race, the Noble Alien, from the surface of the planet represents the ultimate sublime in Bradbury’s novel. The Martians and the Earth Men represent two sides of the coin; their lineage exhibits two sets of values, the Spiritual vs. the Corporeal, the Sublime vs. the Ordinary, and the Divine vs. the Profane, respectively. It is indeed a long process of sublimation. In the beginning, Martians were no different than the Earth Men—they could kill whom they considered a threat, act ridiculously, and play insane. The change begins virtually after the arrival of rockets that have been the cause of the disease, the plundering, pollution, vandalism, and invasion. The sublimity is achieved slowly in pain, suffering, and seclusion. At the end of the book, we are relieved to see that “the Martians were there—in the canal—reflected in the water” and “they stared back” at one of the last remaining Earth families on the planet “for a long, long silent time from the rippling water” (305). A possible rebirth for both Humans and Martians is implied in this very last sentence. A vague sense of hope is evoked in this final moment of contact—a hope for a better future that could only be embraced by traversing the burdensome but equally rewarding road to the full acceptance of the horrible in which lies the true potential for the sublime to become manifest.

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“God is Change”: Adamic Self and National Renewal in Octavia Butler’s *Parables*

Esra ÇOKER

*A victim of God may,
Through learning adaptation,
Become a partner of God,
A victim of God may,
Forethought and planning,
Become a shaper of god.
Or a victim of God may,
Through shortsightedness and fear,
Remain God’s victim,
God’s plaything,
God’s prey.*

God is Change (Sower 31)

This is a short stanza taken from the *Earthseed; the Book of the Living*, written by Laura Ola Olamina, the Afro-American heroine of Octavia Butler’s *Parable* series. It sums up the life philosophy of the utopian community that Laura has established on the brims of poverty, rape, murder and servitude of the chaotic 2020s. The philosophy founded on Laura’s unique Earthseed religion centers on the tenets of change which require from each and every individual the flexibility to adapt, the foresight to plan and evaluate, and the power to shape. The power to shape “Change” is offered to readers as a panacea to the ills and horrors surrounding America’s near future, a xenophobic world where hate crimes, fascism and intolerance have become the norm. Change also becomes the blueprint of Butler’s Acorn community, whose tolerance for racial and religious diversity is considered to be an

impending danger for the fanatic members of Christian America (CA), a political party whose fascist white leader is chosen as the President of the United States. In contrast to the religious tyranny exerted by the CA, Olamina's multi-racial community is structured on voluntary participation, shared responsibility and racial tolerance. Its ultimate destiny is to master change by building its New Zion in outer space. The colonization of the stars is given not only as man's last resort of survival but also as his only chance. The strategy of looking forward rather than back, projecting utopian fantasies onto an extraterrestrial New World and associating the manipulation and control of the unknown as the "millennial" chance of the future where new patterns of a free world order may crystallize, brings into mind a familiar theme that has been played out throughout American history. However, my intention is not to criticize Butler as an African-American writer for reiterating the cultural myth of American Exceptionalism, but to suggest that her futuristic dystopia, which challenges while at the same time sustains American hegemonic values, contributes to a better understanding of the paradoxical nature of these values and the pervasive role they play in shaping American society, white and non-white alike. This paper will focus on the two central issues that have had a considerable influence on American behavior and institutions: the strong yet ironic correlation between the Adamic self and national renewal and the contradictory yet complementary bond between Emersonian self-reliance and collective individualism that has shaped American society.

The fictional Los Angeles suburb of Robledo, which *The Parable of Sowers* (the first novel of the Parable series) is set in depicts a "Hobbesian state of nature" (Curtis 153, Stillman 19); a time when violence, anarchism, and lawlessness has reached its peak. Owing to the lack of any operative law or institutional authority, federal and local governments exist only in name to collect taxes (298) and police and government officials who steal, bribe and enslave are more dangerous than mob gangs (288). People live in walled communities to protect themselves from the surrounding dangers of theft, murder, mutilation and rape. Scavenging has become a customary ploy for the homeless—"the maggots"—while torching has turned into a hedonistic and addictive pleasure for "the Paints," teenagers who do anything to buy

illegal drugs that “make watching a fire better than sex” (51). Natural resources that are vital for sustaining life, like fresh water and arable land, are scarce, resulting in hunger, death and epidemic diseases. While most homes lack any type of communication network such as TV’s or radios, guns and rifles have become indispensable domestic commodities, replacing the costly law enforcement agencies that only a small segment of society can afford. America’s perennial dilemma of race still exists, but because the majority of the population is living on the margins, underprivileged, uneducated and in poor health, and unable to subsist whether black, white or Hispanic, the major focus is on survival. The drive for survival in a world where there is no longer a governmental authority to rely on produces not only a sprawl of walled communities of “us” and “them,” but also the domination of multinational corporations that promise protection and safety from the violence “outside” through debt slavery. By purchasing and running formerly self-sufficient towns and turning them into “militarized privatopias” (Phillips 306), these multinational corporations serve as fortresses that buy out people’s freedom.

In the midst of such instability and chaos, where the drive for survival has led to a predatory individualism, Butler depicts an African-American heroine who challenges the oppressive practices of the dominant power structure with her new life philosophy Earthseed. Earthseed, a religion which Lauren Olamina discovers, is based on the dialectical relationship between the individual and his/her changing world. Her Earthseed verses, which she collects in the *Book of the Living*, consider “God as Change” and “man as agency,” consider life as a flux of change and the individual as its potential victim, partner or shaper. According to Olamina, in order to survive, in order to adapt and shape “change,” the individual must evolve like his/her natural habitat. His teachers are all around him, training him to cope with change. What he “perceives” and “experiences” are invaluable as his losses and gains (257). Civilization teaches him to bond, to share his information, experience and creativity with others so that “ongoing adaptability” can be achieved (Talents 67). The two-fold quality of nature teaches him that convergence and divergence stand side by side: Going from “one to many” is as important as going from “many to one” (Sowers 287). With her hyper-empathetic syndrome, a genetic disorder that causes her

to feel the sufferings of others, Olamina herself actually becomes the embodiment of such incongruities. For while her hyper-empathetic syndrome unites her with others, making her share their pains and agonies, it also stigmatizes her, making difference a leading influence in her life. Thus, with her composite figure that blends individualism with collectivism, and cultural diversity with pluralism, she becomes the personification of her own religion that advocates a rejection of the ossified present for the construction of an embracing yet individualistic future. By spreading the tenets of her religion to other people, she intends to transform people's mindsets from a state of compliance and inertia to a state of self-mastery, renewal and interconnectedness.

After the traumatic experience of seeing her neighborhood destroyed and her family raped and murdered by drug-addicted Paints, Laura Ola Olamina is ever more determined to spread the gospels of Earthseed. The torching of Olamina's gated community functions like a Phoenix-fire that leads to her transformation and rebirth:

In order to rise
From its own ashes
A Phoenix
First
Must
Burn (Sowers 141, Talents 260)

Her journal entry that recounts the horrible details of her family and friend's murder opens up with the above epigrammatic quotation taken from her Earthseed religion. It is very significant that Olamina chooses to view the extinction of her whole community from the framework of this tantalizing ancient myth. By devoting three separate lines to highlight the words First, Must and Burn, Olamina, rather than focusing on the issue of resurrection with which the myth is commonly associated, prefers to lay emphasis on its prerequisite, the condition necessary for its fulfillment. The Phoenix parable, which she considers as one of the most "apt" but "disturbing" teachings of her Earthseed religion (Talents 260), correlates renewal with ultimate destruction, emphasizing the need to break all sorts of ties with the past for fresh new beginnings. In other words, for any kind of rejuvenation to take place there should be no past—only the present and the future. Thus,

the loss of community and parents, though discomfoting and painful, becomes crucial for Olamina's rite of passage. It does not leave Olamina susceptible to outside dangers. On the contrary, it serves as a cataclysmic change that instills in her the regenerative power to embark on a new beginning. Like the "fortunate fall" of Adam that transforms initial harmony into a relationship of strife and struggle, Olamina's fall casts her out from her secure reality, her "cul de sac"(Sowers 52) and plunges her into the world of the "living": "A tree / Cannot grow / In its parents shadow" (Sowers 76).

Akin to the phoenix, Olamina's self-generative power stems from her ability to liberate herself from the past and start completely anew. In this respect, she resonates with the Adamic individual of Emerson and R.W.B. Lewis, who "emancipated from history, bereft of ancestry . . . self-reliant and self-propelling" is "ready to confront whatever await[s] him with the aid of his own unique and inherent resources" (Lewis 5). Pondering the plants "that seed themselves windborne, animalborne, waterborne, far from their parent plants" (71) she realizes her destiny. She sees herself as well as the rest of humanity as "Earthseeds" that can seed themselves to distant extraterrestrial worlds independent of the umbilical cord of mother Earth:

I suspect that a living world might be easier for us to adapt and live on without a long, expensive umbilical to Earth. *Easier* but not easy. Still, that's something, because I don't think there could be a multi-light-year umbilical. I think people who traveled to extrasolar worlds would be on their own –far from politicians and business people, failing economies and tortured ecologies –and far from help. Well out of the shadow of their parent world. (Sowers 77)

Olamina becomes the weaver of her own "life philosophy" and learns to "shape self" by "create[ing] its own reasons for being (21). Emerson's imperative that "each age...must write its own books" finds its equivalent in Olamina's criticism of her "dying, denying, back-ward looking" people that expect to survive by electing presidents like Christopher Donner who promise a return "back to the glory, wealth, and order of the twentieth century" (Sowers 20):

[...] [Donner's] like a symbol of the past for us to hold on as we're pushed into the future. He's nothing. No substance. But having him there, the latest in a two-and-a-half-century long line of American presidents feel that the country, the culture they grew up with is still here—that we'll get through these bad times and back to normal.

[...] But things have changed a lot, and they'll change more. Things are always changing. This is just one of the big jumps instead of the little step-by-step changes that are easier to take. People have changed the climate of the world. Now they're waiting for the good old days to come back.” (Sowers 53-54).

Conversely, if progress is to continue, if the world is to avoid an apocalypse, it is crucial that not only a New Zion be discovered but also a new principle of governance instituted because the older systems have only cultivated ruin and decay. Neither a nostalgic return to the good old bygone times nor a naive innocence of denial can save modern man from the impending environmental, economic and social collapse. Man's “convenience, profit and inertia” (Talents 8) has transformed this vast continent to a dying ecosystem. Even the millennia-old redwood trees that are “resistant to disease, fire, and climate change” (62) are in danger of vanishing.

Acorn, the small community that Olamina builds on the outskirts of society (after the ultimate destruction of her own community), articulates her moral vision of how an ideal society ought to be. The collective deconditioning that she provides as the basis for political and social change rests on the ability of each and every individual to master his/her own destiny and become a “shaper” rather than a victim. However, Olamina's life philosophy does not sanction self-reliance on grounds of solitude “as the simple genuine self against the world,” but on “collective solidarity.” The members of her community move from the many to the one, paring away their racial, social, and cultural differences to survive in the anarchistic predatory future of 2030s:

Earthseed...offered immediate rewards. Here was real community. Here was at least a semblance of security. Here was the comfort of ritual and routine and the emotional satisfaction of belonging to a “team” that stood together to meet challenge when challenge came. (Talents 63)

In Butler’s futuristic world, communitarianism is not a moral idealism dedicated to transform and perfect human society through communal self-effort (as Confucian communitarianism is), but rather a “better chance of surviving” (Sowers 195), a communal act whose practical consequences outweigh its moral ones. Her Earthseed philosophy serves as a hopeful experiment in reviving the morale and self-confidence of a people at the threshold of ruin and decay. In fact, her idea of community functions as a grass-roots impulse for meeting, in William Yancey’s words, “exigencies of survival” (400). By preaching, teaching and spreading the principles of Earthseed, individuals are “redirect[ed]...away from the chaos and destructiveness into which they have fallen toward a consuming, creative long-term goal” (Butler 412). In fact, her Acorn community reminds the reader of Ralph Barton Perry’s famous definition of American collective individualism:

American self-reliance is a plural collective self-reliance—not “I can” but “We can.” But it is still individualistic, a togetherness of several and not the isolation of one, or the absorption of all into a higher unity. The appropriate term is not “organism” but “organization” and ad hoc organization, extemporized to meet emergencies and multiple organization in which the same individuals join many and surrender themselves to none (13).

Perry’s description of collective individualism as an “ad hoc extemporized to meet emergencies” runs parallel to Tocqueville’s definition of American liberal individualism, in which individuals express “an enlightened regard for themselves [which] constantly prompts them to assist one another...Each American knows when to sacrifice some of his private interests to save the rest.” These

definitions, both of which underscore “enlightened self-interest” as a dominating force behind social commitment and unification, serve as working models for Acorn and Olamina’s other Earthseed communities:

Beware:

At war

Or at peace,

More people die

Of unenlightened self-interest

Than of any disease

However, the message that underscores salvation through communalism through the appreciation of diversity, teamwork and individual responsibility is engulfed by a national discourse that yields itself to the realization of a “higher” destiny:

You are Earthseed—

One of many

One unique,

One small seed,

One great promise.

Tenacious of life,

Shaper of God,

Water, Fire,

Sculptor,

Clay

You are Earthseed!

And your Destiny,

The Destiny of Earthseed,

Is to take root

Among the stars.

The above quotation, which ends with the overarching metaphor of “taking root among the stars,” conceives of Earthseed as a consensual yet individualistic community organized upon a sense of mission. The colonization of the stars becomes a participation of a people in its destiny. Olamina, rather than tying her new order of governance to a certain institutional form, redefines it in a more spiritual context. The purpose of Earthseed is not to improve the existing order by rectifying it; rather, because it is a “dying world” (72), individuals have to “seed [them]selves farther and farther” (72) away. The “rotting past” (73),

with its primitive living conditions, competing corporate values, class and income inequalities, and racial and cultural intolerance serves as an exhausted model of the past. Through education and technological exploration, the purpose of Earthseed is to organize self-sufficient Earthseed communities that can provide for themselves in outer space:

Granted, Earthseed was an unusual cult. It financed scientific exploration and inquiry, and technological creativity. It set up grade schools and eventually colleges, and offered full scholarships to poor but gifted students. The students who accepted had to agree to spend seven years teaching, practicing medicine, or otherwise using their skills to improve life in many Earthseed communities. Ultimately, the intent was to help the communities to launch themselves toward the stars and to live on the distant worlds they found circling those stars. (Talents 379)

Consequently, unification is achieved not by means of a shared past but by means of a destined future. Nevertheless, a sense of ambivalence regarding the Adam ideology is evident in Butler's dystopia. On one hand, Butler criticizes the tragic innocence and unbridled egotism of the Adamic self that has led to the gradual exploitation of the earth, and, on the other hand, she naturalizes it by implying that new frontiers have to be sought because the former ones cannot sustain the individual with self-renewing nourishment. America's Garden of Eden is no longer the vast continent that man can colonize and subdue. Significantly, the expansion and growth of Olamina's newly-ordered society of co-operative Earthseed communities rest on the availability of New Zions, where man can make a "fresh start," which in turn, ironically, lends substance to the doctrine of Manifest Destiny and to what Patea calls as the "hypostatization of the American hero conqueror" (31). It is these very paradoxes that have been the most troubling to so many of Butler's readers.

Butler's alternative utopia may first appear as a manifesto of change, decrying the system of capitalism and totalitarianism by embracing cultural pluralism, diversity and social equality. However,

when scrutinized closely, Laura Olamina's racially diverse community does not challenge nor subvert any existing patterns or institutions. For her new system of belief is not a departure from past traditions; it is rather a transformation of the old to the new. The only viable solution that Butler offers in the *Parable* series becomes a replication of American Exceptionalism that associates a "better future" with the colonization of vast, unchartered territories of outer space. Moreover, her African-American heroine becomes a replica of the Emersonian individual, who tries to build self-sufficiency and change into her culture as a constant variable so that endless rejuvenation can take place. With her lack of any domestic and familial ties and her impulse to begin time, destiny and the world anew, Butler's heroine imprints the values of the American Adam to the new frontier. Thus, Butler's *Parable* series, rather than being read as a science-fiction that serves as a wake-up call for humanity, should be articulated as a thought-provoking narrative that depicts the essential dilemmas inherent in America's national identity. Indeed, the fundamental values that have upheld the American national character have often veiled its most egotistic goals in altruistic terms. And is this not more evident than in the revolutionary discourse of an African-American heroine, who with her language of cultural pluralism and racial tolerance, hope and potential, democratic and egalitarian sentiment, carries the Protestant mythology of errand and rebirth to the extrasolar frontiers of outer space.

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The Dark and the Beyond: A Burkean Approach to the Sublime in Toni Morrison's *Jazz*

Erkan AVCI

In *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, Edmund Burke defines “the sublime”, the most prevalent expression of the renowned romantic period, as “the strongest emotion which the mind is capable of feeling” (36) when it encounters with astonishment, “that state of the soul, in which all its motions are suspended, with some degree of horror” (53). Unlike pleasure that “follows the will; and therefore we are generally affected with it by many things of a force greatly inferior to our own...pain is always inflicted by a power in some way superior, because we never submit to pain willingly” (60). It is a moment of confrontation when the sublime becomes more a threat than a pleasure and, as Aidan Day puts it, sublime power “transcends the bounds of the finite and the mortal that the individual has the sense of being threatened with obliteration when encountering it” (183). The sublime, then, turns out to be an experience of two warring camps: the individual with limited capacity and boundless energy to step far beyond his/her mental frontier versus the beyond/the remote where the unknown resides with all its horrifying effects that produce passion in the mind. The question is clear: how these opponent parties might be reconciled is still pertinent in the literature of the 20th and 21st centuries, particularly in the fictions of African American writers inasmuch as the sublime is presented as an abyss which needs first to be encountered and then to be filled, either physically or verbally, and the passion that the individual feels thus requires to be satisfied.

Burke's method to define the sublime varies in kind and number: obscurity, modification, (de)privation, vastness, magnificence,

suddenness, and loudness (the only audible effect) cooperate to justify the basic needs of the romantic attitude, i.e. the horror, in order to create the desired effect through astonishment. In this respect, the task of the individual is easy to describe, but hard to overcome. S/he should face the dark and the obscure, meet the infinite and be amazed, be (de)prived of his/her belongings, travel between extreme polarities, realize his/her power to modify, and, finally, cry to fill in the blanks from which s/he has long been alienated.

Jazz by Tony Morrison does exhibit the ability to transcend the ordinary depiction of things in themselves and to convey meaning through and beyond sensation from a Burkean perspective. However, the sublime and the horror it has created necessitates a restructure in application in order that it be loyal to its Burkean origins. The signification lies not only in the theory of the sublime in the classical context but also in the practices that the novel suggests via its protagonist, Violet. In plain words, Violet's sublime, from a Burkean perspective, depicts a multi-faceted abyss which is full of audio-visual atrocities. They entail the moment of astonishment as the result of descending into that abyss, to struggle with and explore it, and to be victorious over it, to negotiate with and to elevate out of it, respectively.

Jazz, in the present case, focuses on Violet, the main heroine and both the sufferer and the victor of the circumstances that are parallel to Burke's elements of the sublime in a conventional/romantic manner, and that unveil an infinite space the heroine dares to fill with her being. It is, as Phillip M. Richard asserts, the black self in a black space that should affirm the existence (187), which is Violet's existence surrounded by a number of horror-inspiring elements. These elements, from a Burkean perspective, are grouped on purpose. Otherwise we would risk to repeat the same topic under each keyword a couple of times. For this reason, the elements of the Burkean sublime are rearranged as follows:

- light/obscurity/dark: Violet's never-ending struggle with Dorcas
- (de)privation: Violet's strife to impoverish Dorcas of whatever she possesses
- vastness/magnificence/infinity: Violet's "power to modify" her surroundings

- suddenness: Violet's, and Morrison's, as well, journey between the extremes to occupy the space fully
- loudness: the only audible sublime, according to Burke, where readers can clearly witness the excessive sound/silence that surrounds Violet

It should be strictly noted that the above-mentioned sublime categories provided by Burke himself do not cover a successive structure. Each group of horror-inspiring elements is independent of one another. However, it is hoped that these elements can follow a step-by-step pattern so that each stage would follow the next to fulfill a complete line of stages. Nevertheless, they should sustain their own potency no matter how the protagonist faces them. This means that each group will display their independent potentialities in terms of producing their individual sublime on minor levels and they will also be linked to one another on a linear structure to produce the total sublime on a major level concurrently.

Light/Obcurity/Dark

Burke claims that light and dark are twin sisters, and they should not be considered opposing factors. They are, on the contrary, both sublime-productive and “a quick transition from light to darkness, or from darkness to light, has yet a greater effect” (73), and, whether excessive light or dark, “thus are two ideas”, he goes on, “as opposite as can be imagined reconciled in the extremes of both; and both in spite of their opposite nature brought to concur in producing the sublime” (74). Still, Burke's favorite, among others, is “darkness” with respect to its capability to blur whatever is in or around and to produce “obscurity”, i.e. the sublime: “[...]how greatly night adds to our dread, in all cases of danger, and how much the notions of ghosts and goblins, of which none can form clear ideas, affect minds, which give credit to the popular tales concerning such sorts of beings” (54).

Violet's apartment produces the sublime in accordance with Burkean standards. It is all dark where “the parlor needs a struck match to see the face” and all the rooms are “situated in the middle of the building so the apartment's windows have no access to the moon or the light of a street lamp” (*Jazz* 13), except the bathroom that has limited

amount of daylight in the afternoon. Violet's apartment is exactly what Burke calls a despotic locale that is governed by "the passion of fear," and it keeps the evil spirit at the center of the space (54). The photograph of Dorcas, Violet insists, is itself the source of evil that haunts the dark apartment and makes it even darker:

[Violet and Joe] each take turns to throw off the bedcovers, rise up from the sagging mattress and tiptoe over cold linoleum into the parlor to gaze at what seems like the only living presence in the house: the photograph of a bold, unsmiling girl staring from the mantelpiece. (*Jazz* 12-13)

The symbolic despot is Dorcas, Violet's husband's 18-year-old lover, who has more lively qualifications than the genuine resident of the apartment. She was murdered by the husband himself and now occupies an empty dark space and scans every spot in the parlor from a little height over the fireplace. Here, readers may juxtapose the obscure atmosphere of the flat (with its insufficient daylight) that the Traces live through implementing the static/stable photograph of the dead girl into the same space. This surprisingly recalls what has long been forgotten or concealed: how Violet and Joe first met, when and how they got married and decided to move to City, what made Joe betray Violet with a very young girl, where Joe and Dorcas met and made love, why Joe killed Dorcas and was left unpunished. The Burkean sublime is embodied through the dark space even in the daytime, and the moment of enlightenment is provided by the photograph even in the darkest time of the night.

Therefore, the triple fabric of light-obscure-dark is interwoven so that Violet encounters the sublime and realizes her potential to cope with the terror that is germed by the photograph of Dorcas and fed by the darkness. Violet has no acquaintance with Dorcas until she is determined to crush the dead girl's face. Although Violet wasn't "born with a knife" (*Jazz* 86), she has been decorated with all sorts of instrumental sharp feelings. These are fear, hatred, anger, and disappointment that drive her almost into delirium when she faces an enigmatic substance which, in return, haunts her physical and mental space and, eventually, leads her to her most important feelings. She is initially astonished, puzzled, alarmed, and finally armed. Violet

complains, referring to Dorcas: “Women wear me down. No man ever wore me down to nothing. It's these little hungry girls acting like women. Not content with boys their own age, no, they want somebody old enough to be their father. Switching round with lipstick, see-through stockings, dresses up to their you-know-what [...]” (*Jazz* 15). The climactic moment is crucial, for Violet is prepared to act on the space, haunted by darkness (which is occupied and signified by Dorcas) to fix the justice she has long been deprived.

(De)Privation

Burke defines privation as “*Vacuity, Darkness, Solitude and Silence*” (65). The terms Burke proposes refer to anything that is deprived of matter, light, accompaniment, and sound, respectively. It is worth mentioning that privation has no positive content here, as the reader might assume that the term refers to privacy. Rather, privation endeavors to chop off what seems to be redundant in serving the highest goal, which is the sublime. Accordingly, it will be better to articulate “(de)privation” so that the depressing mood of the sublime can work at its best.

At this point, the figure of Dorcas comes to the fore. She stands for “vacuity.” She has no actual existence in the present time. She is either Alice’s niece and has to obey her aunt’s domestic rules during her coming-of-age period, or she is a little child who is awakened of her sleep immediately and bereaved of her mother after a fire, or an adolescent going to parties with her peers, or even the victim of the ghost-like Joe who is in search of her body to consume.

More significantly, Dorcas functions as a security valve to uncover Violet’s mind by letting her discharge her past memories, face the evil, and rebuild a healthier mentality whenever she sees the photograph of Dorcas, talks about her, or even goes to her funeral to dispose Dorcas of her image by attempting to dismember the corpse with a knife. This is the first and only occasion Violet meets Dorcas’ corporal (which is Violet’s sublime), becomes Viole(n)t (when she sets her mind to transgress the border between her familiar space and the space where Dorcas resides *incognito*), and finally “(V)iolates” all

ethical codes by disturbing peace at the most unexpected time and place.

Violet's transformation unequivocally corresponds to Burke's interpretation of (de)privation as the sublime as Adam Phillips puts it in his introduction to *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*: "So certain kinds of absence, what Burke calls privation, are Sublime—vacuity, darkness, solitude, silence—all of which contain, so to speak, the unpredictable; the possibility of losing one's way, which is tantamount, Burke implies, to losing one's coherence" (xxii). These certain kinds of absence that Dorcas suffers from are as follows:

1. Dorcas is blank. She is deprived of self. She has no authentic identity. She states that she "wanted to have a personality and with Acton I am getting one" (*Jazz* 191). However, her quest for identity is interrupted by her ghost, Joe: "He is coming for me. Maybe tonight. Maybe here" (*Jazz* 190). She is Joe's puppet; she is in command of him to satisfy his needs either physically or verbally. Joe states: "I couldn't talk to anybody but Dorcas and I told her things I hadn't told myself. With her I was fresh, new again" (*Jazz* 123). She is Violet's memory-digger: "For Violet, who never knew the girl, only her picture and the personality she invented for her based on careful investigations, the girl's memory is a sickness in the house—everywhere and nowhere" (*Jazz* 28).

2. Dorcas is dark. Although her complexion is a little bit lighter than her close friend Felice's, the level of lightness makes no difference. Even her name is almost homonymous with darkness. Moreover, "the dark rooms grow darker" (*Jazz* 12) as long as Dorcas's name is pronounced: "Violet had never seen a light-skinned person with coal-black eyes. One thing, for sure, she needed her ends cut. In the photograph and from what Violet could remember from the coffin, the girl needed her ends cut" (*Jazz* 15). Violet's amazement is replaced by her lust to demolish her ghostly counterpart. The result is a declaration of war against darkness.

3. Dorcas is alone. The instances readers start learning about Dorcas are either old stories and memories of the past, or the corpse or the photo that anybody comes across in the present. She is deprived of her company (Joe Trace) and by her company (again, Joe Trace). She is

imprisoned in the past and, as Toni Morrison declares towards the end of the novel, “the past was an abused record with no choice but to repeat itself at the crack and no power on earth could lift the arm that held the needle” (*Jazz* 220). Those cracks are Dorcas’s only opportunities to reveal herself. However, those cracks, such as her dead body reflected in Joe’s mind, should be amalgamated by Violet so as not to let them burst out and contaminate the order she has been trying to establish.

4. Dorcas is silent. In fact, she is silenced by her mother’s slapping her in the face. She is silenced by her aunt, Alice, who does not let her listen to music because she believes what Dorcas wants to listen to is a sinful tune and that would be a temptation. She is silenced by Joe for reasons too numerous to list. She is silenced, most dramatically, by Violet herself at the funeral when Violet attacks her face with a knife despite the impossibility that Dorcas might speak and, finally, when Violet removes her photograph.

As a result, Dorcas is Violet’s sublime that carries all the Burkean qualities of absence. Violet is supposed to slip into those cracks bodily and mentally to fill the space that had been disfigured by depriving it of its constituent parts.

Vastness/Magnificence/Infinity

These terms of the sublime were originally outlined by Burke in his *A Philosophical Enquiry*. He elaborates the path to the sublime with substantial detail, such as dimension, limitation, boundary, scope, and proportion. However, all these terms can assemble on the same ground as to how they all identify the sublime effect of any object in size, shape and quantity.

Infinity, for instance, is defined as the incapability of human eye “to perceive the bounds of many things,” and it fills the mind with an indefinite number of repetitions that prolong without an end (Burke 67). Magnificence carries almost the same attribute. It is, Burke states, “a great profusion of things which are splendid or valuable in themselves” (71), and the abundance of these things “owe[s] their sublimity to a richness and profusion of images, in which the mind is so dazzled as to make it impossible to attend to that exact coherence and agreement of

the allusions” (72). Likewise, the central question is “to consider in what ways greatness of dimension, vastness of extent, or quantity.” The answer to this question resides in extensions of “length, height, or depth” (Burke 66). Nevertheless, one dimension affects the mind more than others. It is, Burke emphasizes, the priority of the vertical/perpendicular over the horizontal/lateral, where “the length strikes least; an hundred yards of even ground will never work such an effect as a tower an hundred yards high, or a rock or mountain of that altitude” (66).

All these definitions lead to a variety of settings that Violet occupies in *Jazz* to encounter the sublime no matter how vast, infinite, or magnificent the setting. Dumfrey women, for example, should go back to Memphis to get more daylight, for there the land is immense and work backbreaking. Vienna should burn to the ground and empty Joe “out of our places so fast we went running from one part of the county to another—or nowhere” (*Jazz* 126). The Traces should move to New York to be astonished, for “the City sometimes go on at great length about country skies they have seen from the windows of trains” (*Jazz* 35) or “Daylight slants like a razor cutting the buildings in half” (*Jazz* 7). It is the city that “makes me dream tall and feel in on things” and “when I look over strips of green grass lining the river, at church steeples and into the cream-and-copper halls of apartment buildings, I'm strong” (*Jazz* 7).

The most significant among all these settings is the apartment which looks like an empty bird cage, ornamented with the photo of Dorcas that both darkens the space and amplifies it in size so that even the Traces fail to trace what kind of magnitude they face. The room is all invaded by her face, “an inward face—whatever it sees is its own self” (*Jazz* 12), in which Violet considers herself a tiny speck in front of the dark face in the darker room. Nevertheless, Violet is determined to encounter the sublime through Dorcas’s ghost; she says, “You are there...because I am looking at you” (*Jazz* 12). This Burkean aspect of the sublime excites Violet’s soul and forces her to feel the delight to define herself. Wairimu Njoya names this kind of sublime as the “awakening of our consciousness” to a higher comprehension of our faculties that start functioning simultaneously when they face insecurity (581). This is the correct time and space for Violet to begin violating

the boundaries of her capacities, which have long been alienated in a blank space with no light and complete terror.

Suddenness

Burke's approach to "the sudden" as a terrifying sublime lies in an immediate jump between the polar extremes of any circumstances that may or may not carry extraordinary visible or audible peculiarities. What should be emphasized here is that suddenness holds any characteristic that has to be extreme. "Whatever either in sights or sounds," says Burke, "makes the transition from one extreme to the other easy, causes no terror, and consequently can be no cause of greatness." In other words, "in every thing sudden and unexpected...we have a perception of danger, and our nature rouses us to guard against it" (76). This might be the flash of a thunderbolt at a very calm hour of night, the knocking of the door at an unusual time of day, or clouds immediately covering the sun and preventing sunbeams from reaching the earth, or the sound of an explosion next door, or a hand touching one's shoulder while his/her mind is busy thinking of his/her other loved ones etc. Whatever the quality of the sudden appearance of the intruder might be, it is imperatively "unexpected" and alarming. Thus, the observers face the sublime, become terrorized, and search for proper answer(s) to cope with the unexpected, sudden, horrible extreme.

The cases that help us comprehend how the sudden transitions from one extreme to another form the sublime in *Jazz* are many in number. Focusing on a couple of them will suffice to draw out a general panorama of the functioning of the extremes with respect to encountering the sublime in terms of the sublime.

In one of these cases, trombone blues coincide with Violet's fragmented narration. These fragments are, of course, temporally and spatially detached from one another. Similar to moving the slide of the trombone back and forth to get the right note, Violet's narration displays immediate jumps in time and space to settle her chaotic mind. Her narration is composed of sound and silence. Violet's assaulting the funeral in the first page of the novel is immediately approximated by the interior vision of the apartment parlor where the photo of Dorcas resides. The dead is attacked in the place where she deserves the utmost

respect and the same dead is appreciated where it need not. Violet (and the reader, as well) slides back and forth like the tunes blown by a trombone meant to soothe. While sitting on the sidewalk, Violet is asked to take care of Philly, the little kid, until his mother comes back from the shop with a blues record in her shopping bag. This is how the Dorcas-Violet-Trombone Blues triangle is structured via the composition of symbolically detached sounds and vision on a narratively integrating ground.

In another case, Violet's journey takes her back to Vesper County where she and Joe first met and, after getting married, decided to move to New York: "When the train trembled approaching the water surrounding the City, they thought it was like them: nervous at having gotten there at last, but terrified of what was on the other side...The quick darkness in the carriage cars when they shot through a tunnel made them wonder if maybe there was a wall ahead to crash into or a cliff hanging over nothing" (*Jazz* 30). The sudden shift from Vesper County to the City is intertwined with a sudden image of a cliff at the end of a tunnel that goes nowhere in the protagonist's mind. It is, as Mark Canuel affirms in *Justice, Dissent, and the Sublime*, Violet's imagination in which "the sublime, while ascribed to objects, is a feeling arising entirely within the subject" (42). The tremble of the train resembles Violet's shudders in the sense that the sublime is both an initiation that the protagonist desires to attain and a conclusion to be relieved after turning up.

Loudness

The last, and the only audible, of the sublime qualities is defined: "Sounds have a great power in these as in most other passions. I do not mean words, because words do not affect simply by their sounds, but by means altogether different. Excessive loudness alone is sufficient to overpower the soul, to suspend its action, and to fill it with terror" (Burke 75). Excessive loudness not only means a sudden increase in volume but also an immediate cut- down of the high level pitch to the lowest, or to no sound at all. Each impacts the hearer so as to excite sudden change in the routine process of the sensations.

Violet's temper is audially disturbed in three clear instances. In one of these moments, she empties the cages of the birds that perpetually say "I love you." The instant break of the sounds of the birds is immediately juxtaposed with Violet herself with a knife in her hand on her way to Dorcas' funeral. This is actually both an aural and visual emptiness, a sort of abyss that needs to be refilled: "When Violet threw out the birds, it left her not only without the canaries' company and the parrot's confession but also minus the routine of covering their cages, a habit that had become one of those necessary things for the night" (*Jazz* 27). The alleviative image and twittering sounds of the birds disappear, and the cage and the mirrors within it are left blank, transforming into the sublime that Violet is forced to meet and comprehend.

Another case occurs when readers are introduced to Violet's imagining the voice of her last miscarriage: "A girl, probably. Certainly a girl. Who would she favor? What would her speaking voice sound like? After weaning time, Violet would blow her breath on the babygirl's food, cooling it down for the tender mouth. Later on they would sing together, Violet taking the alto line, the girl a honeyed soprano" (*Jazz* 108). An imaginary baby girl sets the stage for Violet to give birth to a real one where the excessive sound and the absence of sound coincide to bewilder her. That Violet is unable to possess a child turns out to be an extreme case of silence, as Burke emphasizes, to raise human passions. She is incapable of answering her own question, yet she delights in what will never come true both audially and visually.

Violet's final move to vocalize the space she inhabits comes when she invites Felice, a close friend of Dorcas, for dinner. Violet is aware that there is too much silence that should be torn apart, and Joe recommends that "this place needs birds" and Felice adds "a Victrola" (*Jazz* 214) and some Okeh-label records to fill the chamber with the sounds the Traces have long been missing. Violet does buy a bird, Morrison states in the final chapter of the novel, and "[she] decided, and Joe agreed, nothing was left to love or need but music" (*Jazz* 224) to replenish with the real "loudness" for which they long.

This Burkean analysis of Morrison's novel neither makes it a romantic work of fiction nor the novel does and should feel responsible to bless Burke's elements of sublime as indispensable parts. It is, as

Philip Richards states, the sublime of a new understanding: “The speaker persona thereby recovers past traumas in the light of newly acquired psychological insight. This insight allows for a new understanding, sometimes forgiveness, and – interestingly enough—an assertion of the will whose forces equals that of earlier mental, physical, and masculine assailants” (191). Nevertheless, the assailant is feminine now and she glorifies herself as a new self who, together with her husband, achieved to integrate their past traumas (in various locales) to their new life in Harlem.

Those traumas of the past are plenty; however, the ones that help us analyze the story with respect to the sublime and the way it is encountered are limited. The Harlem Renaissance of the 1920s is reduced to Violet Trace and her neighborhood where the new self, which is Violet’s new self, salutes its renaissance that first dissolved in the vast, obscure, and magnificent darkness, and then appeared anew, victoriously.

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Puritan Legacy, Exorcism and Idealized Haven(s) in Toni Morrison's *Paradise*

Ezgi İLİMEN

The New England Puritans are noted for their zeal to reform Christianity through an exemplary religious community. The chosen people of “a city upon a hill,” Puritans assumingly signed a covenant with God for their salvation and the vindication of their political and religious persecution in England. In “A Model of Christian Charity,” John Winthrop views Puritans as people chosen by God, with great expectations, from this promising community,

He shall make us a praise and glory, that men shall say of succeeding plantations: the Lord make it like that of New England. For we must consider that we shall be as a City upon a Hill, the eyes of all people are upon us; so that if we shall deal falsely with our God in this work we have undertaken, and so cause Him to withdraw His present help from us, we shall be made a story and a by-word through the world. (10)

The Puritans' faith in Calvinistic predestination and God's guiding providence is visible in their self-righteousness and their unquestionable practices toward Native Americans and dissenters in light of American Exceptionalism and later on, Manifest Destiny. The Puritan Church Fathers dominated through the combination of church and state, with an utmost intolerance to any voice or inclination that challenged patriarchal hegemony, church authority or the Puritan worldview. The excommunication of liberal preachers, together with the punishment of Quakers and the witchcraft hysteria in Salem, reinforced the condemnation of alternative interpretations, marginal voices and individual faith, while consolidating strict gender norms. Ideas concerning the empowerment of women and those spread by dissident

preachers actually served to strengthen conformist and conservative Puritan authority. Puritan ministers labeled nonconformists and sacrificed them with charges of diabolism, heresy and impiety so that their Godly community would be free from the evils of contrary-minded people.

Toni Morrison's *Paradise* (1997), the last work in the trilogy that is comprised of *Beloved* (1987) and *Jazz* (1992), can be interpreted through an American Puritan context because Morrison "destabilizes" the idea of chosen communities without any "exceptionalist alternative" (Dalsgård 243). In this trilogy, 1993 Nobel Laureate Morrison addresses the issues of race and gender, as well as the restoration of identity, mercy and love, through a redefinition of African American historical, communal and feminist experiences. These novels deal with different aspects of African American history, starting from the legacy of slavery. Morrison's works incorporate historical and literary references, folk tales and cultural stories (Peach 233). Specifically, identity and experience are reconsidered through race and gender-based intercommunal conflicts and relations between white and black societies. Moreover, Morrison's *Paradise* criticizes the hypocritical and puritanical African American founding fathers of paradisiacal Ruby and its exorcism through a symbolic witch hunt in twenty-first century America. Although the evolution of paradise as a safe shelter is contested throughout the novel, in particular by the patriarchal and separatist Ruby and the homosocial non-judgmental Convent, as Shari Evans suggests, "Both Ruby and the Convent are intentionally isolated—Ruby to escape white supremacist violence and the Convent to escape male violence" (690).

Puritanical Roots and the Founding Fathers

The Old Fathers of Ruby are ex-slaves in search of a safe haven, which Andrew Read interprets as "a parody and critique of America's Founding Fathers" (530). During their quest from the Deep South to the American West, they are disillusioned with the promises of Reconstruction and, specifically, the rejection of African American communities: "Turned away by rich Choctaw and poor whites, chased by yard dogs, jeered at by camp prostitutes and their children, they were

nevertheless unprepared for the aggressive discouragement they received from Negro towns already being built” (*Paradise* 13). Their degradation is the motive behind the founding of Haven and their faith in a predetermined future: “Smart, strong, and eager to work their own land, they believed they were more than prepared—they were destined” (13-14). After their long wandering, the establishment of Haven in Oklahoma signifies the providential exodus from the enslaved South through “the signs God gave to guide them—to watering places” (14). This self-deprecating memory of “disallowing” also represents their rejection by light-skinned African American communities. Thus, this traumatic experience justifies a proud and self-segregated black Ruby and the behavior of the New Fathers, who carve their ostracism into their stories and the communal oven with “the nocturnal odor of righteousness” (18). In “Burnt Offerings: Law and Sacrifice,” Yvette Christiansé argues that the attempts of the Fathers in Haven and Ruby depict “a paradise born of resentment and a desire to have only what has been denied” (114).

The story of the Oven and the unilateral interpretation of its message by the 8-Rock families, the original founders, indicate their authority as the self-appointed judges and bards of the haunting memory of “disallowing” and “scattering.” Discussions regarding the Oven’s message—“Beware the Furrow of His Brow” (*Paradise* 86)—reveal a hegemonic rivalry between the older and younger generations and the church leaders. Despite the diversity of views in the shadow of the Civil Rights and Black Power movements, the communal oven’s message seems to be as unchangeable as God’s words to Steward Morgan: “If you, any of you, ignore, change, take away, or add to the words in the mouth of that Oven, I will blow off your head off just like you was a hood-eye snake” (87). The Oven bears the legacy and fulfillment of the Old Fathers’ dreams as reconstructed in Ruby. In this way, the New Fathers proudly commemorate their ancestors’ trials through racist treatment. The spatial and symbolic value of the Oven maintains their communal rootedness in the haunting past and the New Fathers’ vigilantism to avoid a humiliating dispersion in the future. Therefore, the monumental presence of the Oven secures the town’s loyalty and obedience to the Old Fathers and unites them around a communal hearth.

The founding of Haven and the construction of the Oven are further consecrated through the story of “walking man,” which blends mythical qualities with the Biblical wanderings of the Israelites to reach the Promised Land. As God’s guiding hand over the Old Fathers, a ghostly apparition leads them to the Indian territory where they establish Haven and build the original Oven, “the spot where they believed the walker had spread the items from his satchel” (*Paradise* 98). With their new-found freedom from racial tensions and disgrace, the Oven becomes the embodiment of their self-reliance and the manifestation of their dignified existence, free from subordination to white masters: “They were proud that none of their women had ever worked in a white man’s kitchen or nursed a white child. Although field labor was harder and carried no status, they believed the rape of women who worked in white kitchens [...] They had denied each other nothing, bowed to no one, knelt only to their Maker” (*Paradise* 99). The devaluation of the Oven and the redefinition of its message are regarded as unpardonable sins and the utmost betrayal of the Old Fathers. Acts of questioning and challenging cultural norms endanger the hegemonic power of the 8-Rock families, whose supremacy resides in the cultural memory and the achievements of their ancestors. As a result, the Oven evolves into “a shrine” (103) and it is exactly “where the warming flesh was human” (104) because it witnessed the power struggles between the ministers and the 8-Rock families. As Shari Evans states, the Fathers’ arguments with the youth regarding the Oven’s function and vague motto, which is open to interpretation, indicate communal failure and a betrayal of their ancestors: “Despite that acknowledged ambiguity, the Oven, a site of possibility and survival, becomes the fixed site of collapse by the end of the novel” (387).

Like the Puritans’ orderly and ideal community, which promoted exceptionalism, divine authority and purity, Ruby is characterized by its “beauty and isolation.” The residents are depicted as “coal black” with “an icy suspicion of outsiders,” and as “protective, God-loving, thrifty” people (*Paradise* 160). The hypocritical founders of Ruby rest upon the safety of willful segregation and are proud of their “sleepy town with three churches within one mile of one another but nothing to serve a traveler: no diner, no police, no gas station, no public phone, no movie house, no hospital” (*Paradise* 12). The

continuity of this all-black town requires the rejection of nonconformist members and outsiders, with strict norms to maintain the purity and domination of the 8-Rock blood through inbreeding and incest, as well as the manipulation of the pulpit, historical narratives and the town's economy. Holly Flint emphasizes the inner-workings of the race and gender-specific discursive power of Ruby, the 8-Rock blood rules, and the authorial voice over communal affairs, narratives and memories: "The older men use communal historiography, public debate, naming, sermonizing, and repetition to narrate the town as a patriarchy, which for them includes the male and female residents of the town as well as the women outside the town living in the convent" (595). Their unity across race, religion, gender- and history-specific identity politics conceals extramarital affairs, the abortion of unwanted children, the removal of tainted light-skinned residents (who represent race mixing) and even murder in a God-fearing town. As Philip Page suggests, "Unity that is too tight only precipitates the dissolution it is designed to prevent" (644).

The Traditional Church versus Progressive Christianity

Ruby is divided across two churches and the distinctive views of the Church Fathers. Reverend Pulliam represents the fundamentalist and conformist patriarchy in alliance with the 8-Rock families. Like the Puritan ministers' involvement in colonial politics, the traditional church in Ruby is entangled with the communal politics, dominant ideologies and grand narratives. Definitive Christian faith is institutionalized through the Church Fathers, who protect the founding fathers Deacon and Steward Morgan's materialism, power and degeneracy. The Morgan brothers, for instance, protect their family honor from their cousin's extramarital affair with threats and bribes to the Fleetwood family with the assistance of Reverend Misner. Manipulated by the church leaders and the Fathers, institutions forge alliances with the hegemonic powers through annual school plays that integrate the story of "disallowing" into the Biblical nativity scene. As David Schell argues, the New Fathers' devious influence and discursive power stems from what he terms "foundational narratives" that enable only the elders of the 8-Rock families to interpret ancestral wisdom for

the community. In Ruby, they promote self-willed communal aloofness from the world outside because they have faith in God's guiding hand over the chosen people. Ruby seeks "physical safety in its self-narrativization" (Schell 75), so accounts and representations of "disallowing" circulate freely. These narratives re-tell the Old Fathers' encounters with unwelcomed color and class-conscious African American communities, and give way to the founding of an all-black isolationist Haven. In Ruby, the New Fathers remind citizens of past discrimination against their dark-skinned, poor ancestors through plays, storytelling and the reconstruction of the Oven, all of which evoke the warnings of the founders (75-76). According to Schell, "Such actions commemorate and legitimize the memory of this racial line in mapping the geography of Ruby; Ruby comes to be regarded as a safe haven from white racism, economic hardship, and government intrusion, but also a place that accepts interracial 'disallowing'" (76).

Furthermore, the traditional church in Ruby reflects religious fanaticism, skepticism and the judgmental views of Puritanism towards misfits who defy segregated race relations, traditional gender roles and church membership rules. The Morgan family and Reverend Pulliam observe the Convent women with discontent and antagonism, which unifies the town around the biased association of the Convent with a witches' coven: "These here sluts out there by themselves never step foot in church...They don't need men and they don't need God" (*Paradise* 276). The Convent women are blamed for the town's misfortunes, and the congregations discuss how to resolve the problem: "Once the emergency was plain, representatives from all three churches met at the oven because they couldn't agree on which, if any, church should host a meeting to decide on what to do now that the women had ignored all warnings" (*Paradise* 11). The "transgressions" of the Convent women are linked to domestic violence, birth defects, mental disorders and disrespectful manners towards the elders of Ruby (11), not to mention the so-called signs of witchcraft, idolatry, wickedness and homosexuality seen in the community. As Johnny R. Griffith states, the ideological clash of havens is what brings the New Fathers, along with the church authorities, into violent conflict with the Convent women: "But the women's eventual establishment of a new kind of community, based on the healing of old wounds and the nurturing of

new forms of togetherness, provides an alternative socio-political vision and hints at the existence of multiple ways of living and being together with others” (585). The mass murder that ensues is a form of exorcism of the town from the threat and the pollution of women who do not submit to the patriarchal control mechanisms of church membership, marriage, social mores and segregation: “God at their side, the men take aim. For Ruby” (*Paradise* 18).

The Fathers mainly attack the Convent women because they differ from the domestic women of the town. The Fathers become hysterical about losing control in the community and they are afraid of betraying their covenant with God. Consequently, they victimize and sacrifice women to pay for their own misdeeds. Moreover, mob violence indicates their faith in the sacrificial basis of Ruby, which was named after Deacon’s and Steward Morgan’s sister. “Ruby was buried, without benefit of a mortuary, in a pretty spot on Steward’s ranch, and it was then that the bargain was struck. A prayer in the form of a deal, no less, with God, no less, which He seemed to honor until 1969, when Easter and Scout were shipped home” (*Paradise* 113). After the Convent women arrive, Ruby’s men unscrupulously seek out vigilante justice, while the Convent women welcome wronged women from Ruby and other places, with hospitality. As the midwife-healer Lone DuPres observes, “Only women. Never men. For more than twenty years Lone had watched them. Back and forth, back and forth: crying women, staring women, scowling, lip-biting women or women just plain lost...dragged their sorrow up and down the road between Ruby and the Convent” (*Paradise* 270).

The homosocial community in the Convent helps battered, sexually abused, suicidal, misjudged, defenseless and marginalized women through female solidarity. As Peter R. Kearly indicates, “The Convent is not just a community of women; it is a community where men do not have to rule, and where the rules for belonging do not have to be exclusionary” (15). Free from socially-constructed racial and gender norms, Consolata, a Catholic nun who is a mentor and healer, learns to appreciate the nurturing and guiding sisterhood of the Convent through the herbalist-midwife Lone DuPres. Lone also introduces Consolata to progressive faith: “You need what we all need: earth, air, water. Don’t separate God from His elements. He created it all”

(*Paradise* 244). Fairy, a midwife and Lone's mentor, describes how women's access to life and death to heal the sick and the disturbed intimidates the patriarchy: "Men scared of us, always will be. To them we're death's handmaiden standing between them and the children their wives carry" (*Paradise* 272). In the Convent, the practices of midwifery, abortion, herbal medicine and raising the dead compete with patriarchal autonomy and church authority. In this way, the midwives and the Convent women bear witness to the community's hidden affairs and dark secrets. According to Channette Romero, they know the Fathers' real faces: "These women have seen the people of Ruby at their weakest: as adulterers, drunks, liars, would-be murderers of unborn children, and men expressing emotional needs and sexual desires not fulfilled or endorsed by their belief system and rigid code of behavior" (419). Their knowledge provokes a violent and resentful mob reaction that parallels the Salem witch hunt.

In contrast to the traditional churches in Ruby, progressive faith and spiritualism reside in the Convent. Instead of the favoritism of heavenly souls in fundamentalist Puritanism, Consolata's faith reveres the sanctity of the flesh and the spirit without a hierarchical designation. Her words elucidate the Convent's gynocentric teachings and the prejudices of the outside world: "Hear me, listen. Never break them into two. Never put one over the other. Eve is Mary's mother. Mary is the daughter of Eve" (*Paradise* 263). Her teachings also reveal the balanced coexistence of sin and virtue. She recognizes the cravings of the body and soul, unlike the Fathers who deploy deceptive and oppressive measures to suppress human desires. The Puritan doctrines in Ruby reflect Anne Bradstreet's "The Flesh and the Spirit," which describes the rivalry of good and evil as twin sisters through the dichotomy of the body and the soul.¹ In the poem, the Puritans assume the persona of the spirit towards worldly flesh, which parallels the Fathers' contempt for the Convent women:

This city pure is not for thee,
For things unclean there shall not be.
If I of Heaven may have my fill,
Take thou the world and all that will. (224)

¹ The poem states the dilemma of Puritans who are tempted by both the enchanting worldliness of the flesh and the spirit's promise of salvation.

Merging the powers of Biblical wisdom with nature's call and her faith in humanity, Consolata heals the women's fears and traumas through therapeutic "loud dreaming" sessions. She teaches women to draw their unspeakable stories so that they might be purged of the phantoms of the past. In the end, the repudiated convent women are not "haunted" but "hunted" by the men of Ruby (*Paradise* 266).

Final Reflections on a Paradisiacal Community

The clash of ideals stands between the biased skepticism of Ruby and the liberality of the Convent. The Fathers project a self-segregated and a self-sustaining African American community under the leadership of the 8-Rock families and church rule. In Ruby, prosperity and safety are controlled through isolationism and acts of racial purity, such as endogamy. However, the Fathers' hostility towards racial and gender nonconformists and their own hubris result in a self-destructive paradise which is grounded in extremism, intolerance, paranoia and a fear of change. By recounting stories of "disallowing," "scattering" and ruined African American towns, they dwell on the past in order to reinforce their ancestors' values, trials and sacrifices for Haven and Ruby. As a result, paradisiacal Ruby becomes the epitome of a dystopia ruled by vainglorious leaders whose fragile self-image is defined in opposition to evil others. As Reverend Misner inquires, "How can they hold it together...this hard-won heaven defined only by the absence of the unsaved, the unworthy and the strange? Who will protect them from their leaders?" (*Paradise* 306)

The Convent women's paradise differs from the providential and homogeneous community in Ruby. As Reverend Misner states, people need a home with a sense of belonging and unconditional acceptance: "I don't mean heaven. I mean a real earthly home. Not some fortress you bought and built up and have to keep everybody locked in or out. A real home. Not some place you went to and invaded and slaughtered people to get. Not some place you claimed, snatched because you got guns. Not some place you stole from the people living there" (*Paradise* 213). Shari Evans confirms Reverend Misner's and Morrison's vision of haven as a shelter or refuge: "This home we are left with is active and engaged, open to that which might change or

even threaten it. It is a home based on (even dangerous) inclusion rather than stifling, silencing, fixed exclusion. Both saved and lost can join in the ethical work of home” (394). Since the Convent women’s paradise is worldly and acquired through cleansed souls and minds, their haven is the imperfect world where people seek out Edenic abodes in an incomplete quest, which is noted in the novel’s ending: “Now they will rest before shouldering the endless work they were created to do down here in Paradise” (*Paradise* 318). The Convent women represent Toni Morrison’s views through their creation of an earthly and humanitarian paradise that welcomes difference. In her “Nobel Lecture,” Morrison criticizes the devaluation of difference and diversity, which is interpreted as God’s curse in the Tower of Babel story:

Whose heaven, she wonders? And what kind? Perhaps the achievement of Paradise was premature, a little hasty if no one could take the time to understand other languages, other views, other narratives period. Had they, the heaven they imagined might have been found at their feet. Complicated, demanding, yes, but a view of heaven as life; not heaven as post-life.

Holly Flint notes the failure of an all-black community which is founded upon a degraded and flawed sense of racial purity, Americanness and puritanical predestination. Through an oppositional connection between Ruby and the Convent, Flint suggests that the settlements are foils. The segregated African American town becomes a “dystopia” in contrast to the diversity in the Convent, a utopia, which is “no more perfect but far preferred” (607). Flint also regards the Fathers’ protection of their community as a way to survive in the face of global and imperialist influences. Morrison’s paradise, on the other hand, is unavoidably open to change and reconstruction (608).

Paradise represents the inevitable failure of puritanical exceptionalism, unachievable idealism and internalized racism. The self-righteous community Fathers attempt to rule Ruby through racial purity; specifically measures such as inbreeding, isolationism and total obedience to authority. Church membership and ancestral lineage are strict definers in the patriarchal community, where removing misfits—even if they are members of the 8-Rock families—becomes an obsession. The founding Fathers encourage mob mentality and conduct

a lynching campaign towards the nonconformist women of the Convent. These women delegitimize the Fathers' wishes for a strictly segregated society based on normative definitions of gender, race and religion through their reconceptualization of haven, faith and individual merit.

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“The Road to Awe”: Legitimizing the Anomy of Death in Darren Aronofsky’s *The Fountain*

Evrin ERSÖZ KOÇ

Darren Aronofsky’s film *The Fountain* (2006) presents three interwoven stories with different temporal and spatial settings in a nonlinear narrative style. Despite the differences in settings, the film, starring Hugh Jackman and Rachel Weisz, is a love story of couple who are the protagonists in each three strands. In one strand, which takes place in fifteenth-century Spain, a conquistador named Tomás Verde attempts to save Queen Isabel of Spain from inquisitorial judgment. The second strand, which is set in contemporary life, presents Izzi, who is on her deathbed due to a brain tumor, and her husband Tommy, a neuroscientist desperately searching for a cure to save her. The last strand depicts the space traveler Tom in a bubble floating in space sometimes visited by both Queen Isabel and tumor-stricken Izzi in visions. The tree emerges as the most prevalent image in each story: the conquistador tries to find the Tree of Life to prevent inquisition; the neuroscientist searches for a cure using the bark of a tree as a sample; the space traveler is accompanied with a dying tree in his bubble. Through a reference to the mythical tree in the Judeo-Christian and Mayan traditions, the film is a dramatic rumination on how we come to terms with death, which is described as an anomic phenomenon by Berger in *The Sacred Canopy*. The film has been examined both cinematographically (Bentley; Hall) and thematically, focusing on issues such as hope (Skorin), love (Calhoun), grief (Johnson; Laine; Pisters), technology (Koehler; Lord) and gender (Piskorski). This paper, focusing on the delineation of the sacred tree, investigates how *The Fountain* makes sense of death using Berger’s concepts of cosmos, nomos and anomy as a theoretical framework.

Peter Berger is a significant and prolific figure in the field of sociology mostly known for his contributions in the sociology of knowledge and religion. In *The Sacred Canopy*, Berger explores the role of religion in building a sacred reality for society. Berger examines society in a dialectical manner in which society is the product of man and man is the product of society (3). There are three moments or steps in this dialectical process: externalization, objectivization and internalization (4). Externalization, which is “the outpouring of human being into the world” is the collective world-building activity of man (3-4). In this phenomenon of externalization, external products may be both material and non-material such as tools, utensils, languages, values and institutions (7-8). In the moment of objectivization, these products confront man “as a facticity outside of himself” and “the humanly produced world becomes something ‘out there’” (8-9). During the internalization process, these structures of the objective world are transformed into the structures of subjective consciousness (4). Berger summarizes these three moments: “It is through externalization that society is a human product. It is through objectivization that society becomes a reality *sui generis*. It is through internalization that man is a product of society” (4).

This world-building enterprise which consists of three moments is indeed the human craving for the construction of order, which Berger refers to as “nomos” (23). What people internalize in the triadic socialization process is the objective nomos which is the key to an ordered and meaningful life (21). The nomic, ordered and meaningful structure of the world may be threatened by a marginal situation for an individual or a society. Berger calls this threat an anomy. An anomy or a marginal situation may be a phenomenon of individual experience such as death of oneself or death of a significant other, divorce and physical separation (21-22) or a phenomenon of collective experience such as natural catastrophe, war and social upheaval (44). Nomos is indeed “a shield against terror” (22) since these anomies have the capacity to transform order to disorder and meaningfulness to meaninglessness.

In order to compensate the anomic situations, society needs legitimating agencies that would restore faith in the ordered nomos. According to Berger, religion is by far the most significant institution of

legitimation since it is “cosmization at a sacred mode” (25). In Berger’s words, “The sacred cosmos is confronted by man as an immensely powerful reality other than himself. Yet this reality addresses itself to him and locates his life in an ultimately meaningful order” (26). In a sense, Berger examines the opposition between nomos and anomy in line with the opposition between cosmos and chaos which “is frequently expressed in cosmogenic myths”:

The sacred cosmos, which transcends and includes man in its ordering of reality, thus provides man's ultimate shield against the terror of anomy. To be in a "right" relationship with the sacred cosmos is to be protected against the nightmare threats of chaos. To fall out of such a "right" relationship is to be abandoned on the edge of the abyss of meaninglessness. (26-27)

The oppositions between nomos and anomy, cosmos and chaos, order and disorder, meaning and meaninglessness are among the most prominent tensions through which Aronofsky discusses how societies can make sense of death. The film rests on a striking portrait of the anomy of death which is according to Berger “the marginal situation *par excellence*” (23) and this anomy is represented with the tree imagery.

Before evaluating this thematic exploration of death in *The Fountain*, it is necessary to explain its multifaceted structure. The film begins with an epigraph which is a reference to the Tree of Life in the book of Genesis: “Therefore, the Lord God banished Adam and Eve from the Garden of Eden and placed a flaming sword to protect the Tree of Life” (Aronofsky). The conquistador is led into a Mayan temple where he is challenged by the Mayan priest with a flaming sword (reminiscent of the sword in the book of Genesis) uttering the words “Death is the road to awe” (Aronofsky). This scene presenting the conquistador Tomás screaming against the flaming sword is intercut into the scene depicting the space traveler Tom screaming whose meditation in lotus position is interrupted. After uttering “Don’t worry, I won’t let you die” (Aronofsky) to the dying tree, the space traveler Tom sees Izzi in a vision. Then comes the dialogue, which will be repeated for a couple of times later in the movie, in which Tom asks “What are you doing here” and Izzi replies “Take a walk with me”

(Aronofsky). This dialogue in the space bubble is intercut into a scene in the contemporary that illustrates the couple engaging in the same dialogue. The present day Doctor Tommy rejects his wife's offer to take a walk in the first snow of winter because he is dedicating himself to finding a cure in his laboratory. This is just how the three narrative plotlines are interwoven to each other in the very beginning of the film. The whole movie is indeed a fascinating composite of such intercuts relating the three strands visually and thematically with each other in smooth transitions.

Events and situations that are part of one time layer are frequently echoed in one another. The warning sign on Izzie's electrocardiac equipment is first heard by Tomás in the past and then by Tom in the future, before it finally wakes up Tommy inside her hospital room in the present. Snowflakes from the present fall onto the rootstalk of the dying Tree of Life in the future. Tommy's memories from the present become Tom's hallucinations in the future. Tom picks up the ring in the future that Tomás dropped in the past. (Laine 89)

Even though the *The Fountain* is a combination of three different narrative plots that complement each other, it is possible to realize the anomy of death in each storyline: in the Spanish setting, the anomy is the death of the queen; in the contemporary setting, it is the death of Izzi and in the space setting, it is the death of the tree. However, there is actually only one anomy—Izzi's death because as the film goes on, it becomes apparent that the main plot takes place in the contemporary setting which is the frame story. The story that takes place in Spain depicting the conquistador and the queen is the story that takes place in the book titled "The Fountain" that Izzi begins writing before she dies. Izzi writes the first eleven chapters of the book and since she does not have that much time, she wants Tommy to write the final chapter. In addition, the story that takes place in the space bubble is Tommy's conclusion to Izzi's book. Therefore, the film includes story within a story structure (or *The Fountain* within *The Fountain* structure). For this reason, the main anomy is Izzi's death but it has two perspectives. The film presents cancer-stricken Izzi's trauma on her deathbed on the one hand and Tommy's traumatic grief before and after

his wife's death on the other. Berger points out that both the death of oneself or that of a significant other may ruin the meaningful order in one's life.

Witnessing the death of others (notably, of course, of significant others) and anticipating his own death, the individual is strongly propelled to question the *ad hoc* cognitive and normative operating procedures of his "normal" life in society. Death presents society with a formidable problem not only because of its obvious threat to the continuity of human relationships, but because it threatens the basic assumptions of order on which society rests. (Berger 23)

Izzi's cancer, which results in her death, is the anomic force threatening the happiness and order of the couple. The film shows how both Izzi and Tommy overcome the trauma of anomic death. This paper analyzes the role of the sacred tree primarily examining how Izzi manages to accept her own death and then focusing on how Tommy learns to legitimate the pain regarding the death of a significant other.

In the beginning of *The Fountain*, Izzi is evidently going through hard times since she is grappling her own death. There is a striking change in how Izzi envisions the anomy of death and this change is overtly seen in the symbolic associations of the mythical tree she uses as inspiration for her book titled "The Fountain." The first eleven chapters of the book is about the Spanish queen who sends a conquistador to find the mythical tree in order to escape the inquisitorial judgment. This mythical tree in the navel of the earth provides eternal life, according to Mayan myths; it is also confirmed by the Bible, the queen says. Even though set in fifteenth-century Spain, the book she is writing is full of autobiographical elements. Queen Isabel represents Izzi and the inquisitor is certainly a representation of the cancer that is the source of anomy. The conquistador who is trying to save the queen from inquisitorial judgment is her husband who is using science to save Izzi in contemporary day. This parallel between the conquistador and the scientist is illuminated with utmost clarity when contemporary day Izzi calls her husband "my conquistador, always conquering" (Aronofsky), referring to his hard work at laboratory. Up until the last chapter of the book, Izzi is inspired by the mythical Tree of Life

offering eternity to humankind. The only way for Izzi to overcome her fear against the anomy of death is tied to a scenario in which death is overwhelmed by eternity. However, for her last chapter, she finds different inspirations such as Xibalba and another tree in Mayan mythology. These mythical images help her change her approach to dying and overcome her fear.

In the scene in which she confesses to Tommy that she has lost her sensitivity to hot and cold, she explicitly tells her husband that she is afraid. However, there is a change: her fear leads to strength and achievement of grace. The first eleven chapters of Izzi's book take place in Spain, but Izzi wants the setting of the last chapter to be Xibalba, which is the underworld in Mayan mythology. When Tommy comes home, Izzi shows him the nebula wrapped around a dying star in the sky with a telescope and introduces Xibalba as "the place dead souls go to be reborn" (Aronofsky). She is excited about the idea of representing the underworld with a dying star: "Someday soon [Xibalba] will explode, die and give birth to new stars. How amazing that the Mayan chose a dying star to represent their underworld" (Aronofsky). This scene is good example of how technology and spirituality or science and mythology are juxtaposed in relation to the overall perception of death. Izzi's explanations include both a scientific explanation of a nebula and a mythological conceptualization of a dying star. This scientific and mythological contemplation of a nebula lays the groundwork for her second-thoughts about death, but at this point she is still afraid.

This stargazing scene is followed by a bathroom scene in which Tommy helps Izzi to bathe. Tommy realizes that her cancer has progressed since she loses sensitivity to hot water in the bathtub and wants to call the doctor. Izzi says that she is afraid but that she also feels different inside. This scene is significant because it points out that Izzi's approach to the anomic terror of death is changing but still she is anxious about this anomy. Also the fact that the couple is engaged in this dialogue in a bathtub in which Izzi cleanses herself with water is meaningful due to the traditional symbolism of water in relation to rebirth and regeneration.

Izzi's change becomes much more obvious in the museum scene in which she keeps learning about Xibalba in Mayan mythology. In the

visit to a museum, Izzi's descriptions of the creation myth in an actual Mayan book relate the imagery of Xibalba to that of the mythical tree. Izzi shows Tommy the first human who "sacrificed himself to make the world" and the tree of life that "burst out of his stomach" and "spread and formed the earth" (Aronofsky). The first father becomes one with the tree: "his soul became the branches rising up from the sky" and "all that remained was first father's head" which was hung in the heavens by his children creating Xibalba (Aronofsky). While she excitingly recounts the story of the first father in Mayan mythology, Tommy listens but wants to leave the museum, likely eager to go to the hospital. This scene is a replay on the duality of science and spirituality: Tommy tries to use any scientific or technological means to heal his wife while Izzi is interested in a spiritual healing, taking comfort in mythological conceptualizations of death and rebirth.

After sharing the information about the first father in Mayan mythology, Izzi asks Tommy what he thinks about the idea of death "as an act of creation." Then in a sudden burst of white light, looking upward Izzi faints due to a seizure. In this scene, according to Hill, Izzi "gains gnosis" and "realizes the ultimate meaning behind the symbol: the inescapable demands of dissolution and their relationship to soul development" (182). She faints, but actually that is a moment of awakening or enlightenment that is clearly indicated in the use of lights. Johnson, who evaluates this scene as Izzi's epiphany, comments that "She steps into a pool of light (which Tommy previously stepped around, symbolizing his continued blindness to truth) and gazes upwards. Aronofsky cuts from Tom's confused expression to a close-up of her eyes widened in a look of awe, her face awash in white light" (113). This pool of light is in the shape of a circle—the shape used in almost every frame, thereby emphasizing its symbolic association with the concept of eternity.

When Izzi wakes up in the hospital, she describes the moment of collapse in the museum as "I wasn't afraid. When I fell, I was full and held" (Aronofsky). She gives her husband a pen and ink as a present to write the last chapter of her book or to "finish it." She talks about the understanding of death as an act of creation with Tommy in a similar tone as the conversation they had in the museum. Izzi reminds Tommy

of the Mayan guide named Moses Morales and recounts the information he shares about the death of his father:

He said that if they dug his father's body up, it would be gone. They planted a seed over his grave. The seed became a tree. Moses said his father became a part of that tree. He grew into the wood, into the bloom. And when a sparrow ate the tree's fruit, his father flew with the birds. He said... death was his father's road to awe. That's what he called it. The road to awe. Now, I've been trying to write the last chapter and I haven't been able to get that out of my head! (Aronofsky)

According to Moses Morales, his father is not within his human body but still a part of an awesome cosmos. Death is not an end but only a physical transformation and this idea evidently helps Izzi to overcome her fear and she wants to use it as an inspiration for the last chapter of her book. She accepts the fact that she is close to dying and she wants Tommy to use her presents—ink and pen to finalize her book with such a conceptualization of death. When Tommy asks why she is talking about Moses Morales, she answers “I'm not afraid anymore, Tommy.” (Aronofsky). How Izzi gets rid of her fear is ostensibly an outcome of her ruminations on the mythical tree. “Through her exploration of the interaction between European and Mayan images of the archetypal tree, Izzi begins to understand physicality from a different point of view” (Koehler 7). The images of the mythical trees provide her the means to conceptualize death not as an ending but as a “creation” and “a road to awe” (Aronofsky). Using Berger’s terminology, the mythical tree becomes the religious emblem that helps her to legitimate her death. Pondering on the mythical tree, she comes to believe in the sacred order of the universe in which death is only a transition through which new life sprouts.

Even though Izzi accepts and even embraces death before she dies, it is not that easy for Tommy to accept the loss of his wife. At Izzi’s funeral, Tommy’s mentor and boss Dr. Lillian gives an impressive eulogy, stating, “We struggle all our lives to become whole, complete enough when we die, to achieve a measure of grace. Few of us ever do. Most of us end up going out the way we came in kicking and screaming. But somehow Izzi, young as she was, she achieved that

grace. In her last days she became whole” (Aronofsky). Even such moving ideas make Tommy angry; he leaves the funeral exclaiming that “death is a disease just like any other and there’s a cure and I will find it” (Aronofsky). Tommy rushes to the laboratory working to achieve the goal to stop aging and dying. His reaction to the concept of death is strikingly different from Izzi’s welcoming approach. In contrast to Izzi who seeks comfort in pondering on the mythical tree which symbolizes transcendence and immanence, Tommy as a scientist works on a tree using its samples to find a cure for death.

As a reminder of the first shot of the film which is a reference to Adam and Eve and their banishment from Eden, Laine considers Tommy as “a modern-day Adam who suffers but refuses to accept this human condition, and feels compelled to find the Tree of Life—that is to ‘play God’ in order to return to the Garden of Eden” (74). Besides, Laine comments that “His surname, ‘Creo’, which means ‘I believe’ in Spanish, may be seen as a direct reference to the duality of Creator/creation” (74). Like Izzi, Tommy goes through a change: Tommy’s denial of death slowly fades in the process he finalizes Izzi’s book which becomes evident in the space plotline. Tommy’s transformation is indeed a change in what he believes: interpreting death as only a “disease,” the modern day Tommy believes in the power of science; writing the last chapter, Tom will learn to believe in accepting the grand design.

In the space plotline, Tom becomes a space traveler floating in a bubble on his route to the nebula, Xibalba. Although the bald monk-like space traveler who appears to be performing tai-chi or meditating seems to be in peaceful harmony with universe, he does not know how to deal with the pain or how to “finish” the book. In his bubble, he is constantly tormented by visions of Izzi or her voice asking him to “finish it,” to which he replies as “I don’t know how” (Aronofsky). Through the end of the film, Tom figures out the way to finish it is to die and he utters “I am going to die. Together we will live forever” (Aronofsky). He climbs the tree, leaves his space bubble and begins to float in lotus position to sacrifice himself by getting closer to Xibalba.

At this point, the plotline of Tom the space traveler is intercut into Tomás the conquistador who is confronted by the priest in the Mayan Temple. The priest who is about to kill the conquistador to

protect the tree in the temple sees the vision of Tom the space traveler. This scene is a repetition of a scene from the beginning in which the conquistador and the priest confront each other, as mentioned before. This time the Mayan priest understands that the conquistador and the space traveler are the same man: the first father who sacrificed himself for all. The conquistador reaches the mythical tree and when he drinks its sap, he sees a vision of the golden light which represents Xibalba—Tom the space traveler’s destination. Unable to wear the ring the queen gave him, the conquistador falls to the ground, and grass and flowers grow out of his body. The connection between different plot lines is maintained this time by another intercut showing Tom the space traveler wearing the ring Tomás drops. The moment Tom wears the ring, the golden light Tom is headed to turns into total darkness. After a shot of a very small white circle in the middle of darkness, there comes a stellar explosion. According to Hill, “Like peeling away the layers of an onion, the astronaut begins to accept the reality of total dismemberment; the reality of the road to death that leads to awe. He enters the great Xibalba nebula. All explodes ... Yet all is reborn in marvelous Light. From a great swirl of dark clouds and brilliance, forms emerge in all directions” (183-4). This transition from darkness to light is connected to the progressive pattern from death to rebirth.

These scenes of cosmic light are not computer-generated but a result of macro photography illustrating organic fluids. “Aronofsky and his team hired Peter Parks, a specialist in macro photography, who brewed chemicals and bacteria to create a fluid dynamics on the film stock, which affected the substances photographed” (Pisters 249). Hall comments on this use of macro photography: “it is interesting to read the organic images as visual metaphors for a film in which all life is inextricably connected; the reactions in the petri dishes mirror the more massive reactions of the stars and nebulae in space” (28). This use of organic fluids is meaningful from the perspective of all micro- and macro- relations projected in *The Fountain*. The reality of death that devastates *nomos* of a couple on earth at a micro- level is followed by images of rebirth composed of stunning chemical reactions of fluids on the whole universe at the macro- level.

Following this scene of a supernova demonstrated through organic fluids, even the sick tree in the space bubble is healed. The

space traveler Tom understands that once he accepts death as a natural cycle of life and steps outside the bubble to die in the nebula of Xibalba, life goes on, as represented by the blossoming of the tree. “It becomes clear, as Aronofsky suggests, that the human refusal to embrace death is causing the death of the mythic tree of life” (Koehler 10). These scenes in which the bodies of both the conquistador and the space traveler regenerate and turn into a new life are potent images of a sacred cosmos in which even death makes sense. Throughout the film, before Izzi dies we hear Tommy telling Izzi that “everything is all right” (Aronofsky). At the end of the film, as a reminder of Moses Morales’ father’s grave, Tom visits his wife’s grave to bury a seed and whisper “everything is all right” (Aronofsky). For the first time, Tommy means it because he understands a great sacred design in which death is not the final destination but a road.

The Fountain illustrates coming to terms with the anomy of death, relating it to the motif of journey. The nonlinear structure which includes three narrative plotlines projecting the same characters at different temporal and spatial settings emphasizes this similarity between journey and the process of coping up with this anomy. In the contemporary setting, Izzi tries to overcome her fear of death or Tommy tries to find a cure for death before and after his wife’s death. This struggle to come to terms with or triumph over death is constantly intercut into other narrative plots in which there is either a conquistador journeying into the forest to find the mythical tree that provides eternity or a space traveler who wanders in a space bubble with a sick tree. Indeed, these two narrative plots in Spain and space highlight the Creos’ journeys to legitimate the anomy of death. Both Izzi and Tommy understand that death itself is a journey that it is “a road to awe,” a line repeated a couple of times in the film (twice by the Mayan priest and once by Izzi recounting Moses Morales’s perception of his father’s death).

There is another repeated scene that emphasizes the metaphorical connection between the process of legitimating death and the episode of making a journey. As also indicated by Pisters, the scene in which Izzi with her white winter coat and white cap visits Tommy in his laboratory and says “Take a walk with me” is repeated three times (247). Although Izzi attempts to persuade Tommy to walk with her

because it is the first snow of the winter, Tommy rejects this offer not only the first time, as mentioned before, but also the second time since he has a lot of work to do at the laboratory. In order to find a cure for the tumor and save his wife, Tommy frequently experiments on a monkey with his research team. He spends much time in the laboratory and unfortunately neglects his wife on her deathbed. Even Dr. Lillian criticizes Tommy for being obsessed with finding a cure and for leaving Izzi alone. Through the end of the film, just before the space traveler Tom and the conquistador Tomás become the first father, Tom decides to follow Izzi into the snow instead of working at the laboratory. In a way, Tommy learns that instead of endeavoring to find a means for eternity, he should enjoy the limited time they have together on earth. Together they take a walk into the snow and this walk resembles the journey of The Creos, who happen to learn the embracing of death as a natural element of cosmos—or to speak in Berger’s terminology, to learn being “in a ‘right’ relationship with the sacred cosmos” (26) .

The Fountain illustrates a journey into the realms of death and rebirth, and in this journey, one of the major characters is the mythical tree. From the beginning of the film, the theme that is associated with the anomy of death is visually connected to the mythical tree. The scenes that show parallels between the human body and the trunk of the tree are among the striking visual elements in Aronofsky’s production. “The film sets up a network of images which suggest that the secret lies in a route of connecting fibers between the body and the Tree of Life” (Lord 166). Especially in the intercutting between the space plotline and the contemporary day plotline, a similarity between Izzi’s body and the trunk of the tree is maintained. For instance, the scene in which the space traveler Tom touches the sick tree with his hand is intercut into the image of Izzi’s body in the bathroom and in this intercut the visual representations of both Izzi and the tree are identical with the same physical curves. Furthermore, the hairs on Izzi’s neck and those of the tree are visually correspondent to each other and repeated three times, once in each plotline. The hairs on the tree move when the space traveler Tom’s hand moves closer to the tree in a close up during which Tom utters “Don’t worry, we’re almost there” (Aronofsky). In the contemporary plotline the scene is repeated, with Tommy saying the exactly the same line as “Don’t worry, we’re almost there”

(Aronofsky), kisses Izzi on her neck in their bed and Izzi's hairs move in the same manner. In addition, when the conquistador in the fifteenth century plotline discovers the mythical tree in the Mayan temple and touches the hairs of the tree just like the space traveler, the hairs of that tree move just like the tree in the space bubble. Indeed, both Izzi and the tree image represent the same thing: making sense of death. Tom/Tommy utters "We are almost there" (Aronofsky) because each of the plotlines presents the human journey to legitimate the anomy of death. The tree figure is significant that it is not limited to the scenes of the tree the conquistador is searching for, or to the tree accompanied by the space traveler. The visual of tree is everywhere, such as "the armband tattoos that circle Tom's arms like growth rings of a tree", (Laine 83-4), golden tree branch pattern on Queen Isabel's gown or the branchlike pattern on the woodcarving of the Creos' bed head. Such visual illustrations underscore the significance of the mythical tree in Aronofsky's contemplation on death, life and rebirth.

To sum up, *The Fountain* is an impressive film providing an insight on how societies can make sense of death, which is described by Peter Berger as one of the anomic powers that may turn cosmos into chaos and order into disorder. Berger thinks that an individual (or a society) needs legitimating means that would restore belief in a sacred cosmic order whenever the nomos is confronted by an anomy. Despite the harshness and chaotic terror of anomy, through these legitimations people cling to the idea that order may be maintained in the nomos and chaotic anomic terror may be kept at bay. Religion is the most powerful institution that helps societies to build up the nomos and make the ordered and meaningful life secure. In *The Fountain*, the images of the mythical tree as derived from both Mayan and Biblical traditions become the legitimating agencies through which the leading figures learn to cope with and make sense of the anomy of death. At the end, Izzi and Tommy internalize that "everything is all right" since nomos is established in the sacred cosmos in which death is a "creation" or a "road to awe" (Aronofsky). Aronofsky says that "Of all my movies, to the people that are fans, it's almost like a cult religion, they get tattoos and I'm constantly getting long letters from people saying it helped them come to terms with something. So I think it works for a much smaller audience because ultimately the film is about coming to terms

with your own death...” (Kiang). Keeping in mind Aronofsky’s statements that the film helped people to come to terms with death, *The Fountain* in particular and cinema in general may be regarded as legitimating agencies in which the forces of anomy are averted and the fear, agony and disorder that come with the anomy of death are relieved.

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The New World as the American Sublime

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The term sublime means something which is terrifyingly powerful or unimaginable. As a concept it has undergone changes and is still discussed. Immanuel Kant¹ states that the sublime occurs when the imagination cannot grasp an object, which is the “transcendence of reason.” He argues that the delight of the sublime arises due to the superiority of reason over the failure of imagination to comprehend an object. For Kant, what is perceived as sublime is not nature itself—natural items are in fact formless and chaotic²--but rather the power of human reason when confronted with them. In this way, human reason transcends the terrifying vastness of the natural by transforming it into a form of pleasure. As Kant asserts, “sublime affirms the ascendancy of the rational over the real: the mind of man, that is, is greater than anything that might be discovered in nature” (Shaw 6). Edmund Burke's notion of sublime is different. Burke emphasises “the immanence of the sublime: it is an irrational, emotional force”³. It involves intensification instead of Kantian transcendence. For Kant, the sublime has a moral⁴

¹ “The ‘Analytic of the Sublime’, by the German Idealist philosopher Immanuel Kant (1724-1804), is widely held to be the first properly philosophical treatment of the sublime” (Shaw 72).

² “The beautiful is concerned with ‘the form of an object’, with that which is bounded and can thus be distinguished clearly and coherently, the sublime is ‘to be found in a formless object... while yet we add to this *unboundedness* the thought of its totality.’ The sublime, in other words, refers to things which appear either formless (a storm at sea; a vast mountain range) or which have form but, for reasons of size, exceed our ability to perceive such form” (Shaw 78).

³ White, Luke.< http://lukewhite.me.uk/sub_history.htm> 26.02.2017.

⁴ Sublime “is a quality of mind, not of nature”; in other words, one should decide about the sublimity with reason not with self-interest (Shaw 84).

function which is transcendent and rational. He gets benefit from Burke's comparison of "the sublime and the beautiful"; defining "beauty" as "a form of positive pleasure," whereas the sublime is defined "as a pleasure" derived from "displeasure"⁵. For Kant; "[S]ince the mind is not simply attracted by the object, but is also alternately repelled thereby, the delight in the sublime does not so much involve positive pleasure as admiration or respect, i.e., merits the name of a negative pleasure" (Kant, *Judgment* 23).⁶ In other words, the human perception of the sublime innately carries displeasure while offering pleasure.

As seen, the sublime refers both to objects that arouse astonishment within human perception. In the eighteenth-century evaluation of the sublime, nature was regarded as a source for beauty and inspiration, which is an idea that Burke explains as the awakening of sensibilities with an inner power. In other words, the sublime has a power of its own through which human beings are affected by its innateness. Despite nature as being regarded as the source of sublimity, from Burke to Kant, nature has a secondary function in the evaluation process of the sublime since the perception of human beings' emotions turns out to acquire priority. Rather than nature, its perception becomes important: "What the natural sublime represented...was a manifestation of the vastness, the power, and the terror of God. Yet nature itself could not be perceived as sublime without the operation of mental processes" (Shaw 31). Thus, a significant issue is to evaluate natural sublimity through the perspective of human beings in order to call something "sublime.

Inspired by the Kantian sublime, in the American sublime the enormity of nature plays an important role. The "virgin landscape" perceived by the continent's newcomers that helped to shape their identity stands as a decisive factor in Americans' notion of the sublime (Arensberg 8). The notion of the sublime was a key point in expressing the new experience of the newcomers both in emphasizing the natural sublime and the experience of the Puritans. In both respects, despite the spectacular sublimity of nature, the perception of the human beings

⁵ <http://lukewhite.me.uk/sub_history.htm> 25.01.2017

⁶ <http://lukewhite.me.uk/sub_history.htm> 25.01.2017

becomes significant. The American notion of sublime combines “the man-made” and “the natural,” uniting the natural and the technological in the encounter between nature and culture. The American sublime, by attaching this notion of natural sublime with morality, increases its value both by including the development of the natural sublime and the ethical values they imposed on the sublime itself. In that respect, due to the innate sublimity of nature and the transcendental version of it imposed by the Americans themselves, the new world is a two-fold sublime. In this way, Americans aimed to discover their true identity in exploring the natural beauties of this new land. In order to establish a nationality, Americans turned their faces toward the sublime natural landscape that inspired their national identity. The American sublime is directly related to the sublimity of the vast land they occupy:

The prior vacancy of the continent was their crucial founding fiction, both asserted directly and implicit in the self-conscious narrativity with which the story of America ‘began.’ To be born an American is simultaneously to be born again. Americans assume their national identity as the fulfilment of selfhood rather than its point of origin. (Jehlen 9)

In light of this brief introduction to the concept of the “sublime,” the aim of this article is to show how the sublime (in various ways) is presented in Terrence Malick’s movie *The New World* (2005).

The New World as a Natural and Technological Sublime

Movies are inherently technological, but also artistic expressions of the natural sublime. André Bazin asserts that “cinema is in itself already some kind of miracle” (393) through which the dreams of human beings come true. Still, there is a discrepancy between dreams and cinematic productions of them. Likewise, the notion of the sublime in dreams and cinematic representations of them remain problematic, and Malick’s movie *The New World* depicts this discrepancy. As James Orr asserts, “Malick is interested in the crossover between landscape and the machine... It is the tense co-existence of natural and industrial sublime which give his picture such generative power” (174). Thus, he

uses both kinds of sublimity to reinforce meaning. Actually, this discrepancy is a sign of the ambiguity that philosophers investigate: Is the sublime an outcome of nature or art (as a reflection of human mind)? Or both? In other words, does the sublime merely exist in nature and human beings observe it, or is it human perception that makes it sublime? In evaluating the ways in which the sublime can be seen and shown, Malick combines both. His movie, as a result, turns out to be a sample product through which the “sublime” is deciphered.

Malick, due to his inclination to depict matters from a philosophical perspective, uses the cinema as a medium to convey the discrepancies between image and reality. According to Stanley Cavell, Malick has

found a way to transpose such thoughts for our meditation and has transformed them into cinematic terms by having discovered, or discovered how to acknowledge, a fundamental fact of film’s photographic basis: that objects participate in the photographic presence of themselves; they participate in the re-creation of themselves on film; they are essential in the making of their appearances. (3)

Malick’s films present images, figures and issues with several dimensions. As Cavell explains, “Objects projected on a screen are inherently reflexive, they occur as self-referential, reflecting upon their physical origins. Their presence refers to their absence, their location in another place” (4). In a way, his handling of materials in his movies are unique to his own style owing to the very presence of the reflected material. *The Thin Red Line* presents a different version of the world, one in which the human situation is depicted as an atmosphere of war. *Days of Heaven*, as Cavell comments, “contains a metaphysical vision of the world [without] the scene of human existence—call it the arena between earth (or days) and heaven” (5). Malick adds a philosophical layer to his subject matter and also represents the world through the images that include absences in themselves.

In *The New World*, the philosophical questioning of the notion of “sublimity” shadows the historical event and the people involved in

it. The idea that attracts Malick is to reinforce different versions of sublimity instead of re-telling American history or the myths produced from it. In *The New World*, the Indians who live harmoniously with nature represent the natural sublime and the intruding colonizers represent the technological sublime, and they confront one another in an astonishing way. In addition to this, the movie, which is itself a technological medium, is also an artistic representation of the natural sublime. Thus, there is sublimity in the sublime world of *The New World*. As Pease asserts, “The experience of pleasure in nature is by definition, indifferent to your reactions. If art is then to accurately convey the natural sublime it must shun the particular, the humanly determined and expressed, shun *representation*, and engage the abstract” (36). For Malick, the sublime does not mean “unimaginable, but conceivable” as Kant explains; rather it is “inconceivable but imaginable” in nature.⁷ It cannot be explained and comprehended, but it can be visualized and imagined. In this way, cinema as an art that uses images and sounds becomes an art form that invokes transcendence in nature. Perhaps this is Malick’s way of reflecting Jean-Francois Lyotard’s explanation of sublimity in contemporary times: “Sublimity is no longer in art, but in speculation on art” (Lyotard 106). It is no longer possible to reach the essence of sublimity, but its representation is the only way to acquire it.

The New World includes shots of sublimity in nature and the technological human world which emulates it. The native Indians are called “naturals” and the colonizers are represented through visual scenes, including iterations of sublimity in which the natural sublime—especially—becomes superior. Comprehension of the natural sublime by human beings is important, but the technological sublime maintained by the movie *as the very technological tool to reflect the natural sublime* is perhaps more significant. In Malick’s movie, images are regarded as reflections of human perception, and certain *mise-en-scenes* reflecting nature have an important role in his evaluation of the sublime. As Hannah Patterson asserts, “Malick’s handling [of the American

⁷ Latsis, Dimitrios. “Rosy-Finered Dawn: the Natural Sublime in the Work of Terrence Malick.” *Refractory: a Journal of Entertainment Media*. ISSN: 1447-4905. July 18, 2010. Web. 26.01. 2016.

mythology] and his rendering of time and place—of the sublime—is intrinsic to his poetry” (2). In this way, spectators are able to evaluate the American notion of sublimity by first adoring natural beauties.

Malick presents places in their sublimity on the screen, and nature, especially, is transformed into a kind of art. The sublimity of nature is emphasized through the shots. While the Powhatans are shown to conform with nature (after all, they are called “naturals”), the arrival of the English indicates that this sublime natural will be conquered by these newcomers. In that respect, the sublimity of the natural land that existed prior to the arrival of the Pilgrims makes the newcomers feel admiration and terror at the same time. Roderick Nash states that

Early settlers in the New World were not Americans at all, but transplanted Europeans who regarded the land as a spiritual and physical void which had to be conquered and civilized in the name of Christianity and progress. Because it was an unknown entity with bizarre animals, unusual topography, and strange indigenous inhabitants, the wilderness represented a place where community and consensus would be put in peril by the total absence of European law, religion, and civilization. (Nash 66)

The inherent sublime is transformed into the one interpreted by human beings—that is to say, the newcomers tried to comprehend the land and the inhabitants in it. From Burke’s perspective, “The passion caused by the great and sublime in nature...is Astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other” (58). Both the newcomers and the Indians experience this sense of astonishment: the former is focused on the natural sublime and the latter on the technological sublime. Viewers are also astonished by Malick’s re-creation of the American sublime through his presentation of the encounter between the natural and the technological sublimes.

The historical reality concerning the European settlers and their encounter with Native Indians in America is the inspiring point that reminds viewers of these different notions of sublimity in Malick’s

movie. In 1607, a group of a hundred English settlers landed in Virginia and named the place they settled Jamestown. In the beginning, the colonists searched for gold, and finally they were able to survive by planting crops and accepting the leadership of Captain John Smith.⁸ This historical fact about the invasion of the American land is reflected without explanation in the movie. Instead, Malick creates a world as if it is a sublime dream. This dream includes the story of Pocahontas⁹, who symbolises the “goodness” of the natives in the eyes of the colonists owing to the Powhatans’ tendency to help Smith. Malick blends the historical facts with the mythical story of Pocahontas in reinforcing his treatment of the American sublime. Pocahontas’s story of love is the point through which the two dimensions of sublimity intermingle. Pocahontas’s spirit of unification with natural beauty is first seen within the extraordinary beauty of the American land, and then it is carried with her to London, which is the representation of civilization. It is as if Malick wants to show that this unification of sublimity is adorable, yet there is no escape from the technological transformation of the natural sublime.

The invocation of this dual sublime (natural and technological) is developed through the movie. Instead of a well-detailed plot development, the confrontation between “the natural and the technological sublime” is juxtaposed. The movie begins with Pocahontas’s prayer to Mother Nature “from out of the soul of whom her people raise.” Throughout the movie, she’s seen dancing to the sound of Wagner’s “Das Rheingold” prelude. Afterwards, a village of natives is presented behind the flames, and then the frame focuses on the tranquillity of the flood. In these shots, the tranquillity of nature is reinforced both by Pocahontas, who is a character belonging to nature, and the music, which prepares both the newcomers and the spectators for the sublime of the natural landscape. In the idea of a new world,

⁸ <<http://highered.mheducation.com/sites/dl/free/0809222299/45391/USHistory.html>> 17.07.2017

⁹The reality about Pocahontas is still in debate: “The truth of the matter is that the first time John Smith told the story about this rescue was 17 years after it happened, and it was but one of three reported by the pretentious Smith that he was saved from death by a prominent woman” (<http://www.powhatan.org/pocc.html>).

nature and civilization are included, assuming that there is a new world compared with the old one. The newcomers who came to these new lands were sent by the English queen; and what they found is “abundance” both in the land and the people inhabiting it. When *The New World* begins, a dreamlike image (signifying a dream about sublime) is reflected through water, and then a prayer is heard: “Come spirit, help us sing this story of our land...You are our mother.” The beginning of the film offers images signifying the sublimity of this encounter. The spectators see ancient paintings of colonizers that show the struggle between the Indians and Pilgrims. Then the plot of the movie unfolds: English ships come to the shore—and two groups that are totally different from each other meet.

On the technological side, the guns and swords in the Jamestown settlement show the colonists’ attempts to bring a technical civilization. When these “civilized” men bring gunpowder, it appears as magic to the locals. This technical knowledge is observed by the Powhatan people, and especially Pocahontas, who contrasts these two sublimities. This comparison also suggests that, while the natural beauty of the land and the naturals scared the colonists, the artificial enormity of the war tools as technological sublime frightens the naturals. Considering these contradictions, Bukatman describes the technological sublime as a “narrative of confrontation, mastery and the colonialist usurpation” within the “landscape sublime’s predilection for the ‘virginal landscapes’ of the Americas” (107). Ultimately, this is the very message the film conveys: how human beings could have corresponded to nature instead of this violent, mechanized invasion man has produced. In order to emphasize this discrepancy between the two sublimities (natural and technological), Malick portrays both to show modern men’s preference for the latter, but at the same time his longing for the former. By using the visual images in *mise-en-scènes*, his depiction of the sublime leads spectators to question their own evaluation of the sublime. Smith describes the Indians as naïve, but somehow fails to see the signs of humanity in them. For him, the time he passed with Pocahontas was like a dream unbound by the land’s realities. When he and Pocahontas become closer, he begins questioning love: “Love: shall we deny it when it visits us? Shall we not

take what we are given?...There is only this, all else is unreal.” Thus, love somehow unites their different perceptions of what is real and what is not. The dream of the sublime, however, becomes a vulgar reality for both the newcomers and the new lovers.

Malick presents the different worlds of the two people in terms of problems in social interactions, and also perfection and extremity in the sublimity of nature. He emphasizes the existence of the Indians on the land before the Europeans came. Instead of depicting the minute details of historical facts, he prefers to depict moments that illuminate the sublimity of the natural beauty of the land when these two groups of people see each other without violence. Pocahontas, who represents natural sublimity, reinforces the idea that one needs to develop oneself and empower social transitions. Her own people respect her, and the colonists sympathize with Pocahontas. When Pocahontas decides to help Smith, and when he admires her, the movie grows peaceful. In his eyes, Pocahontas is the very embodiment of sublimity. When Pocahontas becomes a young English-American lady (Lady Rebecca), Smith (who is unchanged himself) seems sad due to his failure to comply with her sublimity in both nature and civilization. He confesses: “It seems as if I was speaking with you for the first time.” He fails to understand the transgressive power of Pocahontas to unite different people and worlds through her sublimity instead of his own presence, and Pocahontas’s story alone becomes the source of the sublimity myth of American identity. This lack of mutual understanding is the main reason they leave each other, and why Rebecca turns back to Rolfe (her husband) and wants to return to America. The audience sees them playing with their little son: “Mother, now I know where you live.” In this way, Pocahontas assumes that she has found the spirit she was searching for. With the depiction of Pocahontas, Malick presents all things brought together in her world: the colonization of America and transgressive love reach the sublime as a dream or truth. The magnificent presence of nature, the enthusiasm of human beings who observe this sublimity, and the choices involved in the decision to go on living in knowledge of love and hate are what Malick presents and what spectators should perceive in *The New World*.

The plot itself describes a circle from Virginia to England and back. The movie's final shots resemble its opening scenes—comparisons between the Old World and the New World through the audible and visual elements of cinema. After leaving Smith, as Pocahontas walks through the English garden (as if she is walking in the Virginia woods), the beginning of her new adventure is indicated. Her reunification with Rolfe signifies a new beginning for her in her homeland. Rolfe's voice describes her death, and we see her deathbed in a mirror. The narrative sequence involves past and present. When the audience see Pocahontas dancing (most probably after her death) we see her spirit united with nature. In the harbour scene, Rolfe and his son are seen going to Virginia. In the final shots, the enormous trees of the New World are seen, reminding the audience of their first experience of seeing and hearing the things to which they were introduced before. Wagner's "Das Rheingold" reinforces the circular idea of beginning again—as life and sublimity continue. No dialogue or character is seen; the plot finishes in the film's final moments and leaves the screen to the sublimity of nature. The whole film serves as a tool to prepare for this conclusion in which the sublimity of the New World in relation with the American myth has been reinforced, and the audience are left to question their own perception of what the sublime means.

Despite Malick's efforts to create a sense of longing for the natural sublime by juxtaposing it with the technological sublime, *The New World* serves as a reminiscence through which the modern audience can remember the value of the sublime in different dimensions (and perhaps in a transcendental way). Pocahontas functions as the embodiment of the sublimity of nature, and her story reflects the efforts of a human being to reveal the hidden truths about the sublimity of nature. When the movie begins again at the end, it leaves the audience with a sense of loss owing to the very notion that it is impossible to acquire a unification with nature at the present. Still, it is Malick's achievement that, through *The New World*, there is at least a chance to witness the role of nature in shaping the American notion of sublimity.

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The Emergence of a New Conservative Approach in the U.S. Administration and Religion as a Foreign Policy Input

Bülent UĞRASIZ

The Emergence of New Conservative Approach in the U.S. Administration

The United States, which became the sole superpower in international relations since the collapse of the Soviet Union in the 1990s, has taken unilateral initiatives to regulate the world in its own way. After the September 11th attacks, the U.S. intensified its unilateral initiatives without the support of the international community and by excluding the UN. Thus, the U.S. demonstrated its will about regulating the world *de facto*.

However, during the Clinton period, multilateral relations had been emphasized, and President Clinton always carried out his foreign policy by convincing all parties. Yet, President George W. Bush had a desire to export American-style values to other countries and had unilateral impositions. Therefore, “New Conservatism” is the U.S.'s desire to rearrange the world in the direction of its own views and to direct foreign policy by putting “the Great Middle East Project” into practice (Hahn, 2005, p.95).

At this stage, I will try to explain the emergence of the American-type liberal political reaction, emphasizing that the Neo-Conservatism is not new at all and it has a history dating back to the 1950s after World War II.

In almost all societies, ideologies have been used to make society better and effective. The fact that the ruling elite have so often adhered to ideology has become a method they have used throughout

history to manage society more easily. The greatest feature of ideologies is that they promise a better life and have a kind of dream towards the future. But nowadays, governings elite offer to protect societies from terrorism instead of promising them a better life. At the moment, terrorism is well-organized around the world, and whenever terrorists wish, they may hit any place in the world (Azar 3).

Leo Strauss, the American political scientist, is the one who posited the “New Conservative Approach” as a theory. After World War II, in the 1950s, the West emphasized the concept of “modernism” and replaced Westernization with it. Strauss draws attention by emphasizing that the West is in a crisis with the modernism. He thinks that the West has adopted an ambiguous policy, and this ambiguity comes from the nature of liberalism. Actually, liberalism is the ground floor of modernism. Strauss emphasizes the importance of moral values to which society should be committed. He claims that it will be beneficial for both the governing leaders and the governed people to be able to decide between “good and evil.” He argued that there was a need for elite democratic leaders to guide society and that the international community should be guided by a leader nation equipped with ethical values. This leader nation is obviously the U.S.A. (Strauss 910).

The 1950s were the critical years of the Cold War and the moral values of the U.S. representing the “good” were democracy and liberal economy. On the other hand, the despot state which represented “evil” was the Soviet Union. Thus, the values of the U.S., representing the "good" in the bipolar world system, had to be transmitted to other states. Strauss complained at this stage that the West didn't determine the extent of modernism and liberalism distinctly, and that the U.S. didn't react to the Soviet Union adequately. Therefore, he claimed that so as to get out of the crisis and gain its own confidence, the West had to gather around a project and moral values and the only state to fulfill Strauss's recommendations was the United States. As part of this project, the U.S. would take firm measures against communism, consolidate the international system around American ethical values, restore its confidence which was interrupted as a result of liberalism, and thus reinforce its leadership. (Strauss 920)

Strauss based his thinking on “binary opposition” and evaluated the world as "good" and “evil”. Strauss, who escaped from Nazi Germany due to the fascism which was “evil” in the 1930s, settled in the United States, which represents "good". After the Second World War, as an "evil" power, the Soviet Union took the place of Nazi Germany and the U.S. continued struggling during the Cold War era. In 1990, with the collapse of Soviet Union, “evil” was eliminated. A power gap opened. Who was going to represent “evil”? “Communism” was replaced with “radical Islam” after the attack on the Twin Towers in New York (Macit, 2007, 76). What is striking here is that the U.S. is always presented as "good" by Strauss against the “evil,” and that the duty of protecting the rest of the world against the “evil” is a kind of obligation to the U.S. all the time.

President Lyndon Johnson, who wanted to build a prosperous society through liberalism and put the "Great Society" project into practice in the 1960s, was haunted by the Vietnam War; he faced major social opposition in American domestic politics, and at that time his liberal politics were beginning to be questioned. Again, in this period, the political scientists advocating the “New Conservatism” and defending strict policies against the Soviet Union (such as Paul Wolfowitz, Francis Fukuyama and William Crystal) were the followers of Leo Strauss.

The followers of the "New Conservatism" were critical during the period of President Richard Nixon in the 1970s for the “d'etant” policy followed by Secretary of State Henry Kissinger. The rigorist "neo-conservative" politicians criticized Kissinger's “d’etant” policy which defends dialogue instead of escalating the ideological clash between the two superpowers, and in the meantime the Watergate scandal caused by Nixon strengthened the arguments of New Conservatives.

Vice President Gerald Ford became the President after the President Nixon's resignation from his position for fear of being impeached by Congress due to the Watergate scandal. This change led the New Conservatives to take seats on the new cabinet. There were two important persons that the New Conservatives were able to cooperate with in the new White House. Those were Dick Cheney, who was the

Chief of Staff, and Donald Rumsfeld, who was appointed as Secretary of Defense. These persons made enormous efforts in U.S. foreign policy toward New Conservative thinking (Macit, 2007, 286).

The new Defense Secretary Rumsfeld blamed the Soviet Union, arguing that the signed SALT agreement had been violated by Soviet Union. However, these assertions relating to the Soviets were not supported by CIA reports. To prove these allegations related with to Soviets, an independent research group was founded through the pressures of the New Conservatives. The task of this new group was to prove that the Soviets had weapons which were produced to destroy the U.S. and thus, push the Pentagon to pursue stricter policies against the Soviets. This new group was led by historian Richard Pipes, known as a Soviet expert. Pipes was not an expert of nuclear weapons, but knew the Soviet way of thinking very well. After that, the working group claimed that the Soviets produced advanced sophisticated weapons that would destroy the U.S. According to the CIA, the conclusions of the working group were "light evidence," which is a phrase used by security intelligence services. The CIA need to act with tangible evidence, arguing that the Soviet economic collapse had escalated the weapons industry of the Soviet Union. The New Conservatives embarked on a new lobbying movement so that the reports produced with "light evidence" could manipulate American public opinion. This lobby was called the "present threat committee." One of the members of this newly established committee was Ronald Reagan, who was seeking support to advance his political career. The ethical approach of the New Conservative team within the theoretical framework drawn by Strauss is that opponents of the U.S. should be defined as "evil" and that all should struggle against it.

In Reagan's 1980 election campaign, we see that religion, which had been not used in politics before, was brought into politics. With the help of some New Conservatives who were among Reagan's election advisers, the church organized to support Reagan's election campaign. To increase the place of the church in the elections, a kind of cooperation was made with the notables of the Evangelist Church. With the help of the Church, Reagan won the presidential election and became the President against the Democratic Party. (Tunç 78).

After that, the New Conservative group came to critical positions within the decision-making mechanism during the period of President Reagan. Paul Wolfowitz, the Head of the Department of Political Affairs of the State Department, Richard Perle, the Deputy of Secretary of Defense, and Pipes, who was president of an independent working group which would work as an alternative to the CIA, advised the President. When the New Conservative group wanted to put its views into practice during the period of President Reagan, a significant part of the bureaucracy and the Congress was against it. Even President Reagan himself sometimes doubted the Neo-Conservatives' idea that the Soviets were "evil," and he wanted to continue negotiations with the Soviet Union by developing the d'etant policy. As the President's adviser, neo-conservative Pipes tried to convince Reagan that the Soviets had an aggressive state and this aggressiveness came from the nature of its ideology. The New Conservative group claimed that the major terrorist organizations in the world such as PLO, IRA, ETA, and Baider Meinkopf had been supported by the Soviets. In order to exaggerate the Soviet threat in the eyes of Reagan, such claims were propagated. Actually, the CIA reports did not support these claims. In the eyes of the CIA, terror was linked to local groups in different parts of the world who wanted to avoid the injustices that had arisen as a result of extreme economic and social differences (Fukuyama 71).

When William Casey became Director of the CIA, a new group was set up in the CIA to prove to President Reagan that the Soviets were supporting international terrorism in the world. As a result of the work of this group, in 1983 President Reagan came to the line of the New Conservatives and started to prepare plans to fight against the Soviets across the world.

The New Conservative group began believing its own legend. For that purpose, President Reagan believed that actions should be taken against all the dictators of the world, including the Soviets (Fukuyama 73).

This thought of President Reagan changed his approach toward the invasion of Afghanistan by the Soviets. Both Muslims and the U.S. were against the invasion of the Soviets. While the rescue of Afghanistan was a matter of *jihad* for Muslims, it was an opportunity

for the U.S. to counter the Soviets in the bipolar international system. The paths of Islam and the United States crossed and mutual help began to rescue Afghanistan from the Soviet occupation. The Society of the Muslim Brothers and the CIA started to act jointly and helped each other to rescue Afghanistan. In other words, the New Conservatives and the Society of the Muslim Brothers came together for Afghanistan. The New Conservative group in the American Administration, which began supporting Afghan *mujahedeen*, found the Afghan occupation as the first stage of Soviet occupation of the world and the struggles against it were defended under the name of "Reagan Doctrine." In this period, the closest person to the New Conservatives was Casey, the CIA director, and his task was to make Afghanistan the USSR's Vietnam. (Tunç 19).

American aid to Afghanistan was coming through Pakistan. Other aid to Afghanistan came in the form of volunteers who came from the Arabian countries for the purpose of *jihād*. There was even a *fatwa* claiming that the war against the Soviets in Afghanistan was a *jihād*. Among the volunteers coming from Arabian countries, there was also Usama bin Laden from Saudi Arabia, and voluntary groups also had members from the Muslim Brotherhood who were in prison for opposing the regime in their country. Some members of the Muslim Brotherhood went to Afghanistan, provided that they would participate in the Afghan War and were to be considered as "volunteer." Among those released, there was also Eymen El Zevahir who was the Egyptian leader of the Muslim Brotherhood organization who had been arrested in an alleged plot against Enver Sedat.

Zevahir was a student of Seyyid Kutup, who was one of the active leaders of the organization of the Muslim Brothers. Kutup was a primary school supervisor sent to the United States on scholarship in 1949 to increase his knowledge during the Truman period. Kutup was critical of America's materialistic world view and claimed that the idea of highlighting materials made people slaves to their primitive drives. When he returned to Egypt, he joined the Muslim Brotherhood and expressed that this organization should play a leading role in combating social corruption. He collaborated with Nasser to overthrow the regime of King Farouk. However, because of pro-American Nasser's secular position, Kutup became opponent. Kutup went to prison because of his

conflict with Nasser and his vision there sharpened due to the torture he experienced. As a result of this sharpening, he showed the liberal order as a source of all the evils in the world. Kutup was hanged in 1966. Zevahir, a student of Kutup, was an idealist who came from a middle class family and became a medical doctor. After Nasser, with corruption during the Sadat period and peace with Israel, the Muslim Brotherhood decided to assassinate Sadat. The Islamic Jihad Organization coming from the Muslim Brotherhood wanted to send a message with an action that would shake society and the aim was to attract attention through the assassination of Sadat. President Sadat was murdered by young officers who were members of the Muslim Brotherhood during a ceremony held in the stadium. As a result of the assassination, the elders of the Muslim Brotherhood were arrested and among them, Zevahir as well.

Zevahir went to Afghanistan and joined the volunteer Arab *mujahedin* in Pakistan's Peshawar camp. Like Sayyid Kutup, Zevahir believed that liberalism and the Western democracies had corrupted the Muslim societies. Therefore, they posited that, according to the Quran, violence and terrorism may be used against Muslims defending the liberal and the Western democracies. Zevahir pulled Usama bin Laden to his side, and bin Laden provided financial support for the Afghan War (Fukuyama 181-193).

After the Soviet leader Gorbachev changed the Soviet's politics on Afghanistan and withdrew his troops, things started to change. First, the Berlin Wall collapsed and regime change occurred in the Eastern European countries. Eventually, the Soviet Union started to disintegrate. (Macit, 2008, 335).

The New Conservative group linked the collapse of the Soviet Union to its own rigorist policies and introduced the collapse of an "evil" power like the Soviet Union as their victory. Likewise, the fighting *mujahedeen* in Afghanistan presented their victory as their own victory, as if they hadn't got any American aid. However, the defeat of the Soviets in Afghanistan was a result of the USSR's economic problems, the people's negative feelings towards the Soviet regime, and the internal contradictions within the USSR.

Military coups and the support of the people prevented the New Salvation Party, which won the election in Algeria in 1990, to come to power; yet Zevahir and Bin Laden continued to insist that violence in Islam is inevitable because of the Organization of the Muslim Brotherhood, which is banned in Egypt. Considering the example of the struggle in Afghanistan, there was only one way to come to power, according to Zevahir and Bin Laden: armed struggle against existing conservative regimes (Hahn 117).

The New Conservative group emphasized that Afghanistan's victory was the beginning of the U.S.'s plan to run the world and dictators must be overthrown to increase the number of free countries in the world. Saddam Hussein was a dangerous dictator who had been armed by the West against Iran. After invasion of Kuwait by Iraq, the Western Alliance, headed by the U.S.A., defeated Iraq with the decision of UN in the Gulf War. However, the war was over before troops entered Baghdad. President Bush, not listening to the New Conservatives who proposed the overthrow of Saddam, argued for stability instead of transforming the world to liberal states (Azar 155-158).

In this period of the 1990s, the New Conservatives, adopting traditional morals and religious slogans against President Bush, used the religious slogans of the Republican Party in the presidential election campaign. Even the leaders of the church took part in the election campaigns of the Republican Party. This emphasis on religion led the American people to turn to the Democratic Party, unlike the previous election. Now the New Conservative group would target the newly elected Clinton and his policies. (Kongar 64).

El Zevahir and Bin Laden settled on a farm in Sudan and organized violent acts against the Hosni Mubarak regime in Egypt. What is odd about them was that Muslims still were not following Islamic leaders. For them, attracting public attention was the goal of violence. Those who opposed Islam and those who worked for Islam, even though they were Muslims, could be punished through violence. Because of this approach, over one hundred thousand Muslims died in Algeria because of terrorism. El Zevahir and Bin Laden could not succeed in Algeria and returned to Afghanistan. El Zevahir and Bin

Laden, who could not influence the people, decided to change their policies. Accordingly, a new *jihad* was declared, and the target chosen was the U.S.A. The September 11th attack was organized within this framework of thought. Thus, after the collapse of the Soviets, the new “evil” was found: radical Islam (Kongar 84).

Bombing attacks were organized against the American embassies in Kenya and Tanzania and as a result of these actions, over 200 people died. The suicide bombers were militants trained in the al-Qaeda camp in Afghanistan.

After the attacks happened on September 11th, a group in Washington D.C. formed to decide how the U.S. would respond to this attack. There were the Secretary of Defense Donald Rumsfeld, the Assistant Secretary of Defense Paul Wolfowitz, the Vice President Dick Cheney and Pentagon advisor Richard Perle in the group. This group, in the direction of the New Conservative view, defined radical Islam as an "evil" power trying to overthrow the free liberal world by force. First, the U.S. occupied Afghanistan to fight against terror in its own home and then, occupied Iraq for the same purpose (Tunç 163).

With radical Islam defined as an “evil,” a chance was given to the U.S., which had already planned to intervene to the Middle East. So, Iraq was occupied for the second time under the pretext of mass destruction and chemical weapons, and this time, Saddam was overthrown (Hahn 131).

Globalization and Religion

In the bipolar international system, the ideological differences between the two superpowers who wanted to destroy each other during the Cold War defined the roles of other nations very clearly. With the collapse of the USSR, the West started to claim not only economic and technological superiority, but cultural and religious superiority, as well. While the Western world emphasized its superiority by emphasizing democracy and the free liberal economy, it also claimed atheism as a negative force in socialist countries as they collapsed. As a result of the September 11th attacks in America, the central Western countries began putting Islam instead of communism as an evil in the dualist opposition

system. Under the pretext of terrorism, the central Western countries occupied Afghanistan and Iraq to consolidate their domination. These actions were carried out in the name of democracy and freedom. While these occupations were being carried out by the central Western countries, the national unity of the periphery countries were reorganized. Central Western countries penetrated central-periphery relations to dominate the world in the process of globalization (Kongar 9-27).

Globalization is the integration of the nation-state markets by means of technology. The free markets of the capitalist countries in the international system integrated technology, and this cycle complemented capital accumulation concentrated in the centralized Western countries. Globalization advances by reducing the state's intervention in the economy through privatization and by opening the markets of foreign countries with export-oriented economic policies. The central Western states such as the U.S. and the countries of Western Europe continue their economic dominance and their political control that began during the period of imperialism. The same function of imperialism happens nowadays through globalization. Through globalization, the international economic system is being reformed. This newly formed global economy through globalization is aimed to extend capitalism to the entire international system more effectively.

The liberal capitalist system, which is economically clogged, rebuilds itself in the way of globalization and is organized more effectively in the international system. Therefore, in renewing itself, it expands its sphere of influence and now it is possible to call "liberal capitalism" "globalization."

The markets and economies of the nation states are going to be integrated because of the globalization process and technology. As a result of the integration of nation-state economies, capital accumulation in Western countries spreads to all parts of the world, which is functioning in favor of the central Western countries. Owing to privatization, this dynamic process gives economic and political control of the peripheral countries to the central Western countries.

Globalization is the political process of capitalist cultural logic, and this capitalist cultural logic is a logic imposed by the central

Western countries to the other peripheral countries. After the Cold War, this capitalist cultural logic imposed by the central Western countries revealed a cultural control of the peripheral countries, and this cultural control plays an important role in the reorientation of the world. In the meantime, the Western central countries empowered liberal ideology as the only and absolute ideology that can eliminate other ideologies across the world (Kongar 26-29).

There are essential principles and consequences of this *de facto* situation created by the Western countries, namely the central Western countries:

1) Central states create inequality as a result of the globalization, since the capital flows towards the central countries from the other parts of the world and the struggle among the powers is inevitable as a result of this inequality. With globalization, multinational corporations play a very important role and they feed the central Western countries (which are behind them) to keep capital in their hands.

2) According to the capitalist liberal logic, consumption is pumped in cultural terms. However, poverty is dominant in the poor peripheral countries affected by the consumption culture of the center. Because of this, in the poor countries that cannot consume, people wish to be like the people of the central countries and at the end yearn for it. Thus, this earnest desire affects the culture of the poor peripheral countries negatively.

3) The concepts of cultural jargon such as democracy, freedom and human rights used in the poor countries do not make sense. These concepts, which the West has introduced in order to reach the power in the poor peripheral countries, are emptied of content and meaning for them.

4) Global actors and central countries possess the world-wide networks, defense industries and their technologies, and argue that nuclear weapons must be monopolized by the central countries for international peace. They find nuclear and chemical weapons as threats to international peace if they are held by other countries.

5) Central countries want their international system to be recognized by the other countries, as well. Otherwise, they intervene

when other countries do not comply with the global order (which is a Western order), calling it legitimate for the protection of world order.

6) Multinational corporations maintain their effectiveness around the world with cultural and political activities under the name of non-governmental organizations in various poor peripheral countries. Non-governmental organizations penetrate and encourage consumption to increase debt and dependence on the central Western countries. These non-governmental organizations also create ethnic and religious communities in the peripheral poor countries and keep them ready to use if necessary.

7) The person in the global order is transformed into an object that produces and consumes for the market and is considered as a commodity which is commercialized.

8) In order to legitimize the global ideology, certain themes highlight humanity's "cultural common values." Central Western countries claim that world system passed politically to the common system. In this common system there is a political "world" system and "world" religion that operates in favor of Western central countries.

9) The meanings of the concepts of democracy and freedom are rendered ambiguous in the peripheral countries through the globalization process.

10) The central countries are accepted as the administrators of the international order. In this international order, the ideology of the Western countries is dominant. But there are different cultural and historical experiences in the peripheral countries. Thus, the poor peripheral countries with different cultures and experiences are considered "weak" and this weakness prepares the floor of intervention by the central Western states. Globalization can be thus seen as ultimately antidemocratic.

11) Central Western countries define different cultures and experiences in the poor peripheral countries as "the other." According to this, "the other" countries should be fragmented through intervention and the parts should be separated from each other, while these separated parts should be integrated to the central Western countries economically, politically and culturally. This should be realized at the world scale; globalization is used to make the poor peripheral countries

fragmented and the separated parts adapted to the central Western countries. This new design is being implemented through economics and technology. The separated parts are subjugated to the economic criteria of the multinational companies.

12) According to Friedman, we are entering a new system that is highly mobile and interconnected, instead of the bipolar and lazy international system of the Cold War. The name of this system is globalization, and is based on communications, technology, the free market and democracy spread across the world, yet naturally causes disparities and imbalances in the world.

13) Globalization from a cultural standpoint means that American culture should be widespread in every region of the world and all should see the world like an American. Globalization in this sense means that different cultures in the world are in conflict with American culture. In short, globalization can be seen as the universalization of American culture. (Macit, 2007, 76-91).

Globalization in Christianity is a necessary fate for everyone. According to Protestantism, fate is the application of God's absolute plan. According to this understanding, God chooses, and humans are placed by the absolute God, whether you are in the winning or the losing side of the life. This is called predestination. What people do in the world is not judged, and salvation can be only God's choice. So we can not choose globalization; it chooses us.

According to this religious understanding, the central countries that possess interdependence, political and economic power, have the right to form the world and force societies to live by its rules. What is important here is the link between globalization and the universality of religion. The emphasis on globalization and the universality of religion is in fact telling us that the world will gradually reach a common system. Explaining the transition to a common world system within the context of religion will make the world holy-like, and this is interpreted as the last point where humanity will arrive.

Globalization is an economic and political system based on uninterrupted capital accumulation. That is based on exploitation and the invasion of poor peripheral countries that do not comply with the central Western countries. In this respect, in reality there is a

fundamental contradiction between the justice revealed by divine religion and the assumptions and predictions of globalization. We can list these contradictions as follows:

1) While the ideology of globalization attempts to disseminate American culture and society through technological means, no divine religion can bless the private interest of any one.

2) According to the Qur'an, monopolization of wealth is against God.

3) Religion and politics are connected to each other in globalization. Religion has a value as long as it conforms to the conditions of globalization. Apart from that, religion is seen as the expression of extremism by the global elite.

It is possible to find the link between religion and globalization in the mission of the salvation of Christianity. Reasons that display this link can be briefly summarized as follows:

1) Religion is being used to globalize. The Western central countries want to spread to Islamic geography, too. While the strategic goals on Islamic geography are being realized, and gained through globalization, Western countries use the concepts of freedom and democracy to implement their intentions over Islamic geography. Religion is used for political purposes by the Western countries. The West is trying to consolidate all religions in the world to through the globalization process.

2) We need to look at Protestantism in order to understand the connection between religion and globalization. In Protestantism, the desire for political power is explained by capitalist morality. Here, even the laws that are accepted by parliament remain at the level of God's will. As a result, to live in legal order means to live according to God's will. This understanding of Protestantism causes usury and unjust profits, and institutionalizes colonialist practices.

3) Since the ideology of globalization originates from Protestantism, people should respect the established order and everyone should obey the rules of globalization. From here it is necessary to understand, briefly, that the attacks against the peripheral countries are to protect the order of the globalized world.

4) Central countries want to place capitalist ideology all over the world. Developing a form of Islam compatible to capitalist thought is a project of the West. Here, we can see the concept of "moderate Islam". (Macit, 2007, 249-306).

The Basis for the Ideology of Globalization

As a modern worldview, the basis of the ideology of globalization can be briefly summarized as follows:

1. The most important characteristic of globalization is economic. Capital is fluid and capital goes where the profit is highest in the world. As such, the fluidity of capital is economic, not political. The flow of the capital mostly remains beyond the control of national governments. In this international economic structure, national economies become weak and inefficient. Globalization refers to the integration of international capital and economic and technological superiority. According to their developmental levels, countries enter willingly into the dominance of capital.

2. Cultural and political values on a global scale exceed national states and their cultural values. The institutions and systems of the Western central countries are spreading all over the world, and the central countries of the West, which control the means of communication and production, make great efforts to create common cultural values. As a result of this, national cultures and identities are frayed.

3. The international system is transformed into an atmosphere where only one culture dominates, and where economic and technological advancements become decisive powers. Media centers controlled by Western countries erode national cultures and languages. The language of economy and technology forge to create one common language. National cultures are eroded by the cultural and political values produced by the mass media of the Western central countries. There is a move toward common culture produced by the economy and technology on an international scale. Shortly, after the end of the Cold War, globalization spread American culture and its icons all over the world.

4. While there are a large number of countries in the international system, the cultural and political values of the central countries are brought to the forefront by science and technology. At this stage, national countries are eroded, the global market system starts to dominate, and national economies are increasingly integrated within the international economic system. As a result of this change, political and consumption habits lead to a single world culture, and different national countries and their cultures begin uniting on an international scale. However, due to free competition at the international level, national countries are ranked in a hierarchy from an economic point of view. While inequalities and differences increase in the world, the sovereignty of the central countries strengthens over the peripheral countries.

5. Rapid change and transformation erode different national identities and form a hybrid cultural identity based on the characteristics of the central countries.

6. Globalization creates a common culture and identity developing all over the world (Macit, 2007, 348).

How Religion Became a Foreign Policy Input

Religious revival on a global scale after the Cold War made religion an important part of international relations. One of the most important countries where religion is influential is the United States. Although the American Constitution distinguishes between religious and state affairs, the influence of religion on politics has never been destroyed and has continued to exist as the most important factor affecting politics in the U.S.. In a society where religion is so important, American foreign policy has also been affected periodically. Despite the rational basis of American foreign policy, the International Religious Freedom Act, which was introduced in October 1998, gave religion an institutional feature in the foreign policy of the U.S. (Şahin 169).

In American foreign policy of the past, religion was influential in different times and in different forms. First, with the slogan "manifest destiny," Americans believed that they were a chosen nation to carry out a special mission. The second factor is organized religious interest groups which are influential in American foreign policy. We should

also add that those who make decisions in American foreign policy are affected by religious concerns. The third religious-based traditional thought is that the U.S. represents the “good” against the “evil.” The U.S. sees itself as the head of the army of “good” in the struggle with “evil,” setting itself a divine mission. Americans who share this idea evaluate the role of the U.S. according to this content.

American statesmen have long acted with the idea of "American Exceptionalism." In its foreign policy, the U.S. has emphasized its special privilege based on religion so as to find support for its opinion and to give legitimacy to its foreign policy. U.S. foreign policy is generally based on economics and geopolitics. Religion is used to ensure the legitimacy of foreign policy decisions.

In U.S. foreign policy, religion began to be used more prominently after the end of the Cold War era. Not only the pressures of religious interest groups in the U.S. but also the desire of the U.S. to benefit from minorities in other countries have led to the use of religious arguments in foreign policy. With the “International Freedom of Religion Act,” the U.S. now protects individuals who have been pressured by religion in foreign countries. They established a full-fledged embassy in the Department of State to provide freedom of religion in the related countries. They also established the International Religious Freedom Commission in the Congress and a consultancy group in the National Security Council. With this law, the United States published a comprehensive report on freedom of religion in all other countries, with the exception of itself. (Sahin 82).

With this law, freedom of religion was included in the scope of the Presidency and the government of the United States and by following such a policy, religious rights began to be manipulated by the U.S.. Thus, freedom of religion in other states has become a foreign policy issue of the U.S.

Parallel to the rise of religion, religious interest groups became more active in American foreign policy by virtue of the Law for the International Freedom of Religion. Such a development in the U.S. made it easier to protect Christians who face difficulties in non-Christian countries. The Christians who are in a minority status and the

groups doing missionary activities also found support through this law. (Şahin 175)

Conclusion

The theories of Leo Strauss were taken by his students and followers and converted to the political sphere and these converted political views were applied by the New Conservatives in the international arena. American foreign policy should be considered through these converted opinions of Leo Strauss by the New Conservatives. Strauss criticized liberalism and emphasized that the liberal social order was preparing conditions for fascism. New Conservatives benefited from these opinions. Strauss also mentioned that “elites” should govern society. In the international arena, the governing of the international order should be fulfilled by the U.S. as a duty and this duty was assigned to the U.S. by the New Conservatives. The New Conservatives evaluated “extreme freedom” as a negative factor, like Strauss, and believed it could harm capitalism and democracy, as well. Strauss offered also to protect democracy, capitalism and the future of society; there should be limited, authoritative and disciplined freedom. The New Conservatives thought this way and that’s why they are against multiculturalism and cosmopolitanism.

Religion, however, is sacred in itself and should be treated as such. But the New Conservatives are considering religion based on their pragmatic tradition as an instrument in foreign policy. The powerful state as a superpower—the U.S.—wants to intervene wherever it wants in the world, and not follow articles of multinational treaties, defend the idea of preemptive war, controlling critical parts of the world militarily, humiliating diplomacy as a way of settling disputes, using military force as dominant factor in the disputes, assisting Israel in the Middle East region without considering other nations, and controlling the critical resources of the world. In the same line, the New Conservative approach considered the religion to be sacred in a Machiavellian way, which is to demolish its actual sacredness.

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