

DÜNYA DİLLERİ VE EDEBİYATLARI ALANINDA AKADEMİK ANALİZLER



Editör: Prof. Dr. Ömer ŞEKERCİ

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yaz
yayınları

2024

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E_ISBN 978-625-6642-29-4

Mart 2024 – Afyonkarahisar

Dizgi/Mizanpaj: YAZ Yayınları

Kapak Tasarım: YAZ Yayınları

YAZ Yayınları. Yayıncı Sertifika No: 73086

M.İhtisas OSB Mah. 4A Cad. No:3/3
İscehisar/AFYONKARAHİSAR

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"Bu kitapta yer alan bölümlerde kullanılan kaynakların, görüşlerin, bulguların, sonuçların, tablo, şekil, resim ve her türlü içeriğin sorumluluğu yazar veya yazarlarına ait olup ulusal ve uluslararası telif haklarına konu olabilecek mali ve hukuki sorumluluk da yazarlara aittir."

THE INTERPLAY OF THE PATRIARCHY AND COLLECTIVE UNCONSCIOUS IN *VINEGAR TOM*¹

Ashhan BABACAN²

Ömer ŞEKERCİ³

1. INTRODUCTION

Patriarchy is a societal construct that has persisted through the ages and continues to impact our lives adversely. It operates through deceptive notions and is used as a tool to inflict harm, resulting in long-term damage to individuals (Bahlieda, 2015, p. 70). Acknowledging its existence is not enough; it is imperative to comprehend its modus in practice. In a patriarchal society, both men and women internalize and act out stereotypical behaviors inherited from their ancestors, converging in commonalities but also specific to their circumstances (Cloninger, 2004, pp. 77-78). Men have inherited their instinct to dominate and rule from ancient times, while women have accepted subordination as the norm. In other words, many people unconsciously follow the patterns of behavior and thinking imposed by patriarchy rooted in

¹ Bu makale yazarın “Caryl Churchill’in *Sirke Tom*, *Adalet Ağaoğlu’nun Evcilik Oyunu* ve *Lot Vekemans’ın Zehir Oyunlarındaki Ataerkillik* ve *Carl Gustav Jung’un Dört Ana Arketipi*” başlıklı yüksek lisans tezinden üretilmiştir. This article has been partly produced from the writer’s MA Thesis entitled: “Carl Gustav Jung’s Four Main Archetypes with Particular Reference to Patriarchy in Caryl Churchill’s *Vinegar Tom*, *Adalet Ağaoğlu’s Evcilik Oyunu*, and *Lot Vekemans’ Poison*”.

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Jung's main archetypes. These archetypes are shared universal experiences that affect people's thoughts, emotions, and behavior within a cultural context. The play *Vinegar Tom* serves as an example of how patriarchy's method is pervasive and how this imposition has become unconsciously acceptable. The play reflects society's cultural issues, and as personality is formed through social experiences, characters exhibit similar archetypal behaviors shaped by the influence of culture (Cloninger, 2004, pp. 6-7). These behaviors have resulted in women's suffering, oppression, loss, and even death. Therefore, the playwright Caryl Churchill underscores the gravity of the situation by portraying altogether women who suffer due to nonconformance to social norms and those who are saved by contributing to patriarchy.

The play *Vinegar Tom* is a modern play set in the seventeenth century, a time when women were accused of witchcraft and tortured for daring to seek freedom beyond patriarchal norms. Women who refuse to conform are labeled as witches, allowing patriarchal discourse to strip them of their personalities and subject these inherently weak beings to physical, verbal, and psychological domination (Hooks, 2010, p. 1). Despite being the founders of science and proving their intelligence, men deny their contribution and take their place in science. Public perception of women's intelligence is consistently below that of men's, and their knowledge is considered witchcraft. Men try to find excuses to explain women's excellent knowledge despite their lack of education and use explanations beyond natural. As a result, supernatural causes are relied upon due to the lack of naturalistic explanations (Freedheim & Weiner, 2003, p. 304). Thus, the origins of witchcraft can be traced back to a time when it served as a means of recognizing women for their contributions to medicine and scientific advancement. However, over time, the perception of witchcraft evolves to represent a symbolic representation of heretical women who dare

to defy the secular view deeming their knowledge sinful. In addition, not only intelligent women but also those who were old, poor, and widowed were often associated with witchcraft due to their lack of acceptance in patriarchal societies. These women were relegated to the periphery of society and only valued as male companions and mere submissive. Men often take matters into their own hands when these women fail to follow the strict unwritten rules, resulting in practices such as witch-hunting. This is because the masculine mindset perceives witch hunts as a way to purify and protect their religious and cultural honor and gain respect for it. This aggressive and oppressive behavior is rooted in both cultural and biological conditioning that upholds the patriarchal system and suppresses women who do not conform to societal expectations (Moir & Jessel, 1991, pp. 85-87). As a result, the system of patriarchy collectively justifies this perspective through religious and cultural discourses, which creates an unjust environment for women who are persecuted as a result (Fiorini, 2008, pp. 59-61).

To sum up, the patriarchal society has convinced people to believe in what benefits them the most, leading to oppressive cultural ideas. In the name of culture, society has altered religious beliefs, forsaking their original purity for their interests (Berkday, 1996, pp. 18-21). However, women's subordination is not solely due to religion but is used by patriarchal proponents to maintain their supremacy over females. This has led to the normalization of violence and murder in cultures. "Thus, the patriarchal argument that women are subordinated by religion is not completely true. Rather the proponents of patriarchy in the society use religion as a tool to conserve their dominance over females." (Sultana, 2012, p. 14). In this play, Churchill shows how men desire such patriarchal power and how English society compels women to collectively obey the cultural conventions as they are perceived as different with evil traits. The continuous

practice and normalization of such conduct lead to the formation of a permanent destructive personality, as indicated by Jung's main archetypes. Therefore, instead of solely focusing on the situation of women, we should question the oppressive ongoing concept of patriarchy and deconstruct the destructive discourse of fixed gender roles constructed by individuals for a healthier mindset.

2. NOTES ON JUNG'S ANALYTICAL PSYCHOLOGY

Jung's analytical psychology is a fascinating and complex field of study that delves into the depths of the human psyche, representing the whole personality as mind and soul (Hall & Nordby, 1973, p. 32). It encompasses a wide range of theories and concepts that aim to provide a comprehensive understanding of the human mind and its workings. At the heart of Jung's analytical psychology are the archetypes, universal behavior patterns, and thoughts in all human beings. These archetypes are deeply ingrained in the collective unconscious, a vast reservoir of shared experiences and knowledge that are present in all human beings as inherited from their ancestors. Jungian psychology highlights the significance of individuation, which is a process of self-awareness and integration of diverse aspects of the psyche. This process ultimately leads to a sense of wholeness and fulfillment as individuals acknowledge and accept all parts of themselves. The behavioral aspect of personality is shaped by four main archetypes, which are as follows:

Persona

The Persona is a facade people adopt to satisfy societal expectations and portray themselves in a manner deemed appropriate. This outermost part of the personality does not align with the authentic self but rather represents a social construct

inherent in all individuals as a social mask to fit into society (Stevens, 2014, p. 91). Thus, this archetype is a psychological construct that individuals use to safeguard themselves from external scrutiny. It encompasses the diverse facets of the human psyche and fosters social equilibrium by curbing potential disagreements that might arise from sharing viewpoints. Neglecting the Persona's upkeep could trigger the Shadow's emergence (Stevens, 2016, p. 64).

Shadow

The Shadow archetype is a crucial aspect of our personality that people tend to suppress due to their natural aversion towards it. Nonetheless, it is imperative to acknowledge its existence and confront it consciously to facilitate personal growth (Jung, 1928/1966, p. 85). This is because the denial of this would lead to contrived behavior and loss of essence. Thus, this archetype exists in contrast to the persona archetype, as it exposes behaviors that the persona cannot suppress and are often regarded as flawed or deficient. Therefore, it encompasses all that the persona seeks to avoid, making it fundamentally at odds with societal norms and our sense of morality (Stein, 1998, n.p.). In times of crisis or strong compulsion, the shadow attempts to overpower the individual's consciousness (Geçtan, 1998, p. 181).

Anima/Animus

As per Jungian psychology, individuals possess qualities of both sexes, which are reflected in the anima and animus archetypes. The anima archetype symbolizes the femininity inherent in the male psyche, while the animus archetype represents the masculinity ingrained in the female psyche (Hall & Nordby, 1973, p. 46). Utilizing these archetypes is particularly important when comprehending and forming a complementary relationship with individuals of the opposite sex. Despite the potential for sexual difficulties to arise, individuals embodying

these archetypes require changing attributes to not only meet their partner's expectations but also to receive the same in return (Meadow, 1992, p. 191). Thus, such a personality change can be characterized by the emergence of traits typically associated with the opposite sex. Specifically, males may exhibit more feminine traits, while females may display more masculine characteristics (Jung, 1959/1969, p. 124). However, when these archetypes are overused, it can cause personality imbalances and negative environmental effects since traditional gender roles in rigid societies can hinder psychological growth by making it difficult for individuals to embrace the anima/animus archetype (Geçtan, 1998, pp. 179-180).

The Self

The Self archetype is widely regarded as the most elaborate and vital component of the psyche, as it encompasses the entirety of an individual's personality. This is due to the dynamic nature of the psyche system, which fosters a delicate balance and harmony between the conscious and unconscious realms. As a result, the self archetype assumes a critical role in shaping an individual's psyche (Palmer, 2006, p. 120). Its responsibility is to uphold a sense of equilibrium and coherence within its psychological makeup as an ever-evolving process. In short, the self archetype is of utmost significance, acting as the primary organizer of the entire psyche. This archetype guides individuals in uncovering their authentic selves and plays a fundamental role in the process of individuation. It is the central archetype in the collective unconscious, akin to the sun's centrality in the solar system (Hall & Nordby, 1973, p. 51).

Overall, Jung's analytical psychology offers a rich and complex framework for understanding the human psyche and its complexities. By exploring the archetypes in the collective unconscious, individuals gain a deeper understanding of

themselves in their behaviors, shaping human personality and characteristics (Hall & Nordby, 1973, p. 42). Integrating these archetypes leads to self-awareness and fulfillment.

3. SOME PRELIMINARY REMARKS ABOUT VINEGAR TOM (1976)

This play provides an insightful perspective into the oppression of women, who are punished and pressured by a patriarchal society for not conforming to cultural and religious paradigms. Churchill presents a contrast between the past and the present mentalities by depicting the witchcraft practices and the women associated with it in the seventeenth century, emphasizing the evolution of patriarchal perspectives over time. The play comments on the fact that the oppression of women, which was prevalent in the past, still exists today, primarily due to the inability of individuals to think critically, given the oppressive cultural and religious rules they are subjected to. By focusing on the women characters, the play reflects the behaviors and mentality that still persist today from an oppressive point of view.

The play, consisting of twenty-one scenes, begins on the roadside, with Alice and an unnamed black man engaging in a conversation about their relationship, which society considers improper. This illicit affair reflects Alice's recognition of her rebellious emotions and her gaining freedom in all aspects. She is accused of being a witch for being a maverick lustful whore always seeking sexuality. Her mother, Joan, is a widow and poor female figure who tries to survive but is not allowed to since she is of no importance as a useless, lonely old woman. She performs the agricultural tasks men undertake for a living, which is seen as a reason for her to be a witch. Ellen, on the other hand, is evil for her medical knowledge due to her intelligence and is against patriarchy. However, hypocritical patriarchal men want to blame

her for her knowledge but use it when it becomes necessary for them. At the same time, there are women in society who are not harmed as much as these women because they have exhibited behavior that pleases men. Margery seemingly adopts moral and cultural norms by constantly taking her husband's side and mistreating her neighbor, who is in a difficult situation. Susan is a woman who becomes unintentionally pregnant, who initially asks her friends to help her get an abortion and then betrays them when she is morally pressured, frustrated, and brainwashed by society. Betty is treated as if she was loved because of her position. No matter how bad she appears because of her class distinction, society thinks that she can be treated, cured, and forced to conform to societal expectations. High status becomes her saving grace and proves that women are only judged by wealth or nobility. This allows her to escape oppression with little punishment. Goody is the worst of all since she is the one who practices patriarchy's cruelty on her fellows. By following the witch hunter's orders, she avoids being hunted herself. Lastly, the use of today's songs by women who resist patriarchal norms shows that they desire to express themselves freely but are still unable to.

The contemporary lyrics of their songs raise awareness about the mistreatment of women in the past, labeled and burned as witches, and how it still resonates in the present as men cannot silence them. So, these women are all symbolic characters reflecting that most women remain in a similar situation. Thus, the men in this play are the ones who oppress women and represent the patriarchy's male structures that use all kinds of violence.

In short, this paper analyzes the impact of patriarchy on both physical and psychological behavior, resulting in the marginalization of women in society in *Vinegar Tom*. The distortion of the traditions and past experiences of ancestors and

the acceptance of cultural norms are among the main factors contributing to this phenomenon. Consequently, patriarchy is demonstrated as a shared unconscious that compels individuals to behave in specific ways.

4. ANALYSIS

Extract 1

MAN: Am I the devil? ... I'm the devil. Man in black, they say, they always say ... made me commit uncleanness unspeakable.

ALICE: I've seen men in black that's no devils unless clergy and gentlemen are devils ... You don't need be the devil, I been hurt by men. (Churchill, 1985, scene i, p. 135)

The play portrays a 'black' man who, after years of discrimination and alienation by society, begins to embody and unconsciously accept the devil's identity as *Persona*. The patriarchal society gains authority through its violent division and makes him take the label as the real devil symbol (Diamond, 1988, p. 195). Churchill effectively reinforces this notion by intentionally leaving him unnamed, emphasizing his insignificance in a patriarchal society (Seal & Das, 2015, p. 147). However, Alice, who has also experienced discrimination as a woman, boldly defies societal norms and accepts the man for who he truly is since she understands his position. Her acceptance of his *Self* is this man's identity with all his combined negative characteristics in society as a black and an outsider. Accordingly, by invoking her self-ordained behavior, she exhibits a conscious and courageous approach to an illicit affair to deal with societal constructs. By defying traditional gender norms and effectively exposing the clergy and gentlemen who propagate exclusionary discourses as the true devils, she manifests her free individuality (Luquin, 2018, p. 7). Therefore, unlike the man behaving with his *Anima*, Alice is the main character who celebrates her sexual

freedom openly through their affair and acts recklessly against the given definitions with her *Animus* and *Shadow*.

Extract 2

ALICE: Will you take me with you, to London, to Scotland? . . .

MAN: Take a whore with me?

ALICE: I'm not that.

MAN: What are you then? What name would you put to yourself? You're not a wife or a widow. You're not a virgin. Tell me a name for what you are. ...

ALICE: You foul devil

MAN: Devil take you, whore ... witch! (Scene i, p. 137)

The primary purpose of their sexual intercourse is to represent his power as a patriarchal man since he is regarded as unimportant but still better than a whore. At first, the man seems friendly to Alice with his *Persona* when they get on well. However, he later becomes her enemy, *Shadow*, when he fears society's punishment and decides not to take the risk when she asks him to take her to London. He even refers to himself as the devil to keep Alice away from him. He wants to identify her by naming her, as he, too, is raised in a patriarchal society. However, he switches swiftly and cannot classify her as a normal human being but rather as an object or a whore that does not fit into the patriarchal system (Adiseshiah, 2005, p. 20). Alice is made a whore due to her low status in all respects. Therefore, she has nothing to fear and does what she wants with him since she is already accused of being immoral. Because they used her in earlier times both sexually and materially (Diamond, 1988, p. 189), she now wants to use men in the same sense and shows *Animus*. Hence, when the man does not understand her and instead uses her as all the patriarchal men even more, she curses him through *Shadow* and gives him the role model he wants.

Thus, she seems to behave exactly as a witch would, and the man, in this case, justifies himself (Seal & Das, 2015, p. 147). He is afraid to show affection using his *Anima* and tries to escape her when he behaves cruelly.

Extract 3

JOAN: You sit by the fire with no one to talk to but old Vinegar Tomcat. I'll go out.

ALICE: You go out? ...

JOAN: Who wants an old woman? ... Who were you with this time? Anyone I know? ... If we'd each got a man we'd be better off.

ALICE: You weren't better off, mum. You've told me often you're glad he's dead. Think how he used to beat you.

JOAN: We'd have more to eat, that's one thing. (Scene iii, p. 141)

Alice's conversation with the cat gives the impression that she is a witch. It is a common stereotype that old widows keep cats that disturb their neighbors. This is why the cat is used as a symbol to highlight the existence of patriarchy through witches, even though they are not visible, just like the cat in the play. As a result, the cat represents the marginalized women portrayed as witches in the play (Ognjenović, 2020, p. 63). The cat is seen as a representation of the *Self*, as it embodies both good and evil. On one hand, it is a creature of wisdom and power; conversely, it can be seductive and challenging to manage. Unfortunately, due to its association with witchcraft, it has been chiefly unfairly associated with false sensing. Thus, the significance of the cat lies not in its title but in its hidden evil appearance disguised as the devil accompanying witches, much like the concept of patriarchy (Sayın, 2008, p. 29). However, the truth is that the cat is innocent and ignorant of this judgment. Only society's patriarchal norms have led to its misperception. Like Joan, women who own cats are unfairly accused and marginalized. She becomes a more malevolent figure, acting against societal norms and reflecting her

Animus, with the witch symbol more pronounced on her. This old poor woman, who is, therefore, ostracized, believes marrying a man is the only way for her to have a place in society. Alice disagrees with Joan and thinks her mother should not fool herself. Still, Joan realizes that being valued can only come from having a husband, which could be perceived as brainwashing. This makes the transition from her *Shadow* to her *Persona* visible.

Extract 4

Nobody Sings: I woke up in the morning, Blood was on the sheet ... They were blinded by my beauty, now They're blinded by my age. Oh nobody sings about it, but it happens all the time. (scene iii, p. 142)

The song highlights how society celebrates and adores young, beautiful, healthy, or untroubled women. However, as they age and face problems, people ignore them and become invisible to their issues. Therefore, this song shouts out what society does not want to see or is unaware of (Domvros, 1994, p. 51). The outer appearance of women that society sees represents their *Persona* because it is what they are supposed to be according to men. The inner appearance embodies the *Shadow*, including unwanted problems and femininity's realities. Men interpret women in the way they want to see or desire them, not according to what is real. As women age, they lose their physical beauty, making the beauty that men desire obsolete and worthless. Therefore, the *Self* of all women needs to be accepted by all but is, in fact, not. In brief, the song emphasizes women's uncomfortable characteristics and claims that men do not comment much on such troubled issues. Men can speak freely about the female body to assert their sexual dominance while becoming ignorant of their troubles.

Extract 5

ALICE: Go and see the cunning ... she could give you a charm. ...

SUSAN: I must think on Eve who brought the sin into the world that got me pregnant. I must think on how woman tempts man, and how she pays God with her pain having the baby. So if we try to get round the pain, we're going against God. (Scene v, pp. 145-146)

The conversation wherein Susan is reluctant to end her unwanted pregnancy because of religious and societal traditions highlights the pressure that society places on women to comply with traditional gender roles. When Susan, unlike Alice, decides to believe what the church says about pregnancy and sin, she conforms to the patriarchal female role. She shows her *Persona* by not misbehaving towards religion. She is convinced that pregnancy is the way to pay for her sin; otherwise, God will curse her, and she will be considered a witch for her abortion (Zadeh & Ouliaeina, 2013, p. 312). In this case, social conventions and religious institutions have covertly influenced women's identities and have caused them to lose their sense of *Self* by deciding their rights for them. They are expected to marry and have children, which denies them control over their bodies and lives (Kelly, 2010, p. 646). However, the contradiction between society's view of pregnancy as both sinful and necessary for pleasing men further complicates this issue.

Extract 6

JACK: [*He gives her two apples.*] ... Am I not handsome enough, is that it?

ALICE: I don't want trouble. ...

JACK: Alice, you must. I have dreams.

ALICE: You've a wife.

JACK: I'm no good to my wife. I can't do it. Not these three months. It's only when I dream of you or like now talking to you. ...

ALICE: Go away to hell. (Scene v, pp. 147-148)

Jack approaches Alice despite being married. She rejects him, but he continues to behave indecently towards her. Jack's sexual side shows his *Shadow*, as his secretly abusive behavior towards her in closed places reveals. However, when he presents himself publicly, he portrays a moral *Persona* even though it is not his true self. Alice is not fooled and rejects his insincerity. Her rejection of Jack can be considered *Animus* because even though Alice does not appear virtuous, she protects herself by clarifying that she does not want to be with a characterless married man just for his status and scolds him. To put it another way, Alice's self-protection is not a religious act but an act against her feminine pride because she wants to decide who she wants to be with, and this is how she asserts her superiority for maintaining a stance against Jack. The fact that she wants to make her own decision and does not want a man because she does not like him, even though he has money, shows her *Self*. By rejecting Jack, she also deconstructs the idea that religious people claim about women being more lustful than men and, therefore, more vulnerable to the devil. If this situation is interpreted from a religious perspective, it could be compared to the story of Adam and Eve. Jack, who is having sex issues with Margery, approaches Alice with two apples. Jack is the snake's representative, and Alice is Eve's, but Alice, as opposed to the usual story, resists the temptation.

Extract 7

BETTY: Why am I tied? Tied to be bled. Why am I bled? Because I was screaming. ...Why was I happy? Because I ran out by myself and got away from them and ...

DOCTOR: Hysteria is a woman's weakness. Hysteron, Greek, the womb. Excessive blood causes an imbalance in the humours. ... After bleeding you must be purged. Tonight you shall be blistered. You will soon be well enough to be married. (Scene vi, p. 149)

Betty is restrained and confused about how she got there. The male doctor sees her as a hysterical patient who rebels against her family's wish to marry a man she does not love (Ravari, 2010, p. 158). Betty's restraint prevents her from finding her personality, and she is viewed as an object to be controlled. This portrayal highlights the connection between hysterics and witchcraft coming from the belief that there is a lot of carnal desire in women and that this can be satisfied with immediate marriage; thus, women have to serve the man to cure their sickness (Sayın, 2008, p. 35). Betty's future is controlled by men who act as guardians of women's physical and mental well-being and have the power to decide if she can marry (Meadow, 1992, p. 192). By labeling opposing women as witches, male doctors in the past eradicated female healers and gained exclusive access to medical knowledge to take control of them (Ehrenreich & English, 1973, p. 17). In this case, the society that sees Betty as sick expects Betty to live up to her *Persona* for healing and thus carry out her responsibilities as a woman, such as marrying, having children, and depending on a man. Still, she seeks to assert her *Self* by showing *Shadow* and *Animus* being honest and persistent in her opinions. However, she eventually gives in and learns to live with the pressure and anxiety given by men. The male doctor represents the father figure in the patriarchal system, attempting to cure Betty of a nonexistent disease called hysteria, which supposedly affects women due to an imbalance of blood fluids. Betty's thoughts and opinions are seen as irrelevant. The doctor is bound to societal institutions, and the superiority of being masculine justifies the pressure he puts on Betty.

Extract 8

MARGERIE: It is, isn't it, Jack? Mother Noakes, isn't it?

JACK: It was Mother Noakes in that glass.

ELLEN: There then. You have what you came for.

MARGERY: Proves she's a witch then?

ELLEN: Not for me to say one's a witch or not a witch. I give you the glass and you see in it what you see in it. (Scene x, p. 158)

Ellen, a woman who has knowledge about medicines and potions, gives Jack and Margery a glass to see if Joan is a witch. However, the irony is that this couple claims women such as Ellen, who are intelligent and dominant, as witches. Yet they seek help from a witch to find evidence to accuse Joan of being a witch. If patriarchal families truly consider strong and intelligent women as dangerous, why would they need the help of such women? They know Ellen is wise but do not want to admit it. However, they need her knowledge as proof when the time comes. This indicates Jack's patriarchal tendency to blame others when he is in trouble, which reveals his *Anima*. He gets along with women when it suits him, but when not, he accuses them of being witches. The cooperative couple sees what they want to see in the glass by projecting their perception, which their *Shadow* demonstrates. Even though Ellen claims it is not evidence, they take it as evidence. Ellen attempts to teach a valuable lesson to the followers of the patriarch by using a glass as a symbol to reflect this society's *Shadow* of a negative mindset. She opposes this mentality by showing her helpfulness, which is her *Persona*. However, through her clever and evidence-based arguments, she exposes her *Animus* by explaining that people see what they want to see.

Extract 9

BELLRINGER: Whereas if anyone has any complaint against any woman for a witch, let them go to the townhall and lay their complaint. For a man is in town that is a famous finder of witches and has had above thirty hanged in the country round and he will discover if they are or no. ...

MARGERY: Stopped the butter.

JACK: Killed the calves. ... Bewitched my organ ...

PACKER: For God in his mercy has called me and shown me a wonderful way of finding out witches, which is finding the place on the body of the witch made insensitive to pain by the devil. So that if you prick that place with a pin no blood comes out and the witch feels nothing at all. (Scene xiv, pp. 164-165)

Bellringer announces publicly that if anyone suspects a witch, they should inform the witch finder. The play portrays the witch hunter Packer as James Sprenger and Heinrich Kramer, two German clergy members famous for writing a book on persecuting women as witches called *Malleus Maleficarum*, *The Hammer of Witches* (1486). The book suggests that the only way to put an end to witchcraft is to force confessions through torture, even until death. The witches are described as women who worship the Devil to exorcise evil actions on others (Mackay, 2009, pp. 19-20). Jack and Margery seek the witch hunter's help to find and punish their neighbor witches, Alice and Joan. The only way for Packer to find and punish these women collectively is to accuse them of witchcraft. This creates a common phenomenon and punishes them through public humiliation and violence. In doing so, Packer positions himself as the envoy of patriarchy and gains financial support, showcasing his *Shadow* side. However, he enjoys the best of both worlds and guarantees himself in society as a hero mask as *Persona*.

Extract 10

PACKER: What devil's marks?

GOODY: No need to shave the other for she has three bigs in her privates ... where the devil sucks her and a bloody place on her side where she can't deny she cut a lump off herself so I wouldn't find it. ...

PACKER: Though a mark is a sure sign of a witch's guilt having no mark is no sign of innocence for the devil can take marks off. ... You'll be with the devil soon enough.

JOAN: And I'll be glad to see him. ... And I did. And I gave him my blood every day, and that's my old cat Vinegar Tom ... But now I'm in prison my power's all gone or I'd call down thunder and twist your guts.

PACKER: Is there any reason you shouldn't be hanged?

JOAN: I'm with child.

GOODY: Who'd believe that?

JOAN and ELLEN are hanged while MARGERY prays.

MARGERY: Dear God, thank you for saving us. (Scenes xviii- xix, pp. 173-174)

After torturing the others, Goody, as a female assistant of Packer, investigates a mark by the devil left on Susan while she is incarcerated in prison. Meanwhile, Joan forcefully confesses to being a witch and shows off her *Shadow*, a demonic force that curses those around her. Joan feels helpless and unable to escape the allegations she knows are impossible to overcome and realizes that death may be her only chance at redemption rather than living in a patriarchal society that judges her all the time (Seal & Das, 2015, p. 146). This society has become a place where she can no longer find her *Self*. Therefore, she pretends to be pregnant by making fun of men, even though she knows it is impossible to get rid of the pressure, but they do not believe her and punish her for her attitude. Joan defies convention, and her *Animus* reflects her opposing societal views. As a result, Joan and Ellen are hanged, and Margery prays for her release of evil. However, it is not these women as the evildoers, but the patriarchal society that perpetrates violence against women who reject the norms. The *Shadow* of male-minded society and Margery's support ensures she is brainwashed and has no pity for her fellows.

Extract 11

Lament for the Witches: Where have the witches gone? Who are the witches now? Here we are. They were gentle witches with healing spells. They were desperate witches with no way out but the other side

of hell. ... Would they have hanged you then? Ask how they're stopping you now. (Scene xx, p. 176)

This song raises thought-provoking questions about how women with negative traits are judged in modern times and whether those same traits would have been considered grounds for witchcraft accusations in the past. The lyrics challenge the audience to consider who holds the power to define what constitutes witchcraft today and whether our society recognizes certain behaviors as crimes of witchcraft. Drawing on insights from Jungian psychology, the song reveals how deeply ingrained patriarchal norms continue to shape our perceptions and victimize women in various ways. By putting this into sight, the play emphasizes that English patriarchy continues and traditional norms influence people's minds (McKeon, 1995, p. 300). Ultimately, the *Shadow* within us remains unchanged but manifests in new ways throughout history.

Extract 12

SPRENGER: He's Kramer.

KRAMER: He's Sprenger.

KRAMER/SPRENGER: Professors of Theology ...

SPRENGER: we must fill those moral cavities ... Why is a greater number of witches found in the fragile feminine sex than in men? ... But the main reason is

KRAMER/SPRENGER: she is more carnal than a man ...

SPRENGER: She was formed from a bent rib

KRAMER: and so is an imperfect animal.

SPRENGER: Fe mina, female, that is fe faith minus without

KRAMER: so cannot keep faith. (Scene xxi, pp. 176-177)

Sprenger and Kramer provide an explanation for why only women are considered witches. Their book, *Malleus*

Maleficarum, associates the term ‘Maleficia’ with evil deeds and labels women as witches due to perceived qualities such as gullibility, susceptibility to influence, talkativeness, weakness, and sexual immorality (Mackay, 2009, p. 150). Sprenger and Kramer even use Latin in everyday conversations to appear more sophisticated and believable to gain social status. However, their reasoning is flawed when considering characters like Margery, Jack, and Sprenger, who are not judged as severely as Alice, a maverick; Susan, who aborts her baby; and Betty, who refuses to marry. These women may engage in behaviors that some may find unacceptable, but it is essential to recognize that society has pushed them to such extremes. In short, men use science, religion, and literature to justify society’s belief in witchcraft and the need to sacrifice women for it. The fact that women are often targeted due to their physical nature is not a flaw of theirs but a flaw in society’s *Shadow* thinking. Therefore, women who are accused of witchcraft are often seen as guilty simply because of their gender, which is unjust.

5. CONCLUSION

All in all, *Vinegar Tom* has exposed the mistreatment and degradation of women and has challenged patriarchal dominance and witchcraft stereotypes that still exist in contemporary society. Churchill has contested the patriarchal gender system and highlighted the portrayal of women as witches as merely a perception. The play has encouraged viewers to question why women need independence and to consider the societal factors contributing to this desire. She has sought to empathize with women, raise awareness, and mobilize her audience to fight for equality. This is because the play reflects women as Alice, Joan, and Ellen, oppressed in society since they are considered mavericks, intelligent, rebellious, and lustful whores. These

women have been subject to psychological and physical attacks that have destroyed their sense of *Self*. Despite the numerous challenges that women have faced, many have continued to fight for their freedom and autonomy using their *Animus* and *Shadow* archetypes. Their efforts have aimed to create a better future where women can live on their own terms. Unfortunately, society tends to value women who conform to social norms by performing their *Persona*, like Margery, Susan, and Goody. On the other hand, men have used their *Anima* and *Shadow* archetypes to justify their sexually abusive behavior towards women. Furthermore, women have been using modern songs to challenge patriarchal discourse and express themselves, similar to the oppressed women depicted in this play. This demonstrates their desire to remain true to themselves but still face significant barriers. As a result, these songs have prompted the audience to question the historical and current mistreatment of women. To bring it all together, while some women such as Alice, Joan, Ellen, and Betty have strived to dismantle patriarchal structures, others like Margery, Susan, and Goody have impeded progress and contributed to the oppression of their fellow women. Consequently, this play has been encouraging the audience to be mindful of the impact of patriarchy and its far-reaching consequences.

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QUESTION OF IDENTITY IN LE GUIN'S *SHE UNNAMES THEM*

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1. INTRODUCTION

Ursula K. Le Guin's literary works provide the literary blueprint for feminist studies that often transcend and richly redefine the boundaries between fiction and fantasy. Le Guin explains gender identities by questioning traditional social norms and creating new imaginary worlds in which the reader finds herself in her explanations while pushing the reader to think and decide. Her stories of rebellion against the handling and acceptance of gender identity in the patriarchal system were seen as a sin by the male gender during her period. Thanks to this radical pioneer, readers are pushed to think about different socio-cultural stereotypes, which causes them to gain different perspectives. Le Guin's feminist discourse is not limited in implication; it explicitly includes female characters. In her work, *She Unnames Them*, she overcomes the archetypal limitations of heroes and offers readers various literary experiences that challenge reductionist stereotypes. Le Guin creates a chorus of women and their voices in her literary works, each of which resonates with feminist tones. Ursula K. Le Guin's literary journey transformed her into an academic field where feminist theory and this theory were adapted to literature, and the foundations of her legacy were laid, with the transformative potential of every paragraph, every character, and every narrative

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liberating readers' identity. Thanks to Le Guin, the concept of feminism gained a new meaning beyond mere facts and knowledge. Just as Le Guin was the first female writer in the field of science fiction, she also gave feminism an indelible "name" that will be remembered for years to come in utopian and science fiction narratives.

2. A JOURNEY BEYOND LABELS: A PILGRIMAGE THROUGH *SHE UNNAMES THEM*

In the society we live in, the female body and identity have been seen as both the object of male desire and the worst enemy of the male gender. In patriarchal societies, women have been bullied and suppressed by men. Even in the concept of "original sin", the sinful being is seen as a woman; the only person who ate the forbidden apple was not only Eva but also Adam, but from this point of view, Eva is seen as the scapegoat and the reason why they were expelled from paradise because it was Eva who tempted Adam to eat the apple (Vogel, 2012). In addition, as we see in Freud's theory of "Penis Envy", he suggests that women experience a sense of incompleteness, loss or jealousy due to the anatomical difference between the male sex (Thompson, 1943). We can interpret this as follows: In a patriarchal society where a man with a penis wins both economic and political honors, women's search for a phallus and their envy of this situation should not be considered strange or shameful because both identity and power can be gained through an organ. In this work, it is possible to see a rebellion of our character, who is oppressed and cannot even name herself. Our character and her narration tell us about the perspective on women in a utopian, mythical world narrative that is, in fact, "Fictive of Reality" (Brown, 1973).

She Unnames Them is called flash fiction or micro fiction. It begins with the “in media res” technique, which gives readers the idea that the anonymization process has begun and continues. She also includes the reader in witnessing this decision-making phase and causes them to think. The narrative voice is given in first-person until halfway through the story, but then the narrative turns to third-person narration. This duo understands that information such as the narrative’s origin and the narrator's identity is not given directly to the readers. This information is kept in the dark. In the opening sentence, Le Guin introduces the characters’ combination of anonymity and a paradoxical bond to the indifference of that anonymity. “Most of them accepted namelessness with the perfect indifference with which they had so long accepted and ignored their names” (Le Guin, n.d.). As the narrative progresses, the periodic repetition of the characters deliberately separating themselves from their personal identities and accepting this situation is not only a linguistic tool. It has also had a thematic basis. Names and the act of giving names exist in human society and are one of the building blocks of society. Although the process we consider a “pure name” is the most important situation that helps a person gain identity and self. In addition, research has been conducted to support the idea that names not only affect individuals but also have an inevitable effect on social relations and social ties. For example, “Soddy surveyed names and name changes from a cross-cultural point of view. He argued that a person’s name represented his relationship to his family and society in an abbreviated fashion. Thus, a change of name, along with a change of social class, marriage out of the social class, and a change of nationality, was an expression of a change in identity” (Soddy, 1961). We can see this naming task in the context of the “Genesis” myth in the Bible, when Adam gave names to all of his creatures and the superiority resulting from this decision to name them (Akpan, 2006). Thus, God names man (Adam) and creates this hierarchy by naming all

other beings in man. In a sense, the act of naming is an act that can be shown in parallel with the act of creation. Adam creates both his own identity and the identities of other beings.

This story of Le Guin is exactly an attempt to oppose this patriarchal, hegemonic act of naming. As it is known, since the concepts of religion and patriarchy are an inseparable whole, Adam's naming of not only the animals but also Eve is not only an idea originating from patriarchy but also an example of the belief that human beings are the most important beings in the universe (Meyers, 1983). We see that human beings are the most important beings in the universe, not only in Adam but also in Eve. The act of removing the names of animals and giving names to others can only be done as a human being, thus emphasizing the greatness of human beings. However, we can see that the author opposes this idea through her animal characters. For example, given the objection of the "yak" species, we can clearly understand that cats and some birds do not want to let go of their attachment to their names. These creatures reflect that they want to maintain their individuality and existence by rejecting anonymity like other creatures. But the cats are uneasy. She hears their soft, uneasy voices among the bushes, complaining. She does not understand their words. But she feels the discontent, feels a dim protest against the loss of a familiar noise." In the story, we also see the idea that nature and humans are a whole. In fact, by getting rid of the names given to them by others, they understand that nature already has its own essence and that this essence is actually unity and solidarity in nature itself. It may provide.

It is possible to see the authority between animal species in this work, and if we give identity to this authority, we can divide it into two as "Female authority" and "Male authority". A group of Tibetan oxen said that they did not want to be anonymous, on the contrary, their name was known as "yak" and

they accepted this. This actually creates the possibility of associating Tibetan oxen with male gender and authority. The ox not only represents the concept of power, but also takes part in the group that dominates the animal chain. In fact, it is not surprising that Tibetan oxen oppose anonymity, because when we look at the hierarchy of animal species, why would they want to make their ranking equal to other animal groups, when Tibetan oxen are at the top? The fact that Tibetan oxen do not want to be equal to ubiquitous animals such as fleas and mice, or even the fact that they do not want to be in the same position with them, shows that there is a connection between them and the concept of authority. The fact that an ox is equal to a flea seems to be an unbearable situation even in the animal kingdom. This is also the case in male-dominated societies. The male figure is always in a position where he secretly desires to exist at the top of the list, so the authority of the Man to give names to a woman and even to the living species in the universe has already been a tradition throughout history. As a result, the gender chosen by God and deemed worthy of this task was the male gender. But on the other hand, it is impossible not to see how harmonious and willing the insects and fish are in the act of anonymization. This situation is actually a product of the authority hierarchy. The part of the chain that seems the smallest and most ineffective, but has the most impact, actually belongs to fish and insects. We would not be mistaken if we associate their appearance and the fact that they are at the bottom of the ranking with the female figure. The female figure has always been condemned to be suppressed and always seen as ineffective in a patriarchal society. However, this is an unreal situation that has been accepted by the society. The reason why the female body is shown with the figure of an insect or a fish is due to the male oppressive society. Women have become an identity that is forced to live with tiny bodies. One of the sublime messages that Ursula wants to give here is to give examples of this implicit but not implicit oppressive

communication in these animal characters and their communications. It should not be forgotten that when examined superficially, an insect may seem unable to cope with an ox, but an insect also has the power to kill an ox.

The last four paragraphs, with the emergence of the narrator, contribute to the reader's association of this story with the creation myth. We see Eve's process of giving up the name given to her by someone else with a feeling of anxiety and dissatisfaction. The underlying reason for these feelings is that the values of submission and obedience to men are instilled in women by patriarchal societies. We can infer. Another element we encounter in the work is allusion. Even though the story is not directly about Adam and Eve, the reader can understand that this work makes a reference to the myth of Adam and Eve due to the details it contains. When Eve goes back to give her name back to Adam, she says, "You and your father lent me this—gave it to me, actually". The father here is actually God, and it is the name God gave to Eve when he created her. In addition, when Eve said she would give her name back to Adam and Father, not capitalizing it except for the father could be considered a rebellion. Adam's indifferent attitude towards Eve's request actually gives us a complete view of society's perspective on women. The parts where women are valued confirm that he thinks that they do not have value or a say in society other than their existence and reproduction at home. Adam's behavior ("He was fitting parts together and said, without looking around, "O.K., fine, dear. When's dinner?""). Additionally, in addition to her references to Adam and Eve, Le Guin also mentions two famous writings, first alluding to Jonathan Swift's attempt to name horses in *Gulliver's Travels* (Kallich, 1960) and additionally referencing T.S. Elliot's poem. Elliot mentions that cats have personal names that they give themselves and do not share with anyone. The fact that the Eva we encounter in the last image of the story leaves her

“home” behind and takes a step towards “dark-branched, tall dancers motionless against the winter shining” is actually an indication that she is on a journey towards her own paradise. This paradise is a path that she hopes to reach with her own decision—a home where she knows that her existence is safe. she is aware that this path is dangerous and outside the usual order, and the awareness that she must be on this path to reach her freedom and enlightenment does not scare him. On the contrary, she sees these dangers and oppression as a phase she must go through while reaching heaven. It is Eve’s rebellion against the order and her journey into uncertainty as a woman.

The journey to reach heaven is more of a search for self-finding and identity in line with her wishes. We can also think that Eva is on this new journey to find her own paradise or a journey to the Free Spirit Kingdom, which Henrik Ibsen also mentioned. Müjde Demiray and Ömer Şekerci put it as, “Ibsen once contended that human civilisation has gone through two kingdoms: the kingdom of paganism and the kingdom of Christianity” (2024, 227). Because this journey was the most important of the two main kingdoms in human history, which Ibsen also mentioned, the most original one, and it was a salvation that a person resorted to in order to find herself and “Who” she was. The Free Spirit Kingdom was actually an unconventional path in the historical process, perhaps deemed inappropriate for the female gender and society. However, our character Eva, along with many other women, felt a noble obligation to defy this oppressive society and serve as a source of courage for subsequent women, encouraging them to challenge unjust social norms. At the end of this journey, Eva will emerge as a new feminine figure in the eyes of humanity. While this new female figure may appear sinful or unacceptable to many, it has actually assisted in liberating women from shackles, granting them the

reality, individuality, and, most importantly, reclaiming themselves.

Eva's journey to reach her own paradise and self is similar to Noah's Flood. When we look at the biblical narrative of the flood, we see that Noah is the main character in the central narrative (Genesis 6:11–9:19). Noah represents a patriarchal righteous chosen by the gods who is on the right path and assigned for the continuation of humanity among all the corrupt and deviant human race (Genesis 6:8). The fact that the gender chosen by God is male and that only she and her family will be saved from the flood is actually similar to the story of Ursula Le Guin. When looked at, the creature created from scratch in the universe is Adam, while the creature created from bones is Eva. We also see Noah's flood of the male gender as the best example created in this universe. It is Noah, who was chosen by the gods and deemed appropriate for the re-creation of humanity, and the power of unity obtained by Noah. A similarity can be drawn between Noah's act of revival, which he was assigned by the gods, and Eva's journey. When looked at, Noah built a ship to reach Mount Ararat, and this ship adopted the aim of reaching Mount Ararat and establishing a new life. If Eva's journey is thought of in this way, in fact, if Eva also adopts the goal adopted by Noah and thinks that God has chosen her as the hero of the act of re-creation, then this action of Evan is the first time in history that he has brought a woman-centered character instead of a patriarchal character. In order to do this task properly, just like Noah's difficult arc-building process, Eva has adopted the understanding that everything is fair on every path taken to reach the goal, just like a Machiavellian character does. Sinha believes that Machiavellianism can be seen as a concept expressing a person's manipulative tendencies (Sinha, 2008). In order to fulfill this task, she set out on a new journey by first unnamng the all animals and then unnames herself. It is possible to consider this

journey as a rebellious rebellion, but perhaps Eva is the chosen character of God and has performed the act of unnamity to fulfill her duty.

As stated before, we can divide the concept of authority into two groups. So far, we have talked about the effect of male dominance on both animals and the female gender. Another part that needs to be mentioned is the impact of this authority on language and its use. When Eva called out to Adam, saying, “I’m leaving,” she hesitated while completing her sentence and then decided that the sentences should be written confidently and calmly. This situation is actually a sign of how strong male domination is even in spoken language because Eva may have decided that her sentences should be confident and calm, one by one, she should not chatter, and perhaps she should take a sample from the male dialect and actually speak in this way by making a mirror effect. In male-female conversations, it can be an example that men have a speech structure that gives orders and dominates. Women have a speech structure that confirms the sentences provided by men and does not make complex sentences. It shows that he opposed the speech genre, created a new speech dialect for himself, and embarked on a new quest in this section.

3. RECLAIMING THE STRUGGLE: THE RESURGENCE OF THE NEW FEMALE FIGURE: EVIANORA

As mentioned before, the female figure and the search for rights have been a subject for all segments of society throughout history. They are generally addressed and examined by the male gender. This issue has been handled and criticized in many different ways; a community sees women only as having sublime responsibilities and having to fulfil them. So, what are these sublime responsibilities? They can be considered a limit imposed

on women under three main headings: taking care of the housework, keeping the husband happy and satisfied, and caring for the children. It would be wrong to attribute this exploitation only to male discourse. Another powerful force causing this situation is Religion. Religion and religious duties have created a limiting situation for women and their duties. The best example of this situation is, as we mentioned before, when Eva says “I am going and Adam asks what is for dinner”. Let’s think about the power that a discourse that sees women as “*The Angel in the House*” (Patmore, 1866) has in influencing the thought and norms of a society. Maybe no woman is an angel or fairy godmother? Maybe a woman is simply a woman and has a structure that does not need an adjective or a name?

When we look at the play *A Doll's House* by Henrik Ibsen (1999) and Ursula Le Guin’s *She Unnames Them*, we see how the female characters are supposedly “Angel” and require the act of “Naming”. If we explain this situation with *A Doll's House*, our character Nora is drawn as a devoted mother and wife, who can do anything for her husband’s happiness, but is this really the case? In order to save her husband from the clutches of death, Nora took a loan by forging her late father’s signature and hid this debt from her husband. Now it would not be wrong to ask the following question: Is Nora really an angel woman? Or is she a lying devil? It is up to the reader to answer this question, but we can say that the society and even her own husband have commented on Nora’s “heroism”, calling her a liar, even a mother who poisons her children, and that she has infected her home with an infection that pours evil into those who give goodness. Maybe Nora thought nothing was wrong with collecting this debt for a forged signature. Because Nora was the embodiment of the Angel in the house concept created by that period. Should we blame society or Nora, who has no idea about life outside the home and even makes her need her husband’s permission to be an informed

woman? If we examine this situation from Eva's perspective, should we stone Eva and blame her for how immoral she is just because Eva is going on a new journey, or should we review the situations that influenced Eva when making this decision? Nora and Eva's journey actually arose from similar reasons on common ground. When we look at it, Nora did not receive any good reward for the sacrifices she made for her husband and was even left alone with accusations and isolated from society. We cannot see that the situation is this clear for Eva, but it is possible to make the following inferences. Eva is fighting to exist in a life dominated by an idea in a world where she has no say. Perhaps for Eva, it is against the idea of a figure dominating the whole world and this situation being considered normal. This single regularity hurts Eva and causes her to take "Action" to find herself. When we look at Nora and Eva's journey, Nora goes against all social norms and her husband's words and comes to her own free spirit kingdom more determinedly and knowing what she wants. Nora did not think about the possibility of being beneficial to society or her family without finding herself, which is her sublime and true responsibility, and that is why she saved this journey from the "Doll wife" limitation and took steps towards a life where she could find herself.

Even though Eva's journey seems like her own journey, it is a universal rescue act. She first wanted the animals to find their own selves by freeing them. This situation can perhaps be considered as an example for Eva. By anonymizing animals, she looked at what the consequences and returns could be and then decided that she, too, should exist in this free world. As a result, although this new world she entered consisted of thorny stones, dark nights and loneliness for Eva, Eva took action as an independent and womanly woman for herself and her gender for the first time in history. Eva's journey carries unforgettable traces in the subsequent women's literature. We can see this trace

effectively and in conjunction with Eva's journey in the character Nora in the play *A Doll's House*. Could we be reading these lines right now if Eva had not gotten rid of social adjectives and names in order to regain her own self?

4. CONCLUSION

All this being said, the story behind *She Unnames Them* is more than a feminist story, but it's also relevant for anyone who feels labeled by the people in their lives. Eve thinks the names given to her and other animals are unfair. It is not possible for someone else to use the name that the person has not given himself. Because every individual is unique. Each identity is too delicate and contains differences that are incompatible with each other. Then why should everyone be given the same name, or why would one person decide and stick this name on living things? Names are just labels, and labels are limiting factors on one's identity and self. In addition, names can be colored with prejudice, they can create completely different meanings and turn a person's life into a prison. If we were to exemplify this situation, the play *A Doll's House* and the poem *Angel in the House* would be sufficient. Moreover, they are not only limited to completely different meanings but also need to remain distorted and incomplete. Guin's short story is a captivating picture of discovering one's individuality again. This picture of courage given to bring the existing individuality to light again has an unforgettable effect on everyone. It induces the reader to question the usefulness of a name as an explicative device and realize the importance of one's own decision as to whether it genuinely aligns with one's self. Although practical, a name is nothing more than a label, and thus, fails to describe the essence of anyone or anything. Le Guin has awakened the reader and involved him in the process with a unique, utopian, and full of literary references

narrative about herself and her experience of finding her own name. Le Guin created a world that would influence and nourish not only the women of her time but also the generations after her. Telling Ursula Le Guin and her unique portrayal of courage, which helps women re-question and find their own selves, by choosing a character that everyone knows, actually serves as a mirror to help the individual see themselves through the character. Thank you, Ursula Le Guin.

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DÜNYA DİLLERİ VE EDEBİYATLARI ALANINDA

AKADEMİK ANALİZLER



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ISBN: 978-625-6642-29-4

