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Research & Reviews in Philology

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CONTENTS

Chapter 1

"AMERICAN DREAM" IN THE UNITED STATES

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2 · Orhun Burak SÖZEN, İrem SÜRME KILIÇ, İlker EROĞLU

1. INTRODUCTION

Dr. Diver is the protagonist in Tender is the Night, whereas her wife Nicole was the antagonist. Even this gives the artwork a spirit of modernist duality. The age was interwar years, the period between the First World War and the Second World War. The world which had been globalized in the 19th century went into a dark period. Every country was trying to keep itself safe. Eric Hobsbawm would call the interwar period "a catastrophic age." Europe was "the dark continent" as Mark Mazower would call it (Toprak, 2020, p.377). It could be argued that the age was the twilight for the transition to post-modernity. As the Second World War was the start of global American hegemony, the period when Tender is the Night was staged was a turbulent transition in many ways: enormous wealth, flamboyant splendor turned into misery within a short time and modernist precision collapsed afterward. All was spell cast. However, they were disenchanted in the end. It was like the false god of modernity. Modernity was an enormous vast systemic project; however, it fell short.

Within the work "Tender is the Night" Dr. Diver seems to be the protagonist whereas her wife Nicole seems to be the antagonist. However, this book chapter emphasizes Nicole more. This is deliberate. The reasons are both feminist and psychodynamic in that Nicole and to a certain extent secondary character Rosemary are subordinated by society, that is interwar the United States. This is not only because they are women surrounded by handsome rich men who are in essence callous and superficial in terms of personality and intellectual profundity. It could be argued that the society of modernity such as American society of the age is male-centered, male-hegemonic, and plutocratic. This is not only exactly elitism in that there are societies in the West where elitism is concerned with cultural, social, or symbolic capitals rather than financial capital. On the other hand, the United States has the biggest economy in the world. The interwar period called the Jazz Age probably by the author of the work is when the United States is on the edge of becoming the world arbiter dethroning the United Kingdom, which had been the world arbiter throughout the nineteenth century and partly through the twentieth century until the Second World War. The Great Depression itself could not dethrone American supremacy. The United States of the age could arguably be identified by modernity even ultra-modernity. However, modernity has a beautiful and beast face just like dichotomies it constructs. This book chapter focuses on the beast face of modernity because it is value-laden on the side of women and those

who have been subordinated (by society). The reason is its standpoint is feminist and it adopts a critical stance as a research paradigm. However, all those are parts of post-positivist science philosophy and post-modern approach. Plus, the standpoint tends to have the spirit of the interpretive paradigm. Furthermore, this book chapter has been inspired by the French school of thinking and it is the beneficiary of French thinkers such as Michel Foucault, Pierre Bourdieu, and Alain Touraine by way of citations. It would not be too speculated that the great American author Scott Fitzgerald was also inspired by the twilight of the emergence of post-modern philosophy in France. Although he is also one of the founding fathers of modern literature in the United States, he is more than that. As this book chapter is not an exactly stylistic analytical account, the arguably post-modern elements in his highly elaborate style and expression are not going to be analyzed. However, its contents provide this book chapter with invaluable elements in the twilight of the post-modern age when Tender is the Night was written.

2. LITERATURE REVIEW

Freud made it possible to associate logic and illogical and to interact with the rest of society and the insane by a way of a dangerous common language that has been ready to resolve permanently and to be interrupted (Foucault, 2017, p.87). Leuret made his patients take an ice-cold shower and maintained a dialogue with his patients in which he asked them to confess that their believes consists of delusions by force even in the 19th century (Foucault, 2017, p.91). The psychology of insanity has no way but to be ridiculous. However, it touches critical points at the same time. Psychology can never have a truth concerning insanity. On the other hand, insanity has truths about psychology... When the origin of the psychology of insanity has been interrogated, it has no authority concerning mental illness and the probability of disappearance of such diseases (Foucault, 2017, pp.93-94). There is a good reason why psychology has never had control of insanity. Accordingly, insanity was required to be controlled and be taken out of the world for psychology to maintain its existence. As long as insanity appears in the works of Nerval, Artaud, Roussel, and Nietzsche again, psychology keeps silent this time and psychologists could say nothing before that language whose meaning comes from tragic disintegration and freedom by which psychologists punish contemporary mankind and to which psychologists principally owe their existence and forget that (Foucault, 2017, p.108).

On the other hand, endeavor to classify personality traits goes back much earlier. Besides categorical models, dimensional models have currently been prioritized. The ideographic model presupposes that personality cannot be classified and that every personality is a construct

of its own. The categorical approach is not much defining for personality structure (Aslan, 2008, p.7).

Allport adopted the idiographic approach as the result of studies that took long years that pioneered dimensional personality studies. According to this model, every individual is unique, every personality is a formation out of his/her history (Aslan, 2008, p.8).

From the perspective above, three pathological personality types that are relevant with the re-interpretation of the Tender is Night available in this book chapter could be asserted as follows:

Narcissistic personality will be a pattern common if five (or more) of the following are available in certain framework starting in early adulthood and characterized in diverse contexts and with feelings of grandeur in fantasizes and conduct in individuals who do not have a sense of empathy:

1- Has feelings of grandeur (for example, s/he exaggerates his/her achievements and abilities, s/he is in the expectation of being seen someone superior in disproportionate with his/her achievements).

2- S/he is continuously concerned with fantasies of unlimited achievement, power, intelligence, beauty, or mighty love.

3- S/he believes that s/he is so "special" unique and only compatible with people (or institutions) who are special and superior and thinks that s/he must contact such people.

4- S/he wants to be fond of much.

5- S/he believes that s/he deserves to have an extra treatment or s/he will satisfy whatever s/he desires meaninglessly.

6- S/he colonizes those others for his/her interest (s/he benefits from others to fulfill his/her goals).

7- S/he cannot feel empathy: S/he does not want to understand the feelings and needs of others.

8- S/he is often jealous of others or s/he thinks that others are jealous of him.

9- S/he does not treat others respectfully, s/he displays bumptious behavior or attitudes Öztürk & Uluşahin, 2018, pp.333-334)

Likewise, a paranoid (skeptical) personality disorder is general distrust or skepticism directed to others, characterized by four (or more) of the following and starting in early adulthood, occurring in diverse contexts such as interpreting others' conduct as malevolent:

1- S/he doubts about his/her being exploited, being betrayed, or being cheated by others without a solid foundation.

2- S/he is concerned with unsolid skepticism about loyalty for himself/herself or the reliability of his/her friends or colleagues.

3- S/he wants to keep his/her secrets for the fear that they could be used against himself/herself.

4- S/he infers humiliation or threat out of ordinary phrases or incidents.

5- S/he always nourishes hatred (s/he does not forgive insults, offenses, or disrespectfulness).

6- When there is no reason, s/he takes some conduct of others an attack against his personality and prestige and reacts them with sudden rage or counter-attacks.

7- S/he has repetitive unsolid doubts about the loyalty of his spouse or sexual partner (Öztürk & Uluşahin, 2018, pp.328-329).

Another pathological personality is a dependent personality disorder. Those persons who cannot decide by themselves, attempt autonomously, take action, and take responsibility by themselves feel helpless against the expectations of the adult age like a child. They expect those who are close to them to decide and take action on behalf of themselves. This personality disorder develops in persons who have been protected much, loved in their childhood, and who have been grown up by constraints to be autonomous and constraints to attempt autonomously. They are the kind of people who desire and receive but they do not know to give. For example, when they search for a job, they want their fathers to find it, but they like to assist minor work at home. Thereby, they will remain passive and dependent and others would provide them with what they desire. When they are studied, such behavior and attitude resemble those of a little child. Such personality traits are called oral dependency and they are accepted to develop by fixation in the oral period. They are insecure, uncomfortable, and anxious when they are set to part from those who take care of them, protect and support them in their environment… (Öztürk & Uluşahin, 2018, p.434).

The psycho-analytical model defends those fixations which emerge in various phases of development, in the beginning, are the foundations for character typology. In every possible instance, it has been emphasized that the dynamics of an individual are specific to himself/herself and dynamic formulation becomes re-shaped by each case (Aslan, 2008, p.8). Likewise, identical behavior observed in 10 separate individuals could be determined by 10 separate orientations and could serve 10 separate purposes, and

similarly in each of these 10 persons could have 10 separate justification and that situation signifies 10 separate things (Wallace, 2021, p.13).

A human being is a biopsychosocial entity. Each factor with the probability to disrupt his/her biological, psychological, and social balances is taken as a threat against the organism. First of all, physiological needs must be satisfied as has been mentioned in the need's hierarchy of Maslow. With the definition by Cannon and Bard, the organism utilizes the basic defenses as fight or escape in urgent instances in which the biological integrity of the organism is at risk. These common mechanisms are the consequence of the instinct of protection of biological integrity which is common to both human beings and animals. Upon the satisfaction of physiological needs, the satisfaction of such needs as safety, affection, prestige, and self-realization are all requites for maintaining psychological and social integrity. A human being which is a social entity has developed ego defense mechanisms to maintain his/her psychological integrity in addition to maintaining his/her biological integrity (Öztürk & Uluşahin, 2018, p.64). Defense mechanisms are among the principal functions of the ego… They are not themselves pathological and function as homeostasis for both internal balance and harmony with outside reality… Defense mechanisms are subject to psychiatry when they do not suffice to maintain internal balance when they maintain internal balance at the cost of problems to perceive and interact with the environment (Wallace, 2021, pp.118-119). Nine defense mechanisms, which are well-known in analytical practice and theory and studied in detail are as follows: *repression, regression, reaction formation, undoing, projection, introversion, isolation, introjection, undoing.* A tenth that could be included in the study of normality rather than neurosis is *sublimation* or *replacement of the target of the drive.* It is applied analysis must detect which role each mechanism plays in any case in the formation of ego resistance and symptom (Freud, 2017, p.37).

The repression which was first defined among all defense mechanisms and which became the foundation for all other defense mechanisms is moving drives, memories, and experiences into the unconscious and keeping them there… That may cause consumption of certain energy, dissatisfaction of some natural drives and result in unhealthy development of personality. Suddenly forgetting, various forms of inattentiveness, forgetfulness, absentmindedness, false starts, delays… are signs of repression and they are lapses and interruptions under unconscious motives, fears, and pressures. A more severe case is partial and full inability to remember the whole experience (Öztürk & Uluşahin, 2018, pp.64-65).

Regression is turning back to the previous developmental period if the current development attained causes utmost anxiety. A schizophrenic frequently thinks and acts like a small child though s/he is an adult (Öztürk & Uluşahin, 2018, p.75).

Dissociation is the process in which a set of thoughts and feelings or complexes set apart and depart from happenings and experiences and become autonomous (becoming automatic) and they affect the ego. In the light of today's accumulation of knowledge, it would be beneficial to consider dissociation a defense mechanism which tranquilizes conflict and anxiety (Öztürk & Uluşahin, 2018, p.69).

Introjection is a primitive defense mechanism in which the whole or part of the entity of someone else becomes taken into the ego as if it has been digested. While such introjected object has been kept in the ego as an alien entity, the association between the ego and the alien entity has been made. A relevant instance is when a schizophrenic talks to her doctor, quarrels with him, or shows him her affection when she stays alone. This case could be considered as the schizophrenic has introjected her doctor (Öztürk & Uluşahin, 2018, pp.67-68).

The introjected object could have both positive and negative aspects. Splitting is a primitive defense mechanism in which the falling of natural drives and introjected objects in the id of a human being into pieces known as positive or negative and good or bad. Thereby, either good is tried to be maintained while bad is tried to be destroyed or vise versa. Such splitting or tendency to split is available in schizophrenia or borderline disorders. It has been widely accepted that such a mechanism plays a major role in dissociation in schizophrenia… In other words, as long as the most important object which has been maintained in the ego (the first example is the mother) is kept as two parts as good and bad the ego itself becomes subject to splitting (ego splitting) (Öztürk & Uluşahin, 2018, p.68).

Sometimes it is not adequate to only repress or deny certain feelings, drives, needs, or life experiences. It is also a primitive defense mechanism to perceive them as if they were out of the ego or as they were directed to the ego from outside by way taking them out of the ego or projecting them… With the defense mechanism projection, the individual sees feelings which s/he denies inside on others or s/he thinks that others see those drives in himself/herself… The individual believes that s/he is being detected, others would harm him/her, or s/he is cheated. It is a weal probability to change such thoughts with any logical argumentation. The person perceives his/her deviant drives such as hatred, rage, or others within his/her inside as if they have directed to himself/herself from outside. S/he believes as if they hated me, they looked at me with enmity, they thought negatively about me, they negatively talked about me, they called me homosexual. Thereby, s/he thinks the deviant drives which threatened his/her ego were non-existent in his/her inside and others thought so. This is a defense (Öztürk & Uluşahin, 2018, pp.66-67).

Replacement is the orientation of a drive or a feeling to another object instead of its object. By way of orienting to another object instead of the object of a drive which can lead to conflict or anxiety and which cannot be accepted by the ego, conflict or anxiety can be decreased or can be eliminated. For example, a youngster who has developed rage or extreme aggression against his/her mother or father can orient his rage to others, society, or people who represent mother or father. Thus, his/her aggressive behavior has been replaced by another object from the object which can cause deep regret for himself/herself (Öztürk & Uluşahin, 2018, p.70).

Dependency is the opposite of self-reliance. It is characterized by an unwillingness to make decisions or to exert extra effort. Dependency is the defense mechanism of a person who seems to be satisfied with the status quo and who is willing to let others do his/her duty, job, effort, and so forth on behalf of him/her. According to the person to agree is less threatening than to be different. Dependency blocks individual productivity and self-realization (Haller Gilmer, 1975, pp.80-85).

Projective identification is the combination of both projection and identification; however, it is nearer to the second rather than the first. It is thought to be frequent in borderline personalities… Projective identification is especially frequent in marriages. Both spouses can be ambivalent about the same topic, but each of them projects half of this ambivalence not inside but into the other in a way that makes it a topic of quarrel among them (Wallace, 2021, pp.120-121).

Reaction formation is an efficient way of resisting against especially an unacceptable impulse by way of adopting an opposite attitude. For instance, an unconscious voyeurist who leads an anti-pornography campaign, a person who is extremely polite for an undesirable guest…, every kind of extreme and fanatic behavior is forming a reaction against the impulses of doing the directly opposite (Wallace, 2021, p.124).

Rationalization is finding a reason or an explanation that is quite rational but which does not give pain in instances that give pain or anxiety to the ego. A person who does not get on with other people well, who cannot make himself/herself loved by others, and who does not love people can relax by way of saying "I love solitude" which is an unconscious explanation (Öztürk Uluşhain, 2018, p71).

How past becomes actualized as unconsciousness could be called *transference* as psycho-therapist phrases it. Desires, expectations, and emotions become *transferred* to an actual person who represents childhood objects unconsciously (Wallace, 2018, p.29).

Social order operates like a gigantic symbolic machine whose function is affirming masculine hegemony over which it has been built: it is the

sexist division of workforce, structure of the place, structure of time, or the lifecycle (Bourdieu, 2019, p.22).

Phallus becomes established as the masculine matter of honor and this mechanism settles the difference between biological bodies as two distinct hierarchized social entities and its objective social basis… *a hegemonic relationship is placed and legitimized into a biological nature which is itself also a naturalized social construct* (Bourdieu, 2019, p.37).

On the other hand, man and woman are two principal entities. The way the relationship between women and men has been structured is how the human relationship has been structured. Thus, any child digests dominator-dominated behavior patterns in the traditional male hegemonic family (Eisler, 2015, p.174). It could be argued that such family structure results in a patriarchic social order which ultimately causes gender inequality.

Gender inequality recycles in four principal structural levels as macro, medium, micro, and individual structural levels. The basic agent underlying the structuring is the gendered division of labor as a ratio the number of women in the economy is less than that of men in the economy; women workers have less power, prestige, and wage compared to men. That pattern in participation in labor also results in the isolation of women while losing strength as a result of constraints of the number of women and their inaccessibility to promotion. These three issues convene and create a feeling of learned despair. As women have more limited economic resources, they find themselves in a more unequal relationship of exchange. In the name of making the exchange relationship more balanced, women obey the orders of men with loyalty, and men utilize that power to control the access of women to working life and apply gender discrimination in household chores (Allan, 2020, pp.210-211).

Bourdieu (2001), emphasizes that big transformations have been experienced in the conditions of women especially in advantaged sectors of society in recent times, access to secondary and higher education, waged jobs and public zone by women, and household chores, and the rate of pre-productive functions by women has decreased in his work *Masculine Domination*. Because, birth control methods have developed, the scale of family decreased, marriage and birth have been delayed, interruption in the job by birth has diminished, divorce has increased and the rate of marriage has declined. Household devices have facilitated household chores. According to Bourdieu, the most significant agent of change could be the transformation in the function of the educational system which reproduces the distinctions between genders. The result of the increase of access to education by women seems to be the acquisition of economic freedom by women and the transformation of family structure. Divorce has

increased and the doxa which has been created by *legitimate* sexuality that is heterosexual and whose purpose is re-production has started to be split (pp.88-90). According to Bourdieu (comp. 2001, pp.81-88), church, state, educational system, family, law, and the language by which law has been written re-produces *male-centered* (*androcentric*) *Doxa* in France.

3. METHODOLOGY

The objective textual analysis does not exist (Fairclough, 2003, s.14) (Cited by Sözen, 2014, p.42). Moreover, this book chapter has been inspired by and tends to follow the interpretive social science paradigm. The purpose of interpretivism is to reveal the subjectivity in human life profoundly… The way of acquiring more viable information about human beings is by researching by qualitative methods which are flexible and based on subjectivity (Gürbüz & Şahin, 2017, pp.35-36). Henceforth, this book chapter has no claim of attaining objective and universally applicable truths.

Bakhtin emphasizes that "A man never coincides with himself" (p.59). Social science instigates the elements it describes, thereby it coincides with a variety of taxonomies, themes, and theories in an inexact nature. Within the context, the researcher is circumscribed with those elements in which he becomes noticed, thereby his voice permeates the voices of other researchers in a domain where the researcher exists and is bound by the existence of other researchers. The minimal co-existence of researchers is two, which makes a dialogue that just like life owes its existence (Frank, 2005, p.968).

As the above-mentioned citation denotes, this book chapter has utilized methodology of Bakhtinian spirit and character in that the book chapter will have been shaped by the tripartite dialogic relationship between the three researchers in the domain in inexact character where the research space and text have been bound by other researchers' existence on an ongoing mutual interdependence basis. Thereby, along undetermined trialogue will have to delineate the relevant literature and research data in the background. However, the trialogue is going to delineate a kind of criticism of Tender in the Night. Figure 1 explains the dialogic collaboration between the researchers.

Within this context, the biographical method plays a significant role in artist-oriented criticism… The experience the author had, the conditions s/he lived in, family milieu, the books s/he read, his/her love affairs… all those are deemed to be necessary to understand the author and his/her works. It is accepted that the believes, worldview, the mood is determined under the light of this information, reliable interpretations and evaluations could be attained. The real meaning of artistic work is the meaning the

author thought, designed, and wanted to express in his/her mind (Moran, 2020, pp.131-132).

The consideration of the author's life and personality transformed into a novel and more technical form with the influence of Freud in the twentieth century and the novel method of criticism based on psychoanalysis has played a great part in art criticism. This method based on Freud's findings concerning the subconscious is utilized to reveal *the psychology of the author,* his/her subconscious, sexual complexes, et cetera, by some, some others have utilized these findings to *interpret* artist's works and finally, others have utilized this method to explain *the psychology and behavior of the characters in the work* (Moran, 2020, pp.149-150).

Feminist criticism has a variety of kinds. Some feminists have adopted Marxian criticism, some have adopted psychoanalysis, some have adopted author-oriented and some others have adopted reader-centered criticism as the foundation. Therefore, it is debatable which theory feminist criticism has been based on (Moran, 2020, pp.249-250).

This book chapter is the beneficiary of both feminist theory and psychodynamic psychiatry methodologically. It is re-reading Tender in the Night within the light of feminist theory and psychodynamics. Furthermore, it endeavors to frame a synthetic outlook in the transition of both theories. It is also the analytical inquiry via psychodynamics and feminist theory around some basic psychodynamic and feminist parameters. The psychodynamic indicators mainly (pathological) personalities and corresponding defense mechanisms as well as sociological indicators mainly hegemony and patriarchy will have constructed a kind of methodological framework upon which a kind of critical analysis has been built. Secondary sociolinguistic parameters such as connotations of some of the proper names and the title of the work are also going to be subjected to relevant critical analysis.

The research questions are as follows:

1- What are the ways the (pathological) personalities of the protagonist and the antagonist and others involved in Tender in the Night?

2- What are the ways (pathological) defense mechanisms of the protagonist, antagonist, and others involved in the work?

3- Is there masculine domination throughout the work? If so, how?

4- Are psychopathology and masculine domination intertwined in part throughout the work?

5- Are there any other indicators that make the embedded meaning clear in the work? If so, what are they? What do they connote?

6- What could be inferred from the liaison between the Jazz Age and Tender is the Night?

7- Could Scott Fitzgerald and his work "Tender is the Night" be re-interpreted as a critique of modernity/modernization as available in the United States in the interwar period as a so-called post-modern collage?

The figures will have been drawn by the authors upon the methodological and critical commentary basis of the book chapter as follows. Furthermore, the pictures that will be utilized while drawing the figures will have been mentioned both under the figures and in the References.

Figure1: Methodological Framework of "American Dream" in the United States
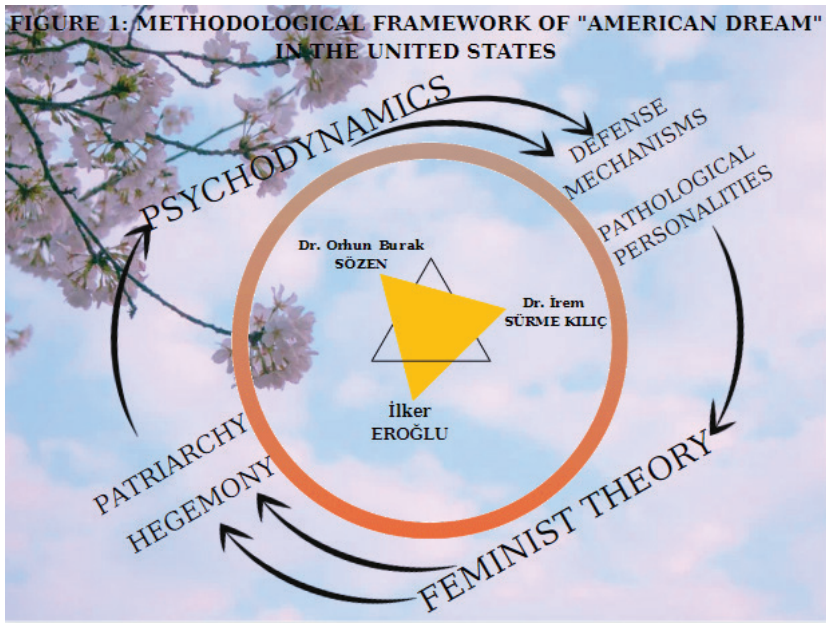
4. DISCUSSION

Dr. Diver has an omnipotent mood which supports his hegemony over his wife Nicole. At the same time, neglect, abuse, and hesitancy which Nicole was exposed by her father during her childhood resulted in regression and fixation in her developmental stages as, according to Öztürk & Uluşahin (2018, p.75) a person who has been inhibited extremely in one developmental stage may be in longing and expecting his/her un-satisfied needs all through his/her life. Henceforth, those have been important factors for Nicole to develop a dependent personality. Her relation with Diver, which is derivative of her relationship with her father in the past is also an indicator of how patriarchal order has been transmitted through generations over women. It could be emphasized that the ongoing emotional stress stemming from both traumatic experiences and a kind of mobbing

exposed by her husband Dr. Diver in her later adult life may have resulted in a kind of reactive affective psychosis in Nicole's character. Stress has been accepted as a strong factor in the development of psychosis for a long time (Myin-Germeys & Os, 2007, pp.409-424). The theory by Fonagy and Bateman hypothesizes that one's capacity to interpret (that is to mentalize) himself/herself or others during affective stimulation becomes indecisive due to early-age trauma or disorder in relationships of dependency (Fonagy & Bateman, 2008, pp.4-21). This implies that emotional reactiveness could intervene in social cognition (Deckers, Lobbestael, Van Wingen, Kessels, Arntz & Egger, 2015, pp.119-129). Henceforth, it could be hypothesized that Nicole's traumatic experiences limit her social cognitive capacity.

Furthermore, Nicole has a dependent mood which keeps her enact and powerless in her exaggerated life with suspicions about her husband Dr. Diver. Nicole's first paranoid thoughts have started with claims of abuse by those who are in her surroundings and the anxiety created by the suppression of her childhood incest abuse in her unconscious served to relatively decrease her conflict in her ego to a certain extent by her using replacement mechanism. At the same time, Dr. Diver's fulfillment of affection which she could not be provided by her family resulted in the replacement of her dependency. Her father's both good and bad sides as an introverted object have resulted in the splitting of Nicole's ego and that became an agent that ignited the pathological episode. The transfer of unhealthy relationship of Nicole with her father to her relationship with Dr. Diver might be taken as a recurring curse.

On the other hand, Dr. Diver's omnipotence overlaps the precision of the modernist paradigm, which is relatively old. Furthermore, it could be argued that his exaggerated self-confidence is parallel to the discourse of the post-positivist sense of science, which is so unchallengeable as a pseudo-god or false god. According to Touraine (2016, p.52), what has remained out of modernist ideology so far could be phrased as follows: a critique, destruction, and disenchantment. Dr. Diver's reaction against Nicole's doubts of being cheated by him becomes even punishment by Dr. Diver. In such a scene, he tells her she suffers from a paranoid jealous delusion and prescribes and gives her a sedative. His carrot-and-stick game recycles and the more Dr. Diver becomes hegemonic over Nicole the more she becomes dependent on him. In such a milieu, Nicole could never recover even to a certain extent. Dr. Diver's hegemony over Nicole overlaps with how Nicole's father treated her when she was a child. A God-like father's image overlaps with her husband's hegemonic treatment and image. The triangle of transference, dependence, and hegemonic treatment hangs over Nicole like the sword of Damocles that sometimes she is singing like a happy mentally-retarded child in the streets of Zurich

or worrying about being cheated by her husband like a vulnerable domestic cat. Nicole's thinking and acting like a child in the streets of Zurich is part of her regression mechanism, a pathologically operating defense mechanism as available in the Literature Review. Transference is a process in psychiatric treatment, however, in every instance of her life, she has been controlled by his husband, an omnipotent psychiatrist! Whatever the case is she is detached from self-confidence and bound by the world of her omnipotent husband plus on-time or all-time psychiatrist.

Furthermore, there is almost no passage in the novel and almost no scene in the cinematized version of it in which Dr. Diver has a speech or dialog with intellectual profundity. Though he is a well-known psychiatrist, that situation makes him a callous man. His callous character adds to his omnipotent hegemonic mood another negative aspect. That character of Dr. Diver may give an impression of a male-chauvinist man to the audience. His hegemony becomes unbearable for Nicole on an unconscious level. However, Nicole does not notice that on a conscious level. However, the deep structure of the plot connotes a male gaze: why is the protagonist a so-called omnipotent man psychiatrist while the antagonist is a vulnerable woman psychotic? On the other hand, the venue is more acceptable in (pro-)feminist terms: so-called omnipotent Dr. Diver becomes a loser, that is an alcoholic town doctor with little money to survive.

Every character in Tender is the Night, to an extent, suffers from personality pathology. Dr. Diver has so exaggeratedly self-confident that he may suffer from a narcissistic personality disorder. His Godlike mannerism for Nicole can be associated with his narcissistic personality. The same applies to Nicole. Nicole has somewhat paranoid personality traits as available in the scene where she has suspicions about her husband's cheating on her but this time with delusions about unreal happenings. On the other hand, the secondary character Rosemary displays a dependent personality with a projective identification mechanism involving her mother and probably with a kind of projective replacement mechanism.

Figure 2: Pathological Personalities in Tender is the Night

The pictures in Figure 2 have been taken from the following internet references:

http://tenderisthenightandtransferencelove.blogspot.com/2014/

http://godfatherofmath.blogspot.com/2012/09/tender-is-rosemary.html

FIGURE 3: Pathological Personalities and Corresponding Defense Mechanisms in "Tender is the Night"

FIGURE 3: PATHOLOGICAL PERSONALITIES AND CORRESPONDING DEFENSE MECHANISMS IN "TENDER IS THE NIGHT"

ROSEMARY
DEPENDENT

DR. DICK DIVER
NARCISSISTIC

NICOLE DIVER
PARANOID

1-Dependency
2-Projective
identification

1-Reaction formation
2-Rationalization

1- Splitting
2- Dissociation
3- Projection
4- Repression
5- Regression
6- Replacement
7- Introversion

The pictures in Figure 3 have been taken from the following internet references:

http://tenderisthenightandtransferencelove.blogspot.com/2014/

http://godfatherofmath.blogspot.com/2012/09/tender-is-rosemary.html

Furthermore, Dr. Diver is hegemonic over Nicole's behavior and personality in Bordieuan sense of masculine hegemony. He treats her as she were a vulnerable child. He even does not treat their children that way. Furthermore, it could further be argued that his passion for Nicole is concerned with his exaggerated self-confidence which overshadows his tyrannical desires or hegemony. He never lets her act alone. In Turkish, there is a saying "if you continuously call someone idiot, s/he becomes an idiot." Thereby, Dick "Diver"s absolute authority has the impact of a schizophrenogenic parent on Nicole. Alternatively, Dr. Diver's so-called omnipotence could be interpreted in this way, too: Is too much self-confidence or is there any latent psychological problem that underlies it? The same question could be asked in this way, too? Why do at least some men tend to be hegemonic over women? What underlies hegemony according to relevant feminist theory? Arguably, patriarchy underlies male hegemony just like the pre-marital patriarchal family structure of Nicole with the Godlike image of his father as it could be inferred from the relevant citation concerning patriarchy in the Literature Review. Dr.

Diver is neither a husband nor a psychiatrist for Nicole but rather he is a substitute for his father. The vicious circle entraps her and she cannot overcome the mechanisms of psychopathology. She becomes more and more dependent plus less and less self-confident.

Nicole uses a variety of defense mechanisms some of which operate in a psychopathological way. She dissociates as a defense mechanism however this is not her fundamental pathology. She uses mechanisms like splitting, regression, repression, projection, replacement with psychopathological contents. Her introversion takes her father in and her splitting divides the essentials of her father into the poles of good and bad, which fuels her dissociation.

Dr. Diver uses reaction-formation and rationalization mechanisms with no corresponding intellectualization as he is never intellectually profound; rather, he has a callous rugged mood and character. This is one of the reasons why he is in love with Nicole, which could be called a deliberate mismatch.

Rosemary uses dependency and projective identification mechanisms. In short, she identifies herself with her mother with a dependent mood.

Nicole could be criticized in the name of feminist theory which critiques women who choose marriage as a career. This critique could be associated with and be attached to the opinions by Pierre Bourdieu in the Literature Review. From this perspective, Nicole could be inferred to come from an advantaged sector of society. However, her material well-being does not involve anything to improve herself as a woman just like becoming a fully autonomous or sell-fulfilling woman. Instead, she adopts to be fully dependent on his omnipotent husband, half psychiatrist, and half husband. She has been entrapped in a vicious circle of her multistranded and multifaceted psychopathology.

Etymologically the proper name "Diver" refers to highly deep water. It could be argued that that is not arbitrary in that every character, manners, and moods of characters, every place, and material well-being are either exaggerated or excessive in the work.

The title of the work "Tender is the Night" may refer to the dark side of life experiences, which re-cycle throughout the work, which may be associated with night. However, night in this situation has a beautiful face, too. Because it hosts humanly emotions such as tender as well. More than that, the Jazz Age in which the plot takes place and in which the work was written by Scott Fitzgerald can be identified with night for the United States of the period. Big Economic Depression, excessive spending and loss of big economic wealth, excess consumption of alcohol, and bootlegging are the stigmas of the age.

5. RESULTS & CONCLUSION

Modernity with all its facets from modern psychiatry to universal material well-being with all its splendor was an illusion-*a dream.* Tender is the Night is its American version. Unlike post-modernism which prioritizes form rather than contents, modernity was elegantly perfect. However, it was a too-perfect dream to be real. It fell short in many of its claims before the end of the twentieth century. Universal well-being claim was like the flamboyant lifestyle of Dr. Diver. Dr. Diver's riches collapsed. The lifestyle was like that in the American Dream. Perhaps it was an American Dream in the United States. Dr. Diver saw such a dream. However, it was nightmarish when he woke up. It is like the current outlook of our planet, whose natural resources tend to be devastated. It was a dream of modern psychiatry to control Nicole with a Swiss watch precision. However, it was male-hegemony of modernity to be hegemonic over women, the world, and the power of material well-being at the price of exploitation of a vulnerability or even colonization of vulnerability. Nicole was a woman plus she was mentally sick. However, the cost of colonization of vulnerability was so high for Dr. Diver. A life-cost price was the loss of his mental health and the loss of a highly influential career. Plus, every element in the plot were perfect, but they were too perfect to be sustainable. Furthermore, that character of the plot resembles the claims of modernity, elegantly too perfect. However, modernity has dichotomous costs such as domination versus subordination which applies to Tender is the Night in all aspects. Arguably, post-modernity is the un-emergence of dichotomy, that is the emergence of the third plane which is present time. If looked at from the present time, Tender is the Night is ultimately the critique of the American version of modernity, that is American Dream.

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Chapter 2

SOCIAL PLURALITY IN *THE GREAT GATSBY* FROM THE PERSPECTIVE OF BAKHTIN'S CARNIVAL

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The concept of social plurality has been influenced by social, historical, political and economic factors and human relations have been exposed to them in both negative and positive ways. The pluralistic lifestyles of the Middle Ages in a carnivalesque sense have gone through a fitful process of evolution owing to the changes in the spirit of society. Throughout the historical periods following the Middle Ages, the concept of class consciousness was shaped and re-shaped and this re-formation of social understanding gave rise to the emergence of different classes within a specific society. The interaction between varied social classes has a negative impact on people and their relationships with one another. One of the most prominent critics of 20th century, Mikhail Bakhtin, drew attention to this sort of class conscious and social discrimination among people. In an attempt to demolish social barriers and hierarchy in society, Bakhtin's carnivalisque along with his most famous work, *Rabelais and His World,* initiated a new era in society without social and psychological barriers between peoples. As a kind of social satire, Bakhtin's carnivalisque will be applied to *The Great Gatsby* in relation to the social realities of the early 20th century in America.

Since the beginning of history, the structure of societies has had an important role in people's lives through the interactions among people, lifestyles, cultures and social and economic factors, etc. Throughout the Middle Ages, feudalism or the feudal system provided protection and structure for society. People were protected as long as they served the nobility. The nobleman supplied land to the working class people and they cultivated those fields so that they could make a living. There was an established hierarchy between people in the society that resulted in distinctive class consciousness. At the top of the society, there were noblemen who were trying to rule the society through the fixed rules and they arranged political structure within the society. There was a blood relationship between the nobles because they thought that being noble is an inborn social status, so it is not acquired over the course of life for ordinary people.There was a huge gap between people from different walks of society and no one was allowed to move into different classes. A larger number of people were illiterate, and people from the ruling class were living a wealthy life owing to the efforts of those largely belonging to the working class.

Carnival, a kind of special occasion or public enjoyment, had an important role in the life of medieval man. During the Middle Ages, there was a 'feast of fools' before the carnival; however, these official feasts were consecrated by the church or the state and did not permit people to abandon the strict social rules and class orders. One of the most essential aspects of the carnivalesque spirit relies on its ambivalence and rejection in allowing

straightforward options between contrasting choieces. There are no social ranks, status or orders among the people in the time of carnivals. Carnival removes social borders and considers all people equal as human beings. Carnival is, to some extent, invisible to the people; because they experience it and everyone attends because it depends on the very basic idea that embraces people from all stages of life and society (Morris, 1994, p.198). Moreover, carnival is a moment when everything can be possible without any social priorities. "A second life, a second world of folk culture is thus constructed; it is to a certain extent of parody of the extra carnival life, a 'world inside out'" (Ryan, 1998, p. 46). Carnival is a second and a cheerful world for people. They enter entirely into a different world in which even the king seems to be a clown for a limited time. However, outside these festivals, the real world is waiting for them. During the carnivals all people from different social classes come together and communicate with each other, on the contrary to the real world, and social borders and hierarchic orders are removed. Carnival can be considered both as a deconstruction of the social structure and also an optional way of life based on entertainment. It is a kind of utopian abundance and freedom of a cheerful world without any social limitations among people.

Carnivalism is based on the conception of a new unoffical world for people. Carnival celebrates the temporary freedom of people by appealing to certain truths and demolishing the privileges of the rulers. It demolishes strict established rules and creates a classless and lawless society for a short time. People can feel the comfort of communicating with one another regardless of their social status during the carnival time. In *What Social Class is in America* (2006), Warner, Meeker and Eels also make a similar statement concerning this special occasion, American dream is a sort of ideology that everyone has the opportunity to acquire it regardless of class conscious and with discriminating between social categories in the society (p. 67). Focusing on this explanation of the long-discussed carnivalesque style within American society, it highlights class consciousness, either implicitly or explicitly.

Rabelais and His World is Bakhtin's first book to be translated and published in English. It mainly concerns the close reading of French author Francois Rabelais and his most famous work, *Pantagruel and Gargantua.* Two of the most important aspects of this book are carnival (or "the carnivalesque") and grotesque realism. According to Rabelais, carnivals and festivals have an important role for the medieval people. However, before the concept of carnivalization these festivals were too long and complex. Rabelais' carnival is based on laughter and through this, re-shaped reality depends on the current situation of the society. On the other hand, there are no distinctions between the players and the audiences

during these carnivals, so everyone is equal. All people reshape their own ways in these festivals regardless of the available imposed social norms and all the socioeconomic and political barriers are temporarily suspended. (Morris, 1994, p. 225).While the carnival in progress, there is no other life in people's minds, as real life is forgotten. Clowns and fools are the main symbols of these festivals as characteristics of the Medieval Era. These festivals are considered a kind of folk humor, and it criticizes the structure of societies, privileges and through demolishing borders among people even a king can have a role as a clown during the carnival time. The carnavalesque medium makes it possible for the people from variety of social background to find the opportunity to acquire a new perspective of the world in an attempt to gain conscious about how to share a totally novel order of existance. (Bakhtin, 1984, p. 34). There are two worlds at the same time during the carnival; the new world starts when you take part in these festivals and the real (the old) world in people's minds is destroyed. However, at the end of these special occasions people have to return to their real world unwillingly. In Rabelais' unique world, people can easily express their feelings and feel secure in society.

Grotesque realism is another important element in *Rabelais*. It mainly deals with human needs (eating, drinking, etc.) as a human being rather than examining them philosophically. However, this realism is totally based on the extremes of human beings rather than the normal process of their daily lives. The grotesque approach of exaggeration, hyperbolism, excessiveness is essentially taken as fundamental attributes (Bakhtin, 1984, p. 303). There is not only degradation of human spirits and abstract ideology, but also exaggeration of material bodily stratum. In the context of carnivalism, grotesque realism appears as an excessive celebration of human conditions, not in a private way but in public. In *The Great Gatsby*, Fitzgerald presents this grotesque lifestyle in the modernist US society publicly. The publicity of gatherings, excessiveness and exaggerated version of parties aim to eradicate all prejudices of traditional and normative societies. As Mrytle enters into the party house by "[t]hrowing a regal homecoming glance around the neighborhood" (*TGG*, p. 25). Her role play is related to her pretence to be someone else in this grotesque athmosphere in harmony with the exaggerated carnival-style party. The utopic abundance of materialistic side of carnivalesque gatherings emerged to be attractive even to ordinary people in the society.

Mikhail Bakhtin is one of the most important literary theorists and philosophers of the theory of dialogic imagination . Ironically, he received a little attention during his lifetime but after his death, his theories became widely known. Addressing Bakhtin's literary theories many critics focus on the importance of Bakhtin's philosophy that relies on not only dialogism

but carnivalization (Booker, 1996, p. 104). In the aspect of dialogism, Bakhtin thinks that every language is a dialogue, even communication between your inner voice and your self. The language is always a product of the communication between at least two people in a dialogic way. From the perspective of carnivalism, Bakhtin's carnival is a kind of social satire. He criticizes the social ranks, priorities and distance among the people in society and through the theory of carnivalism, he makes all people come together regardless of their social status. The athmosphere of carnival refers to the time when ordinary rules and social ranks are eliminated, when social borders are transcended and a time in which the cheerful sides of life elevate without considering traditional decorum. It is a second life which ignores the everyday rules of the societies for people. Bakhtin creates a totally different world for people in the time of carnivals. Not only does it bring people together but it also gives them a chance to communicate with each other without any social ranks. There are no differences between the king and the worker, and they are equal as human beings during this time contrary to normal life. On the one hand, there is a world which is full of rules, privileges and a lack of communication between people. On the other hand, there is a joyous world in which people can feel free, equal in the community during the time of carnival. It removes both the distances between people and reveals the different sides of the earth and the human body in a material stratum.

Bakhtin's carnival depicts a laughter-centered world that is full of inclusive participants; moreover, participations and communications evolve over time. There is a free interaction and revelation of exaggerated feelings of the human body without any rules in carnival with regard to *Rabelais*. The carnival is a time when the normal world stops and the utopian world starts. Through the feature of laughter, normal rituals and traditions are separated from the utopian carnivalesque life. Bakhtin tries to show the possibility of a new simple world through the theory of carnival. It is a hope for the future and the refusal of the current order of society and its strict rules.

Pluralism is one of the key terms of this study related to carnivalism. In this context, it means gathering people from different walks of society and it emerges through parties. Without any communication such mediums give rise to numerous speeches that speaks and percieves through it... (Bakhtin, 1984, p. 254). Through social pluralism Bakhtin tries to create a classless society with a utopic view for making people come together in every stage of society. With the help of these parties, people can to communicate with each other contrary to normal life. The pluralistic aspect not only ensures that all people are in touch, but also destroys the borders among them. It can be easily understood from the quotation above that 'the carnivalesque

crowd' is not a simple one which can be seen in everyday life but a totally different crowd which does not give importance to time and space, and it draws attention to the equality of all people in public regardless of their social, economical and political status. The carnival crowd deals with people without taking their status in the society into consideration.

In the modern era, the hierarchic order still exists among people and there is a distinction between people with regard to their social status. People cannot live together without any order, and society needs to be under some rules. One side of them should rule and the other side should follow these rules for a happy society. These social statuses have similar importance to the medieval ones, that is, nobility, clergy and workers. There is nearly the same order in the modern era with one difference that the modern society is totally based on the patriarchy. Men gain the power on the social rules rather than women. Moreover, there is a mobility between classes in the society, and people from the working class can work hard and earn lots of money like the nobles and become wealthy. Many people can easily find a job and move different places unlike people in the medieval era. This mobility causes people to feel more secure than they once felt in the society so that the distinction among them starts to lose its importance. Likewise, Ripstein (2004) in *Philosophy and Public Affairs,* as the headline indicates, attempts to prove the difficulty in changing authority in society as: "[e]xternal duties thus limit the things people can do to each other. As a result they give shape to a specific kind of social order, one in which people stand in rightful relations to each other, and one in which rights are clearly defined in accordance with general laws binding on all" (*TGG*, p. 10). It is evident that a non-hierarchic world becomes clearer through embodied carnival lives within these specific societies.

The Great Gatsby is mainly about the life of a wealthy young man whose name is Jay Gatsby. Nick Carraway is a young businessman from Minnesota who moves to New York on business, and he rents a house in West Egg and witnesses glamorous parties every week which are organized by his mysterious rich neighbor Gatsby. On every Saturday night there is a big and extravagant party in Gatsby's house and many people from different statuses in New York join his parties. Moreover, the West Egg is a place where poor people and those with new money live whereas the East Egg is a place where people with old money (the established ruling class) live. The distinction between them can be discerned from the place where they reside. However, the borders among people are demolished through these parties. Our main theory, social pluralism related to carnivalism, emerges in this point. In this respect, *The Great Gatsby* can be studied through carnivalesque features in the sense of social plurality. "There was music from my neighbor's house through the summer nights" (*TGG*,

p. 37). As is suggested in the quotation, one of the glamorous parties in Gatsby's house takes place again and Nick Carraway tries to describe it. During these parties which are held by Gatsby, there are no social statuses, priorities or borders between those invited to the party by Gatsby. People can easily communicate with each other without any barrier.

Contrary to the order of real life, these parties offer people a totally different social life. "The lights grow brighter as the earth lurches away from the sun and the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality, tipped out at a cheerful World" (*TGG*, p. 38). The features of carnivalesque life emerge in these parties with laughter, and laughter is one of the main characteristics that the carnivalesque lifestyle is wholly based on. In the work, *Rabelais and His World,* Bakhtin gives the following explanation about that: "Thus carnival is the people's second life, organized on the basis of laughter. It is a festive life. Festivity is a peculiar quality of all comic rituals and spectacles of the Middle Ages" (1984, p. 8). Carnival offers a happy life and people who live in the time of carnival forget about all things belonging to the real life and they do not want to leave this utopic world. Morris supported the idea that two worlds which are real and ideal (carnivalesque) at the same time and revealed an explanation about this; "As such they represented a certain form of life, which was real and ideal at the same time" (1994, p. 198). The happy new world is being formed and the bitter real world is dying during that time. "And so with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer" (*TGG*, p. 43). These glamorous parties fascinate all people and absorb them within the society which is full of freedom, equality and happiness. "It was a consecration of inequality on the contrary, all were considered equal during carnival" (Ryan, 1998, p. 45). Social ranks especially started to lose its vitality and a world emerges that accepts human beings just as human and gives a value to them accordingly.

"In other words, in the carnivalesque game of inverting official values he sees the anticipation of another, utopian world in which anti-hierarchism, relativity of values, questioning of authority, openness, joyous anarchy, and the ridiculing of all dogmas hold sway, a world in which syncretism and a myriad of differing perspectives are permitted" (Bakhtin, 1984, p. 118).

During the time of carvival, the world becomes inside out and the order of society totally changes. The value that society gives to status is shaken by those carnivalesque parties, and the utopic carnivalesque world opens its doors to people from all walks of life. In carnivalesque world, hierarchical orders and the rules of society are suspended and it is celebrated

with the parties which are exemplified in *The Great Gatsby*, "You see I usually find myself among strangers because I drift here and there trying to forget the sad things that happened to me" (*TGG*, p. 56). As the quotation mentions, everybody reveals their own personality during carnival, and there is no private thing among people and everything is done publicly. These parties deconstructs the values of social order and improving the value of human beings. It points out that its focal point is people and when one joins these parties, one can see that everyone in the party is equal to one another regardless of their social conditions in society. "I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life" (*TGG*, p. 62). The carnivalesque lifestyle draws people in its colorful medium and at the same time, at the end of these gatherings, people are back to their normal lives. People start to feel free, equal and happy during the time of parties but when it is time to leave, real life starts and people go back to their own miserable lives reluctantly. According to people who take part in these parties, time passes very quickly and it is also suggested in the book; "All the bright precious things fade so fast, and they don't come back" (*TGG*, p. 66). Human beings are so valuable, and everything is perfect during these carnivals. A totally different life is offered and people are pretty happy to take part in such a world.

Carnival life not only satirises social rules, status and priorities among people but also informs people that such a kind of world could exist. Contrary to normal life, a carnivalesque lifestyle gives people freedom to express themselves and also shows that they can be valued for simply being humans. "Ginsburg is of the opinion that attentive to the "genderic" limitations of Bakhtin's notion of the carnival, continual re-birth enacted by the carnival is founded on the exclusion of the woman's body and this exclusion "enables the system's happy functioning" (Kujundzic, 1994, p. 698). Bakhtin clearly notes that a human being is valuable just for being a human, not for the reason that they occupy an important place within the society. This carnivalesque worldview focuses on people and creates a common world for society. Carnival life can be seen as an attack on the social order and makes people aware that an equal life could be possible for every human being. During these parties, people find a chance to interrogate the social orders and priorities among people and realise that a happy life could be established. For the reason that this life could be possible, people do not want to go back to their own real lives. "Breathing dreams like air" (*TGG*, p. 72). People live their dream through these parties, and they do what they want and communicate with one another by ignoring social barriers. Every Saturday night, this dreamy world fascinates people with its features and people start to complain about the speed of time. They are reluctant to leave that sort of artificial world and they have hopes that a

carnivalesque lifestyle could exist in real life. "This is a valley of ashes--a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens;where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air" (*TGG*, p. 23). Such construction of the so-called carnivalesque lifestyle against the established rules of the society is problematized by Fitzgerald in *The Great Gatsby*. This quote aims to underline the fact that the abolishment of established social rules are transparently related to the end of social ranks. In other words, by removing social backgrounds, people can maintain 'a fantastic farm' in which everyone shares an interdependent relationship with one another. Therefore, carnival life is totally based on laughter and the symbol of laughter is not only humiliating the social orders, but also creating new social life for people. Laughter covers both poles of shift, it tackles this process of change, with social tension. Associated with the act of carnivalesque joy are death and re-birth related to laughter (Lachmann, 1989, p. 125). Through the feature of laughter, carnivalesque life embraces all variety of people in society and shows respect not only to the human body but also social ranks. People can feel more secure than normal life during these parties, and this opportunity makes society aware of a possible happy life. "Whenever you feel like criticising anyone," he told me, "just remember that all the people in this world haven't had the advantages that you've had" (*TGG*, p. 1). As the quotation mentions, in the normal world people do not have equal opportunities, so this situation demonstrates the priorities, supremacy and distance within the society. However, the carnivalesque world offers people an equal life, it gathers all people in the society regardless of any social rank. Bakhtin also clarifies that carnival life includes the social culture and its order but it is changed slightly. Contrary to social order, Bakhtin's carnivalesque life creates a society from the latest version of the old one with totally new and different orders. The life of carnival is a kind of refusal of the current social system and this life makes people feel free for a brief period of time from the social barriers that the society imposes on them. People open their eyes to the carnivalesque life during these parties which are mentioned in *The Great Gatsby* so that they can experience a new world, new life and become alienated from normal social life for the time of carnival.

Consequently, as it is mentioned in the study that Bakhtin's carnivalesque theory tries to create a new world for society which includes no rules, social ranks, status or priorities. Throughout the study, many examples, quotations and some explanations have been given to develope the idea of pluralism and carnivalistic lifestyle. This utopian world fascinates people from different classes in society and people want this world to

become possible. Having revealed their own personalities regardless of social status makes people feel secure; moreover, demolishing borders among them gives them the opportunity to communicate with each other freely. *The Great Gatsby* provides a perfect example in this context for the reason that Gatsby's parties are a kind of carnival. In Gatsby's glamorous parties, different people from varied classes come together and establish an intimate relationship with one another. To conclude, Fitzgerald tries to create a classless society which includes people from different walks of the society. With the help of Bakhtin's carnivalism, it is straightforward to observe how Fitzgerald tried to create a carnivalesque society almost a century ago in the modern world.

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Chapter 3

KÖRPERSPRACHE

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1   Einleitung

Die Menschen haben immer einen Weg gefunden um zu kommunizieren, wobei sich in der menschlichen Geschichte erst höchstwahrscheinlich Nonverbale Kommunikation entwickelt hat. Die Forschungen zeigen, dass viele Mimik und Gestik angeboren sind, auch einige kulturspezifisch sind.

Die Geschichte der Nonverbalen Kommunikation kann man kaum einschätzen, wie alt die Kommunikationsart ist. Bevor die Sprache sich entwickelt hat, haben unsere Urväter vielleicht nur nonverbal kommuniziert?

Die Körpersprache spielt größere Rolle als verbale und paraverbale Sprache. Wobei in den meisten Fällen die verbale Sprache paraverbale oder nonverbale Unterstützung braucht, ist das bei Nonverbalen Kommunikation nicht der Fall. Wir unterstützen unseres Gesagtes durch irgendwelche Gestik und Mimik , um die verbale zu verstärken.

Von universellen Regeln der Körpersprache kann man außer bestimmten Grund-gestik und –mimik leider nicht reden, denn die meisten Körpersignale vom Kultur zum Kultur sich unterscheiden. Die Nonverbalität ist auch sozialbedingt, wird stärker, wo die Menschen miteinander kommunizieren. Sie könnte auch auf mehreren Ebenen laufen, sodaß ein paar Körperteile eingesetzt werden, die den Gefühlzustand spiegeln.

Gezielt ist möglich, einige Nonverbale Signale zu unterdrücken, was man erlernen muß, heißt auch nicht, dass alle Körpersignale unterdrückt werden können. Die kulturspezifische Nonverbalität ist möglicherweise umstellbar, wobei man auch ziemlich lange gebrauchen kann. Einige sind gar nicht umstellbar, weil der Körper automatisch reagiert, sind angeboren, biologisch bedingt. Z.B. Angst, Trauer usw.

Es werden zwei Zustände unterschieden, nämlich, Wach- und Schlafzustand, in denen sich vieles an Körpersprache unterscheiden kann. Im Wachzustand könnte man durch erlernen die Nonverbalität teilweise unter Kontrolle halten, was man im Schlafstand nicht machen kann.

Die Schlafwelt ist ein Spiegel unseres tägliches Leben. Die Probleme, mit denen wir tagsüber nicht klar kommen, verlassen uns auch im Schlaf nicht. Wir haben keinen Einfluß über Schalfwelt und repräsentieren wir unsere ganze Eigenschaften, Probleme, Gefühle. Während wir schlafen. Man nimmt eine zu eigenen Personalität passenden Schlafhaltung. Außer Ausnahmen sowie Verletzung, Schwangerschaft kommt jede/r in Tiefschlafphase auf eigenen Schlafposition, die alles ohne Einfluß darstellt.

2 Die Rolle der Körpersprache und einige wichtige Theorien

Wir Menschen kommunizieren miteinander durch paar Informations- und Empfangskanäle, die uns ermöglichen die Welt, das Leben zu verstehen und auch zu überleben. Hauptsächlich werden die Informationen unserer Gefühle werden über fünf Signale geäußert: Gesichtsausdruck, Augenkontakt, Körperbewegungen, Körperhaltungen, Berührungen. Was man auch immer zur Sprache bringt ist nicht alles sondern nur ein kleiner Teil der gesamten Informationseinheit. Der Vermittlung der Information zwischen den Menschen verläuft über unterschiedlichen Mechanismen, von denen inhlaltlich am meisten Informationen die Körpersprache trägt. Die Rolle der Körpersprache spielt die größte Rolle, denn sie ist subjektiv, unmittelbar und zum größten Teil unbeeinflussbar.

„Eine Viertelsekunde reicht, und der Mensch hat sein Vorurteil über den Mitmenschen gefällt" (Der Spiegel 1999)[1]. Der Eindruck, den eine unbekannte Person macht, hängt nur zu 10 % von dem ab, was sie sagt; d.h. der Eindruck hängt zu 90 % von dem ab, was sie ohne Sprache durch Mimik, Gestik, Haltung, Kleidung, Parfüm etc. vermittelt. Selbst wenn die Person besser bekannt ist, bestimmen die nonverbalen Signale immer noch 60 % des Eindrucks. Innerhalb eines Vortrags haben die einzelnen Elemente folgendes Gewicht (hbw-radio):

*55% nonverbale Elemente

*38 paraverbale Elemente(Stimmlage)

*verbale elemente (der eigentliche Inhalt des Vortrages)

Die Menschen verständigen sich durch Kommunikation 3 Arten:

1. *Verbal (Sprache)*

2. *paraverbal(Stimmlage, Ton)*

3. *Nonverbal(Gestik Mimik)[2]*

Bei den uralten Menschen, wo man noch nicht sprechen konnte, wie hat man denn kommuniziert? Die Wahrscheinlichkeit ist zu hoch, dass unsere Vorfahren sich einige Zeiten nur nonverbal verständigt haben. Mit der Sprachentwicklung haben die Menschen einige körperliche Signale verbal ausgedrückt aber die Körpersprache spielt immer noch die größte Rolle in der menschlichen Kommunikation.

Wo viele Lebewesen von der Welt verschwunden sind, haben die Menschen geschafft zu überleben und sich weiter zu entwickeln. Der Mensch herrscht heutzutage zum grüßten Teil die Welt und ist der Herr der

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1 In Anlehnung *Der Spiegel* „(50/1999): „Die Graugans lässt grüssen"

2 In Anlehnung http://www.isl.uni-karlsruhe.de/publikationen/pfail/050103-nonverbal.html „Arbeiten von *Albert Mehrabian* (1972)

Lebewesen. Eine der wichtigsten Entwicklung bei den Menschen, dass die überlebt haben, ist dass Sie den Pfeil erfunden haben, um sich gegen andere Tiere, die physisch stärker sind als Menschen, zu verteidigen. Sobald die Vorfahren von Menschen unter anderen auch Waffen erfunden haben, um sich zu verteidigen, hatten mehr Chance zu überleben. Der primitive Pfeil hat sich zu heutigen schrecklichen Massenmordwaffen entwickelt. Der Zeigefinger um zu drohen kommt von den uralten Zeiten. Man wollte dadurch meinen: „Ich bringe dich mit dem Pfeil um, wie ich auch die andere Tiere damit töte." Sowie der Pfeil wurden noch einige primitive Waffen mit Spitze von unserem Vorfahren erfunden. Z.B.

Spitze→tödlich daher Bedrohung

Hanschütteln →   Frieden

Kopfsenkung→ Unterwerfung

Es sind bestimmt noch einige Beispiele, die heutzutage noch verwendet werden. Ob solche Gestik angeboren sind, ist natürlich offen. Wenn nicht, sind dann solche Gestik und Mimik kulturspezifisch übertragen worden.

2.1 Altägypten

Bei den Altägyptern, die eine der alten Hochkultuterbe gehören, wurde der König von den Menschen unterschiedlich begrüßt, je nachdem, zu welcher Volksgruppe die zugehört haben. Wie es bei den Bilder zu sehen ist, während die Libyern den König im stehen begrüßen, hingegen gehen die Asiaten in die Knie. Die Begrüßung der Völker zum ägyptischen König war wahrscheinlich von den Beziehungen und Macht abhängig.

bei der Ankunft von Libyern vor dem König

bei der Ankunft von Asiaten und Ägyptern vor dem König
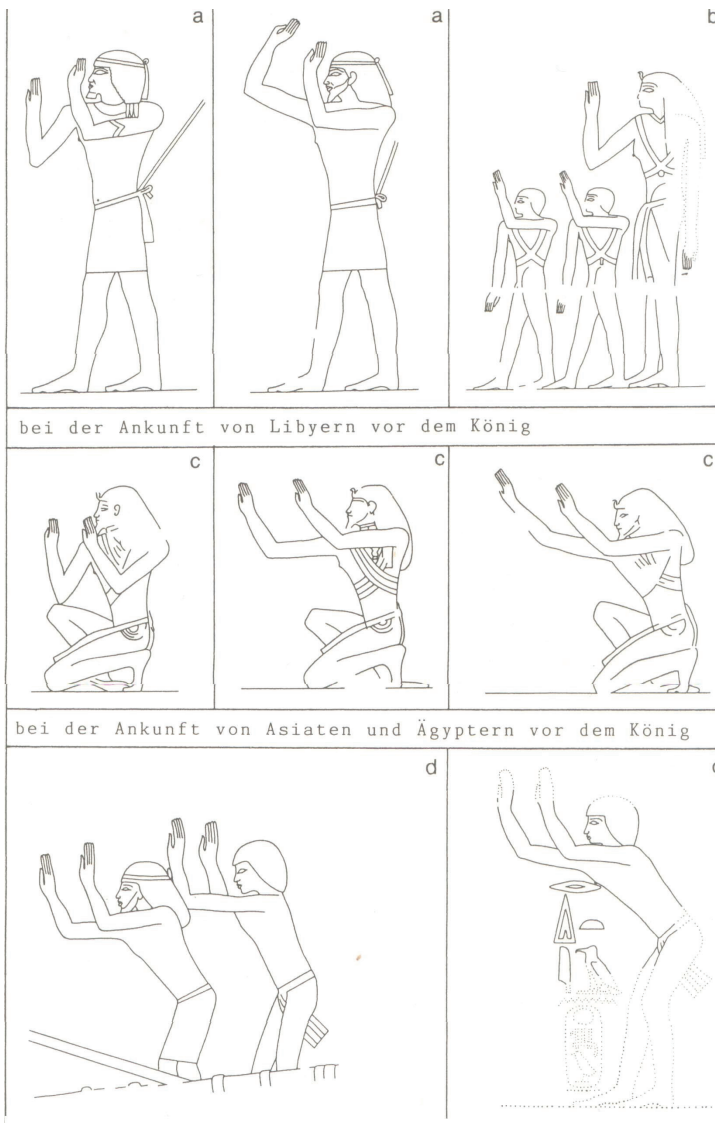
Abbildung 2.1 nach Brigitte Dominicus Varianten der Grußgeste der Ägypter

2.2 Theorien

300 v. Chr. in Indien entstand Puggala Pannati (Das Buch des Charakters), das die Menschen in der Hinsicht auf Gott-Nähe und Gott-Ferne klassifiziert. Dann hat der protestantische Theologe Lavatar, der Däne Sophus Schack im Mittelalter sich mit dem Thema beschäftigt. 1796 kommt

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3 siehe *Dominicus* (1994) s.26

Franz Josef Gall mit seiner Theorie „Organologie" und behauptet, dass die Seele eine Funktion von Gehirn ist. Er ist der Begründer der Schädelleh-re, die behauptet, dass es ein Zusammenhang zwischen Gesichtsform und Geistanlage gibt. Bedingte Ähnlichkeiten der äußeren Gestaltung bedeutet eine Eigenschaft:

Gesichtervergleich	Gemeinsam-keiten	Eigen-schaften
	Spitze Nase	Jähzorn
	Harte Haare	Tapferkeit
	Hinausgeragte Lippen	Dummheit

Tabelle 2.1 Nach F.J. Gall Zusammenhang der Gesichtanlagen (Eling, P. 2016)

Gebogene Nase → Rabe → Unverschämtheit

Weiche Haare→Hase, Schaff →Furchtsamkeit

Gall wurde in den nächsten Jahren als Materialist beschuldigt und ver-folgt. Die Nationalsozialisten haben als Basis für Ihre Behauptung „die Herrschaft der arischen Rasse" angewendet. Im Jahre 1853 Carl Güstav Carus trennt Geist- Körper und Seele- Leib mit dem Werk „Symbolik der menschlichen Gestallt." Böhle erwähnt den Werk: „*Carus betrachtet den*

immaterialen Geist und den Körper nicht als grundsetzlich Verschiedenes, er zieht keine Grenzlinie zwischen den psychischen Erscheinungen und den nutritiven und motorischen Vorgängen. Vielmehr sind für ihn Seele und Leib, die psychischen und nicht psychischen Vorgänge, die Organisitation für Verdauung im Magen nur „zwei verschieden Richtungen einer derselben sich hierin darlebenden individuell göttlichen Idee". [4]

Erste bekannte Theorie geht auf Charles Darwins Evolutionstheorie zurück. Er hat versucht, die Emotionen Anfang der 50er Jahren begann man die kommunikativen Funktionen einzelne Bereiche des nonverbalen Verhaltens zu erforschen. Im Jahre 1872 hat Charls Darwin seine Werk „the expressions of the emotions in man and animals"[5] herausgegeben. Er versucht die Emotionsausdrücke der Menschen und Tieren zu vergleichen und findet viele Ähnlichkeiten in dem Bereich. Er geht davon aus, dass die Emotionen sich in der Evolution entwickelt haben.

Anfang 80er Jahren hat Luzian Ruch an der Universität Bern einige Versuchreihen[6] durchgeführt: Den Versuchspersonen sind gefühlvolle Filmszenen vorgespielt worden. Die Personen, die alleine im Zimmer waren, zeigten kaum mimische Reaktionen aber die Personen, die im Blickkontakt waren haben sehr stark mimische Reaktionen gezeigt. Er schloss daraus, dass die unbewussten Körpersignale einem großen Teil sozial bedingt sind. Anfang 90er Jahren Hans hat F. Günther Rassenuntersuchung gemacht und hat den Werk „ Kleine Rassenkunde des deutschen Volkes"[7] herausgegeben. Er hat sich mit charakterlicher Eigenart der Rassen beschäftigt.Unter anderen die Untersuchungen von Ekman, Friesen zeigen, dass es eine universale Körpersprache gibt, die Basisemotionen zum Ausdruck bringt, wobei dass es auch kulturspezifische Mimik und Gestik gibt.

Freude   Überraschung   Trauer   Angst   Ekel   Ärger
Abbildung 2.2 Basisemotionen nach Ekman, Paul[8]

Die Bedeutungen vieler Gestik ändern sich mit der Zeit, können auch kulturspezifisch unterschiedlich sein. Der neapolitanische Zeigerfinger „Ich habe Durst" war bei den alten Griechen das Zeichen für Ablehnung. Einige kulturspezifische Mimik und Gestik von den U.S.A. und Europa dringen durch unterschiedliche Medien in die anderen Kulturen ein und

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4 Böhle (1929) s.8
5 In Anlehnung an *John van Wyhe* (2002-2004) http://pages.britishlibrary.net/charles.darwin/
6 eine Bewertung der Arbeit siehe unter http://www.michael-giesecke.de/methoden/dokumente/04_datendokumentation/fliesstext/04_fli_nonverbale_kommunikation.htm
7 Mehr Informationen übers Buch findet man unter http://www.wno.org/newpages/sci03.html
8 In Anlehnung an *Ekman, Paul*

entwickeln sich zum Standart. z.B. V Zeichen als Sieg.

Die Basisemotionen sind von Ekman in unterschiedlichen Volksgruppen untersucht worden, wobei er auf die Schlussfolgerung kommt, dass die Körpersprache zum größten Teil universal ist.[9]

3   Funktionen der Nonverbalen Kommunikation[10]

	Ausdruck von Gefühlen	durch Gesichtausdruck, Augen, Gestik, Körperhaltung, Tonfall, Kleidung usw.
	Mitteilung von Einstellungen zum Mitmenschen	freundlich -- feindlich, dominant -- unterwürfig, unnachgiebig -- nachgiebig usw.
	Mitteilung über die eigene Persönlichkeit	vor allem als was man sich darstellen will (durch Auftreten, Manipulation des Aussehens usw.)
	Unterstützung beim Sprechen	z.B. durch Blickkontakt zur Regelung, wer wann sprechen darf, als Metainformation bei Ironie (Augenzwinkern, ironischer Tonfall), als Taktstocksignale beim Sprechen
	Gemeinschaftsbindung	z.B. ritualisierte Drohgesten bei Demonstrationen, Rituale beim Fußballspiel oder Popkonzerten, Klatschen oder Buhen bei Politikerauftritten usw.
	Riten und Zeremonien	Alle Formen religiöser Segnungen, Handauflegen jeder Art, auf dem Boden Knien oder sonstige mystisch-mythisch fundierte "Streicheleinheiten".
	Einflussnahme und Manipulation	Flirten, Augenaufschlag, Rock hochziehen, Kopfhaltung, alle die vielen Tricks, die in Werbung und Politik angewandt werden usw.

Tabelle 3.1 Selbsterstellung: Funktionen nonverbaler Kommunikation

Der Körper bringt den Gefühlzustand durch körpersprachlichen Signalen zum Ausdruck, wobei einzel oder mehrere Körperteile eingesetzt werden können. Diese sind Gesichtsausdruck (Mimik), und einige Organe

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9   Die Untersuchungen von Paul Ekman sind auf der Seite http://www.paulekman.com/index.php zu erreichen

10   In Anlehnung http://www.teachsam.de/deutsch/d_lingu/pragm/pragm_nonvkom_2.htm

wie die Augen, die Arme und Hände, die Beine und Füße (Gestik), die Körperhaltung, der Tonfall, Kleidung etc.. Obwohl einige Körpersignale kontroliert oder manupiliert werden können, diese kommen häufig unbewusst zustande und zeigen auch auf der Empfängerseite mehr oder weniger unbewusste Wirkungen. Heutzutage bieten mehrere Organisationen Ausbildungen, wie einige Körpersignale kontrolliert werden können. Allgemeine Gesichtsausdrucke sind in Abbildung 2.2, körpersignale in Tabelle 3.1 dargestellt.

4 Elemente der Körpersprache

•	Kinästhetisches Element	Berühren, Streicheln, Schulterklopfen
•	Visuelles Element	Winken, Nicken, Augenaufschlag
•	Auditives Element	Husten, Räuspern, Zahnknirschen
•	Olfaktorisches Element	Duften, Schwitzen, Rauchen
•	Gustatorisches Element	Küssen, Lecken

Tabelle 4.1 Elementeder Körpersprache[11]

5 Einflussgrößen der Körpersprache[12]

- Aussehen (Kleidung, Größe, Haarfarbe, Augenfarbe etc.)

- Geruch (Eigengeruch, Parfüm)

- Mimik (Gesichtsausdruck, Augenausdruck, Mundform)

- Kopfhaltung (Blickkontakt, Schiefe)

- Haltung und Bewegung der Hände (Gestik, Manipulationen)

- Stand (Körperneigung, Körperorientierung, Bewegungen, Beinhaltung)

- Sitzhaltung (Beinkreuzung, Winkel zwischen den Kommunizierenden)

Obwohl einige Emotionen sich universal gleicherweise zum Ausdruck bringen, unterscheiden sich bestimmte Emotionen kulturspezifisch. Während bei Einigen beim für Todgraben geweint wird, hingengen können sich die Menschen in anderen Kulturen freuen. Jeder Religion hat andere Fassungen, wie das Leben nach dem Tod weitergeht. Hier unterscheiden sich grundsätzlich monotheistische und polythistische Religionen. Unter polytheistischen sind wieder sehr unterschiedliche Wahrnehmungen vorhanden.

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11 Die Tabelle ist unter http://www.isl.uni-karlsruhe.de/publikationen/pfail/050103-non-verbal.html zu finden.
12 siehe http://www.isl.uni-karlsruhe.de/publikationen/pfail/050103-nonverbal.html.

6   Körpersprache im Schlaf

Die Lage, in der wir uns in der Nacht positionieren, ist zum größten Teil der Spiegel unseres alltäglichen Lebens. Was wir tagsüber erleben, wie unserer Körper drauf reagiert, können wir teilweise unter Kontrolle haben oder durch Hilfe unterschiedlichen Mitteln es verdrängen, was wir im Schlaf nicht machen können. In den unterschiedlichen Schlafphasen durch Körperhaltungen stellen wir uns komplett dar. Besonders in der Tiefschlafphase nehmen wir unsere Schlafstellung so, wie wir mit der Umwelt, mit dem Leben und selber mit uns umgehen. Wir zeigen es dadurch ganz deutlich, ob wir selbstsicher, ängstlich sind?

Bei den Kindern sieht man öfter, dass die in gewöhnlichen Stellungen schlafen, sowie Gesicht nach unten, das Po in die Luft gereckt. Bis zum siebten Jahresalter, schläft das Kind meistens in unterschiedlichen Stellungen. Ab siebten Jahresalter befestigt sich die Schlafstellung. Die Pubertät könnte auch zu Änderungen der Schlafhaltung führen, da sich die Persönlichkeit ändern kann.

Die Schlafhaltungen sind eher mit der Persönlichkeitsstruktur verbunden, nicht mit der körperlichen Lage. Wer gezwungen ist, die Körperstellung im Schlaf wechseln, kommt meisten im Tiefschlafphase auf seine Stellung zurück.

6.1 Hauptschlafhaltungen

Die volle Foetuslage[13]
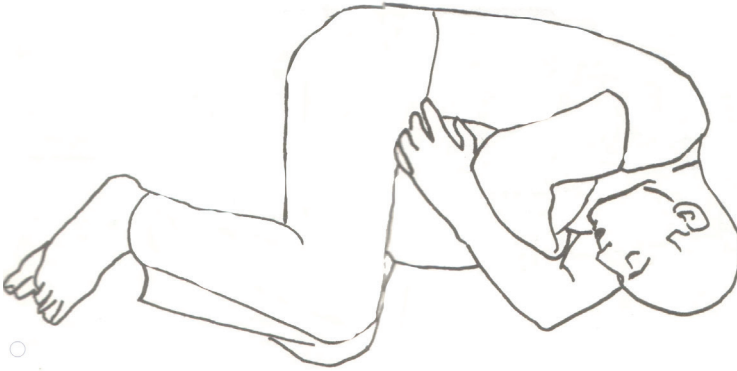
Abbildung 6.1 Die volle Fötuslage

Die Personen, die in dieser Lage schlafen, brauchen ein starkes Schutzbedürfnis und haben den Wunsch nach einem Mittelpunkt, einen Kern um den herum sie ihr Leben aufbauen und auf den sie sich stützen können. Die

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13   Foetus = sich entwickeltes Kind im Mutterleib nach dem 3. Monat

Personen leben in Abhängigkeitsbeziehungen, sind für Überraschungen nicht offen. Die müssen das nächste immer vorplanen, damit Sie wissen, was sie zu tun haben.

Die ausgestreckte Bauchlage
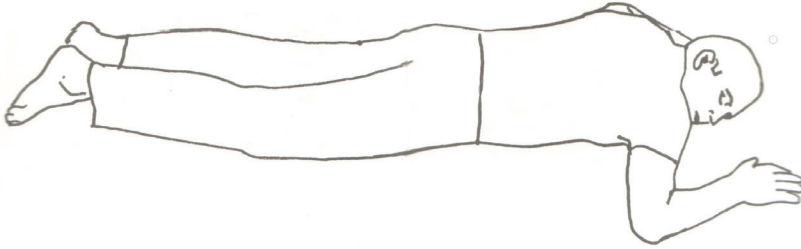
Abbildung 6.2 Die ausgestreckte Bauchlage

Die Personen, die in der Lage schlafen, versuchen immer eigene Umwelt selbst zu bestimmen, daher sind für Überraschungen nicht offen. Die sind pünktlich, können sich wegen einer Kleinigkeit ärgern, erregen. Solche Personen versuchen beim Schlafen die Schlafwelt unter Kontrolle zu halten, wie sie es im alltäglichen Leben mit dem Leben umgehen.

Die königliche oder Rückenlage
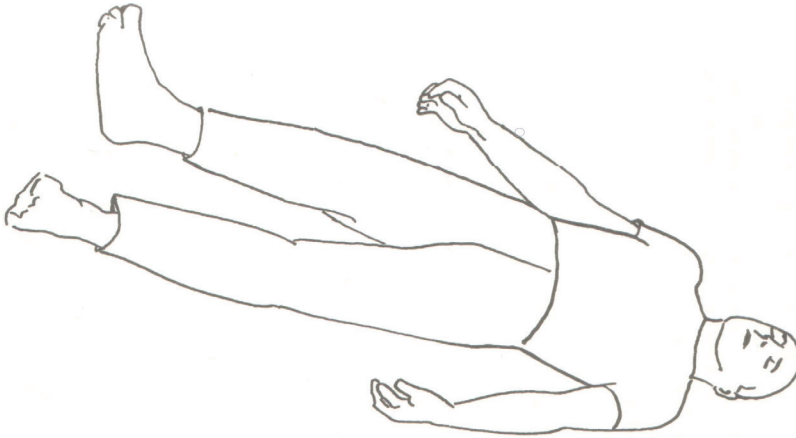
Abbildung 6.3 Rückenlage

Die Personen, die in der Lage schlafen, fühlen sich der König oder Königin Ihres Schlafes, wie die es in dem alltäglichen Leben vorgehen. Die Personen sind meistens in der Kindheit und Entwicklungsphase im Mittelpunkt der Interessen und waren Lieblingskinder. Die haben Selbstvertrauen und starke Persönlichkeit. Denen fällt leicht die Welt und Ihre Angebote zu akzeptieren, sind für Überraschungen offen.

Die halbfoetale Lage
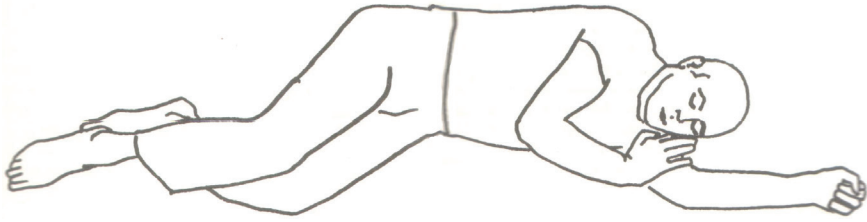
Abbildung 6.4 Halbfoetale Lage

Nach den Forschungen schlafen die meisten Menschen ca. %75 in der Lage. Was auch interessant ist, dass die Rechtshändler auf der rechten Seite, Linkshändler auf der linken Seite schlafen. Die meisten Menschen wechseln die Schlaflage in der Nacht, haben aber eine Lieblingsseite. Die Personen, die in der Lage schlafen, haben sich an die Welt an das Leben gut angepasst und kommen gut zurecht. Die sind selbstsichere Personen.

Außer die vier Hauptpositionen kommen noch die kleine Bewegungen sowie Stützarmposition, Mumienhaltung dazu. Ein gutschlafender Mensch bewegt sich 20- bis 35-mal in der Nacht, ein kranker oder ängstlicher bis 100. Jeder hat eigentlich eine Körperhaltung im Schlaf, obwohl er sich paar Mal in der Nacht bewegt. Wenn die Person die Körperlage wechselt, bleibt nicht lange in der anderen Lage, kommt wieder in seiner Lage zurück. Wenn man dazu gezwungen ist, kann eine Person eine andere Schlafhaltung erlernen. Wegen einer Verletzung oder etwas anderes ändert sich die Schlaflage. Bei den ängstlichen Menschen ist beobachtet worden, dass die Schlaflage sich geändert hat, nach dem sich erlernt haben, mit den Ängsten umzugehen. Je nach der Entspannung und Entwicklung der Sicherheitsgefühl, verbessert sich das alltägliche Leben und davon Abhängig auch die Schlafposition.

6.2 Exotische Schlafstellungen

Schlafstellung	Eigenschaften	Tageswelt	Besondere:
Mumienhaltung	-sich vor der Welt verstecken -Ängstliche Personen	-Sich verdrücken	Übertragen die täglich Bedürnisse in die Schlafwelt
Sphinx-Lage	Wollen schnell in die Tageswelt zurück, um den Kampf fortzusetzen	Haben viele Pflichten d.h. streßiges Leben	-bei Kinder häufiger
Affen-Haltung	Einzelne Teilstellungen widersprechen sich, daher keine deutliche Interpretation	Suche nach sexuellkontakt , in der Beziehung unfähig	Kommt meistens bei den jungenFrauen vor.
Zyklopen-Haltung	Angst vor der Welt und vor dem Leben	Das Leben wird sehr anstrengend wahrgenommen.	Ein Auge ist beim Einschlafen ungededekt.
Holländerinnen-Lage	-Sehnsucht nach Partner/in -möglich auch einige Körperteilebedarf	Schwierigkeiten mit Partner/in	Holländerin ist eine Art Leinenkissen
Barrymore[14]-Lage	Sich immer fürs nächste bereithalten.	Gewohnheitsmäßige Einschlafpositionen wegen des Berufes	Bei Theaterspieler sehr häufig
Soldaten-Haltung	Kopf gerade: Selbstsicherheit Kopg gesunken: passive Gehorsamkeit	Unterwürfigkeit	Häufig ist in der miltärischen Umgebung
Stütz-Haltung	Was tagsüber nicht erledigt wird, wird unbewußt in der Nacht erledigt.	Kampf zweier Persönlichkeiten	Die im Schlaf aufstehen und Tätigkeiten erledigen
Muschel-Lage	Entfremdung von Partner/in, kein Bedarf nach sexuellen Kontakt	Gespaltene Persönlichkeit	Passive Yoga-Stellung
Katzen-Haltung	Abwehrbereitschaft Zuschalgbereitschaft	Suche nach neue Beaknntschaften und beruflichen Möglichkeit	Bei den agressiven Personen häufig
Hakenkreuz-Lage	Entspannte Schlafposition	Kommen mit der Welt und mit dem Leben zurecht	Bequemste Schalflage

Tabelle 6.1 In Anlehnung an Dunkel, Samuell (1977). Selbsterstellung:
Exotische Schlafstellungen

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14 *Lionel Barrymore,*amerikanischer Schauspieler und Direktor der Filmgesellschaft Metro-Gold,geb.1878

6.4 Kleine Körperteile im Schlaf

Wir spielen das Theater im Schalfwelt weiter und bringen durch unsere Schlafgestik unsere Gefühle, Empfindungen zum Ausdruck. In unteren selbserstelleten Tabelle werden von denen welche auch bildlich dargestellt und zusammengefasst. Außer in der Tabelle gekennzeichnete sind noch einige Haltungen vorhanden, die hier nicht behandelt worden sind.

Gesamte Haltung	Körperteil	Bedeutet:	Besondere:
Kettensträflingshaltung	Aufeinander gekreuzte Füße.	-Ängtlichkeit -Unsicherheit -Unfähigkeit	Gefangenheit eigener Ängste. Unbeweglichkeit auf vielen Gebieten.
Sandwich-Lage	Aufeinander gelegte Beine,Oberschenkel, Knien,Fußgelenke.	Anpassungsfähigkeit. Gleichklang mit der Welt Hohere Aktivität.	Weichen ab,was von Ihnen erwartet wird.
Flamingo-Lage	Ein Bein ist gerade ausgestrekt, das andere ist mit gebeugtem Knie ganz hochgezogen.	Gestreckte Bein: Selbstsicherheit Gebeugte: Entspannung und Passivität. Gespaltene Person. Freie Sexualität.	Bei Musiker ist häufig
Schwimmflügel-Haltung	Der Kopf in den Handflächen, ellbogen nach beiden Seiten geöffnet.	Intellektualisierung der Abwehrmechanismen	Umleitung aller Empfindungen in den Kopf
Boxer-Haltung	Geballte Hände in der Boxer-Haltung	Agressivität und Feindseligkeit	Der verteckte Wut, Ärger wird ducht die Hände ausgerückt.

Tabelle 6.2 In Anlehnung an Dunkel, Samuell (1977). Selbsterstellung: Kleine Körperteile

6.5 Paarschlaf

Im Schlafwelt kann man auch ganz deutlich die Beziehung eines Paares sehen, worauf es auf das Dauer, Art und Weise der Beziehung kommt, die viele andere Eigenschaften der Beziehung aufweisen kann.

Wie die Verhältnisse tagsüber sind, werden durch Schlafwelt dargestellt. Ist die Beziehung ganz problemlos, schlafen die Paare enger zueinander und lassen den Partner in der Nacht in die Nähe zu kommen. Die

Haltung der Körperteile (Arme, Beine usw.) bedeutet auch sehr viel und zeigt, wie die Beziehung ist. Möglich ist auch, dass die Partner eng zueinander einschlafen aber dann später in der Tiefschlafphase auseinander gehen, oder auch umgekehrt. Entscheident ist die Tiefschlafphase, in der man auf eigene Schlafhaltung kommt und auf die man keinen Einfluß hat.

Die Schlafwelt ist weitgehend eine ganz private Welt, und doch teilen die meisten von uns das Bett mit einer anderen Person. Selbst mitten in unseren einsamen Träumen liegt der warme Körper des Mannes oder der Frau oder des Geliebten, mit dem oder der wir gemeinsam durchs Leben gehen, neben uns berüht uns tröstlich, sei es nun mit dem Bein, der Brust oder der Hinterteil. Die private individuelle Erfahrung der Schalfwelt bleibt zwar unangetastet, auch wenn wir mit einem anderen zusammen schalfen, aber die Art und Weise, in der sich zwei Menschen im Schlaf körperlich zueinander verhalten, enthüllt eine ganze Menge über ihre Freuden und Enttäuschungen und Versuchungen in ihren täglichen Beziehungen. Denn selbst im Schalf benutzen wir unseren Körper noch dazu, um unseren Partner unsere Gefühle mitzuteilen.[15]

Die Tiefschlafphase entscheidet die größte Rolle der Schlafwelt und das tägliche Verhalten der Paare. Am Anfang der Beziehung sind die Paare in der Nacht eng aneinander, auch noch durch Hände und Füße unterstützt, wobei die meisten verliebt sind. Die Nachlassung der Gefühle treibt die Personen auch auseinander. Mit der Zeit wird bei den meisten der Abstand immer größer ,der auch viele erst in unterschiedliche Betten, dann in unterschiedlichen Schlafzimmer treibt. Einige kehren mit der Auseinandergehen des Paares im Schlafwelt in eigene Schlafhaltung zurück, die sie vor der Beziehung hatten. Die Haltung des Paares variiert von Zeit zur Zeit beziehungsabhängig, wenn es sich einiges grundsätzlich ändert.

Das körperliche Auseinandergehen im Schlaf heißt nicht unbedingt, dass die Beziehung der Paare schlecht ist, sondern könnte auch die Reife der Beziehung darstellen.

Nun darf man aber nicht glauben, dass diese zunehmende physische Trennung, dieser kontinuierlich abnehmende körperliche Kontakt im Schlaf, notwendig gleichbedeutend ist mit einem emotionalem Bruch zwischen dem Paar. Im großen und ganzen zeigt sie lediglich an, dass die Partner in ihrem gegenseitigen Verhältnis eine solche Sicherheit entwickelt haben, ihre Beziehung als so dauerhaft empfinden, dass sie die physische Trennung im Schlaf ertragen können, ohne deswegen eine gefühlsmäßige Entfremdung zu befürchten.[16]

Durch gezielte Therapie könnte einiges erlernt werden, was auch in der Tiefschlafphase wieder außer Kontrolle gerät.

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15   siehe Dunkel (1977) s.121
16   siehe Dunkel(1977) s.125

Schlafhaltung	Eigenschaften	Tageswelt	Besondere
Löffel-Lage	intensives Wir-Gefühl und große Vertrautheit.	-Gückliches Paar -Gegenseitige Partnerunterstützung	-verliebte Paare. -dominierende Person hat hinteren Platz. -Offenheit der Arme = sexuelle Offenheit
Po-an-Po-Haltung	-Jeder lebt eigenes Leben. -Probleme in der Ehe	-streßiger Alltag der Paare	- könnte als Anfang eine Entfremdung der Ehepaare erscheinen
Schutzengel-Haltung	-Die Partner sind füreinander wichtig. -Zeichen für eine langere gute Beziehung. -Jede Person hat eigenen Freiraum.	Die Personen leben voneinander unabhängig und sind Selbstsicher.	Hohe Selbstbewußtsein
Berühr-mich-nicht-Haltung	Es gibt keinerlei Rivalitäten, sondern ein starkes Bedürfnis nach gegenseitigem Schutz.		Bei dieser Schlafhaltung wird die Zusammengehörigkeit demonstriert

Tabelle 6.3 Paarschlaf (Selbsterstellung)

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