

ACADEMIC RESEARCHES IN SOCIAL SCIENCES

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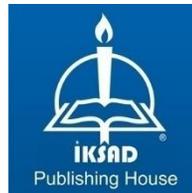
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PREFACE

The transformation and change experienced with globalization and digitalization has affected people's social lives as well as scientific studies, therefore it is necessary to work with researchers from different disciplines in the current period. In this process, interdisciplinary studies have also increased and gained importance. Especially since the field of social sciences is suitable for working with all other fields, it is seen that very different studies have emerged. Scientifically, the addition of multidisciplinary studies to the literature is gaining value day by day.

With the Globalization of Knowledge, the importance of information sharing also emerges. Nowadays, the great power of individuals and countries is knowledge, the use of the knowledge and the production of up-to-date knowledge provide people in academia with a great competitive advantage in international platforms. As can be seen in today's pandemic process, people and countries with knowledge have a say in international platforms and can direct societies. Every study done creates data for researchers and every researcher brings innovations to science. In addition, every innovation and change that occurs causes scientific disciplines to approach each other and lead to the emergence of an interdisciplinary approach. Many interdisciplinary studies are included within the scope of this book.

On behalf of the researchers who will benefit from this book, I would like to thank all the professors who universalize, share and multiply the knowledge by writing chapters in the book. In addition, endless

thanks to all those who contributed to the publication of these and similar books, and to İKSAD Publishing House, that brought authors together on a platform and turned these valuable works into a book....

Assoc. Prof. Dr. Hasan ÇİFTÇİ

CHAPTER 1
CULTURE AND EVERYDAY LIFE

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INTRODUCTION

Culture is a combination of material and spiritual elements in the formation and maintenance of social life and emerges and develops in everyday life. In an embracing sense, individual and social existence can be traced in daily life. Thus, the primary measure of social norms and cultural values should be sought in daily life. Everyday life is the productive structure of social relations and common ground of social interactions, and thus it is the intersection point of many practices and experiences. Cultural values and norms make themselves visible in everyday life. The interactions that encompass the cultural field are surrounded by daily life patterns. In this respect, the mutual relationship of the cultural field with daily life is important.

From this perspective, in the study focus on the notion of culture and the relationship between culture, social structure and self. Everyday life will be explained on the basis of the concept of everydayness. Furthermore, the concentration will be on the interrelation between culture and everyday life.

1. CULTURE

Culture is an inherent form that is inherited from one generation to another. As an essential part of the social structure, it plays an instrumental role in the organization and transformation of social systems. Culture offers a structure in which its members can make sense of their practices and experiences, and in turn, it shapes intentions and actions and directs them into specific areas. Culture is

generally created and reproduced through the cultural mediation of social actions and interactions in the ritualized events (Kane, 1996: 161-162).

Culture can be defined in various ways. It is explicitly emphasized that there are hundreds of “culture” definitions in the literature. Although it has various definitions, culture is characterized by shared thinking and behaving patterns that are often inherited from family and social institutions and then developed and reinforced through social pressure (Hisrich et al. 2017:133). Kroeber and Parsons define culture as values, norms, ideas, and symbolic systems of meaning shaping human behavior (Hofstede et al. 2004: 171). Similarly, culture involves thinking, feeling, and acting patterns learned and transmitted through symbols and determined human groups' distinctive achievements (Hofstede, 2001: 9).

Culture is a collective phenomenon that is learned and shared with individuals living in the same social environment. It reflects the unwritten rules of social relationships and refers to the collective programming of the mind that distinguishes the members of a specific group or "category" from others. Culture is not innate but must be acquired. It is learned through socialization rather than a result of genes (Hofstede et al. 2010: 6). “Category” refers to nations, ethnic groups, and religions in a specific region or occupational groups and lifestyles. In this sense, culture embraces the set of values of a nation, region, or organization. Besides, culture promotes participation in social institutions where cultural values are reinforced over time.

Culture represents distinctive bundle of material, spiritual, intellectual, and emotional features of a society or social group (Castillo-Palacio et al. 2017: 4).

Fundamental social norms and intellectual structure play critical roles in the development and manifestation of everyday life acts. Thus, it can be suggested that culture has a dominant effect on individual and social life. Culture is functional in creating certain practices and experiences and presents similar living patterns shared by a social group. In other words, it is likely to witness the interactions between culture and everyday life in various fields such as customs, traditions, family relations, education, moral values, behavioral patterns, lifestyles, and social settings. In this respect, most individual and social acceptance in everyday life is closely interwoven with culture (Aytaç and Yılmaz, 2020: 210).

2. CULTURE, SOCIAL STRUCTURE, AND SELF

În the core of social life, is the patterned of a social collectively organized. Social life requires cultural references to be meaningful and legitimate. These references contain specific norms and rules. Culture is necessary therefore to uphold and sanction a society's customs and rules (Smith, 1973:37).

Although particular insights and representations related to the *self* are universal, many other aspects of the self vary by culture. People can believe in a surprising variety of things about themselves. The self can be interpreted, framed, or conceptually described in several ways.

Firstly, Durkheim argued that the *self* is a product of social factors (Markus and Kitayama, 1991: 225-226).

In his work "*Mind, Self, and Society*," G.H. Mead considers human beings as creative individuals with an active mind and self (Layder, 2006: 71). Both mind and self are social products of everyday life. Humankind cannot survive without a mind and self that are fundamental features of existence (Swingewood, 1984: 267). Man is primarily a social being, and society stands for a world that is in a continuous state of formation and fluidity and characterized by regeneration, interpretation, agreement, and comprehension that man creates in his environment. We are both individual and social beings. We affect and change society, and society does the same to us (Slattery, 2003: 195-199).

Culture allows the development of *self* that is compatible with social values. Each culture is characterized by unique aspects, as there are different signification criteria, values, norms, and dominant attitudes and behavioral patterns in every culture. Cultural structures are fundamental in personality formation, mostly as they play an influential role in the social construction of personality and thinking and behavior patterns. Family shapes personality through everyday experiences and also has a decisive role in professional aspects of daily life practices (Aytaç and Yılmaz, 2020: 215).

3. FROM EVERYDAYNESS TO EVERYDAY LIFE

The concept of *everydayness* refers to repetition in everyday life. The critical point in the study of everyday life is neither the activity types nor the order of everyday activities but their rhythm (Lefebvre and Regulier, 1999: 5).

"Everyday life is what we are given every day (or what is willed to us), what presses us, even oppresses us, because there does exist oppression of the present. Every morning, what we take up again, on awakening, is the weight of life, the difficulty of living, or living in a certain condition, with a particular weakness or desire. Everyday life is what holds us intimately, from the inside (Certeau et al. 1998: 3)." It can be implied that everyday life is the sum of daily needs, tasks, pleasures, creativity, meanings, and purposes, referring to dialectical interactions (Lefebvre, 1971: 14).

Everyday life embraces material and spiritual components and covers all social classes and categories equally. It is integrated with private and public life to a certain extent. Everyday life reflects the social practices that can be repeated, though not in a unique way. They can be cyclical, rhythmic, or sometimes repetitive. Everyday life mostly takes the forms of dramatized and stylized rituals, following particular non-reflexive and internalized scenarios. Everyday life occupies the human body with all its strengths, weaknesses, potentials, and limitations. It is characterized by a specific location and time and determines the type and content of social events. Everyday life is

generally experienced in reflexivity through unconscious habits and routines (Stzompka, 2008: 9-10).

Everyday life embraces the indisputably accepted continuity of ordinary activities that encompass our world. Debord argues that everyday life is "the measure of all things." Despite its stable, ordinary, and routine structure, everyday life is also an implicit and inexplicable property that escapes our understanding (Felski, 2000: 77-78). Everyday life implies integrating historically established practices, traditions and principles, and subjectivity forms that are mediated through those structures, institutions, and practices. For Heller, everyday life is not a "single thing," but it is premised on shared experiences in our inter subjective world (Gardiner, 2014: 291).

Everyday life does not stand for a particular thing or activity. It is a synthesis of nature and culture, history and experience, individual and social, real and unreal; it refers to transition and common ground, intertwining and conflict; in short, it involves a level of reality. Everyday life is the most straightforward and the most apparent while characterized by vulgarity, routine, and repetition. Otherwise, there is nothing more profound than it. It is an "experience" that is not speculatively expressed but revealed. It should be changed, but also it is the most challenging attempt for change (Lefebvre, 2002: 47).

With all its banality, everyday life conveys repetitions and routines such as attitudes at work and outside of work, mechanical movement of the body, temporal expressions like hours, days, linear and cyclic repetitions, natural and rational time. Everyday life allows the production of the produced objects, restarts and reconsiders the relationships that establish them, or provides an analysis in which gradual changes occur (Lefebvre, 1971: 18).

4. RELATIONSHIP BETWEEN CULTURE AND EVERYDAY LIFE

According to Stzompka (2008: 9-10), everyday life is the central, social aspect of our mankind. All aspects of society macro-structures/processes, cultures, civilizations, organizations et al. in fact exist not somewhere outside, but inside our social existence and permeate from within the simplest everyday events in which we routinely participate.

All people have a daily life and share the normal flow of everyday life on earth. However, a white middle-class man's everyday life practices are relatively privileged and different from a black working-class woman. Although both do the same essential routines such as waking up, preparing for the day and eating, the female version may significantly differ from the male version. She may need to wake up early in the morning for work that can be physically and mentally challenging but financially unsatisfactory. She may also be exposed to various sanctions, including getting dismissed if she does not arrive on time. The striking point here is the fact that different people have different

everyday life experiences and practices. People's daily routines and activities are directly related to their social positions. Thus, it is compulsory to analyze how society is structured and organized to understand certain people's everyday life practices. Instead of considering everyday life as a collection of typical and boring activities, it seems necessary to understand how the social structures produce everyday life practices for people from different social groups to explain everyday life thoroughly (İnglis, 2005: 2-3).

According to Öğün (2006: 1-5), culture is a generalization of human deeds. It corresponds to anything on earth that belongs to human beings and all the indelible traces we leave behind. In other words, culture is a world of actions that are consistent with time and space. In this sense, it has a spatial dimension as well as a temporal one. Everyday life discloses and reveals many things. As it flows, everyday life points to the connections between culture, economics, and politics that seem scattered and disconnected in historical terms.

As an example of Öğün's approach, Giddens (2006: 149-150), traditional social patterns of the Kungs, also known as Bushmen, who live in Botswana in Africa and the Kalahari Desert in Namibia, have partially changed due to external influences. They live in groups of 30-40 people in settlements near water wells. Since there is severe food scarcity in the region, they take long walks for food supply, and the days generally pass by walking. The Kungs sometimes have to walk through an area of 100 miles in one day for food. However, daily routines and activities change during the rainy seasons, when water and

food are abundant. The everyday lives of the Kungs are focused on ceremonies and rituals, which is a time-consuming process. Most of those groups never meet anyone they do not know well. That is, they do not have any word for "foreign." Privacy is limited in the community. Families live in huts and hovels that are visible from the outside. On the other hand, with its separate rooms and buildings, and different neighbourhoods in cities, the urban life in modern societies considerably differs from the Kungs'. Urban life compels interaction with strangers.

In this respect, everyday life has meanings beyond everyday interactions. Everyday life is of fundamental importance especially in the formation and development of cultural structures. As Inglis (2005: 4) emphasized, everyday life can be explained by knowing the cultural conditions and social positions in which people engage in everyday activities. There are multi-conditional and interrelated cultural organizations, especially in modern societies with complicated social structures. For instance, Western cultures are characterized by a particular emphasis on individualism and autonomy. However, community and neighborhood relations in countries, cities, and towns play a determinant role in one's "culture," everyday practices, and experiences. In this sense, the cultural codes in Western societies that focused on individualism and autonomy can be evidently observed in social, intellectual, conceptual, and emotional aspects because every social collectivity involves a series of cultural features.

Similarly, Hofstede (2001: 29) emphasizes that national cultures vary by institutions, organizations, behaviors, and values. He asserts that cultural differences can be observed in fundamental dimensions such as power distance, uncertainty avoidance, dominant masculine, feminine values, individualism-collectivism, and short-term versus long-term orientation. For example, Hofstede (2001: 227) addresses the differences between national cultures and individualist-collectivist cultural values, affecting entrepreneurial culture. In collectivist cultures where individualism is not appreciated, individuals are born in a conservative organization (e.g., family, clan) and act with the idea of "We" and community (i.e., *gemeinschaft*), commitment to the community is essential, value standards differ for in-group and out-groups, identity is acquired in the social system, and traditional values are dominant. On the other hand, individualist cultures are characterized by self-orientation and the idea of "I" and society (*Gesellschaft*). In individualist societies, everybody is only responsible for their family, there are universal value standards, privacy is emphasized, and modern and postmodern values are fundamental in everyday life. Such cultural values can positively or negatively impact the maintenance of everyday life practices and the emergence and development of entrepreneurial activities and cultural codes.

Chaney (2002: 5) suggests explaining how everyday life has changed considering modern developments. It should not be inferred that everyday life existed only in modern times. Instead, it should be assumed

that everyday life has become a theme of a social theory and cultural representation that appeared in modern times.

Modern western cultures can be analyzed based on *the rationality of everyday life*. Weber was a pioneer in describing the high levels of rationality in Western societies. Weber addressed how people think and act in a rational culture with formal procedures. Therefore, modern culture can be assessed through rationalized rules and procedures that ensure the achievement of specific goals., the authority of tradition and religious control relieved with modern culture in Western societies, and it was replaced with a new type of authority and power, which was conceptualized as a *legal-rational authority* by Weber. The dispositions and acts of the minds in modern societies are organized and limited by the systematic application of certain norms. It is formulated within the theory of *ideal bureaucracy* (İnglis, 2005: 29).

Everyday life is vary by social classes/categories in modern times. Such a differentiation affected the operation and organization of the incomes, and it could be observed not only in the monthly incomes but also in the payment method, such as hourly, weekly, monthly, annual payments. For example, the working class is an excellent example of daily survival and the inability to make savings (Lefebvre, 1971: 34).

Adorno argues that culture in modern times imposes similarity and that all the movies, radio programs, and magazines create a system. Culture is an industry following commodification principles, and cul-

tural production becomes an integral part of the modern capitalist economy. In this sense, institutional structures, culture, and everyday life have an integrative and homogenizing function in modern societies (2001: 9).

The impacts of modern cultural processes on everyday life are mostly associated with the contradictory, fragmented, even schizophrenic nature of the everyday practices and experiences. Everyday life is characterized by fragile and passive consumerism and an introverted and non-self-reflexive routine in commodification and bureaucracy. However, in late capitalist culture, phenomena based on consumption patterns are more dominant and widespread than personal identities such as social atomism, moral nihilism, and possessive individualism (Gardiner, 2014: 45-46).

Since the end of the 20th century and the beginning of the 21st century, everyday life has been acknowledged as a much more dynamic, multidimensional, and conflicting field in terms of social and cultural relations. The perceptions regarding the modern identity of social class, profession, and gender lost their significance, and the stars of the culture and media industries became prominent, which prepared the ground for the changes in modern everyday life practices. The culture gained a fragmented and pluralistic system, including various identity projects. Today, the influence of local and ancient features of culture is impotent and weak. The convergence between local and global can be observed in everyday life practices. Everyday life becomes a culturally controversial field. The "*cultural fragmentation*" in everyday

life increases its effectiveness due to the rise of global mobility. Everyday life, which used to be divided into boundaries between relatively stable and ethnically similar communities, is of a pluralist and rigid structure in spatial terms. It is continuously redefined by fluid and cultural hybridization procedures (Bennett, 2005: 3-4).

According to Featherstone (2000: 6), globalization indicates two cultural images simultaneously. The first image displays the growth of a particular culture beyond its borders. In this sense, heterogeneous cultures integrate with a dominant culture that surrounds the whole world. The second image implies the compression of cultures. Things that were separated are now brought into touch and juxtaposed. Cultures cumulate, and there is a pluralistic culture organized with practical knowledge, guidance tools, and consistent belief systems.

The local's cultural determinacy, or what we acknowledge as local, does not exist under global conditions. Cultural phenomena can be transferred to thousands of miles away. Widespread cultural transplants are the most distinctive and fundamental feature of the globalizing world. In the global age, everyday practices are reproduced both by the global uniformity and sameness led by the American culture and by various cultural dynamics characterized by cultural hybridity, difference, and re-affirmation of locality and specificity (İnglis, 2005: 81-94).

Thanks to globalization, hybrid practices of culture can be observed in religion, music, sports, language, and rituals. For example, Gandhi is regarded as the one who creates "his faith system by uniquely combining Hindu, Islamic, Buddhist and Christian ideas." In a collective sense, those relatively new religions are examples of hybridization (Burke, 2009: 21). In the global and postmodern world, it is challenging to treat cultural practices, institutions, and industries as separate areas with specific borders. Here, the spread of culture can be characterized as a fragmented process (Chaney, 2002: 170).

Everyday life does not refer to exploitation and oppression in postmodern culture anymore. Instead, it opens doors to a plurality of cultural values that decipher the reflexive self, its relations with others, and the physical and symbolic meanings of objects (Bennett, 2005: 54). Now individuals are at the centre of cultural meaning and action. Instead of being passive consumers, they play a leading role in cultural production in everyday life and reproduce the objects and images they consume. Postmodern everyday life is functional in clarifying various cultural fields. Media and new media tools, fashion, music, sports. It is likely to witness such an effect in new media tools, fashion, music, and sports—in many areas. For instance, as the main determinants of values, the unique images and tastes of the new media tools impose a new kind of socialization power by replacing family, school, and religious structures with celebrities, and diverse lifestyles including appropriate clothing and behavioural patterns (Bennett, 2005:75).

CONCLUSION

Social and cultural structure is construction on everyday life. In this respect, everyday life is rich and productive. Many individual and social experiences are developed in the context of everyday life. It is located at the intersection point of the meaning worlds produced in the individual-society interaction. Everyday life is a phenomenon that is valid for all people. Social norms and cultural codes are based on daily life and develop in harmony with the self and social self of the person. Sometimes, daily life may be involved in contrary activities. However, the common denominator in both cases is everyday life.

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CHAPTER 2

INVESTIGATION OF MARRIED WOMEN AND MEN'S POWER PERCEPTION ACCORDING TO DEMOGRAPHIC VARIABLES AND THE RELATIONSHIP BETWEEN THEIR EMOTIONAL SELF-EFFICACY

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INTRODUCTION

The concept of power is defined as a member's degree of influencing an event. Power, which is conceptualized as a psychological situation in social relations, is a person's capacity to affect others (Anderson et al. 2012). It is a dominance or control ability over others (Fiske 1993; Operario and Fiske, 2001). It is one way to meet survival needs (Pratto et al. 2010). Power dynamics are present in all close relationships (Amaro 1995; Dunbar 2004; Peplau 1979). The studies have indicated that a concept is a more prominent variable in general relationship satisfaction in marriages; this is power in close relationships (Heckert et al., 1998). Power in family is seen as the ability to change hierarchical relationships or the roles and rules in the family system (Hallenbeck 1966). In a study, family powers of parents and children and their perceptions towards problem solving processes were investigated. It was seen that although most of the participants perceived their families to have an egalitarian power partner, mothers and fathers tended to put more power on themselves than their spouses. Children, on the other hand, had tendency to give their fathers more power than their mothers (Larson 1974).

When we consider interpersonal relationships, we encounter many types of relationships and we take various roles with these relationship types. Sometimes, while we are in the role of father, mother or child in a family structure, we can also be male or female partners in a romantic relationship. The concept of power is a concept found in all kinds of human relations, no matter what role we play. Family is the

smallest social institution that starts with marriage bonds, continues with blood or adoption bonds and forms the basis of society. The family is made up of individuals who adopt social roles such as spouses, parents, siblings who are in constant interaction (Güler and Ulutak, 1992). Individuals in the family form various sub-systems in order to fulfill their responsibilities. Individuals establish different relationships in different sub-systems. In family relations, three sub-systems including spouse, parent, and sibling are mainly addressed (Munichin 1974). Spouse sub-system is composed of two complementary individuals. In the healthy spouse subsystem, individuals act jointly by respecting each other's roles and functions (Yıldız 2017).

Along with inherent need to belong, individuals, having the sense of establishing and maintaining permanent, meaningful relationships, shape and direct the relationship with their roles in the relationships. At this point, being aware of the power concept in the relationship and living the relationship between individuals consciously will be a big step towards establishing healthier and meaningful relationships. When we look at the present day, social stereotypes deteriorate the power in the relationship and separate individuals with sharp borders. Establishing the power balance is important for the potential progression of relationships and the individuals' mental health. we can define the power concept in relationship as the ability to influence the behaviors of others, acting in accordance with your own desires and requests and causing changes in the behaviors of others. Briefly, we

can define power concept as an individual's capacity to influence an event or another individual (Anderson et al. 2012) or the stable potential effect between two people (French and Raven, 1959). The power of this effect degree between individuals changes the communication structure they established and the definition of role concept. Most individuals have reported that they do not have an equal power with their spouses in family relationships (Bruhin 2003; Peplau 1979). Previous studies (Drigotas et al. 1999) assumed that the power levels of spouses in the family evolved over time as their relationship progressed. Besides, current studies have revealed that men and women have different power levels that were predefined by social norms (Lennon et al. 2013). Men have more power and higher status than women in almost every society (Lee et al.2011; Sidanius and Pratto 1999). Women may have a lower power than men because men and women are perceived differently in many societies (Connell 1987; Wingood and DiCleMente 2000). While power concept is examined with the concepts such as status and economic force in the first years, the power concept perceived by the person him/herself has started to be focused in recent years (Anderson et al. 2012).

In this study, we conceptualize power as the emotion derived from the ability of men and women to control or rule the behavior, emotions, and cognition of their spouses. A person's power on his/her spouse can vary depending on many factors (age, education, income, marriage time).

1.1. Purpose of the Study

The aim of this study is to examine the personal power perceived by married men and women in family relationships in terms of various variables. For this purpose, answers were sought for the following questions:

- 1- Does power perception of men and women in relationship differ in terms of **age** variable?
- 2- Does power perception of men and women in relationship differ in terms of **duration of marriage** variable?
- 3- Does power perception of men and women in relationship differ in terms of **number of children** variable?
- 4- Does power perception of men and women in relationship differ in terms of **spouse's working status** variable?
- 5- Does power perception of men and women in relationship differ in terms of **family structure** variable?
- 6- Does power perception of men and women in relationship differ in terms of **education status** variable?
- 7- Does power perception of men and women in relationship differ in terms of **income level** variable?
- 8- Is there a significant correlation between power perceptions and emotional self-efficacies of men and women?

2. METHOD

2.1. Study Model

This study is a descriptive survey study examining the personal power perceived by spouses in family relations in terms of various variables and trying to find out whether or not there is a correlation between the power perceived by individuals and their emotional self-efficacies (Büyüköztürk et al. 2009). Dependent variables of the study were the power perceived by spouses and their emotional self-efficacy levels. Its independent variables were age, duration of marriage, number of children, working status of the spouse, family structure, educational status, and income level.

2.2. Sample Group

Population of the study was composed of married individuals aged 24 and over in Çanakkale province. The sample of the study consisted of 217 married individuals who were selected with random (non-biased) sampling method (Creswell 2013) among these individuals. Based on the demographic characteristics of the sample group consisting of 217 people, 59% of the participants were female and 41% were male. When the educational status of the participants was examined, 12% had graduate, 42% had an undergraduate degree, 23% were high school graduate, and 33% were primary and secondary school graduate. In terms of their ages, 34% were aged between 24-35 years, 35% were aged between 35-44 years, 20% were aged between 45-54 years, and 12% were aged between 54-65 years. When the marriage

duration of the participants was examined, 24% were married for 5-10 years, 39% were married for 11-20 years, 21% were married for 21-30 years, and 16% were married for 31-45 years.

2.3. Data Collection Tools

In this study, “Personal Information Form”, “Sense of Power Scale”, and “Emotional Self-Efficacy Scale” were applied to the sample to collect data.

Personal Information Form: “Personal Information Form” was used to collect information about the demographic characteristics of the subjects living in Çanakkale city and participating in the study.

Sense of Power Scale: The scale, developed by Anderson, John and Keltner (2006) to measure power perception in relationships, was adapted to Turkish Culture by Aydın and Çağ (2017). The scale is a self-report type scale that has 8 items and two subscales (positive sense of power and negative sense of power) and is rated on 7-point Likert type (1:I strongly disagree, 7:I strongly agree). Some items of the scale are in the form of “I can make my partner listen to what I say” or “For my partner, my wishes do not have much value”. It was supported with CFA ($\chi^2/sd=1.61$; RMSEA=.076; GFI=.94; CFI=.98; NFI=.94) results indicating that this two-factor structure is in an acceptable level. The internal consistency coefficient of the overall scale was found as .88. Higher scores signify that the power perceived by individuals also increases (Aydın and Çağ 2017).

Emotional Self-Efficacy Scale: Turkish adaptation of the scale developed by Kirk, Shutte and Hine (2008) was conducted by Totan, İkiz and Karaca (2010). The scale is a self-report scale rated on five-point Likert type consisting of 32 items and four subscales including regulating emotions, using thoughts as supporter, understanding emotions, and perceiving emotions. The construct validity of the scale was made using DFA and CFA. The reliability of the scale was conducted with internal reliability and test-retest study. While the Cronbach's alpha coefficient was calculated as .93 for the overall scale, it was .70 for the subscale of regulating emotions, .80 for the subscale of using thoughts as supporter, .83 for the subscale of understanding emotions, and .77 for the subscale of perceiving emotions. While test-retest reliability coefficient was calculated as .62 for the overall scale, it was calculated as .68 for regulating emotions subscale, .71 for the subscale of using thoughts as supporter, .67 for the subscale of understanding emotions, and lastly .65 for the subscale of perceiving emotions. While high scores obtained from the overall scale or its subscales indicate that the respondent believe that he/she has high self-efficacy in related subscale, low scores signify that the respondent has low self-efficacy in related subscale (Totan et al. 2010).

2.4. Data Collection and Analysis

The researcher received the permissions of the scales used in the study from the researchers who adapted the scales. In 2018, the scales were applied to the individuals who volunteered to participate in the study

and the data were collected. In data analysis, suitability to normal distribution test (Levene's test) was made and the homogeneity of the variances was tested. For the spouse's working status and family structure variables, independent samples t-test was used for the normal distribution and Mann Whitney U test was used for non-normal distribution. In the comparisons made based on age, duration of marriage, number of children, educational status, income level variables, one-way analysis of variance was used for the normal distribution and Kruskal Wallis H Test was used when the distribution was not normal. If a significant difference was determined as a result of Kruskal Wallis H Test, pair-wise combinations of the groups were made and Mann Whitney U Test was applied to determine the cause of the difference.

3. RESULTS and COMMENTS

This section included statistical operations made with the data obtained from the scale applied to the sample and the results obtained from these operations.

Table 1 shows the scores of the men and women included in the study from the Sense of Power Scale and Emotional Self-Efficacy Scale.

Table 1: The Lowest And Highest Scores and Mean Scores of SPS and ESES.

	Scale	The Lowest and Highest Scores of the Scale	The Lowest and Highest Scores Received	Mean Score X
Female	Sense of Power Scale	8-56	8-55	34.28
	Emotional Self-Efficacy Scale	32-160	32-158	155.23
Male	Sense of Power Scale	8-56	12-56	51.38
	Emotional Self-Efficacy Scale	32-160	36-154	142.66

When Table 1 was examined, it was determined that women’s SPS minimum score was 8, their SPS maximum score was 55 and their total mean score was 34.28, their ESES minimum score was 32, their maximum score was 158, and their total mean score was 155.23. It was also found that men’s SPS minimum score was 12, their SPS maximum score was 56, their total mean score was 51.38; their ESES minimum score was 36, their maximum score was 154, and total mean score was 142.66.

Table 2 shows the result of KWH analysis conducted to test the question “Does power perception of men and women in relationship differ in terms of **age** variable? which is the first question of the study.

Table 2: Results ofKWH Analysis of Power Perceptions of Men and Women in Relationship by Age Variable

	Age	n	Mean Rank	sd	KWH	p	Significant Difference
Female	24-34 years	15	117.50	3	15.142	0.002*	1-2,3,4
	35-44 years	74	163.90				
	45-54 years	25	198.30				
	54-65 years	14	216.08				
	Levene:9.154		p: 0.000				
Male	24-34 years	11	240.00	3	4.381	0.189	-
	35-44 years	41	196.11				
	45-54 years	24	222.65				
	54-65 years	13	199.34				
	Levene: 3.558		p: 0.013				

According to result of KWH test regarding the women’s power perception [$KWH_{(3)}=15.142$; $p<0.05$] in Table 2, it was determined that there was a significant difference in terms of age variable. The MWU test revealed that the differentiation occurred between the individuals in the age groups of 24-34 years and the individuals in the age groups of 35-44 years, 45-54 years, and 54-65 years. The power perception was seen to be mostly in women aged between 54-65 years. With increasing age, women's perception of power in the relationship increases in parallel to age. However, no significant difference was found in men's power perceptions in terms of age variable.

Table 3 shows the results of KWH analysis conducted to test the question “Does power perception of men and women in relationship differ in terms of **duration of marriage** variable?”, the second question of the study.

Table 3:Results of KWH Analysis Based on Power Perceptiono of Men and Women in Relationship in Terms of Duration of Marriage Variable

	Duration of marriage	n	Mean Rank	sd	KWH	p	Significant Difference
Female	5-10 years old	1	110.01	3	9.922	0.005*	4-1,2,3
	11-20 years old	6	144.81				
	21-30 years old	3	178.30				
	31-45 years old	1	196.08				
	Levene: 7.158		p: 0.005				
Male	24-34 years old	9	378.90	3	3.591	0.499	-
	35-44 years old	3	177.10				
	45-54 years old	2	288.77				
	54-65 years old	1	201.43				
	Levene: 3.558		p: 0.013				

According to result of KWH test regarding the power perception of women [$KWH_{(3)}=9.922$; $p<0.05$] in Table 3, it was determined that there was a significant difference in terms of duration of marriage variable. The MWU test revealed that the differentiation occurred between the individuals who were married for 31-45 years and the individuals who were married for 5-10, 11-20, and 21-30 years. Power perception was mostly seen in women who were married for 31-45 years. As the duration of marriage increased, women’s power perceptions increased in parallel with the duration of marriage.

However, no significant difference was found in men's power perceptions in terms of duration of marriage variable.

Table 4 shows the results of KWH analysis conducted to test the question “Does power perception of men and women in relationship differ in terms of **number of children** variable?”, the third question of the study.

Table 4. Results of KWH Analysis on Power Perception of Men and Women in Relationship based on the Number of Children Variable

	Number of Children	n	Mean Rank	sd	KWH	p	Significant Difference
Women	No child	12	115.50	4	16.032	0.003*	1-2,3,4,5
	1 Child	29	173.90				
	2 Children	40	210.30				
	3 Children	37	235.08				
	4 and more	10	274.42				
	Levene: 15.111		p: 0.001				
Men	No child	8	340.00	4	6.292	0.187	-
	1 Child	23	196.10				
	2 Children	27	222.65				
	3 Children	25	195.34				
	4 and more	6	224.31				
	Levene: 8.952		p: 0.098				

According to result of KWH test regarding the power perceptions of women [$KWH_{(4)}=16.032$; $p<0.05$] in Table 4, it was determined that a significant differentiation occurred in terms of number of children variable. The MWU test revealed that the differentiation occurred between women who had no child and women who had 1, 2, 3, 4 and

more children and between women who had 4 and more children and those who had no child and 1, 2, 3 children. As the number of children increased, the women's power perception increased in direct proportion to the number of children. However, no significant difference was found in men's power perceptions in terms of number of children variable.

Table 5 shows the results of t-test conducted to test the question “Does power perception of men and women in relationship differ in terms of spouse's working status variable?”, the fourth question of the study.

Table 5. Results of T-test on Power Perceptions of Men and Women in Relationship Based on Spouse's Working Status Variable

	Spouse's working status	n	Mean	ss	sd	Levene		t	p
						f	p		
Female	Employed	121	4.52	0.89	126	0.90	0.590	0.089	0.509
	Unemployed	7	4.77	0.84					
Male	Employed	38	4.59	0.93	87	0.432	0.41	0.067	0.009*
	Unemployed	51	6.66	0.79					

It was seen in Table 5 that men's power perception [$t(87) = 0.067$; $p < 0.05$] significantly differed in terms of spouses' working status variable. Power perception of men whose spouses were unemployed was significantly higher than the men whose spouses were employed.

Women's power perceptions [$t(126) = 0.089$; $p > 0.05$] did not differ significantly in terms of spouses' working status variable.

Table 6 shows the results of t-test conducted to test the question "Does power perception of men and women in relationship differ in terms of family structure variable?", the fifth question of the study.

Table 6. T-test Results of Power Perceptions of Men and Women in Relations by Family Structure Variable

	Family Structure	n	ss	sd	Levene		t	p	
					f	p			
Female	Extended	13	3.99	0.89	126	0.82	0.55	0.045	0.004*
	Nuclear	115	6.09	0.84					
Male	Extended	9	5.87	0.93	87	0.58	0.541	0.567	0.745
	Nuclear	80	6.02	0.79					

It was seen in Table 6 that women's power perception [$t(126) = 0.045$; $p < 0.05$], significantly differed in terms of family structure variable. Power perception of women living in nuclear family was significantly higher than power perception of women living in extended family structure. Men's power perceptions [$t(87) = 0.0567$; $p > 0.05$] did not differ significantly in terms of family structure variable.

Table 7 shows the results of KWH analysis conducted to test the question "Does power perception of men and women in relationship differ in terms of education status variable?", the sixth question of the study.

Table 7. Results of KWH Analysis on Power Perceptions of Men and Women in Relationship Based on Variable of Education Status

	Education status	n	Mean Rank	sd	KWH	p	Significant Difference
Female	Primary or secondary	42	229.63	3	13.468	0.006*	1-2,3,4
	High school	46	222.26				2-1,3,4
	University or College	27	187.12				3-4
	Graduate	13	177.82				
Levene:4.125 p: 0.03							
Male	Primary or secondary	19	221.79	3	21.930	0.000*	4-1,2,3
	High school	35	225.35				
	University or College	27	210.33				
	Graduate	8	140.26				
Levene: 3.051 p: 0.017							

According to result of KWH test regarding women’s power perception [$KWH_{(3)}=13.468$; $p<0.05$] in Table 7, it was determined that there was a significant differentiation in terms of education status. The MWU test revealed that the differentiation occurred between those with primary-secondary school degrees and those who had high school, undergraduate and graduate degrees; between women with high school degrees and those who had primary-secondary school, undergraduate and graduate degrees; between women with undergraduate and those with graduate degrees. As the education level of women increased, their power perception decreased. According to results of KWH test regarding the men’s power perception [$KWH_{(3)}=21.930$; $p<0.00$], it was determined that there was a significant differentiation in terms of education status variable. The MWU test revealed that the differentiation occurred between those with graduate degree and those who had primary- secondary, high

school and undergraduate degrees. As the education of men increased, their power perception decreased. There was an inverse correlation between power perceptions and educational status.

Table 8 shows the results of KWH analysis conducted to test the question “Does power perception of men and women in relationship differ in terms of income level variable?” the seventh question of the study.

Table 8. Results of KWH Analysis on Power Perceptions of Men and Women in Relationship Based on Income Level Variable

	Income Level	n	Mean Rank	sd	KWH	p	Significant Difference
Female	None	37	111.36	4	17.386	0.002*	1-2,3,4,5
	1-1600 tl	31	222.26				
	1601-3000 tl	31	187.17				
	3001-4500 tl	18	177.28				
	4501 tl and	11	126.91				
Levene:4.125		p: 0.03					
Male	None	1	110.67	4	21.930	0.008*	1-2,3,4,5
	1-1600	9	225.35				
	16001-3000	25	210.33				
	3001-4500	33	240.26				
	4501 and more	21	121.81				
Levene: 3.051		p: 0.017					

According to the result of KWH test regarding women’s power perception [$KWH_{(4)}=17.386$; $p<0.05$] in Table 8, it was determined that there was a significant differentiation in terms of income level variable. The MWU test revealed that the differentiation occurred between women who had no income and those having an income level

of 1-1600 tl, 1601-3000 tl, 3001-4500 tl, 4501 tl and higher; between women who had an income of 1-1600 tl and those who had 1601-3000 tl, 3001-4500 tl, 4501 tl and higher income level; between women with 4501 tl and higher income level and those who had no income level and 1-1600 tl income level. According to the result of KWH test regarding men’s power perception [$KWH_{(4)}=21.930$; $p<0.05$], it was determined that there was a significant differentiation in terms of income level variable. The MWU test revealed that the differentiation occurred between men who had no income and men who had an income level of 1-1600 tl, 1601-3000 tl, 3001-4500 tl, 4501 tl and higher.

Table 9 shows the Pearson Product-Moment Correlation Analysis performed to test the question “Is there a significant correlation between power perceptions and emotional self-efficacies of men and women?”, the eight question of the study.

Table 9. The Result of Correlation Analysis Between Power Perceptions and Emotional Self-efficacies of Men and Women

		n	r	p
Female	Power perception in relationships	128	.794	.000
	Emotional Self-efficacy			
Male	Power perception in relationships	89	.689	.000
	Emotional Self-efficacy			

According to Table 9, the results of Pearson Product Moment Correlation analysis conducted to determine if there was a correlation between sense of power perception scores of married men and women

and their emotional self-efficacy scores revealed that there was a positive and significant correlation between women's power perception in relations and emotional self-efficacies ($r=.794$; $p<.05$). It was found that there was a positive, moderate, and significant correlation between men's power perception in relationship and emotional self-efficacies ($r=.689$; $p<.05$).

4. DISCUSSION AND CONCLUSION

In this study, how couple's power perception in relationship differed in terms of variables such as age, duration of marriage, number of children, spouse's working status, family structure, education status, income level and the correlation between power perception in relationship and emotional self-efficacies were investigated. Results were discussed below according to the study problem.

When the power perception of men and women was examined in terms of age variable, it was determined that while power differed significantly in women in terms of age variable, power perception did not differ in men in terms of age variable. While the power concept was considered as a concept that the person had with status, economic force and social structure in the early days, apart from all these gains, the power concept perceived by the person him/herself has been focused especially in recent years (Anderson et al. 2012). In the studies, generally, men reported significantly higher power levels than women (Kim et al. 2019; Lennon et al. 2013; Rusbult 1980) but while the power concept perceived by men did not differ with increasing

age, it increased in women with increasing age. In other words, the power perception perceived by women themselves increased.

When the power perception of men and women was examined in terms of duration of marriage variable, it was determined that while the power significantly differed in women in terms of duration of marriage variable, the power perception in men did not differ in terms of duration of marriage variable. In the study by Yalçın (2014), there was a significant difference between the marital adjustment and ages of women. Marital adjustment of women in the age group of 41 and higher was higher than marital adjustment of women in the age group of 21-30 years.

When the power perception of men and women was examined in terms of number of children variable, it was determined that while power perception in women significantly differed in terms of number of children variable, it did not differ in men in terms of number of children.

When the power perception of men and women was examined in terms of spouse's working status variable, it was found that while power perception of women did not differ in terms of spouse's working status variable, power perception in men significantly differed in terms of spouse's working status variable.

When the power perception of men and women was examined in terms of family structure variable, it was observed that power perception of women differed significantly in terms of family

structure variable. Power perception of women living in a nuclear family was significantly higher than the power perception of women living in an extended family. Power perception of men did not significantly differ in terms of family structure. According to Babcock, Jacobson, Gottman and Waltz (1993), although the financial elements come to mind first when the sources used in the relationship process are examined, emotions, physical appearance and the person's perception of having power are other important sources.

When the power perception of men and women was examined in terms of education status variable, it was determined that there was a significant differentiation in power perception of women in terms of education status variable. As the education level of women increased, their power perception decreased. It was determined that the power perception of men in relationship significantly differed in terms of their education level. Men's power perception decreased as their education increased. There was an inverse relationship between their power perceptions and educational status. The studies have revealed that there are differences between individuals with high personal power perception and the individuals with low personal power perception in terms of stress, compassion, and emotion regulation (Van Kleef et al. 2008). While individuals who perceive high power in themselves have more positive emotions (Anderson and Berdahl 2002), individuals who perceive less power in themselves are seen to be more reactive to their partner's emotions (Anderson et al. 2003). Roles of women with higher education level in working life and home

life increase and accordingly stress and emotion regulation problems may occur. This situation affects women's power perception negatively.

When the power perception of men and women was examined in terms of income level, it was determined that there was a significant differentiation in terms of income level variable in power perception of both men and women.

According to the results obtained from the findings, it was found that there was a positive and significant correlation between power perception in relationship and emotional self-efficacy levels of men and women.

Studies examining the power perception and self-efficacy concepts were tried to be evaluated, but there is a limited number of national and international studies. If the limited number of studies in the literature is examined, the power concept, which is considered as a psychological condition in social relations, is the capacity of one person to influence others (Anderson et al. 2012). This capacity can be effective on both psychological and emotional experiences of a person. According to studies, there are differences between individuals with high personal power perception and individuals with low personal power perceptions in terms of stress, compassion, and emotion regulation (Van Kleef et al., 2008). While individuals with high power perception have more positive emotions (Anderson and Berdahl 2002), individuals with low power perception can react to

their environment with more negative emotions (Anderson et al., 2003).

The positive, moderate and significant correlation between power perception and self-efficacy scores of married men and women can be assessed in this respect. In the study entitled “the role of power in close relationships” conducted by Lennon, Stewart and Ledermann, (2013), the power concept was investigated by integrating into the investment model and lower satisfaction and loyalty, higher quality alternatives were found in the participants having high power. In addition, it was found that the men’s satisfaction mediated to the correlation between the women’s power and the men’s loyalty and the correlation between men’s power and the women’s loyalty was due to the alternative quality of the man. In this study, having a higher power was associated with a higher level of alternatives and lower loyalty. Contrary to the hypothesis, having a higher power was also associated with a lower level of satisfaction. In their study, Oyamoto, Fuglestad and Snyder (2010) investigated the effect of self-monitoring on perceived power perception in close relations and the correlation between the perceived power balance and relationship quality (for example, closeness, satisfaction). They found a negative correlation between power balance and relationship quality. Unlike other studies, in the present study, a positive correlation was found between power and self-efficacy even if the power and self-efficacy concepts were compared.

Although issues such as the possible effect of power on emotions and thoughts, the source of the power perception of people and the correlation of power with personality structure are frequently questioned in the literature, they are among the less studied topics as mentioned earlier. In the light of this information, in-depth and comprehensive studies can be planned and carried out on personal power in various social structures such as relationships between couples, sibling relations, friendship relations, teacher student relations, dating or relationships with a certain group, which are defined as close relations. Again, it can be recommended to conduct studies examining the correlation or correlations between a person's power perception with his/her positive (Happiness, sense of self, interest, peace, curiosity, quality of life, etc.) or negative (anger, loneliness, fear, anxiety, guilt, frustration, etc.) emotions.

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CHAPTER 3

CAUSE AND CONSEQUENCE OF SOCIAL LOAFING AMONG FLIGHT ATTENDANTS

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INTRODUCTION

Air transportation has become the primary choice of travelers; consequently retaining high-quality services and products become extremely crucial for airline companies (Chang & Lin, 2019). Air transportation is a service that involves a high level of social interaction and the presentation of first-line employees can substantially impact its quality. Flight attendants play a critical role in the process of delivery of service quality and service recovery as well as retention of loyal passengers (Fu, 2013; Hvass & Torfadóttir, 2014; Ng, et al., 2011). These employees are expected to contribute to their companies by making useful recommendations for service improvements and proposing ingenious solutions to passenger problems (Karatepe & Vatankhah, 2014). One absolute indispensable skill required by cabin crews is teamwork (Ford, Henderson & O'Hare, 2014; Ji et al., 2019; Peratanasumran, 2017). Collaboration between flight attendants is vital. A considerable amount of work in airlines is completed through teamwork and flight attendants working collectively to attain something beyond the employees' competencies when working alone (Hampson et al., 2012; Ku et al., 2013). Flight attendants who are trained in specific aspects of crew resource management including effective communication and effective teamwork are more mindful of the importance of team communication and their work processes (Ford et al, 2014). Without the proper teamwork, flight attendants will not be able to work efficiently and effectively onboard, which could cause inevitable failures and drawbacks. Numerous commercial airline

accidents including those in 1989 at Kegworth (Air Accidents Investigation Branch, 1990) and Dryden (Moshansky, 1992) accentuated inadequate and improper teamwork (Ford et al., 2014). In the organizational context, teamwork is highly valued (Butt et al., 2013; Warrick, 2014); however, it is acknowledged that individuals tend to exhibit less effort when dealt with a group task and job (Varshney, 2019). This behavior of diminishing effort when engaging in group tasks has been referred to as social loafing (Latané et al., 1979; Ringelman, 1913; Stouten & Liden, 2020) which is an extensively recognized and potential source of productiveness loss in the work environment that necessitates a cooperative effort (George, 1992; Meyer et al., 2016). Social loafing, particularly in the form of deliberate cutbacks in effort when others are involved in the work, is a significant threat to workgroups since organizations progressively depend on group work to harmonize activities and expect group members to contribute entirely to accomplish the group's collective potential (Stouten & Liden, 2020). On noticing the destructive impacts of social loafing, recognizing and exploring the factors discouraging social loafing has become a topic of attention (Chang et al., 2020). Former empirical studies have distinguished several determinants of social loafing in organizations namely justice-related satisfaction, justice perception, turnover intention, and commitment (Luo et al., 2013), increased role stress (Akgündüz et al., 2014), employees' social cohesion, commitment to the organization, organizational climate (Vveinhardt & Banikonytė, 2017), affective and cognitive job insecurity, co-worker support (Akgunduz & Eryilmaz, 2018), distributive justice,

task visibility and trust in the leader (Stouten & Liden, 2020). Given the fact that various organizational factors influence social loafing (Akgündüz et al., 2014), another potential cause of reduction of effort when individuals are assigned in group tasks could arise from stressful and demanding work situations known as job demands. Two common forms of job demands are role conflict and role ambiguity (Jackson & Schuler, 1985; Van Sell et al., 1981). Role ambiguity and role conflict which have been recognized to characterize flight attendants work-related demands in several studies (e.g.: Peratanasumran, 2017; Tourigny et al., 2010), are both related to the notion of hindrance stressors, belonging to the general concept of work-related stress (Cavanaugh et al., 2000). Role ambiguity denotes vague and imprecise expectancies for employees that occur when they experience uncertain conditions whereas role conflict is defined as concurrent contrasting expectations from supervisors, associates, and customers which achieve the required tasks more problematic (Katz & Kahn, 1978). Reviewing the extant literature approves that the existence of the two mentioned hindrance stressors lessens teamwork performance (Peratanasumran, 2017), service quality, and organizational commitment (Lin & Ling, 2018) whereas increases job stress (Tourigny et al., 2010) in organizations. Specifically, role conflicts among associates on board enormously affect teamwork performance, in turn, causes passengers' dissatisfaction on the flight (Peratanasumran, 2017).

Social loafing, having said that, can cause various problems distressing the success of the organization (Luo et al., 2013) namely lower productivity, reduced effort and group commitment (Mulvey & Klein, 1998), and condensed individuals performance in groups (Jackson & Harkins, 1985; Kerr & Bruun, 1983). Social loafing is similarly argued to be detrimental concerning the work environment continuity since it can damage the organization's climate in the long term and lowering employee performance (Akgunduz & Eryilmaz, 2018). It could also likely diminish the discretionary behaviors done by employees while servicing customers which are out of the formal job requirements, known as service-oriented OCB (Bettencourt et al., 2001). Service-oriented OCB is known to be a critical outcome in today's competitive airline industry (Hsu et al., 2010; Tsai & Su, 2011). With this stated, it seems noteworthy to inspect the factors that could potentially intervene in such behaviors among flight attendants.

Significance and Contributions of the Study

In line with the abovementioned discussion and grounded by the job resources-demands (JD-R) model, the current study will propose a research model focusing on determinants and consequence of social loafing with the focal focus in the case of flight attendants as a study sample and make the following unique contributions to the existing literature. More explicitly, the research attempts to offer a model that examines the impact of hindrance stressors namely role conflict and role ambiguity as to the predictors and service-oriented OCB as the consequence of social loafing. Social loafing as a widespread phe-

nomenon is found in all the organizational setting, athwart age and gender, and in numerous occupations and various cultures (Karau & Williams, 1993) which makes it of attention to researchers reviewing workplace misbehavior (Mihelič & Culiberg, 2019). Interestingly, social loafing is more prospective to happen in services (George, 1992) due to its intangible nature or low task clarity (Luo et al., 2013). Thus, identifying the roots of social loafing and its consequences is essential to the service industry in the context of different cultures. However, surprisingly, this subject has not gained adequate attention as it deserves in the literature and the context of air transportation. Evidence from the current literature vividly highlights the scarcity of research concerning the cause and effect of social loafing in the case of flight attendants. Therefore the present study advances our knowledge on social loafing in the airline industry which is an essential nonetheless under-researched subject in the existing literature.

Additionally, service-oriented OCB is an essential outcome that requires attention in the airline industry due to the team-work nature of the job (Shin & Hur, 2019). Flight attendants need to reply to numerous demands from passengers (Karatepe & Eslamlou, 2017); therefore engaging in service-oriented OCB voluntary activities could augment passengers' satisfaction with inflight service. Therefore, understanding the factors and situations that interfere with such behaviors are essential research agendas. More precisely, drawing on the job resources-demands (JD-R) model, it is hypothesized that hindrance stressors are

the precursor of service-oriented OCB through the mediation effect of social loafing.

Another contribution of the study is attributed to the target group and sample selection. Airline staff are overwhelmed with job stressors and there are numerous factors connected with flying which aggravate the stress experience of airline personnel (Hickman & Mehrer, 2001). Besides, Iran as an oil-rich country (Farzanegan, 2011) is surprisingly underrepresented in the available service literature (Shahin & Dabestani, 2010), specifically, in the airline industry (Vatankhah et al., 2017). Therefore, an in-depth investigation of how hindrance stressor could potentially affect their performance seems vital so that appropriate interventions could be undertaken to prevent facing inevitable problems in the airline industry.

Last but not least, the Annual cost associated with work-related stressors as an international problem (Liu & Spector, 2005) faced by organizations and societies has been reported to reach hundreds of billions of dollars worldwide (Tourigny et al., 2020). Practical implications offered by this study will enable managers in airline industries to lessen the negative tangible and intangible drawbacks of such phenomenon.

1. HYPOTHESIS DEVELOPMENT

1.1. Hindrance Stressor and Social Loafing

Psychosocial stressors are a universal phenomenon that are a serious aspect of any workplace (Antwi et al., 2019; Lazarus, 1993). Consequently, organizational scholars paid immense attention to this phenomenon. They have discovered that these stressors affect employees' well-being (Sliter & Yuan, 2015), work engagement (Montgomery et al., 2015), commitment, job satisfaction (Podsakoff et al., 2007), productivity (Wilson, 1991) and service-oriented OCB (Nasurdin et al., 2016; Lambert et al., 2012).

To be more distinct, Cavanaugh et al. (2000) classified work-related stressors into two groups of hindrance stressors and challenge stressors. Challenge stressors involve stimuli like high levels of responsibility, workload, and time pressures. Alternatively, hindrance stressors include job demands which are viewed as impeding progress toward goal achievement or personal accomplishments (Cavanaugh et al., 2000). Hindrance stressors can reduce job satisfaction, turnover intention (Webster et al., 2011), work engagement (Ozer et al., 2014), commitment (Podsakoff et al., 2007), job performance (LePine et al., 2005) and extra-role performance (Karatepe et al., 2018).

Role conflict and role ambiguity are two main aspects of hindrance stressors (Cavanaugh et al., 2000; Podsakoff et al., 2007). Role ambiguity refers to a situation when the employee's job description regarding their role is unclear and vague in the organization (Cavanaugh et

al., 2000; Katz & Kahn, 1978). Individuals with a great level of role ambiguity do not know the expectations of others of them and similarly how to meet those expectations (King & King, 1990). Respectively, role conflict happens once individuals face inconsistencies amongst various roles from supervisors, colleagues, and customers (Katz & Kahn, 1978). According to the literature, both role ambiguity and role conflict can cause enhance depression, anxiety, and emotional exhaustion (Ortqvist & Wincent, 2006; Fried et al., 2008). They also diminish service quality, commitment (Lin & Ling, 2018), job satisfaction (Arnold et al., 1998), cooperative behaviors (De Cremer & Van Hiel, 2006), and OCB (Lambert et al., 2012).

Working in teams has to turn into common characteristics of modern work environments (Kozlowski & Bell, 2013). Nevertheless, although teamwork is a common aspect of almost all workplaces, it is still prone to team members' unfair behavior such as social loafing (Stouten & Liden, 2020). The concept of social loafing was first used by Latané et al. (1979), to refer to a phenomenon that happens when the people underperform while working collectively. Social loafing which can occur in various contexts (Mihelič & Culiberg, 2019), refers to a decline in the level of motivation and effort of individuals in collective works compared to individual works (Karau & Williams, 1993). Social loafers hide behind other group members and have less contribution to the collective team effort (Mihelič & Culiberg, 2019).

Even though social loafing researches have been conducted mostly in laboratories, organizational findings have been mainly consistent with

this experimental research (George, 1992). These organizational findings identified various possible predictors of social loafing. Factors such as organizational justice (Ferrante et al., 2006), perceived organizational politics (Varshney, 2019), groups norms, work-related bonds (Hoigaard et al., 2006), awareness of group activities (Scott-Ladd & Chan, 2008), group context and team identification (Kidwell & Valentine 2009; Hoigaard et al. 2006) and task visibility (Liden et al., 2004), considerably lessen social loafing behavior. In contrast, increased group size and task interdependence (Liden et al., 2004), and low group cohesiveness (Karau & Williams, 1997) boost the occurrence of social loafing.

Unclear and ambiguous roles make the recognition and evaluation of individual contribution harder (Cavanaugh et al., 2000). Alike, when separated individual contributions are difficult to assess, social loafers avoid their job or responsibilities easily (Price e al., 2006). This can eventually cause employees to contribute less than their full effort and consequently social loafing has emerged.

The current study employs a job demands-resources (JD-R) model (Bakker & Demerouti, 2007) to expand upon the work of former studies.

According to the key assumption of JD-R model, work environments can be separated into two different groups of job resources and job demands. Job demands possibly lead to stress that necessitates continuous physical or psychological efforts (e.g., cognitive or emotional)

are accompanied by possible costs for these efforts. Conversely, job resources designate those physical (e.g., health), psychological (e.g., self-efficacy and optimism), social (e.g., team climate and social support), and organizational (e.g., career opportunity and job security) features of the job that inspire personal growth and advancement and help in reducing job demands (Bakker & Demerouti, 2007).

Based on the JD-R model, in exploring the relationship between stressors and work outcomes, two distinct processes are available (Bakker & Demerouti, 2007). The motivational process and the health impairment process. The health impairment process proposes that poorly designed jobs and extreme job demands may deplete the emotional and physical resources of employees; thus, lead to negative job and health outcomes. However, the motivational process proposes because of their motivational roles, the presence of job resources decreases job demands and nurtures individual's learning, advancement, and growth (Bakker & Demerouti, 2007; Llorens et al., 2006). The health impairment process of JD-R model argues that job demands drain individuals' emotional and physical resources, cause the feeling of anxiety (Demerouti et al., 2001), and suppress employees' future development and growth (Bakker & Demerouti, 2007).

Hinging on JD-R model, this study argues that when employees experience role conflict and role ambiguity, they tend to have less physical, emotional, and psychological resources to cope with the job demands, and subsequently they experience strains. More specifically, role ambiguity, which infers anticipation of employees to accomplish their

roles lacking apparent job descriptions, lead to exhausting a great degree of psychological and physical resources (Demerouti et al., 2001). Hence, crew members who are confronting numerous opposing job expectations (role conflict) become drained by high depletion of both emotional and psychological resources, which they need to satisfy their demands (Maslach & Jackson, 1984) and consequently detach themselves from and put less effort into their group activities.

Consequently, in light of theories and former studies, we propose:

H1: Hindrance stressors, as manifested by role ambiguity and role conflict, are significantly related to social loafing.

1.2. Social Loafing and Service-Oriented Organizational Citizenship Behavior

Service-oriented OCB is described as further optional actions by customer contact personnel that are more than what is mentioned in their prescribed roles (Bettencourt & Brown, 1997). As Podsakoff and MacKenzie, (1994) claimed, amongst the different types of organizational behavior, citizenship behavior is most flexibly used by employees. Service employees with high service-oriented OCB not only cope with customer's expectations more effectively but also assist other colleagues in completing their tasks successfully. This will ultimately lead to greater service quality. Therefore, recognizing organizational factors that elevate service-oriented OCB is crucial for service organizations.

Always, as a workgroup-based phenomenon, social loafing is a significant behavior that refers to situations when regardless of the outcome, one or more individuals are not doing their best (Stouten & Liden, 2020). Numerous researchers have examined the possible predictors and consequences of social loafing. These scholars argued social loafing is related to different social, organizational and individual factors (Akgündüz et al., 2014).

The negative consequences of social loafing can exhibit in workplaces and teams as slower work procedures, higher frustration with outcomes, reduced cohesiveness (Monzani et al., 2014), lower motivation of other group mates (Price et al., 2006). Moreover, it leads to diminished effectiveness (Duffy & Shaw, 2000), reduced team's productivity and efficiency (Bennett & Naumann 2005), worsen service delivery (Luo et al., 2013), task-related operational problems, relational (Stouten & Liden, 2020) and trust issues (Stouten et al., 2009).

As formerly mentioned, the JD-R model has been widely employed to clarify how the working conditions of employees affect their wellbeing and job attitudes (Bakker & Demerouti, 2007). Resting on the health impairment process of the JD-R model, it can be argued that the presence of social loafing can impede executing cooperative and pro-social behaviors. This impediment occurs because the loss of emotional and physical resources may cause pressures and trigger behavioral inhibition systems (Belschak & Den Hartog, 2009) which consequently avert service-oriented OCB.

Crew members often work under great pressure (Vatankhah et al., 2017). A negative and unpleasant group atmosphere increases stress and negative feelings that are related to job and service failures (Kao, 2017). Therefore, they are unlikely to provide whole-hearted, considerate, and kind services, hence exhibiting a low level of service-oriented OCB.

Build upon these arguments, we propose the following hypothesis:

H2: Social loafing is significantly related to service-oriented OCB.

1.3. Social Loafing as a Mediator

A vast examination of the literature reveals the inconsistent finding of the consequences of challenge and hindrance stressors (e.g. Babakus et al., 2017). According to Montani and Dagenais-Desmarais (2018), the non-presence of significant associations between the mentioned stressors and employee behavioral outcomes underline the existence of a mediating process.

Although, the notion of service-oriented OCB was firstly proposed in the early 1980s (Bateman & Organ, 1983), customer service employees who are going beyond their in-role service have always been a vital part of the service organizations (Chen, 2016; Lyu et al., 2016). Bowen et al. (1999) indicated that service-oriented OCB is “critical in service encounters because no one can specify in advance the full range of things that a service employee might have to do in response to unpredictable customer requests” (p. 19). Simultaneously, the pri-

mary description of social loafing concentrates on the notion that people's contributions to their group will be mostly unidentifiable (Williams & Karau, 1991).

For a clearer comprehension of the impact of hindrance stressors on service-oriented OCB, using the JD-R model (Bakker & Demerouti, 2007), the current research offers a conceptual model that illustrates the causal mechanism that hindrance stressors enhance social loafing, which later impedes service-oriented OCB.

In line with the tenets of the health impairment process of JD-R (Bakker & Demerouti, 2007), hindrance stressors and social loafing boost one's level of stress and negatively affect employee's engagements in their work responsibilities. More precisely, hindrance stressors evoke pressure and anxiety, which may block cooperative and prosocial behaviors (De Cremer & Van Hiel, 2006). This impairment happens due to loss of physical and emotional resources which trigger behavioral inhibition systems (Belschak & Den Hartog, 2009).

Therefore, when crew members face such a stressful situation, stressors detach from the stressor and/or involve in dysfunctional coping strategies; thus, they may easily step back from their group responsibilities and consequently show a lower level of service-oriented OCB in their service encounters. In another word, when crew members experience social loafing at work due to a high level of hindrance stressors, they tend to be less motivated to perform service-oriented OCB.

Combining these theoretical arguments, we propose:

H3: Social loafing mediates the relation between hindrance stressors and service-oriented OCB.

2. METHODOLOGY

The study proposes that hindrance stressor has an impact on social loafing which in return social loafing has an impact on service-oriented OCB. Furthermore, this study suggests that social loafing mediates the relationship between hindrance stressors and service-oriented OCB.

2.1. Method

This study obtained data from a judgmental sample of flight attendants in public and private airlines in Iran and their direct supervisors to minimize the threat of common method bias (Podsakoff et al., 2012). The research team informs managers about the main aim of the study through email. Data was gathered from flight attendants in two different waves through a one-week time lag. The time I questionnaires contained information about hindrance stressors and demographic characteristics of respondents. Time II measured social loafing and service-oriented OCB had been done via their supervisors. All questionnaires were matched with each other through identification codes. This study followed several response-enhancing techniques, such as protecting respondents' anonymity, reducing evaluation apprehension, and lessens social desirability to minimize the impact of common

method bias. Then respondents were asked to give back all questionnaires in sealed envelopes and put them in special boxes provided for this purpose. All items were used from the relevant empirical researches in the existing literature.

The researchers distributed 250 questionnaires. One hundred ninety-two questionnaires were received at the final stage. Compared to the total number of questionnaires distributed in the first phase, the research team was able to receive a total number of 192 usable questionnaires (77.2% response rate). Moreover, 32 supervisors evaluated 192 employees.

All three sets of questionnaires were subjected to the back-translation method suggested by McGorry (2000). As such, the Time I questionnaire was first prepared in English and then translated into Persian using the guidelines of the back-translation technique. This was also repeated for the Time II and supervisor questions. A pilot study (five flight attendants and 5 supervisors) was applied for the understandability of the items. The majority of respondents were between 28 to 37 years old (37.1%), male (52.3 %), married (76.8%) with a tenure of one to five years (34.1%).

2.2. Measurements

Hindrance stressor was taken from Rizzo et al., (1970). Social loafing was taken from Price et al., (2006) and service-oriented OCB was taken from Bettencourt, Gwinner and Meuter (2001).

This study used a different scale to minimize common method bias. Role conflict and role ambiguity were 7-point scale. Social loafing and service-oriented OCB were measured with the five-point scale.

3. DATA ANALYSIS

To analyse the data, a two-step approach was used (Anderson & Gerbing, 1988). The initial tactic includes confirmatory factor analysis (Anderson & Gerbing, 1988; Fornell & Larcker, 1981) and composite reliability (Bagozzi & Yi, 1988). Based on the Chi-square difference test, the second step contained the model comparison (full and partial). Structural equation modelling was utilized to evaluate the hypothesized relationships, using LISREL 8.30 (Joreskog & Sorbom, 1996).

The results of the exploratory factor analysis did not demonstrate any problems of multicollinearity. The results of confirmatory factor analysis highlighted a need for deletion of several items (i.e. non-significant t-values and standardized loadings lower than 0.50) therefore, three items from role conflict, one item from role ambiguity, and six items from service-oriented OCB has been dropped out.

The final results confirmed the fact that there was an agreeable fit of the factor measurement model: $\chi^2 = 835.56$, $df = 670$, $\chi^2/df = 1.247$, NFI = 0.97, CFI = 0.98, IFI = 0.98, RMR = 0.26, GFI = 0.82, AGFI = 0.78, PGFI = 0.77, RMSEA = 0.03. The results revealed that all observable indicators significantly loaded on their respective constructs. The standardized loadings ranged from 0.54 to 0.95 and were significant. The average variance extracted by each latent variable (role con-

flict 0.76, role ambiguity 0.75, social loafing 0.89, and service-oriented OCB 0.54) was greater than 0.50. These results provided evidence of convergent validity (Fornell & Larcker 1981). Moreover, composite reliability of each construct (role conflict 0.92, role ambiguity 0.93, social loafing 0.97, and service-oriented OCB 0.84) were above the cut-off level. Coefficient alphas were greater than 0.70. Therefore, all measures were reliable (Bagozzi & Yi, 1988). Table I provides information regarding means, standard deviations, correlations of observed variables. This study used the two-tailed test for the assessment of the correlations.

Table I: Means, standard deviations, and correlations of observed variables

Variables	1	2	3	4
1. Role conflict	-			
2. Role ambiguity	0.258**	-		
3. Social loafing	0.2563*	0.278*	-	
4. Service-oriented OCB	-0.298*	-0.265*	-0.365**	-
Mean	4.29	4.34	4.36	3.63
Standard deviation	1.81	1.87	1.71	1.39
Cronbach's alpha	0.94	0.94	0.95	0.97

Note: Composite score was computed for each variable. *p<0.05, **p<0.01(two-tailed test).

4.1. Hypotheses Testing

Normality of the data was checked with skewness. The skewness values were below 3.00 (Kline, 2011), therefore, there was no evidence of non-normality.

The second step consists of testing the study hypotheses through structural equation modeling (Joreskog & Sorbom, 1996). As it is presented in Figure I, the hypothesized model fits the data well ($\chi^2 = 198.89$, $df = 175$, $\chi^2/df = 1.13$; NFI = 0.968, CFI = 0.98, IFI = 0.98, GFI = 0.92, AGFI = 0.86, PGFI = 0.72. RMSEA = 0.079) while comparing to alternative models (Table II). The results demonstrated that there is a significant relationship between hindrance stressors and social loafing ($\beta_{21}=1.11$, $t=3.93$). Therefore, hypothesis 1 is supported. Additionally, social loafing is related to service-oriented OCB ($\beta_{32}=-0.64$, $t=-4.12$). Consequently, hypothesis 2 is also supported. To support the mediation hypotheses, the Sobel test results determine that social loafing fully mediates the relationship between hindrance stressors and service-oriented OCB (z-score = -2.76).

Table II: Results of model comparison (Full mediation & Partial Mediation)

	χ^2	df	$\Delta\chi^2$	Δdf
1. Hypothesized model				
Hindrance Stressors → Social loafing				
Social loafing → Service-oriented OCB	198.89	175	-	-
2. Alternative model I				
Hindrance Stressors → Social loafing	196.14	173	2.75	2
Hindrance Stressors → Service-oriented OCB				

The hypothesized model appears to yield a better fit to the data than alternative models

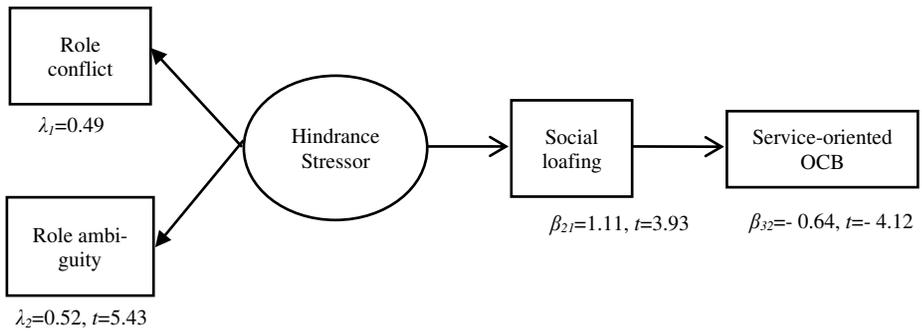


Figure I: Proposed Model

Model fit statistics:

$\chi^2=198.89$, $df=175$, $\chi^2/df= 1.13$; NFI=0.968, CFI= 0.98, IFI=0.98, GFI=0.92, AGFI=0.86, PGFI=0.72. RMSEA=0.079

5. DISCUSSION AND CONCLUSION

The present inquiry offered a conceptual model the focused on the determinants and outcome of social loafing by utilizing a time-lag design of 192 flight attendants and 32 supervisors in the airline industry in Iran. According to the findings, all hypotheses were supported.

Using the basic tenet of JD-R model, the current work proposes that role conflict and role ambiguity, as two common job characteristics of flight attendants, result in depleting a high level of psychological and physical resources (Demerouti et al., 2001). Henceforth, crew members who are challenging such contradictory work expectations become exhausted by high depletion of both emotional and psychological resources, which they need to meet their demands, (Maslach &

Jackson, 1984) and consequently detach themselves from and put less effort into their group activities. Additionally, resting on the health impairment process of the JD-R model, it is contended that the presence of social loafing can hinder performing prosocial and cooperative behaviors. This impairment happens because the loss of emotional and physical resources may cause pressures and activate behavioral inhibition systems (Belschak & Den Hartog, 2009) which subsequently obviate service-oriented OCB.

Besides, according to the results emerging from this study, it is argued that when crew members face a stressful situation, stressors detach from the stressor and/or involve in dysfunctional coping strategies; thus, they may easily step back from their group responsibilities and consequently show a lower level of service-oriented OCB in their service encounters. Shortly, when crew members experience social loafing at work due to the great level of hindrance stressors, they tend to be less encouraged to implement service-oriented OCB.

6. IMPLICATION

Practical implications of the current research may offer some recommendations for airline management to control work-related stressors, mitigate the level of social loafing, and foster service-oriented OCB of their flight attendants. The current study's findings illustrate those flight attendants, who confront hindrance stressors in their workplace, tend to exhibit more social loafing and eventually show a lower level of service-oriented OCB during their service encounters. Service em-

ployees (e.g., flight attendants) simultaneously cope with duties from coworkers, managers, and customers (role conflict) and service tasks, which frequently demonstrate vague expectations regarding their roles (role ambiguity) (Kang & Jang, 2019). Considering our findings, management of airline industries should pay ample attention to, carefully monitor, and try to create an environment where flight attendants are not repeatedly faced with role conflict and role ambiguity.

For instance, airline managers may conduct a survey semiannually to assess the impact of stressors on employee's attitudes. By doing so, airline managers can gain some valuable information regarding instances of role conflict and role ambiguity. This information can comprise when and where stressors happen, which factors stimulate role stressors, and the ways to cope with these stressors (Kang & Jang, 2019).

However, since there will always be a difference between employees' perceptions of the role and management's expectation of the role, role ambiguity, and role conflict are almost unavoidable. Thus, airline managers should arrange an environment in which they can prevent the sources of role ambiguity and role conflict (Lane & Klenke, 2004). For removing sources of role stressors, airline managers can implement strategies such as constructing detailed, clear job descriptions, establishing clear performance appraisals, and providing mentoring programs (Lin & Ling, 2018). More precisely, a mentor helps the employees to become clear and well-informed and about their jobs' duties and responsibilities. Additionally, mentors help employees in socializ-

ing and forming good relationships with other team members (Ferris & Judge, 1991).

Particularly, whenever flight attendants suffer from role ambiguity and/or role conflict and receive various demands from different groups, they can seek advice from the mentor. By consulting with their mentors, flight attendants can easily get through these challenging conditions (Kang & Jang, 2019). Therefore, by providing mentoring programs, managers can considerably reduce the occurrences of work stressors. By doing so, flight attendants may alleviate social loafing due to fewer role stressors and be more willing to perform service-oriented OCB.

Although teamwork is an exceptionally important phenomenon, the possibility of the occurrence of social loafing in team contexts should not be ignored (Zhu, 2013). Therefore, with the growth of nowadays' group-based workplaces in the airline industry, the current study has considered the role of social loafing. Our results reveal that social loafing not only bridges the correlation between hindrance stressors to service-oriented OCB but also interacts between the hindrance stressors and service-oriented OCB in the airlines.

Airline companies can benefit from providing a handbook with both formal and or informal guidelines that classify loafing behaviors clearly (Varshney, 2019). Based on our findings, airline managers can arrange and design a work environment that focuses on eliminating the antecedents of social loafing. Having clear roles, make group mem-

bers more accountable (Henle et al., 2009). Additionally, allocating precise and specific tasks among members and make them responsible for exact tasks, makes individual efforts more obvious and recognizable (Gagné & Zuckerman, 1999). Following mentioned arguments, this study not only suggests that airline managers establish explicit and clear roles through a well-written job description, but also assign a precise task to each flight attendant.

Furthermore, when separated individual contributions are difficult to assess, social loafers avoid their job or responsibilities easier (Price et al. 2006). Loafers get benefit from membership in a group where the successful completion of a task generates identical rewards for all members. Therefore, other possible approaches to be considered could be to create a working system that ensures airline managers that all flight attendants are highly involved and conforming in their jobs. Accordingly, we suggest that airline managers design clear performance criteria and make the group's outcome clear, transparent, and noticeable. They also should establish a reward system that honors employees exclusively based on their performances. Contrarily, loafers should also be identified and penalized.

7. LIMITATION AND FUTURE RESEARCH DIRECTION

This inquiry bears several limitations that highlight a need for further investigations. First, this study focuses on hindrance stressors as a cause of social loafing. It would be beneficial to understand other potential causes such as job insecurity or work-family conflict to

expand our knowledge regarding the factor push social loafing. Second, this study investigated a single occupational context. More importantly, it would be helpful to examine other hospitality sectors like chain restaurants or hotels in which teamwork is an essential part of their organizational culture. Lastly, this study focuses on service-oriented organizational citizenship behavior as the outcome. Understanding the impact of social loafing on other positive outcomes like creative performance and extra-role performance and some negative outcomes such as lateness attitude and absenteeism would expand our knowledge regarding this phenomenon.

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CHAPTER 4
ORGANIZATIONAL DETERMINISTIC APPROACH TO
OTTOMAN HOUSE¹

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¹This study is a summary of the Phd thesis by Emre Ergül, titled as The Mechanism of Homogenisation of the 17th Century Ottoman House in Anatolian Cities.

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INTRODUCTION

This study deals with the house as an architectural object which can only be comprehended within the history like all other human creations. Therefore, the approach to history, on which the method of this study is based, is to be briefly explained. According to this approach, -which has been of Vico, Herder, and the German School of History- every period of history establishes its own order and sets the legal, political, and economic institutions, which shape this order. They only apply for that particular period. Thus, each period and all human communities can be perceived within their individualism as a whole. It is individualism, not generalism which determines the nature of history. As there is no law or idea which gives perpetual consistency to history, these individual wholenesses do not follow one another in lined tables. In this case the only solution is to take each period with its specific conditions, its individualism and its uniqueness. This can be done by conceiving a particular period's economic, legal, and political systems as being the main factors which determine its characteristics. As every period inherits certain characteristics of the preceding period, it adds novelties to these characteristics and perhaps creates newer ones. Thus, this is exactly the reason why each period needs to be understood within its own uniqueness.

“The different actors that act together within society to realize the housing product. From the user to the constructor, the designer and manager, these different actors assume different roles” (Tekeli,

1996). The form with which houses take shape depends on these roles. The specifics and quality of environment created by each house differs. There were many areas of activity within the production of different types of houses in the Ottoman Empire in the 17th century. It is significant to state that the shaping of the space is a very unique combination that occurs within the area of action. This study was involved in the study of the mechanisms, actors and unique conditions with which houses are produced. It sought to answer the question of which actors were involved in the area of building production, their roles and how production was organised.

The attempt to establish firm consistency about the history of housing makes it impossible to understand its development. Therefore, the history of housing of a particular period cannot be written without forming a complete chain of history (Tekeli, 1996). The reason being that history is a specific discipline, which conforms to codes unique to itself. The aim is to describe only the events and the conditions, which link the events to one another. Forming continuities which skip geography and ages is not only insufficient in enlightening dwelling, it usually creates an image of a world frozen in time. Additionally, there is not enough information to form continuity for all time. To a great extent, this gap is filled by the narrator's authority. Continuity on its own cannot be an explanatory element by itself. A house type reproduced in time can be explained by the conditions, which have reappeared to produce the type rather than continuity.

The timespan of this study has been limited to the 17th century. However, in order to comprehend the place of houses in the 1600's as part of the features of social structure, the organizational structure of the area of constructional production and the centre-rural relationship; this time frame goes back to the 1550's. The centre-periphery relationship has determined the place with which it is limited. The relationship of rural areas with an empire based in a capital city will naturally weaken as the region moves further away from the centre. The centre's influence will increase in areas close to it and in cities with which it has trade connections. Bursa and İzmit were cities in the area of primary influence. Anatolian cities, such as; Tokat, Ankara, Eskişehir, Kütahya, Afyon, Manisa and Denizli remained in the area of secondary influence. In this case, it can be said that the limits of place dealt with in the study were formed by the Western Anatolian and the west of Eastern Anatolian regions.

1. THE EMPIRE IN 17TH CENTURY AND THE OTTOMAN-ANATOLIAN CITY

The 16th century of the Ottoman Empire was a period of outstanding growth for both the government and society. During this time, which is considered as being the Empire's golden age, a great deal of land was gained as a result of political and military success. Customs taxes gained from western-eastern trade, the income gained from non-Muslim citizens and war booty increased parallel to all this. The organizational structure of the Empire had become a complex body of institutions and applications. As Mantran had said, a wave of

construction had actually begun during this period (Mantran, 1991). Almost 30 large mosques were built in the 16th century. The conservation of art and literature became widespread amongst the ruling class -made of 'padisahs' and government officials. The world of poetry began to develop, works of history and geography become publicised and the art of tile-making reached its peak. Particularly the steps taken in the art of literature during the Kanuni period lasted until the first years of the 17th century.

Other than the Yeni Valide Mosque, which experienced a period of magnificence after Ahmet I, no other great mosques were made at the start of the 17th century. Riots had begun in rural areas and 'janissaries' were the first to start rebellions in the capital. During the 17th century four 'padishahs' were dethroned and two of them were executed. Political unrest was accompanied by a stagnation in intellectualism and art (Mantran, 1991). Social and political union had come under great threat. The last of architectural goods were given at the start of the 17th century and during this time the construction wave of the classical period had come to a halt. Even though literature continued its popularity all throughout the century, it had lost its previous importance. Financial and economic problems had arisen during this period in which there were no major military victories and the standstill in intellectualism and art collided with the Empire's political and economic weakening. In a situation which posed the necessity of conservation, production in art was condemned to fail.

The 40-50% increase in the Anatolian's population during the 16th century, the systematic housing policies in 17th century, and the migration of masses who left rural areas due to the 'Jalali' rebellions, must have caused the heavy population in urban areas and played a very important role on the new structures of urbanisation. Even at the very beginning "*...the Empire was the inheritor of the connection between Islam and Byzantine, and it was an economy-world stabilised with the power of the government*" (Braudel, 1993). Withdrawal of the authority of Ottoman Empire was much slower and less rooted than it is believed. Placing it after the classic period is the result of reducing the Empire's economic history down to the chronology of political history. Political weakening did not immediately lead to economic disruption. The Ottoman Empire must have begun its withdrawal at the start of the 19th century. According to Braudel, this was seen in the Balkans in 1800, in Egypt and East Mediterranean in the first quarter of the 19th century and in the 1830's in the Anatolian (Braudel, 1993).

Until the 16th century the Ottoman City was usually settled within the boundaries of a castle surrounded by walls. Outside the city walls stood temporary 'bazaar', 'caravanserai', 'dervish lodges' and recluse cells. There were also the houses of the locals who were farming the land. The inside of the castle was made of two sections: the castle indoor areas and the surrounding spaces. Whilst the interior was home to city administrators, the outside section held the upper class and artisanal activities. During the 16th century, the Ottoman City has expanded beyond its walls.

Central administration fostered urban development with directional policies. These policies constituted the establishment of administrative bodies in rural areas, and it helped the development of urbanization in certain regions. *“Moslem judges and courtrooms and a few timar owners searching for markets for plentiful grain can be considered to have played a vital part in the development of rural town markets”* (Faroqhi, 1993). Shopping areas built by foundations, ‘medresses’ and ‘imarets⁴’ also played a part in the development of urbanization. When central or provincial administrators had decided to develop an area (due to its military and strategic importance) they would form a foundation with their supporting establishments (Faroqhi, 1993).

Faroqhi classes settlements in three categories based on population figures obtained from the number of taxpayers. According to this, the first category is made of cities with a population of over 10.000. The second main category is made of two sections; the first being cities with populations between 5.000-9.000 and the second is cities with populations between 3.000-5.000. The third category consists of the smallest cities with part-rural market settlements (Faroqhi, 1993).

During the classical period of the Ottoman City, production and trade activities were held in a centre separate from the residential area. The centre, which consisted of structures, such as; mosques, baths, inns and covered markets, was the result of an application of totality. Craftsman had settled around central covered markets, and with this

⁴Imaret is the place which served free food to the poor and to others, such as medresse students.

there were streets filled with production, trade and service activities within the area. The public's meeting places were the shops and open market areas. The markets were usually set up next to mosques in which Friday prayer rituals took place. In the city centre there were no other gathering places for people besides the courtyards inside mosques, the 'medresses', outside inns and baths.

The areas of housing around the city centre were formed from the combination of districts. These districts surrounded previously made buildings, such as mosques, 'mescids' and 'dervish lodges'. Districts are the most basic cells of the society. The main part of the city dweller's daily life outside the public takes place around the district. It is the first step in civil, municipal, and judicial organisation. The district is an organic whole shaped in a model of centralisation and administered by religious leaders. The strict rules regarding intercity migration and travelling must have been one of the precautions taken in security (Aktüre, 1975). A newcomer had to acquire a guarantee of reliability from a prominent member of the district. This guarantee was first given to the 'kadhi', who approved the completion of procedures after the applicant's field of work and reason for migration were declared (Aktüre, 1975). Thus, the district became a homogenous structure of families with profession, origin, blood, faith and ethnic equality. This system of security strengthened the organisation of solidarity which suited the nature of the community. Thus, each member of the district took an important role in controlling the area in which they resided (Işın, 1991).

The socio-economic bedding of the Ottoman cities was headed by notables and the eminent class. This class was made of wealthy families who inherited the fortunes of ‘viziers’, ‘subashis’, ‘sancakbeys’, ‘kadhis’, and ‘müderises’ (teachers in medresses). They were followed by ‘medresse’ teachers, ministers of foundations, officials of the treasury, military supervisors, ‘subashis’, and police chiefs. In the third place were sheyhs of artisans, guild inspectors, experts and the merchants who lived in the inns or who managed the caravans. Finally, workers, apprentices, people who just managed to secure their daily living and the ‘mürtezika’ class who benefited from pious foundations formed the fourth group (Akdağ, 1995). The ‘kadhi’, naturally, had the highest position within this class system.

2. THE EXPORTATION OF MODELS FROM THE CENTRE TO THE PROVINCES AND THE ACTORS IN HOUSING PRODUCTION

The class structure and cultural system of Ottoman Empire formed a dual character. Dual character of the class structure comes about from the difference between the ruling class and the masses, and of cultural structure comes about from the difference between major and minor tradition. Whilst the major tradition, which secured unity within the system, was the culture validated by the Imperial criteria of ruling classes, the minor tradition meant the subcultural plurality of the masses which differentiated with ties of origin and between regions. This dual cultural structure was actually an essential trait of an Empire

that was not homogeneous. The system is made up of non-isolated components, which borrowed from one another (Mardin, 1995).

It is possible to date the start of this mechanism to the second half of the 15th century. With the conquest of İstanbul during the period of Fatih Sultan Mehmet the ruling classes began to form the major tradition. This major project could actually be considered as being the project, which created the Empire. As a part of this project; after the conquest of İstanbul the city was planned to become a centre in which the most famous scientists and philosophers could gather. The ruling class had set the groundwork for the establishment of science and art in the New Palace. It was in this environment in which Ottoman classical art had begun to mature. *“It was during the period of Fatih that the one hundred and fifty year old tradition of Ottoman art was elaborated. The philosophy and form of Ottoman classical architecture had begun to take shape”* (Kuran, 1986). The second half of the 15th century can be considered as being the period in which the psychological burden of the pass over from the ‘beylik’ (region ruled over by a ruler) to the Empire was outgrown.

Akdağ states that for hundreds of years, Turkish social life in Anatolian cities was to take this new community as a role model and that every Turkish family with its power and wealth turned to a new lifestyle influenced by the capital of Empire (Akdağ, 1995). From 1453 onwards İstanbul, which was the Empire’s sole capital, was the only political, cultural, social and educational centre. İstanbul was to be the city of citizenship and a source of wonder for hundreds of

families (as a whole or in groups), particularly in Anatolia (Akdağ, 1995). Ottoman capital was the epitome of fashion and lifestyle for people in the countryside. The ruling classes constantly passed on aesthetic conduct, taste, fashion, and norms to the provinces. Tanyeli claims that the phenomena specific to the originality of the Anatolian house was actually associated with the transfers and cultural borrowings from the capital (Tanyeli, 1996). Provincial towns imported models from İstanbul and there was a major flow of certain items of luxury and comfort to the provinces for those who could afford such expenses. Luxuries of the capital were indicators of status.

The upper classes of the capital centered Empire had first spread housing standards within the Palace and then onto areas surrounding the centre. The ruling class had, before else, created the Ottoman room and all its related luxuries (Tanyeli, 1996). The principal room with its function, position, shape and interior outlay shows to have the most prominent role in the house. The ceiling of the room was made with great dedication compared to the plain ceilings of other rooms. This ceiling was a great luxury of the upper classes. The vestibule and the platform for 'divan' or low 'sofa' were also luxuries. The elevated floor covering, which was reserved for sitting, was similar to a loggia. The section set aside at one step lower for service was used to look opposite at a group sitting in the loggia. The platform was a microcosmic expression of being the owner of a great empire. The fireplace was also a luxury of the upper classes. The two-tier window

system, which was composed of the upper and the lower rank, was a luxury item of the elite.

The first steps in this process of influence were two old capitals, which always had tight connections with İstanbul: Bursa and Edirne. Ankara, Safranbolu and İzmir can be seen as the cities, which were the first to join the capital's trends. In the period extending to the second half of the 19th century Kayseri, Antakya, Divriği and Konya were able to protect a major part of their local construction traditions, and according to Tanyeli, they were examples reconciled with a planimetry whose origins came from the capital. The construction techniques in Eskişehir and Afyon had also encountered transformation. At the start of the 20th century Afyon was characterized with its system of half-timbered construction using mud bricks (Tanyeli, 1996). According to Eldem, the Syrain house as part of Anatolia from Antep to Diyarbakır must only have been in the third degree under the centre's area of influence. It was due to this that only by the 19th century did İstanbul-style houses gain prominence and that old traditions had begun to diminish. Again, beginning from the 19th century Egyptian houses had begun to gain similarity to İstanbul houses (Eldem, 1984). Furthermore, due to either the weakening of local tradition or the strengthening of the centre's influence, houses of the eastern Blacksea region had begun to imitate İstanbul from the 19th century on. With the dominance of İstanbul's plan from the 17th century onwards, the types of houses in both Kayseri and Niğde had also lost some of their characteristics (Eldem, 1984).

Provincial governors had become the actors in the mechanism of homogenising the capital's norms within various areas. The many military members and administrators appointed with trade connections established between the Empire's centre and Anatolian cities, the many members of the military and upper echelons of administration, who had been temporarily appointed to rural areas, had weakened the local-cultural differences with their habits of common living.

The 'kadhi' institution was the most fundamental element in the urban organisation of the Ottoman government. As a judge, the 'kadhi' was responsible for the application of religious law and the enforcement of orders given by central administration. This official was both judge and civil administrator of the Empire's administrative regions. With duties similar to that of a mayor and a notary, civil administration as a whole was focused upon the 'kadhi'. As the authority of arbitration in many areas, he was also the government's main representative for artisans. The inspection of artists, artisans, the administration of pious foundations, precautions taken in urban food supplies, the determination of prices for essential commodities, the protection of the city's structured plan, the assurance of construction and planning in districts, the maintenance of urban infrastructure, the enforcement of urban safety, financial, property and municipal duties all operated under the 'kadhi's' supervision.

Until the 15th century, construction craftsmen were trained and worked within the limits of their own areas. They were called in to work for the construction of government buildings when needed. This system,

however, proved to be insufficient to meet the demands of construction in a fast-growing empire. Fast growing urbanization on the Empire's land must have conditioned the need for the establishment of an organization that was part of the government's centralized structure and one that could inspect and monitor property development. Additionally, as in the case of all professions, the government did not leave all the 'lonjas' who worked in the area of production of housing and construction to function within themselves but rather wanted to control their operations through this organisation. *"However, because the government's own staff members were not qualified inspectors, the duties were given to project officials who were made a part of the staff"* (Ortaylı, 1976). As a result, the 'Hassa' Architects Union was set up as the first link of a property-planning organisation that extended from the centre to the provinces.

The architects of this organisation, which was a part of the 'Janissary' Corp, had three main operations. *"The first were structures related to war and defence, the second belonged to public and religious functions and the third was to protect property development and construction in the cities"* (Tekeli and İlkin, 1993). The architects of the Ottoman government joined members of the military class on their journeys, maintained roads and made waterways. They also controlled buildings in rural and urban areas, the activities of construction 'lonjas', determined the salaries of building masters, and the quality and price of materials.

“Officials who were connected to the Chief Architect would travel around the city to determine the condition of buildings, houses and old or new types of constructions. They had the right to fine or sanction builders or property owners if they saw a house which posed the risk of collapsing or a building that did not comply to the law” (Mantran, 1991).

Urban development in the Empire ran parallel to construction activity in areas of settlement. This, along with the need to regularize construction materials and artisans led to the birth of urban architecture. City architects were responsible for inspecting the standards of materials used in constructions. For example, the dimensions of stones were standardized and worked with the set measurements. As stone makers were paid in accordance to the stones they processed, if the stones were smaller than the fixed measurements they had to be reset by an expert appointed by the court (Orhonlu, 1984). The cost estimations of buildings belonging either to the government or to individuals and the construction and repairs of quays, fountains and waterways were all part of city architect’s duties. Other duties included; daily issues such as the cost estimation of disputes, the inspection and control of a run-down building and the damage created by a wall that was demolished, to protect the traits of the profession from people outside who had reduced standards, and to prevent the interference of the construction artisans' work (Orhonlu, 1984).

The basis of the artisan organisation within the Ottoman community consisted of craftsmen, master-builders, and apprentices. The master-builders and apprentices of every workplace worked under a craftsman. It was forbidden for everyone to open a shop or workshop or enter the world of trade. Only craftsmen were given the right to do so. The number of workplaces were limited and strictly operated under the law. Chiefmasters and master-builders who were to work in the field of building production within the Empire's borders had to firstly attain a document of qualification from the Chief Architect. Those who did not were unable to work. A document dated 1572 states the necessity of the Chief Architect's approval in order for chiefmasters to practice their profession. The names of masters were recorded in books and, when necessary, they were given paid work on constructions. In such cases the Chief Architect would address a memorandum to the council and then have the books sent to the 'kadhi' with one of his employees (Aktüre, 1994).

Construction and housing in the Ottoman Empire were directed according to laws made by central administration. Restrictions, limitations, and standards were all set to control the area of housing production. As houses could not be built on top of or next to city walls, the government had set limits of specific distances. The area left between houses and city walls were used as pathways. There were major problems created by illegal constructions. Certain provisions regarding Muslim and non-Muslim houses consisted of (as stated by Arel) provisions which resulted in discrimination of status (Arel,

1982). Houses made by Muslims, who were given priority in the choice of district, could not be more than three storeys high and those made by Christians could only be two storeys. Muslims were given licences to have mantel bases at 12 ‘zira’⁵ high and non-Muslims could have them at 9 ‘zira’ high. The houses of non-Muslims could not be built of brick stone and nor could they have baths (Ortaylı, 1976). *“In addition to this, it was illegal for Christians to build around a mosque. If such houses had been built, they were sold to Muslims at their exact value”* (Refik, 1977). Other than this, it was forbidden for Muslims to sell houses or land to Christians. Minority groups were required to obtain permission for the reconstruction of public buildings. The estimation and inspection of which was done by the Chief Architect.

It has been observed, from orders and provisions issued to organize construction and planning, that canopies were a constant problem that needed to be dealt with. The length of canopies made streets narrower, caused an increase in theft and increased the speed of the spread of fires. It had been ordered that canopies could not be longer than 18 fingerbreadths⁶ and that bay windows be made with one down the bottom and the other on top. Another provision forbids the construction of brushwood shelters.

⁵1 ‘zira’ is equal to 75.8 cm.

⁶1 fingerbreadth is equal to 1/24 of 1 ‘arshin’ and to approximately 3 cm. in architecture.

The specific details of a provision dated 1582 to the 'Kadhi' of İstanbul and Mimar Sinan regarding the standards of timber show the government's sensitivity to the situation. This provision, which groups poles in three different classes of quality, states that timber cut outside of set standards will cause damage to structures. The length of the first group of poles was to be 750 cm. and the width 35 cm, in the second group the length was 600 cm, the width 30 cm. and the third group the length was 400 cm. and the width 25 cm. The poles one below these had widths of 18 cm. and were divided into 4 groups of the following lengths: 450 cm, 350 cm, 300 cm. and 275 cm. The poles used in infilled walls and courtyards were cut 18x15 cm. in section and divided into 4 groups of length: 450 cm, 375 cm, 300 cm, and 225 cm. The bases connecting courtyards horizontally were grouped into two. The first being square sections of 30 by 30 and whose lengths could be 1200 cm, 1000 cm, 900 cm. or 750 cm. According to the provision, the second group of bases were a cross-section of 25 by 25cm. with 4 different groups of lengths: 1200 cm, 1000 cm, 900 cm. and 750 cm. It has been outlined in the provision: the square sections of joists connecting the poles of infilled walls must be 18x18 cm, the thickness of bars must be 15cm, their width 20cm. and their length 450 cm, 750 cm, 900 cm. and 1000 cm, the thickness of joists used for valley-channels must be 10cm, their width 15 cm. and their length 600 cm. The provision shows that timber is calculated by 'arshins'. The timber calculated in items was divided into two groups of lengths: 750 cm. and 600 cm. It is observed that the length of ordinary bars was 450 cm. and that the lengths of poles were grouped into three: 300 cm, 450

cm. and 600 cm. The thickness for baulks, whose lengths were 450 cm, has been given as being 18 cm. In addition to vaults with lengths of 250 cm. and 450 cm, the provision also included floor coverings with the following measurements: 4.5 cm. in thickness, 30 cm. in width, 750 cm. in length, 3 cm. of thickness, 25 cm. in width, 600 cm. in length and a minimum thickness of 3 cm, width of 18 cm. and a length of 450 cm. Furthermore, the length of coverings made from hornbeam was given as being no less than 300 cm. and the width no more than 18 cm. Finally, the provision included the width of planks of wood as 25 cm. and the length as 75 cm, 100 cm, 150 cm. and 300 cm. The places of usage, qualities, and the given details of measurements of timber was not to be chopped below these standards. The provision ends with the warning that those who do not adhere to these orders will be penalised (Refik, 1977).

It is significant to note that provisions released not only involved the inspection brought upon the standards of materials but rather the precautions taken for priority given for the government purchases in materials that were insufficient for government buildings. Materials were brought by the free market before reaching the government. A decree issued by the government in 1577 had ordered the closure of the many number of limestone shops which had opened up in İstanbul and had made it difficult for the government to obtain limestone (Refik, 1977).

3. THE CONSTRUCTION OF HOUSE IN 17TH CENTURY OTTOMAN-ANATOLIAN CITY

The precise date and details of the transition from the construction technique of rubble stone walls strengthened with adobe or wood of early Ottoman houses to the method of full-timbered construction is not known. As there are no early samples of this construction technique, it can only be assumed that it became widespread in the 17th century. A part of this view is based on the notes of foreign travellers. John Sanderson, who had visited İstanbul several times during the period 1584-1602, had stated that generally the houses were not higher than two storeys and that they were made from a mixture of stone, sun-dried brick, and timber. The roofs were all covered with tiles and the houses had wooden shutters, which were closed at night (Kuban, 1996). In his explanation of 'Grandvezir' Mehmet 'Pasha's' house, Pietro della Valle, explains the many familiar characteristics of houses with large porches and outer halls. Valle states that the entire framework of houses situated on part of a rock, foremostly including components of support, was all made from wood.

The houses of the early period whose room windows only opened to the sofa were opened to the side that faced the street as of the 17th century (Osman, 1976). Bay windows and cantilevers were seen on the side that faced the street. These cantilevers were specific to the principle room and with time would be made in the other rooms. In his notes on Edirne houses, Osman states that 'sofas' were 3.5 metres

from stone bases. *''Such houses were made before 1640''* (Osman, 1976). Osman also explains that the opening between two rooms other than the rooms open to 'sofas' are called inbetween 'sofas', meaning antechambers. These projecting balconies, which extend out to the street and which were given the name of baywindows, were supported underneath by 3-4 special columns. *"At the end of the covered courtyard, a four-cornered section of 4-4.5metres that was one step above the roof was circled with wooden 'divans' whose three sides were set in place"* (Osman, 1976). The ceilings of these sections were decorated.

Eldem explains that due to light construction, the shortage of outer 'sofa' types in İstanbul led to many new types that came about in a short period of time in the 18th and 19th centuries. He also makes the connection of this shortage with the many fires that completely destroyed entire districts and, finally the destruction of the 20th century. Eldem has made the restitution regarding the construction technique of the 17th century house with outer hall. According to this, the front of the 'sofa', which is bordered on both sides with walls, has poles. The ends of the poles are profiled and are tied to the top base with wide cowls. There are few windows on the 80cm. wide wall that surrounds the house on three sides. Space is opened for a fireplace, wardrobe and alcoves in stone or sun-dried brick walls tied with thick horizontal reinforcing beams. At times half knobs were used where railings (which were lathed) connected with poles. Most of the time doors were generally made at the head of staircases which were

outside and situated in the centre of the 'sofa' side. On the bottom floor of the double-storey house, which was placed on side of the land, there was a paved courtyard, loft and barn and a 'sofa' and rooms on the top floor. There were few windows in the infilled walls of the rooms that looked opposite the 'sofa' which stretched right around the house. There were terraces that were uplifted one or two steps on one or both ends of the 'sofas' to which the doors of the rooms opened out to. The lavatory was usually located at the bottom floor or in the courtyard. There was two-three roomed antechamber between the row of rooms on the top floor. There were no rooms projecting out over the street. Starting from the second half of the 17th century there was an increase in windows on the outer elevation and certain cantilevers were even made. In this situation, whilst the measurement of the stowage wall was 60-70 cm, the 'himish' (half-timbered construction with mud brick infills) was 20 cm. thick. The surfaces inside the room that looked to the 'sofa' were plastered. The size of plastered windows was still very small. The frames were usually made from flat wide pieces of wood. The infilled walls and projections, which opened out to the window covers were set onto the beam heads. Props and supports were generally not used as yet. Rond-points were only found in the principle room (Eldem, 1984).

The construction artisan producing mineral parts and wood carvers making the ceiling centers and banisters may have had shops. Of these, hinges; locks; shutter, door and closet handles, clamps; pegs; wall couplings; rosettes; window wattles, mallets and bolts; or wooden

banisters and such of their parts like rods and knobs, may have been ready made, displayed and could be bought helts; or wooden banisters and such of their parts like rods and knobs, may have been ready made, displayed and could be bought helts; or wooden banisters and such of their parts like rods and knobs, may have been ready made, displayed and could be bought here; or works such as hearths, door and closet panels and shutters could have been produced upon order. These products will be for the consumption of the city alone. They will not be marketed to other cities or provinces. Also, it is possible that there have been sales from the city market to the towns and from there to the villages. The carpenters and stonemasons that are more involved in the crude construction could not have been expected to own shops of their own.

The tiles have to be bought from the furnaces where they are manufactured. The adobe has probably been bought ready-made from the city market. It is known that some craftsmen were involved in the shaping, drying and conveying of adobe to the construction site (Faroqhi, 1993). Rocks and lime are provided from the mines where they are extracted from. Lime is actually a rare material used in cities. The wood may have been provided from lumber villages, and mostly upon order. Yet, the standard wooden pieces for upholstery planks may have been bought ready-made from the city market. Of the special law codes that regulated the market taxes, one dated 1559-60 includes lumber with other various tax-free items like cereals, beehives and crockery sold in the Malatya city market (Faroqhi, 1993).

CONCLUSION

Many studies have drawn attention to the spreading of an evident type dwelling across a wide geographical area. Yet, the mechanism that secured the spreading of the Ottoman house on the imperial lands was not inquired. Amongst the many works, which have attempted to explain the Ottoman house, the study firstly examines the focus on local-regional limits. The house connects a relationship between the means of the physical and cultural environment. Actually, as it is known, these approaches can be placed into two main categories.

One of these, the physical deterministic approach sees the natural-regional data such as climate, topography and geological structure as being effects which determine the characteristics of housing. Such a judgment is strengthened by the relationship between the house and the natural conditions of the region in which it is produced. What is more, as natural-regional data can be measured in the end, housing can be explained by being based on numeric values. Within this, it is claimed that housing and housing groups are usually directed and brought together in a condition suitable to climate. The qualities provided of heating saved, means of natural airing and the resistance to wind and rain provided by structural details of the thickness of walls, the shape of roofs and the size of eaves have been emphasised. It is possible to connect this harmony set by housing and the natural-regional data to the experiences gained from the mutual interactive process between man and nature that is developed over time. However, such an approach proposes that man and housing, which is a

product of man, is constantly heading towards a perfect ideal against nature. However, there are distortions between nature and harmony. There are countless examples of short eaves that could not protect the surface of structures against rain, faults in direction, and construction materials that were imported because they could not be found. In this situation the physical-deterministic approach proves to be insufficient. The Ottoman house, which was a part of a large geographical territory with many different climates, cannot be explained with such an approach. It is not possible to form a direct connection between the house type with open hall and natural-regional data.

The other is a cultural-deterministic approach. According to this approach the natural data of any one culture's region is worked into and evaluated into another culture in a different style. As a culture expands its geography or moves to other geographical areas, its also expands and moves this process of working into a culture and evaluation with it. Thus, the house of that particular culture can only be explained within the regional culture and not within its natural region. The cultural region is the area in which the culture's beliefs, customs and traditions exists or where they are spread. As regional cultures can spread to different natural regions, they can also exist in the same natural regional with more than one cultural region. The cultural deterministic approach sees the house as being one of the culture's tangible expressions. Thus, the needs of a family-based lifestyle led to the appearance of more plans of space to cater for daily rituals. Many researchers have based the introverted style, and

particularly the dual structure of the ‘Haremlik’ - ‘Selamlık’ division of the Ottoman house on Islam. Generally, separations made, such as; the two separate entrances and stairs made in some houses for ‘haremlik’ - ‘selamlık’, clerestories, and the fact that the rooms of ‘selamlık’ with fancy ceilings had separate entrances in many houses were interpreted as religion and tradition closing the house to the outside. High ceilings and barred windows hid the woman of the house to strangers. This situation could even gain expression in the details combined with the routines within the house. The rotating shelf installed into the cupboard in between the room next to the ‘selamlık’ assured that the woman could not be seen. Dishes were placed and passed through this pattern of rotation.

It can be considered that in order to provide an extensive explanation of housing it is necessary to undertake the physical and cultural deterministic approaches together. However, to do this it is also necessary to omit the strict determinism of these approaches. As it can be remembered, the main points of the understanding of history taken in this study were given in the first section. According to this, whilst approaching a product of man in history, the claims of strict determinism approaches need to be destroyed. It is proposed that the object is understood within the relationship of probable causality. By undertaking only physical and cultural effects one cannot go beyond regional scales.

This study is concentrated on the mechanism and actors that produce housing. The different roles undertaken by the actors involved in the production of housing determine how the house will be formed. Many actors played a part in the process of production of the house in the 17th century Ottoman-Anatolia City. Undoubtedly, the most important of these was the Palace -found at the top of the Empire's central and military organisational structure. The Palace determined the standards of housing and, by using the lower ranks of its organisational structure, it spread these to the provinces. It should not be forgotten that the Ottoman community structure in which the house was produced was that of an empire. Hence, the study approached the Ottoman house from the standpoint of the Empire's organisational structure as determiner. It is also possible to consider this approach as being organisational determinism.

This study is manipulated to evaluating the Housing of Ottoman-Anatolia City in terms of the centre-periphery relations. Within the centralist structure of the Ottoman Empire, the capitol has influenced the provinces with its hegemonic superiority in every field. The Ottoman capitol in the classic age has exported pleasure, norm and lifestyles to the rural areas. Within this system, the palace milieu that also determines the dwelling standards, has transferred these standards to the surrounding. The executive classes of the capitol have started constructing the Empire in the second half of the 15th century. The construction of the empire has been a consciously and gradually realized project. When this project was completed in the Kanuni era,

the Ottoman Empire emerged as a complex integrity of institutes and applications.

Ottoman Empire is an immense organization. This organization established a public improvement organization in the building production field. The building production field had actors within or in contact with this organization. Within this study, the Ottoman City housing has been evaluated as part of this immense organization. Especially the maintaining of a wide spreading area for the housing has been related to a mechanism in which the building production field actors were participants. Actually, these kinds of inquiries have interested other researchers as well. Arel drew attention to the significance of the organization and working conditions of the building artisans, yet also indicated that the spreading of the Ottoman dwelling to a considerably large area could not be the work of craftsmen staying put and giving local service (Arel, 1982). Kuban believes that the 'Hassa' Architects that emerged in the 16th century carried İstanbul's rules related to the architectural field all across the empire (Kuban, 1988). According to Goodwin, on the other hand, the standardization of building materials up to the dimensions of the wood had secured integrity in type; even though there was variety in detail from Kula to Sivas regardless of the size of the settlement (Goodwin, 1971).

Within this study, there has been an attempt to determine the borders of the model exportation from the capitol to the provinces. Actually, these borders display a parallel manner to the economic organization

of the empire. Roumelia and Western and Eastern Anatolia comprise the core area of the empire. The center is especially supported by these regions in terms of food consumption. The influence of the center -except for exceptional cases- weakens beyond these regions. The core area's cities that are in close contact with the center are almost completely open to the capitol's influence. Within this contact with the center, geographical distance must play an important role due to the limitations of the transportation technology. Yet, it can be presumed that the distant cities, situated on the long caravan routes across the imperial lands, may have been the secondary areas of influence for the mentioned model.

The dwelling of the Ottoman executive class began to homogenize with this core area in the second half of the 15th century. The homogenization process was institutionalized with a public improvement organization established from the center to the provinces. The spreading of the Ottoman dwelling during the 17th century has gained a diffusion that few researchers have not emphasized.

This house type is with the Open Hall created by the Ottoman executive elite. The House Type with Open Hall was widely applied in Western Anatolia from the 17th century to the 18th century. According to Eldem, this house type, during the 17th century, must have been applied in İstanbul as well. Eldem also reports that though this type was applied in İstanbul until 1800, it was not regular. In İzmit and Gebze, again, this type was applied until the 18th century

(Eldem, 1955). During the 17th century, the House with Open Hall must have established an absolute dominance as the most widespread preference in Anatolian cities within the empire's core area.

In reality, even though the existence and spatial structure of the 17th century Ottoman dwelling is a field that is closely related with this study, it has not been discussed in detail. Still, the clues provided by the imperial edicts related to the construction restrictions, the descriptions of the foreign travelers and the few still existing examples have been evaluated. The House Type with Open Hall has spread to a geographical area from the southeastern end of Anatolia to the northwest of Roumelia. Yet the mechanisms that may have secured this spreading have not been inquired. The main axis of this study has been the examining of the mechanism that homogenized this house type from the centre to the imperial lands.

The Ottoman executive elite created the Ottoman House with Open Hall at the beginning of the process of establishing itself and the empire. The spatial equipment, such as the fireplace, 'revzen' and ceiling, have been the luxury items of the executive class. The actors of the mechanism that secured the homogenization of this type in the Ottoman Cities, also supervised the reproduction of this type in accord with the standards determined by the palace. It is not possible to qualify the House with Open Hall -with its existential character and its commonly application- only as a local product.

Yet, many researchers to this day have restricted the Open Hall Type to an examination area limited by the locality prejudice. It is essential to remember here the terminological equivalent of the locality concept. Local has usually been described as the general quality of all kinds of formations peculiar to only one region. However, the Ottoman House with Open Hall is not peculiar to only one region. In this case, it is quite hard to be qualified this type as local. On the other hand, the general verdict that Pre-Industrial Societies always manufacture local products is indisputably true. Still, it should be kept in mind that the Ottoman Dwelling was created by one of the traditions that comprised the Empire's dual structure; the major tradition or the culture of the executive class valid in the imperial scale.

Yet, it should also be indicated that while this study deems it impossible to qualify the Open Hall Type as local, it also carefully retreats from situating the dwelling in a universal values system that is presumed to be the opposite of local. The Ottoman House with Open Hall is not a dwelling type that is not peculiar to only one society and valid for the whole world. Besides, the fact that the dwelling has been produced under the peculiar conditions of its close physical and cultural surroundings, cannot be denied. For this reason, the assertiveness of local effects must be considered. This study is as aware of the locality in terms of the assertion level as it is aware of the dissent from locality in terms of the dwellings' common components level. Consequently, the qualifying of the 17th century Houses with

Open Hall in Ottoman-Anatolian Cities, as equally local and non-local, will be a proper approach. In fact, this result is a dialectical thinking, which is known to almost all researchers. But, the priority given to the localness in the studies of researchers has caused to the negligence of this dialectical thinking until now. This study has tried to attract the attention to the non-local side of Ottoman House.

As a result, it can be considered that this study consists of a set of three legs of interpretations. The first of which summarises the two main approaches that aims at explaining the Ottoman house, and the study's stance and attitude towards these approaches. In addition to this, it has also been stated that the house of the Ottoman-Anatolia City in the 17th century has been interpreted in an attitude that can be considered as being organisational-determinism. This deals with a mechanism that explains the approach in accordance with the centre-periphery relations has homogenized the Ottoman dwelling to the provinces during this period. This view is used more to explain the House Type with Central Hall. This study, however, believes that the House Type with Open Hall was the first step in the process of homogenisation, which began in the middle of the 15th century. It may be considered that the approach that links a local-regional tradition to the Open Hall Type has been overcome by usage of a higher criticism of the understanding of history to which this is based on. Each period belongs to itself. The third and final leg of the set of interpretations questions the set belief of the localness of the House Type with Open Hall in the 17th century Ottoman-Anatolia City as part of such a homogenized process and organizational structure. One should realize that this house is both local and non-local.

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CHAPTER 5
AESTHETIC PRODUCTION OF DESIRE

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INTRODUCTION

Is not it strange to be testified to so many symptoms of paranoia in a period when the flowers have blossomed all around the world? Is not it strange, at the same time, to witness how some of these flowers - those which were shriveled- have wreathed in Vietnam. Is not it also strange to know that it is not yet *the end*? But, either one calls that which happened revolution or the end-the war, it would not be so much weird to assess that the events of May 68 were paranoiac reactions. And, Jim Morrison too, was a paranoiac. So much so that, he is truly the best example of a paranoiac machine that is no less schizophrenic than any *subject* of capitalism. For, never has Oedipus become so much evident in the long history of man than in Capitalism (Industrial Capitalism). Morrison chose to suffer from a psychic delirium. He did not become a *normal* subject: "Father...I want to kill you; Mother...I want to...". For he resisted being a father; he did not choose to be with any girl who can be thought of only as a copy of his mother; he refused to live with the friend, Capitalism the companion, the Big Other. Then, he thought that it was the end. Why? Because there is so much paranoia. But, paranoia does not bring the end. Nor does it bring the end to Capitalism. For, Capitalism grows both with the paranoia that threatens the subject like the father who threatens the child with his phallus, and the schizophrenia which is always creating lines of flight that provide one to say "I am both mommy and daddy". It is for sure that, by overcoming the fear of castration and by opposing the war, Morrison takes a real schizophrenic labor over his

shoulders. Yet, the idea of end is nothing more than a paranoiac answer: “Lost in a roman...wilderness of pain / And all the children are insane / All the children are insane / Waiting for the summer rain, yeah”. Waiting for the end. This is -the idea of end- tantamount to saying “This is Oedipus, this is Capitalism, This is war; even though you kill your father”. For, it has been thought that there remains always another father, which is more than the real, the impossible, and the unimaginable: the great Phallus. It seems that Morrison the paranoiac is a big admirer of Lacan. Morrison the Lacanian.

What about the Parisian youth that was shouting in the streets of Paris in May 68? *Dans la rue, dans la rue*. There was a lot of hope about the revolution. For, it was necessary to revolt against the state, cop or, capitalism. The strategy was simple: to overturn the existing state system in order to get control of it. For the liberation and the freedom was necessary. Everyone knew that it was the state that must be thwarted. The target and the enemy were explicit and clear: the state and the bourgeoisie; the great phallus and the bourgeoisie the father. In *The Dreamers* by Bernardo Bertolucci, one can have an idea about how the other revolutionary aspect of May 68 is exposed by means of the close and intimate relation between three university students. This aspect stems from a Marcusean conception of the “love revolution”. We begin to witness their exciting and mysterious relations full of plays and riddles with the invitation of Matthew, a twenty years old American boy who came to Paris for his education, by Isabelle and Theo who are twins. While there is going a promiscuous sexual

relation between Isabelle and Matthew, Matthew falls in love with Isabelle. Nevertheless, Isabelle has a more affectionate and incestuous romance with his brother. The promiscuity between them is indeed an exaltation of pleasure, which is almost a revolution. That is why Theo quoting passages from Mao to Matthew, is the same Theo who pleases himself unhesitatingly in front of Isabelle and Matthew. Reciprocally, Isabelle, enchained by herself to metal balustrades in a public demonstration against the closing of *Cinémathèques*, is the same Isabelle who slips herself out from the chains of moral taboos. The liberation of pleasure is tantamount to liberation from the existing repression of the state and the social order which affirms the captivity of pleasure. If the society inherently represses the sexual investment of libido, it does so in the same way it turns labor into a commodity in order to overcome the economic necessity of creating surplus labor for the sake of capital. The libido, like labor, is subjected to a necessary repression, in order to cop with other necessities, which are sexual pleasures and creative labor. Necessity becomes the necessary element of controlling the sphere of necessities; this time coming not directly from instincts, but from the society. It is held by Marcuse that the reaction against this repression, which has its source as the performance principle, can be provided by the play principle. Play, as opposed to necessary labor and its production, brings together an unproductive and useless state of existence in which the only purpose would be that of purposelessness. As Marx says: "For as soon as the distribution of labour comes into being, each man has a particular, exclusive sphere of activity, which is forced upon him and from which

he cannot escape. He is a hunter, a fisherman, a herdsman, or a critical critic, and must remain so if he does not want to lose his means of livelihood; while in communist society, where nobody has one exclusive sphere of activity but each can become accomplished in any branch he wishes, society regulates the general production and thus makes it possible for me to do one thing today and another tomorrow, to hunt in the morning, fish in the afternoon, rear cattle in the evening, criticise after dinner, just as I have a mind, without ever becoming hunter, fisherman, herdsman or critic” (Marx and Engels, 1998, 53). In this case, to be a child and to annihilate the instrumentality that reason imposes upon us would be easier. Marcuse explains this principle by means of the transformation of sexuality into eros. This non-repressive sublimation of *Id*, would permit a new kind of rationality, this time which is substantive, to emerge due to the free play between the desire and the reason. “The notion of a non-repressive instinctual order must first be tested on the most disorderly of all instincts – namely, sexuality. Non-repressive order is possible only if the sex instincts can, by virtue of their own dynamic and under changed existential and social conditions, generate lasting erotic relations among mature individuals” (Marcuse, 1998, 199).

This temptation would be a platonic one in the strict sense that the liberation of the instincts can be afforded in an erotic fashion, namely by the transformation of the self into the very substance of the Good, only by means of this good. It implies that the means and the end is the same. The soul - *psuche*-, which transforms itself in the platonic

sense, is substituted for the sexuality -instinct- that transforms itself to the eros. At last freedom. That is perhaps why Theo and Isabelle are, in one sense, transforming themselves while they are instinctually liberating the libido. However, the end of the film gives a clue about the despairing renunciation of the flower youth from their revolutionary purpose. Isabelle, after noticing that her family visited the apartment while she was sleeping naked together with both Theo and Matthew, decides to suicide. Nonetheless, her attempt fails due to the riot of the Parisian students who are walking down the streets. Then, in a rush, all together, attracted by the slogans “*dans la rue, dans la rue*”, they go to street. This time, another chance is given for Isabelle to suicide. Instead of listening to Matthew who is begging them that “it is the “love” which is important”, Isabelle and Theo let themselves fight with the police. We can assume that they accomplished what they had wanted, as did may 68. Nevertheless, we can also reevaluate the situation from the point of view of Matthew the Marcusian. Matthew never became a Marcusian. However, a sorrow that is common to all the Marcusians has left its effects on Matthew. That is to say, the *telos* of the revolution has never been attained. Moreover, the liberation of sexuality did not amount to freedom – non-repressive civilization. Platonic *eidōs* (of the Good) as the nirvana principle has not been attained. For, the point of departure possesses a serious impasse. The sexuality conceived as that which is repressed pertains to instinctual pleasures: it is more than a driving force for reproduction and continuity of the human generation. It is the most crucial aspect of a play principle which is constrained by a

performance principle. “So, let’s abolish and surmount that which oppresses the free play of the libidinal pleasures” says the Marcusean. This is maybe the most Platonic struggle of all history. Attaining the *eidos* by means of the *eidos* “so that what gives truth to the things known and the power to know to the knower is the form of the good. And though it is the cause of knowledge and truth, it is also an object of knowledge” (Plato, 1996, 509). Sexuality as the pleasure principle should be redeemed from that which impedes the sexuality to be more than the tool of reproduction. Yet, one is surprised to see that the freedom and the play that is promised are not gained although the sexuality has been freed. It is also astonishing that Isabelle, although transgressing the incest taboo, tried to kill herself after her family had understood what had happened. It is for this reason that the taboo is created by Isabelle. By the very existence of such an imaginary taboo, she created for herself a lack and an impossible target, such as coupling with her brother. And, it is in vain whatever she tries in order to flee from this pressure. For the sexual pleasure as lack is thought to be equivalent with the incest taboo. As to the youth of 68, the centralized power of the state as that which must be captured is conceived as the source of all repression. And the lack of pleasure is thought of as the absence of power. Then, the pleasure as lack is identified with the state as the power. That is why there is a double attempt to suicide in *The Dreamers*: Isabelle who cannot get away from her imaginary taboo and Isabelle who cannot escape herself from the pleasure of suicide in virtue of the revolution. Suicide becomes a desperate choice for the sake of pleasure. Everything emanated from a

simple source: overcoming the taboo. Everything has done: getting pleasure from her relation with Matthew, then, as a response to the continuing lack, attempting to kill herself, and then again. Pleasure as that which will patch the lack of pleasure keeps on creating new lacks until new pleasures will be created. It is the impasse of the 68's. The state or the incest was considered as the source of repression. Yet, this repression became a lack that provides pleasure. To fill the lack, one has to choose not to fill the gap, in order to continue to get pleasure. As long as the problem continues to be that of gaining pleasure without any repression, the repression becomes the lack that pleases us while repressing at the same time. Or, as is the case with fascism, one begins to desire the pleasure of repression. "Psychic repression is such that social repression becomes desired; it induces a consequent desire, a faked image of its object, on which it bestows the appearance of independence. Strictly speaking, psychic repression is a means in the service of social repression" (Deleuze and Guattari, 2003, 119).

In Freud's terms, it is easy to understand how the civilization and its discontentment were born from each other. *Thanatos*, or the need to return to inorganic matter is what makes inherent a destruction of all instinctual life processes to the organic survival of the living creatures. Man, with his ability to transform this death instinct into a subconscious element of the social repression, perpetuates the basic will of *Thanatos*. The revolutionary retaliation of what Marcuse puts strictly in *Eros and Civilization* is nothing but the transformation of this societal aspect which accentuates with great success the will of

thanatos to a self-destruction of the social repression by the assistance of the *thanatos* that can be used as that which will obliterate the social constraints placed above eros. Long live eros! Yet, Adorno does not seem to have contended with such an optimistic reversion of a Marxist revolution. Since this radical evil, the repressive civilization, is immanent to humanity, and for the reason that it reiterates itself in every stage of history by means of a negative dialectic which reveals itself insidiously, there is nothing but to show the tyrannizing effects of the radical evil in society. How much this radical evil seems to possess an analogy with the Freudian Thanatos. Adorno the pessimistic as opposed to Marcuse the optimistic. According to Adorno, one of the most important ways of reflecting the destructive effects of the discontentment inherent to the civilization, mostly for the enlightenment, is to show how the myth of enlightenment which uses culture and mass consumption of culture as an affirmative aspect of this deceptive and instrumental rationality conceals itself. Aesthetics has an important role in such a mission. For, if the enlightenment denies its essence – namely to be a myth more than to be a rational enlightenment provided due to its appropriation of culture in order to conceal this essence by means of the unauthentic reproduction of cultural artifacts and values –, this essence can be disclosed again by means of culture. If culture helps the enlightenment to anesthetize, then, the art will aestheticize. In this respect, Schoenberg provided a great deal of what Adorno termed as utopian music. “If the term ‘New Music’ is more than a chronological label, if something of utopia really resonates in it, then it deserves to be

applied to the period of emancipated composition that Schoenberg inaugurated around 1907” (Adorno, 2002, 636). The atonal structure of Schoenberg’s compositions tries to break off with the old conception of music which reflects the tonality in the meticulous design of the harmony within the musical form created according to the tonal rules. The tonal sphere of the classical music is reshaped in a new way that does not need to have contact with the tonality. Contrasts and dissonance are used in order to embellish the piece in an unusual model shaking the conventional language of art. What Adorno calls the emancipated and authentic expression of Schoenberg’s music brings together the surpassing of the easily comprehensible sequences by hard-to-listen and complicated constructions with the non-consolation of atonality. Schoenberg tells us the radical evil. For, there is no consolation in the chaotic and atonal music. This is what one can notice in society too: no consolation. Moreover, according to Adorno, Schoenberg inverted the classical conception of form in music by revealing the subcutaneous in a formless construction. This subcutaneous has longtime been accepted as that which is beneath the musical form of harmony. Since Bach, the musical lines of harmony which are ordered in *basso continuo* and *fugue* had been nothing but the forms which are thought to reflect the subcutaneous of the music. It was the natural and cosmic harmony that was under all the formal representations. The representation in music by the harmonic rules applied in the musical form has been thought to be the epitome of the divine order. Leibniz and Descartes alike constructed their philosophy on that basic assumption. Now, what Adorno finds in Schoenberg’s

music as revolutionary is the turning inside out of this subcutaneous order. Yet, this time, in a very distinct character than in Bach or Mozart, the subcutaneous is nothing more than the chaotic and dreadful structure of the cosmos. Here, one can establish a close link between Freud and Adorno, in terms of the very idea of thanatos. Yet, Adorno, himself, points to this affinity between Schoenberg and Freud: “The contrasts, which are compressed into the most limited space, become bigger than we have ever known them to be, as if ordinary musical logic were making room for a process of free association similar to the one that Schoenberg’s fellow countryman Freud was simultaneously discovering as the road to psychological subcutaneous, the subconscious” (Adorno, 2002, 637).

Adorno notes that this inversion of the subcutaneous amounts to formlessness which is provided by the atonal music. The old relation between subcutaneous and form seems to be reversed by transporting the a-formal and a-tonal structure of the music into formless music. Yet, we can wonder why this so-called formlessness brings itself to the light (to the piece) by specific rules which are obsessively escaping the tonal center. Does a clear rupture where one is totally out of the tonality really exist? Or, reciprocally, why is it that the tonality is always thought to be devoid of any dissonance? Is not it at the end, we, the humans, who take the dissonance as unbearable, and the consonance as easy to listen to? There is always a constructivism one cannot avoid. Schoenberg is a great constructivist while naming itself expressionist. The expression of “how difficult to listen” is a well-

done construction. While changing the classical understanding of music, never anyone has paid so well adorned and complicated homage to classical music than Schoenberg himself. Schoenberg is perhaps the most loyal heir of his musical ancestors. But, why does he seem to be a traitor? Why does Adorno flatter this traitor? For, like himself, Schoenberg too, reduces the chaotic sphere of differences into the identity. This identity is the being non-ordered of the atonality. There is a big resemblance between the classical music of tonality and the atonality of the modern era in that they announce the cosmic structure by reflecting it in their music. But, the modern composer of atonal music seems to be more arrogant than the classical composer. The classical accepts in the beginning that there is nothing to do more than transmitting the cosmic harmony by means of the musical form. Yet, the modern composer of atonal music thinks that he can compose formless music. And never so much complicated rules are invented in virtue of providing chaos to penetrate in music: one cannot repeat one of the twelve notes unless you play the other eleven in the infinite combinations. There are infinite combinations provided by meticulous calculations, like the differential calculus; nonetheless, the rule is precise: play atonal.

1. A DELEUZIAN RECONSIDERATION

Why at the end one becomes Marxist or Freudian? Why does one subordinate everything to Eros or to Thanatos? Is not it the same to say “the purpose of purposelessness” or “the form of formlessness”? Is not it to relegate the difference to identity? It is the main problem of

Deleuze: “But perhaps the majority of philosophers had subordinated difference to the Identity or to the Same, to the Similar, to the Opposed or to the Analogous: they had introduced difference into the identity of the concept, they had put the difference in the concept itself, thereby reaching a conceptual difference, but not a concept of difference” (Deleuze, 2001a, xv). Difference-in-itself is the concept of difference in its pure state. Difference-in-itself is an affirmation of the difference, which makes any representation and image of thought to be only epiphenomena of the difference. Even in the repetition of the “same”, there is the “other”. The “other” as that which will come in the third synthesis of time, as in the form of eternal recurrence. There is nothing but excess in the idea which is thought to represent a singular original form; this is because of the great masquerade of the dark precursor. The eternal recurrence is not the repetition in the form of difference without a concept. For any concept is nothing more than the consequence of an arbitrary resemblance that is obtained from the determined object of the concept itself. Thus, the repetition-for-itself or the eternal recurrence is not the internal reiteration that can be found in the concept or in the idea, but it is a repetition that escapes indefinitely continued conceptual difference. So, the dark precursor, or the Being, or the repetition is nothing but the difference-in-itself, or the becoming. Namely, the Being is Becoming. The now is the future. The repetition-for-itself is the difference-in-itself. So, we can conceive a masquerade in which every mask signifies another mask which testifies to simulacra. There is not the ideal and its movement; nor there exist an *eidōs of the Good* whose truth is dissimulated by copies.

For everything is copy; everywhere there are simulacra. “Univocal Being is at the same time nomadic distribution and crowded anarchy” (Deleuze, 2001a, 37). And there are only caves interlocked into each other; as there are no specific answers and true questions, but only problem-questions in which the answer and the problem are intertwined into the endless displacement of the sense by the non-sense. Every question is a transcendence that affirms its answer by negating it. (It is not to repeat in a different manner the Hegelian dialectic which confirms its oppositions in the difference of the being in its ideal univocity. Rather, there is transcendence in every question in that they pertain to non-opposing negation of the answers, namely pseudo-answers. For, the opposition is nothing more than the relation between the *determinable* concepts. Determinable concepts neglect any determination (in the Hegelian philosophy) due to their inner dynamic which does not let any concept be undistorted by the idea, but they are determinable in virtue of their dependency on the movement of univocal *Geist* (absolute spirit). Therefore, the Hegelian oppositions are nothing more than the relegation of the difference to the movement of the absolute idea. So, what we tried to assess in virtue of a philosophy of difference is that “it is not difference which presupposes opposition but opposition which presupposes difference, and far from resolving difference by tracing it back to a foundation, opposition betrays and distorts it” (Deleuze, 2001a, 51). This transcendence gives every movement of the difference its undeterminable and unconceivable immanence. At the moment one

feels, conceives, or names it, the transcendental disguise perpetuates itself in a new difference.

They (problems) bear witness to that transcendence, and to the most extraordinary play of the true and the false which occurs not at the level of answers and solutions but at the level of the problems themselves, in the questions themselves – in other words, in conditions under which the false becomes the mode of exploration of the true, the very space of its essential disguises or its fundamental displacement: the pseudos here becomes the pathos of True. The power of the questions always comes from somewhere else than the answers, and benefits from a free depth which cannot be resolved. The insistence, the transcendence and the ontological bearing of questions and problems is expressed not in the form of finality of a sufficient reason (to what end? Why?) but in the discrete form of difference and repetition: what difference is there? And ‘repeat a little’. There is never any difference – not because it comes down to the same in the answer, but because it is never anywhere but in the question, and in the repetition of the question, which ensures its movement and its disguise. Problems and questions thus belongs to the unconscious, but as a result the unconscious is differential and iterative by nature, it is serial, problematic and questioning. (Deleuze, 2001a, 108-9)

In addition, what is this difference between the eros and thanatos which opposes one with the other, by reducing them into pure states of

unchangeable and indifferent identities? What is this duality which divides the Being or the unconscious into two poles that challenges and that has an interrelation without having any permanent effect on any other? Are we then, returning to the old Manichaeian understanding of the cosmos? Light and the dark. Even in the *Star Wars Episode III: Revenge Of The Sith*, Padme comments Obi Van Kenobi on the transformation of Anakin to Darth Vader, his passage from the light side to the dark side: “there is still goodness in him”. It is for this reason that there is always a capacity to pass from one to the other. And, in every passage, as in every question, the event, or the difference which is immanent to the event creates an interaction that changes and differentiates the structure of both the one and the other. It goes the same for the relation of Thanatos to Eros. In every love, there is a bit of hatred; and vice versa. The unconscious is just too much unstable to be the slave or to behave like the subjugated element of Thanatos. Nor does it have the capacity to harness Thanatos by the very means of Thanatos in order to make redemption for Eros. It would be too illusive to put the subconscious under the yoke of the consciousness. There is always an *Id* which is a slave to Superego, and vice versa: “There is no analytic difference between Eros and Thanatos, no already given difference such that the two will be combined or made to alternate within the same synthesis. It is not that the difference is any less. On the contrary, being synthetic, it is greater precisely because Thanatos stands for a synthesis of time quite unlike that of eros...” (Deleuze, 2001a, 113).

Deleuze offers a meticulous analysis concerning the types of repetition with regard to time. The three syntheses of time, which are not less the occurrence of the difference viewed from three different sides, gives a hint about the three syntheses that are mentioned in his collaborative work with Guattari. There is always a triangle of production of production - production of recording - production of consumption; a triangle of connective - disjunctive - conjunctive synthesis, which, in turn, corresponds respectively to libido, numen and, voluptas; and that of first (passive), second (active) and third synthesis of time. According to the first synthesis of time, present is the passive foundation of time on which past and future are dependent. So said, time represents itself as bundles of contracted presents, living presents. It is present alone that which exists. Consequently, one cannot go further than the living present. Habit is the constituting factor of present. It is perhaps habit that which renders the constitution of time as present only as passive synthesis. Like in the cycles of seasons, habit appropriates past for-itself. If habit concerns the occurrence of the repetition, it is for the reason that present time as a living present reestablishes the past in-itself. It is very similar to the functions of machines. Every machine has some sort of stipulation of habit. In this sense, machines in serial production are quite like the man as a machine who is always in a process of production of production. “Everywhere *it* ‘is’ machines – real ones, not figurative ones: machines driven by other machines, with all the necessary couplings and connections” (Deleuze and Guattari, 2003, 1). And, if every production produces another production, it is the connection

between machines and the connection between production which allows that process. As such, everywhere it is connective synthesis. Flows are connected to each other in these endless couplings which serve for the production of productions, like in the flow of desire, the flow of money and the flow of liquids in the human body (even in the earth). Moreover, it is not desire which is produced; but that which produces and couples is desire itself. Desire as the connector is the *libido* as the energy of connective synthesis. And, libido as the energy of connective synthesis is passive, just as the present – the living present – which passively synthesizes the time in form of contracted presents on which depends the past and the future. Present as habit is the *repeater*, just as libido is the energy of production as desire.

In the process of time flowing as living presents, there occurs a second and active synthesis of time which makes every present a passing present. There is not a substantial difference between the living present and the passing present. For every present is bounded to pass. Yet “the second synthesis, that of memory, constituted time as a pure past, from the point of view of a ground which causes the passing of one present and the arrival of another” (Deleuze, 2001a, 94). Then, one becomes able to set the present from the point of view of the past. That is why the second synthesis of time is related to memory which “actively” constitutes the time in the past. Yet, one should not confuse the passing of the present and the past as remembering. For, if there is an active formation of the past, and if the present becomes subjected to the past, and if one becomes able to remember the past, it is because

that there occurs always a present (nothing but living presents) which, in-depth, passively renders possible such a memory, and in which every active synthesis of memory is a consequence of a more passive synthesis of time. It is same the for the process of production. There exists always a process of anti-production which is pinned up in the production of production. This anti-production is not the stoppage of the production process, but its *sine qua non*. Every break and rupture in the production of production corresponds to an element of anti-production, namely to production of recording in which the process of production seems like a product of the recording process which begets and appropriates the process of production. Yet, these breaks that occur in the *disjunctive synthesis*, are the consequences of production of flows, namely the connective synthesis, as the active synthesis of time is the consequence of passive synthesis of time. These breaks in the flows of desire are called *numen*, the disjunctive energy. At this point, there appears an allusion: the desire which lets the flow to make connections is considered as the consequence of numen, of need. Then, one considers this need as a “lack”. Lack becomes the signifier (the recording of production). The derivative proposition “I doubt, therefore I cannot doubt that I doubt” or “*cogito ergo sum*” comes to share the same concern with the proposition “I lack, therefore I desire” or “I need, therefore I produce”. That is perhaps why the past as lack, the unconscious as past became the basic element of psychoanalysis which treated the patient as the subject of an unconscious which must remember, which must excavate the memory as past from the time present, in order to reestablish the present in the active synthesis of

time, as the product of past, the memory, the unconscious. “You cannot escape your past, because your present is trapped by it” becomes the motto of the psychoanalyst. In this case, one subjugates repetition to the yoke of representation, to the *image of thought*. “According to this image, thought has an affinity with the true; it formally possesses the true and materially wants the true. It is in terms of this image that everybody knows and is presumed to know what it means to think. Thereafter it matters little whether philosophy begins with the object or the subject, with Being or with beings, as long as thought remains subject to this Image which already prejudices everything: the distribution of the object and the subject as well as that of Being and beings” (Deleuze, 2001a, 131). Then, repetition becomes to be relegated to the reiteration of the “same” past. And the difference comes to be explained in terms of Identity. The repetition of the Same produces the present, and the difference comes only from the throne of the Identity as ‘Past’ (or the couch of the psychoanalyst-as-the archaeologist of the past). Thereby, despotic signifiers become the judge of history.

Death cannot be understood as the model of material death, a return to inorganic life. Perceived as a mere material death, Freud gives *thanatos* the role of the eternal Phallus. It can fill any lack; even daddy does not have so big a pleasure. Death is the dreadful pleasure of the repressed. Here again, the Freudian mistake discloses itself: death as the return to the inorganic life is conceived, even in the process of civilization, as a first term which is repeated. But, repetition is only a

masquerade in which there are only a multiplicity of masks that repeats; not an Identity. Masks in conjunction with other masks, platonic caves in conjunction with other caves without any Sun, Same, or Identity. Thus, the third time in the series of synthesis appears as the eternal recurrence in the form of the future which moves like a schizophrenic. As such, only the future will be repeated. There, the present becomes that which will be erased as an agent; on the other hand, the past as the condition which realizes that, abolishes both itself and the present. Only the conjunction as a dialectical process affirms and says yes to death: the death of present with that of past which kills itself too. The future, as the eternally repeated, is that which consumes everything. It is the dark precursor of time, the royal one (Deleuze, 2001a, 94). The third synthesis of time refers exactly to the conjunctive synthesis of production. It is the production of consumption. At this junction, flows of desire are in conjunction, consuming each other in a voluptuous mode. Thus, *voluptas* as the energy of consumption creates the Subject as a residuum. Machines in an endless connection, after a process of anti-production, consume the Subject as a residuum. So the subject is schizophrenic in that it replaces itself in every moment, while not completing itself. It is the universal residuum of a schizophrenic process of consumption that conjuncts every place and every person in the history.

There is no Nietzsche-the-self, professor of philology, who suddenly loses his mind and supposedly identifies with all sorts of strange people; rather, there is the Nietzschean subject who

passes through a series of states, and who identifies these states with the names of history: every name in history is I... A residual subject of machine, Nietzsche-as-subject garners a euphoric reward (Voluptas) from everything that this machine turns out, a product that the reader had thought to be no more than the fragmented oeuvre by Nietzsche. (Deleuze and Guattari, 2003, 21)

Thus, schizophrenic is both nomadic and polyvocal. He is both non-restrictive and inclusive. He includes everything to *me*: “I am both daddy and mommy”. As a residuum of the connective synthesis of mother and father, who, in return, inscribe the existentiality of the child into the family by the disjunctive synthesis of production, namely the production of recording — such that there occurs also a recording on DNA as there is a recording on the surface of family as a filiative alliance by the very presence of the child (who will ensure the filiation and the continuity of the family) — the child becomes the little schizophrenic which is both mommy and daddy. He/she is the repeated and the future. Baby has no memory, he desires (he does not want). If there is a lack, there is only a lack of affect, milk or sleep for a baby. These lacks are not transcendental; they are solely related to desire; they do not control libido; but the libido desires them. If there is a repetition, it is on the basis of habit for the baby. Any time he or she is hungry, he cries. So, the machine keeps on working. As to the schizophrenic subject, any proposition such as “I think” is an intensive quality which leaves its imprint on the recording surface. And there is

no difference between saying “I think” and “I walk” (Deleuze, 2001b) on the level of intensive qualities. Whenever one feels, thinks, desires or hears, one creates intensive qualities. These intensive qualities, thought as differential processes between faculties, are irreducible connections made between three syntheses of production. Furthermore, one should add that there is always an “I think” which says “I feel” or whatever “I x”. This is the schizophrenic condition of desire production as such. Now and the past; habit and the memory; decoding and recoding; libido and numen; producing and recording are re-stimulating each other in order to make the will eternally return, to will the future to will itself, and to make desire produce itself.

2. DESIRE VERSUS PLEASURE

What an unfortunate allocation has had Oedipus the myth as Oedipus complex in psychoanalysis (Memişoğlu, 2020b, 144). Once again, the desire was allocated as a lack. Libido was reduced to sexuality just as the Oedipus the Myth is reduced to Oedipus complex as the modern myth. If Oedipus kills his father and marries Jocasta, it is not the consequence of a lack. If he marries his mother, it is not much for the reason that he needed to marry her than that Jocasta needed a King as husband, and the city a man to unravel the riddles of the Sphinx. And, One can also ask whether it was Oedipus who makes himself blind and cries in agony after he had learned that what he had done was unwillingly to kill his father long before than he knew and married his real mother, or it was Freud who cries in *Civilization and its Discontent* when he subjugated eros to *thanatos* by accepting also that

Nazism is the sine qua non of a society like us. Oedipus cried because he did not know it was whether he or the destiny/*daimon* who made all this; and yet Freud cried because he was so sure that it was our destiny. What a great mistake is to replace the destiny with the unconscious, and what a great fortune is for us to see that it (this mistake) is not yet the destiny of the unconscious (as determined by Freud). Jocasta marries Oedipus just as Oedipus marries Jocasta. Just as the same, is not it also the parents – maybe more than the child – who need the child? Is not it the same child who cries in order to fulfill his need of milk, in order to make a connective synthesis with the breast and to make the milk continue its flow (“..a continuous, infinite flux: for example, the anus-machine and the intestine machine, the stomach machine and the mouth machine, the mouth-machine and the flow of milk of a herd of daily cattle [“and then...and then...and then...”]”) (Deleuze and Guattari, 2003, 36), just as it is the child who watches secretly the father and the mother in order to make a break in the production of production, to record on the surface of family (“now it is the time to talk him about penis and clitoris”)? Is there an oedipus complex as habit, as a product of production of desire; or is it the time when the process of recording is realized, at the moment after the child’s gaze, that the father becomes a despot and the mother continues to be father’s possession? The phallus or the despotic signifier corresponds to the latter. And the Oedipus as complex becomes a myth of capitalism when the latter comes to be perceived as the Great Signifier, while replacing the first to its own existence as abstract capacity. Once again, the recording process falls back on the

production of production. Then, it would not be too extreme to believe such a thing if one believes in Oedipus as the modern myth: “You are not the son of your father, but you belong to Phallus, to the oedipal triangle, to the state, to the Capitalism, or to Communism”.

As in the case of lack, desire must not be confused with pleasure. Indeed it is the desire which needs pleasure, but it is not the desire but pleasure which presupposes desire. One can desire not to take pleasure, even in the case one considers pain as a pleasurable thing, one must be careful about this distinction between pleasure and desire. Lack, power, pleasure; lack as the unreachable power and the infinite search of pleasure are concomitant of each other. George Bataille was aware of this distinction. So much so that, he never identified the inner experience as a voyage to a lack; nor he did present it as the unification of the soul with the transcendental Being. He considered it as “a voyage to the end of the possible of man” (Bataille, 1988, 7). In the inner experience, the transgression of limits is the most crucial aspect of the experience. The real undoes its Lacanian limits, and power as much as powerlessness becomes the means of such an experience. So the reality becomes more real than anything. For, just as everywhere it *is* machines, everywhere it is the reality. In congruence with his philosophy, Bataille constructs his famous oeuvre *Ma mère* (Bataille, 2012) in the lines of the limit experience, this time, ever emphasized than before, with the concrete example of limit, namely death. Death is neither redemption, nor helplessness for the mother of Pierre who never knew his father and lived long time with

his mother. After Pierre had become just like his mother — voluptuous and promiscuous — , the love of his mother becomes more clear for himself, but not as explicit as the reader may wonder. Everything occurs in the life of his mother; everything spins around the pleasure and her abominable experiences. Everything becomes rupture and break in the production of desire. One may object to that idea by claiming that to be voluptuous and to run after pleasure may not be always a break in the flow of desire. We could say so if his mother did not get pain from this life as she get also pleasure; because she already deems what she does as ‘abominable’. Then, as one may suppose, one thing remains as that which can permit the desire to flow without being in the reign of the Transcendental lack, the abominable lack, the lack as sexual pleasure: it is death. The death as love (more than the lesbian love she has for her girlfriends – and she hates having sexual relations with guys), which is maybe the true love, becomes this time only the future of an unnamable experience. The eternal recurrence becomes not the forfeit of an incestuous love, but its joy. The death becomes the surplus-value of the love as desiring production. Here, the death as surplus-value is not under the yoke of a despotic signifier (as it is in Capitalism) which is empty but concrete. Death becomes a residuum in the process of consumption. The consumption of life and the conjunction of the love of the mother and that of Pierre let voluptas be repeated: limit experience as the eternal recurrence.

The problem of lack reveals itself more explicitly in Plato. If one claims that all the history of philosophy written after Plato is nothing but just a footnote to Plato, one would also daresay that this footnote was nothing but of a lack. The relation between the sensual and the intelligible empties the reality of the desire in that the sensual becomes devoid of desire. But thanks to Plato, it is desire itself that will activate the intelligible in its dialectical process in its voyage to the *eidos* of the Good. Yet, the distinction between the sensual and the intelligible amounts to the distinction between the original model and the copy. The philosophy of difference, like that of Deleuze, or, in its proper sense, as that which is pioneered by Nietzsche, undertakes first of all an inversion of Platonism. As such, it concerns “to show simulacra, to affirm their right between icons or copies. The problem does not concern any more the distinction essence-appearance, or model-copy. This complete distinction operates in the world of representation; subversion should be put in this world, ‘crepuscule of idols’. The simulacra is not a degraded copy, it exercises a positive power which annihilates the distinction between original and copy, model and production” (Deleuze, 2002, 302). In *Last Tango in Paris* by Bertolucci, Paul (Marlon Brando) and Jeanne (Maria Schneider) revive a story of love, which is reversed, inverted, subverted and maybe perverted. A Plato with a Nietzsche, a Plato with a Deleuze, a Plato with an inverted Plato. In other words, only simulacra are revived. But this is so only from the point of view of Paul. For, Paul, after the death of his wife, still mourning for her, and in the threshold of schizophrenia, encounters Jeanne in one of his lonely and desperate

walks in the streets of Paris. For him, this relation, which begins with cold and crude conversations, is a mere sexual relation. What he looks for is not true love; at least, in a first glance. For, he is already in the shock of losing the original love, the true meaning of love. There remains neither model nor origin for him; he seems like a desperate Zarathustra, which, after proclaiming the death of God, turns back to his hermitage (Nietzsche, 1969). However, near the end of the film, the love that begins to flourish in his heart, brings also the end of his life. It is for the reason that Jeanne, who, from the beginning until the end, is in Platonic love with Paul (although they had a sexual relation, it did not mean for both of them a real affectionate love), after all they have lived, after all the perverted and crude behaviors of Paul, cannot believe that he can really love her. Yet, it is she who does not really believe in total love. For she wants to have a complete love; so complete that it cannot realize itself. Then, she kills Paul, her platonic love, in order to live with her lack. The love becomes lack again. So much it is a lack for her that the pleasure of her sexual relationship this time regenerates itself in the pleasure of death, not reaching the love though. It would not be too much exaggerated to label it sadistic pleasure. It is sadistic in its very essence. This essence is an unattainable one. So, in order not to reach that, every attempt becomes a zeal to make a distinction with that love and its copy. And the pleasure of not reaching to that essence becomes the wound which makes this lack to survive as the agony and the pain of Paul. On the other hand, Paul is not any less a masochist than Jeanne is a sadist. For him, it is not a matter of gaining pleasure from the sexual relation they

had. It is more like an act of forgetting, an act of not having pain by the remembrance of his wife. It is in order to keep his production of desire, or in more explicit terms, in order to render his life and to work as usual that he hinders the lack of pleasure. In these terms, he behaves like a masochist by doing filthy and uncanny things in front of Jeanne, in order not to get himself drawn to usual pleasures. This — to impede or to adjourn the pleasure which, then, holds the control of desire, as lack in the conceptualization (but not in reality) of Oedipus complex does — is tantamount to masochism as described by Deleuze in a letter to Foucault:

I cannot give any positive value to pleasure, because pleasure seems to me to interrupt the immanent process of desire; pleasure seems to me to be on the side of strata and organization; and it is in the same movement that desire is presented as internally submitted to law and externally interrupted by pleasures; in the two cases, there is negation of a field of immanence proper to desire. I tell myself that it is no accident if Michel attaches a certain importance to Sade, and myself on the contrary to Masoch. It's not enough to say that I am masochistic, and Michel sadistic. That would be good, but it's not true. What interests me in Masoch is not the pain, but the idea that pleasure comes to interrupt the positivity of desire and the constitution of its field of immanence (as also, or rather in another way, in courtly love — constitution of a field of immanence or of a body without organs where desire lacks

nothing, and guards itself as much as possible from the pleasures which would come and interrupt its process). Pleasure seems to me to be the only means for a person or a subject to “find themselves again” in a process which overwhelms them. It is a re-territorialisation. And from my point of view, it is in the same way that desire is related to the law of lack and the norm of pleasure. (Deleuze, 2001b)

The genius of Foucault exposes itself even more explicitly when he considers sexuality as a disposition around which discursive and non-discursive practices are gathered in order to make this sexuality announce itself as a locus of games of truth which are embedded in the web of relations of power. And the genius of modern society reveals itself, according to Foucault, when it introduces sexuality into the sphere of power by means of incitement. What is at stake was “a policing of sex: that is, not the rigor of a taboo, but the necessity of regulating sex through useful and public discourses” (Foucault, 1978, 25). *Anti-Oedipus* shares the same point of view with *History Of sexuality: Will to Knowledge*, concerning the use of sexuality as a model of power which tacitly uses its dominion over the modern subjects. Western societies thus became disciplinary social entities that arrange citizens by means of self-disciplinary models imposed over bodies, and by continuing the lines of strategies constructed by polyvalent techniques. These strategies, as mentioned by Foucault, are polyvalent in their allocation of power in complex and flexible relations. Reciprocally, Deleuze and Guattari formulate the same idea

in terms of capitalism and schizophrenia, while maintaining that capitalism sets its limits both by means of schizophrenic, polyvocal, non-restrictive, and nomadic processes of decoding and deterritorialization; and by means of paranoiac, despotic, restrictive, exclusive and transcendental processes of recoding and reterritorialization. According to Foucault, in order to resist discursive use of sexuality that creates norms which are binding not because of their restriction, but because of their incitement to discover the truth and the true sexuality, one must emphasize the importance of bodies and pleasures, instead of sexuality-desire, if one wants to invert the discursive schema of sexuality (Foucault, 1978, 155). Foucault gives great importance to the functionality of the dispositifs of power (Memişoğlu, 2020a, 145-48). For our subjective practices are rendered by means of these dispositifs. And, if there is nothing but the immanent relations of power that change form and strategy, one can use, again, power in order to resist dominance. The use of pleasures against the discourse on sexuality would be a problematization of existing relations of power: this is the form of resistance as immanent to power. This time, pleasures will be exposed to the discourse, as a resistive answer; and, what is said, as well as what is not said, namely discursive and non-discursive practices will be the means of a problematization as a resistance. Again, the games of truth become the main point; but this time, not as that which dominates and imposes the truth from above, yet as a *parrhēsia* by which one criticizes the truth. If *parrhēsia* is a “free speech”, it is for the reason that it includes also the meaning of a fearless speech in which the speaker announces what

he believes to be true, and in the name of what he believes to be true, while criticizing the truth that comes from above. “*Parrhēsia* is the courage of the truth in the person who speaks and who, regardless of everything, takes the risk of telling the whole truth that he thinks” (Foucault, 2011, 13). One must explicitly say *parrhēsia* in order to resist. *Parrhēsia* is used also as a subjective practice by means of which one creates an aesthetics of the self in which he will problematize his subjective experiences as well as the truth which shapes and reshapes these experiences. It will be adequate for Foucault to say that the *parrhēsia* about the pleasures can be used in an “aestheticization” of the subjective experiences which are encapsulated in and restricted to the dominance of the discursive formations deduced from the dispositifs of power. As such, resistance concerns a reflective act which transforms both the discourse and the subject while opening up new discursive and non-discursive possibilities. Therefore, the idea is that one must insist upon what one pleases and how the dominance of power relations exercises coercive power.

Deleuze never accepted such an approval of the subordination of desire. He never rejected that desire engenders pleasures as it causes many types of sensual affects. Yet, the subjugation of desire to power in order to prevent the “false” application of pleasures is only one side of the long history of humanity, especially of the 20th century. If desire became the servant of discipline and dominance, it is because it never came to be thought more than a simple engine of pleasure that troubles

people and that whips our bodies in form of a pleasing evil. Nonetheless, desire is that which creates the change just as it is also the reason why it underlies pleasure. If there is always a lack, and immanent resistance points inscribed in power, as there is always a “lack” in psychoanalysis, it is for the reason that this lack is caused by desire; it is the desire which becomes a lack in the disguise of “pleasure” whether one makes it transcendental or immanent. Yet, desire is productive and it produces also disjunctions in which one get pleasures (as in the rupture of a discharging — for example, the discharging of sperm in the moment of orgasm) or pain. Foucault contributes much to the critique of modernity with the rejection of universal truths which have longtime been considered to have nothing with discourse or relations of power. But, as a revolutionary force, as it were, desire is not only the tool of dominance and discipline (and if it is so, it is because it has been confused with the pleasure), but also that which makes possible every change. That is why Deleuze sets up the primary force or the primary synthesis as a connective and productive one as the production of desire-libido which is distinct from the production of recording or pleasure (though the latter depends on the first one as “one” of its consequences).

3. AESTHETICS OF LOVE

“Choose your wife, choose your car, choose a big tv...choose your life... I choose not to choose life” says Renton (Ewan McGregor) in the famous opening scene of *Trainspotting*, directed by Danny Boyle. Then, he realizes this choice by means of drugs. It is, indeed, in the

strictest manner of the term, a renunciation of life. This, however, is not an ascetic relinquishment in that it does not blame or hate worldly pleasures which are material and contingent. It is an indifferent manner which is directed against the life that becomes more indifferent to the authentic choices of individuals. For, it is generally, as according to Renton, an obligation and exertion upon individuals in order to choose something. There exist a bombing of choices which are spread around every place and daily lives only insofar as they become a coercive aestheticization of life; which, as mentioned by Frankfurt School, in its most concrete instance, reveals itself as the reproduction of culture by means of multiple copies and choices. Thus Renton chooses another kind of life in which there is no other choice than the pleasures which must be sustained by the use of drug. This resistance is perhaps a hedonistic one just like it is proposed by Marcuse (Marcuse, 1989). This is, maybe, the most obtrusive method of resisting the affirmative character of culture by means of another affirmation that negates already offered life. It is a sensual revolution that denies the sensual lies of the 'beautiful' of an affirmative culture, which affirms its unreal beauties, copies...copies... "Everything is a copy of a copy...of a copy...of a copy...of a copy..." [This is a phrase of Taylor Durden – (Edward Norton) who is also undistinguishable than a copy of its own persona) from his long tirade concerning the critic of mass culture, in the film *Fight Club*]. The response of Renton is similar to that of Marcuse: One must emphasize the importance of material pleasures as opposed to ideal ones, and one must distinguish the true pleasures from false ones in order to set the true pleasures as

revolutionary ones and as that which will yield a redemptive possibility. Although Renton does not have any revolutionary target in his mind, what he does is congruent with the Marcusean distinction of pleasures. Yet, the Marcusean motto of revolution “purpose of purposelessness” is again epitomized by Renton by a different version: “I choose not to choose life”. Does not it amount to saying “I lack not to lack life”, or “I sense in order not to sense life”, or finally “I aestheticize in order not to aestheticize life”? The *an*-esthesia becomes an aesthetic of the Self. He also behaves like a paranoiac in that he lives only with drugs. One may think about the paranoiacs who are so prudent about being healthy and clean. This is nearly the same case with Renton, but with a slight difference; he says (after counting many substances from which one can obtain drug, mostly heroin): “We could even obtain drug from vitamin C, were it illegal”. My aim is not to exorcise the use of drug. Nevertheless, one must make a further distinction of this Marcusean (or Rentonian) “choice”. In order to distinguish between two types of resistance, one may ask whether this resistance becomes a dominance that restricts oneself. Or, in other words, one may look further to see whether the aesthetics of life becomes and turns to be a coercive power which acts upon the Self, in order to guarantee the relations of power which uses this type of subjectivity (as in the example of use of drug) as a means of dispositive. Then, the distinction appears between the coercion that one exercises upon himself in order to flee from the disciplining or controlling relations of power and the coercion that one encounters again in his aestheticization of life, this time, coming not from his

choice, but, in a disguise of subjectivity, imposed from supra-individual domains. In other words, one must look whether these new pleasures are reterritorialized by relations of power. In the middle of the film, we see Renton, closed in the apartment of his family, reterritorialized after all his escapes and deterritorializations. Yet, at the end of the film, he chooses neither to be oppressed by his own unestheticization nor the social repressions and impasses that this unaestheticization aestheticizes. Film ends with the same passage that is uttered in the beginning: “I choose not to choose life”; at last, he leaves his town and country, with a clean break from drugs, in order to become nomadic, and in order to be deterritorialized without giving any opportunity to the choices which reterritorializes and recodes him.

The intoxication which is peculiar to aestheticization becomes more explicit in Dionysian art. In this respect, Nietzsche opposes the intoxication which is familiar to the feast of Dionysus to the Apollonian conception of art which is connoted by dreams and imagination. The intoxication gives man sheer individuation that accompanies with itself the more creative essence of nature which wills the power of creating while insisting on the abolishment and destruction of that which tries to impede this will to power. Here, the aesthetics of a life which affirms the complexity of life and the world becomes the key point that finds itself more powerful with the intoxication. Singing, dancing and leaping Zarathustra is the most perfect example of this Dionysian artist of intoxication. While the

Apollonian dreams are an inseparable part of the process of life, they are not as affirmative as when they are tried to be separated from the Dionysian conception of the world. This separation amounts to the exaltation of suffering, and “the lamentation itself becomes a song of praise” (Nietzsche, 2000b, 43). The dread of life which reveals itself in the inner appearances of dreams must push one to the Dionysian courage which can only compete with the life; only by affirming the life. The most important aspect of Nietzschean philosophy appears with a greater emphasis than ever: Not only the destructiveness and the will which is stimulated by the imagination of dreams in its Apollonian sense must be used, but the destructiveness and the fear which makes one despotic must be annihilated by the power that is emanated from the courage of the Dionysian intoxication. Thus, Nietzsche exalts the Dionysus more than Apollon although they are inseparable (not that they are indistinguishable) from each other.

Music and tragic myth are equally expressions of the Dionysian capacity of a people, and they are inseparable. Both derive from a sphere of art that lies beyond the Apollonian; both transfigure a region in whose joyous chords dissonance as well as the terrible image of the world fade away charmingly; both play with the sting of displeasure, trusting in their exceedingly powerful magic arts; and by means of this play both justify the existence of even the worst world. Thus, the Dionysian is seen to be, compared to the Apollonian, the eternal and original artistic power that first calls the whole world of phenomena into

existence –and it is only in the midst of this world that a new transfiguring illusion becomes necessary in order to keep the animated world of individuation alive (Nietzsche, 20006, 143).

Singing, leaping, and dancing Zarathustra thus *becomes* the eternally danced, sung, and *repeated* art of the eternal recurrence; not the artist but the art itself; not the pleasure of aestheticization but the aesthetics itself. The Dionysian dancer becomes the schizophrenic nomad of the consumption of the arts as the aesthetics in the third synthesis of time, in the synthesis of conjunction, in order to be the habit of the living presents which are already produced in the synthesis of production. Yet, what does remain as an Apollonian disjunctive synthesis? Is it only a break where one stops and looks with a fearful eye to the dreadful and complex life? There remains one thing as that which can carry this process more congruent with all the other two syntheses. Not that one should make production of recording an absolute and transcendental process on which the production of production and the production of consumption seems to depend (Memişoğlu, 2020d, 258-59). For, there are always ruptures in the functioning of machines which unceasingly produces. For instance, to say “I think that this rose is beautiful” is a break as much as saying “I love you”. These are breaks that can take the form of “all roses are beautiful” or “I love everyone”, namely universal propositions. Yet, they are in their very rupture, nothing but reflective and subjective propositions. This is the reformulation of higher pleasure of the beautiful according to Kant: “On the one hand, contrary to what happens in the case of the other

faculties, the higher form here does not define any interest of reason: aesthetic pleasure is independent both of the speculative interest and of practical interest and, indeed, is itself defined as completely disinterested” (Deleuze, 1995a, 47). It is the only form of judgment that does not depend on the superiority of the transcendental functions of the faculties. Neither understanding nor desire yields the a priori law of the purpose of the beautiful (although in its sublime and teleological use, beauty depends on them). The beautiful becomes the end in itself. Here, we have a different Kant who does not subordinate the categories of the human intellect to their transcendental limits shaped by means of the a priori. This is the analytic of the beautiful. The concepts of freedom and the moral laws that must be determined in accordance with the will that checks the desire have nothing to do here. So, freedom too has nothing to do with this form of beautiful according to Kant. This form of beautiful judgment is heautonomous; rather than being autonomous. Thus, it legislates only on itself. Moreover, it does not refer to any sensible (practical) cause or to reason. Therefore, the beautiful is not imagined in a form because of its pleasure or pain; nor is it thought to be beautiful due to its being understood by reason itself. “It is true that in the Critique of Judgement the imagination does not take on a legislative function on its own account. But it frees itself so that all the faculties together enter into a free accord” (Deleuze, 1995a, 68). This kind of analytic of the beautiful may be helpful to understand what is meant by constructive pluralism, a term created by Deleuze. The pluralism of the nomadic and schizophrenic self is analogous to the Dionysian

Zarathustra which eternally wills the eternal. There are polyvocal and chaotic songs that will always be singed, and these are the real songs that are nonetheless imagined; real as much as imaginary, machinical as much as social, psychic as much as social, decoded as much as recoded. Therefore, the eternal art or the eternal beauty is no less perishable than it is enduring. It is perishable in that it changes itself. Yet, it is enduring due to its relation with the chaos. For this reason, one has always a tendency to say “x is beautiful” or “I believe in x” just as x is always in a flux, though one insists on saying it is x. Here, the Kantian analytic of beautiful corresponds to this emphasis on “loving x”. Even if one cannot explain why it is so, one loves x. It does not mean that there is not any intuition or social and historical formations which do not influence such “loves” or “beliefs”. Yet, there exists always ruptures in the production of production such as believing or loving. Or, one creates a song and labels it: that is also a rupture. Nonetheless, in order to emphasize the immanence of the desire, and to create a transference with the chaotic flux of desire, one can construct concepts or affects in the form of *Chaoids*. “We call Chaoids the realities produced on the planes that cut through the chaos in different ways” (Deleuze and Guattari, 1996, 208). For there is always a crosscutting between that which imitates the chaos and that which tries to impede the chaotic flux by means of simplifications derived by the image of thought and ideas. Yet, Deleuze claims that even in the ideas there is a voyage which is oriented to find the mysteries of the chaos. So, without endeavoring to turn the fields of immanence into the fields of transcendence, one can use concepts in

philosophy or force of sensation in arts. In this way, the chaoids becomes the perpetuator of the eternal relation between the desire and the social, between the production of desire and the production of recording by means of an act of creation which condenses over new compositions of art, as it is possible for new concepts of philosophy. Then, one would not be surprised that a love or a belief takes a form of habit (in the first synthesis of time or in the connective synthesis of production), while the content of the love or belief becomes a different thing with the time passing (the future as the eternal repetition). Finally, that which is repeated will remain only as the different forms of this relation that one has with the belief or love as that which will be produced on the future; and what this repetition will remain as, is only the past as the condition of the passing of the present (but always subordinated to a more passive synthesis of time in the form of the present present) in the form of the love itself (merely as an empty name); and what repeats is kisses in the morning (namely acts of love) in the form of living (or present) present as a connective synthesis of production, and as habit. The Kantian beauty remains as past-as-the condition of love, which is an empty form, but as that which becomes more concrete with the production and consumption of this love through the Dionysian art of loving (Memişoğlu, 2020c, 42).

This art of loving is intertwined with a love of art in the music of Aydın Esen. In this music, the form is not redundant; and the dissonance is not used to connote radical evil. Instead, there always exists passages between consonance and dissonance. Minor or major

modes are no more stable in their usage as chords. One may expect always a different harmonic combination. “Whenever you see a minor chord, convert it to a major chord; and vice versa” says Esen in his workshops. This conversion does not mean the modal interchange of chords in which one changes the range of notes in a chord in order to obtain another chord from the relevant structure of the harmonic mode. This conversion is about adding to or subtracting notes from the given chord. One sees an F major seventh chord; then one plays none of the notes of F major seventh. Yet, this conversion is always bounded by the flow of the harmony and the song. However, never will the first structure of the composition remain the same. There will be always a future consumption of chords and melodies in which new connections of chords will be synthesized. And if one mentions dissonance or consonance, it is due to the breaks that occurred in the disjunctive synthesis of melody, harmony, and rhythm. Esen always escapes brute repetitions in which a melodic, harmonic or rhythmic cadence is repeated according to any first movement. The repetition in his music is a repetition-for-itself which tries to create difference-in-itself of the form he uses. “The reprise of points of inequality, of reflections or of rhythmic events, is more profound than the reproduction of ordinary homogenous elements. As a result, we should distinguish cadence-repetition and rhythm-repetition in every case, the first being only the outward appearance of the second. A bare, material repetition (repetition of the Same) appears only in the sense that another repetition is disguised within it, constituting it and constituting itself in disguising itself” (Deleuze, 2001a, 21). Then, the

plane of composition of art becomes a chaoid which creates “force of sensation” that does not belong to any particular ear or any particular mood as dissonant or consonant. Force of sensation reverberates the flow of desire (chaos) in disguises that are not clear in their usage. For this reason, the sensation does not belong to the sphere of sheer expressionism: there is not an original harmony or unity of sound which possesses the allegedly designed expressions of *dolce*, *tranquillo* or *expressivo*. “We cannot accept the idealist category of expression as a satisfactory or sufficient explanation of this phenomenon” (Deleuze and Guattari, 2003, 6). Rather, there are intensive qualities that takes any form or harmony as “beautiful” (or unpleasing) as a beauty in-itself of the harmony-for-itself of a chaotic repetition. Thus, creating chaoids as new sensations and aesthetic figures becomes the main concern of an aesthetic of difference (as is the creation of concepts in the philosophy of difference) (Deleuze and Guattari, 1996, 216).

There is no absolute ear; the problem is to have an impossible one — making audible forces that are not audible in themselves. In philosophy, it is a question of impossible thought, making thinkable through a very complex material of thought forces that are unthinkable. (Deleuze, 2006, 160)

Esen, in his song called “Moody” which is found in his record *Timescapes*, creates, on the one hand, the sensation by means of his wife, the singer, and his children’s voice of ambiance. The song does not follow a single path of sensation, and the difference between the

beginning and the end of the song draws the listener to different “moods”. On the other hand, he recreates the family affair by means of the sensation which is created by the song. Love of the family becomes an intensive quality that tries to grab something from the chaotic flux of sounds in order to connect both the sounds and the members of the family. Once again, desire perpetuates itself by means of a social formation and disjunction like family, in aesthetics figures such as the schizophrenic lovers and consumption of sensation, and by creating the living present in a habitual work (for the members of the family), which is music.

4. CONCLUSION

There is always a contemplation relevant to the questions of the child. Moreover, if the habit is a contemplation as much as it is a production of desire, the child asks questions that are part of a process of contemplation. For, the contemplation is always machinic, oriented towards a synthesis of connection. The child connects names and events in his brain in order to produce new questions, new productions, and new contemplations just like he connects mommy and daddy. If there is something strange in the sexual connection of daddy and mommy, it is because of the social prevention of the child to intervene in the process of sexual connection with daddy and mommy. Yet, there are many possibilities of connective synthesis such as singing in daddy’s song or sucking the breast of mommy for the sake of nurture, which is no less machinic than singing. There are also many questions; yet every question includes its answer in-itself.

Explanations create only new horizons for new questions, namely new answers. So, the questioning of the child does not matter in finding answers; the main concern is to engender new contemplations. And if the child is curious about what is happening in the bedroom of parents, the action of looking from the keyhole is just a contemplation. In addition to that, every contemplation transpires itself by means of sensations. As we have mentioned before, the sensation does not mean directly sexual pleasure or pain. The sensation which is created by the moaning of the mommy can be a traumatic one. Yet, it does not mean that this very trauma will repeat itself all along with the life of the child. And, if there occurs new sensations which is caused by this trauma, these active synthesis of the self are not less changing the form of the trauma than the trauma repeats itself in new forms (yet it is not a brute repetition). “Contemplations are questions, while the contractions which occur in them and complete them are so many finite affirmations produced in the same way as presents are produced out of the perpetual present by means of the passive synthesis of time. Conceptions of the negative come from our haste to understand need in relation to active synthesis, which in fact are elaborated only on this basis. Moreover, if we reconsider the active synthesis themselves in the light of this basis which they presuppose, we see that they signify rather the constitution of problematic fields in relation to question” (Deleuze, 2001a, 78).

What would be the answer to a contemplative question like? First of all, it is a problem of sense as well as sensation. Yet, the sense is only

the shore of the question-answers: namely an immanent sense which pertains to stupidity. That is, the sense retains always a non-sense as the precondition of all senses. Not a relation of true or false, but rather that of sense and non-sense is carried by the question. And, it is by the aid of non-sense which is peculiar to the Dark Precursor, the chaos, that the sense is created in different simulacra without ceasing its relation with the non-sense (Deleuze, 2001a, 155-67). This is the very function of sensation which is regenerated along the paths of contemplative questions. Secondly, the answers create a consciousness in their ruptures which leads to memory. But, this memory is never transcendental. It is doomed to be immanent in that it changes day by day, and question by question. There is never a Jim Morrison which takes vengeance upon his parents because of a first trauma. And, there is no first *The End* as song which repeats the vengeance of Morrison. Nevertheless, even though it changes, memory and consciousness bear the same question in new forms: it is not a question of Oedipus or *The End* – rather it is a question which transforms the answer as *The End*-as-question which is always in the course of beginning, in present. Ant the real answer is in the future, in the eternal recurrence. So, the more the answer turns itself to chaos in form of chaoid, combining the past quasi-answers in present questions in order to get the impossible answer of the future, the more it becomes “*obscure and distinct*” as opposed to the clear and distinct ideas of the Cartesian *cogito*. For, there is always a dissolved self for a Cogito. Then, the concept or the sensation would be distinct in its immanence (just like in the proposition “I love” or “I believe” – not

only “I think”), and obscure in its explanation just as the poems of Zarathustra which is non-sense for people to whom he talks. “The restitution of the idea in the doctrine of the faculties requires the explosion of the clear and distinct, and the discovery of a Dionysian value according to which *the Idea is necessarily obscure in so far as it is distinct*, all the more obscure, the more it is distinct. Distinction-obscurity becomes here the true tone of philosophy, the symphony of the discordant Idea” (Deleuze, 2001a, 146).

Then, the family as a *socius* that creates value and which is recreated along the existing norms of society cannot be considered as that which induces the very normative repression because of the transcendental lack that is a clear answer to the non-obedient child or to the non-obedient modern subject; nor it is so distinct from a chaotic flux of desire that is immanent to production of production – in other words, a resistance which is immanent to power in his reformulation of the discourse in terms of pleasures and body is not the only answer. Nor it is both clear and distinct in its transcendence by means of a sublimation of sexuality into eros. And it is, not any more obscure in its anaestheticization, and non-distinct in its being under the tutelage of the aestheticization of this anaestheticization for the sake of repression (for instance, the child who uses legal drugs in order to be under the yoke of the familial gaze which is thought to be effective in raising a good/decent boy/girl/citizen). Yet, the family as social formation is also the family of desire production in which the production of love turns itself to the love of production (or desire).

And finally, there are always new possibilities in the family as a site of immanence in which new desires are recorded as love-sensation (the production of recording as numen – ruptures – breaks) in a habitual process of production of desire (production of production) in order to let a schizophrenic process of consumption and conjunction consume every trauma lived in the past, and conjunct every subject of the family as an “other” in its Self. So, to resume up; first of all, we will propose a conception of the family/love as an analytic of beautiful. This social assemblage as a recording surface can (and does) let the desire production flow in its habitual way as that which creates new desires and products of production. Finally, with the necessary and inescapable process of the conjunctive synthesis of consuming all that is produced, and remaining only as an empty and abstract form of socius, family/love can be the affirmation of difference in which a subject in the family wills to identify itself with the Other — as difference-in-itself. And, as it is possible for any social aggregate, the non-restrictive and inclusive character of being a schizophrenic entity of subjects is always at stake for a family/love of difference, in the philosophy of difference.

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CHAPTER 6

REPRESENTATION OF REALITY AND FANTASY
IN *HARRY POTTER AND THE PHILOSOPHER'S STONE*

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INTRODUCTION

J. K. Rowling's *Harry Potter* series as a set of fantasy fiction presents a fantasy world in which the representation of reality and fantasy goes hand in hand. *Harry Potter and the Philosopher's Stone* as the first book of the series constitutes the first step to this fantasy world, which can be counted as an 'introduction' to the series. Harboursing different notions of the fantastic as a genre, the novel represents a world of fantasy that can be analysed from a multi-layered perspective reflecting viewpoints of theorists such as Rosemary Jackson, Todorov and Tolkien. Accordingly, the aim of this study is to scrutinize how *Harry Potter and the Philosopher's Stone* structures what is real and what is fantastic rather than placing the work within a certain frame of fantasy.

Definitions of fantasy and the fantastic basically circle around the primary terms such as reality and imagination, possibility and impossibility, or natural and supernatural. What is central in the critical approaches to the fantastic is the exploration of its relation to reality. As Eric S. Rabkin indicates "the fantastic is important precisely because it is wholly dependent on reality for its existence" (Rabkin, 1976, 28). Rabkin emphasizes that reality has a set of ground rules by which human being sees, understands and becomes conscious of the physical world. In order to create a sense of the fantastic "a direct reversal of ground rules" (Rabkin, 1976, 14) is necessitated, which triggers "the sense of *anti-expected*" (p. 10). Similar to Rabkin's emphasis on reality and its reversal as a distinguishing point

in the fantastic, J. R. R. Tolkien's approach to the fantasy is structured in his conceptions of Primary and Secondary Worlds.

DISCUSSION

Structured in a general aura of epic and fairy tale tradition, *Harry Potter* reveals the qualities of a hero character through an educational journey within an unfamiliar world. The first book of the series, *Harry Potter and the Philosopher's Stone* operates that unfamiliar world both in parallel with and as an 'alternative' to the familiar world. In this respect, *Philosopher's Stone* conforms to Tolkien's categorization of Primary and Secondary Worlds. If the pioneers of the Primary World is the reason and facts, then the Secondary World is dominated by its own 'reality' created by imagination and fantasy. Tolkien states that "[f]antasy is made out of the Primary World" (Tolkien, 2001, 59), which emphasizes the necessity of reality (primary world) to construct secondary world and grant it its value. As Tolkien depicts "[t]he keener and the clearer is the reason, the better fantasy will it make [. . .] If men really could not distinguish between frogs and men, fairy stories about frog-kings would not have arisen" (p. 55). Rosemary Jackson concurs in Rabkin's and Tolkien's approach to fantastic's dependence on reality. Her approach is founded on the idea that "the literary fantastic is never 'free'" (Jackson, 1988, 3). Jackson says that "It has to do with inverting elements of this world, re-combining its constitutive features in new relations to produce something strange, unfamiliar and *apparently* 'new', absolutely 'other' and different" (p. 8).

Harry Potter series is composed of the revelations about Harry's past and his potential of wizardry that structure the narration around the qualities of a hero character through an educational journey within an unfamiliar world. The first book of the series, *Harry Potter and the Philosopher's Stone* operates this unfamiliar world both in parallel with and as an 'alternative' to the familiar world. In this respect, the novel conforms to Tolkien's categorization of Primary and Secondary Worlds. Harry's marvelous adventures in the Secondary world of Hogwarts School of Witchcraft and Wizardry presents an 'alternative' world to the ordinary Primary World of Dursley family with whom Harry lives. *Philosopher's Stone* opens up with the descriptions of Dursley family who "were proud to say that they were perfectly normal" and who "were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense" (Rowling, 1997, 7). The forced emphasis on the normal, ordinary even boring life Dursleys live from the very beginning of the narration makes it possible to guess that something strange and mysterious will likely happen soon. It can be suggested that Rowling's drawing an image of "perfectly normal" Dursley family prepares the reader to conceive what is "new", "other" and "different" in the narration in its perfect sense.

The contrast between what is normal and abnormal, familiar/unfamiliar, believable/ unbelievable provides a ground for each world (primary and secondary) to present their own credibility. Mr. Dursley's seeing a cat reading a map, people's amazement at lots

of owls in the daylight, people wearing cloaks in various colours, downpour of shooting stars instead of rain presents “natural world inverted into something strange, something ‘other’” (Jackson, 1988, 17). According to Rosemary Jackson, inversion of the natural order is initially embedded in the fantastic. Likewise, Tolkien emphasizes that the inner mechanism of the Secondary World has its root in “alteration in the Primary World” (Tolkien, 2001, 53) creating its own belief system and truthfulness: “What really happens is that the story-maker proves a successful ‘sub-creator’. He makes a Secondary World which your mind can enter. Inside it, what he relates is ‘true’: it accords with the laws of that world. You therefore believe it, while you are, as it were, inside” (p. 37). At this point, Tolkien’s and Jackson’s point of view on the fantastic differs from that of Tzvetan Todorov’s. According to Todorov, the core of any fantastic text is to arise hesitation in both the reader and the protagonist. Unfamiliar events should not be accepted as normal by them. They should be in confusion and even in a dilemma of whether the events are true, or the events are the products of their imagination. Hesitation in reader and protagonist on the reality of events or difficulty in explanation of the events in logical terms define the fantastic. According to Todorov:

The fantastic requires the fulfilment of three conditions. First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader’s

role is entrusted to a character ... the hesitation is represented, it becomes one of the themes of the work. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as 'poetic' interpretations (qtd. in Jackson, 1988, 28).

Taken this statement into account, Mr. Dursley's confusion on seeing a cat reading a map and his hesitation on the credibility of what he sees leads us to the essence of fantastic in Todorov's terms: "Mr Dursley didn't realise what he had seen- then he jerked his head around to look again. There was a tabby cat standing on the corner of Privet Drive, but there wasn't a map in sight. What could he have been thinking of? It must have been a trick of light" (Rowling, 1997, 8). Dursley's primary world within the terms of reason leads him to a hesitation and forces him to think that it is a trick of light. He tries to make reasonable explanations: "As Mr Dursley drove around the corner and up the road, he watched the cat in his mirror. It was now reading the sign that said *Privet Drive*- no, *looking* at the sign: cats couldn't read maps or signs" (p. 8). Dursley's hesitation keeps both him and the reader within the borders of the fantastic in accordance with Todorov's terms until the uncertainty of events is replaced with their truthfulness. Shooting stars over Britain, owls flying by daylight, mysterious people wearing cloak in various colours, and a whisper about the Potters that Mr. Dursley heard makes him try to understand whether they are all products of his imagination or not: "Was he imagining things?" (p. 11). Until that moment hesitation within the frame of the fantastic is achieved, but after that, questions on the real

and unreal will be set aside, for the reader will be introduced to a Secondary World in which no hesitation, but amazement will occur.

The reader is introduced to Harry's past and his heritage told by Albus Dumbledore, the headmaster of Hogwarts Wizard School, and professor McGonagall. Harry's parents' death by Voldemort (You-Know-Who) and Voldemort's impotence in killing baby Harry but leaving a scar on his forehead are given to the reader, making it possible to anticipate that the baby Harry will be the hero of future society: "there will be books written about Harry – every child in our world will know his name" (p. 15). Like in epic tradition, Harry inherited his mission of fighting against evil and his heroic potential from his parents. This epic tradition is structured within a supernatural setting, a secondary world, yet this setting has a lot in parallel with primary real world.

The difference between Dursley's normal world and wizards' alternative world with its own beliefs, rules and laws are emphasized from the first chapters of the work. The distinction is reinforced by expressions such as 'here' and 'there', 'we' and 'they', 'our world' 'your world', 'Muggles' and 'wizards'. Each world seems strange and unfamiliar to one another. 'Muggles', normal humans, do not accept wizards as a part of natural world. Wizards are the 'other's who have supernatural powers. What is keeping *Philosopher's Stone* away from Todorov's concept of fantastic is humans' acceptance of wizard world without hesitation. Mr. Dursley's hesitation turns into a so-called one when they all meet Hagrid. Even Harry, before he meets Hagrid and is

informed that he is an inborn wizard, does not hesitate when the snake in the zoo speaks to him and its glass vanishes suddenly. Moreover, he does not question the reality of what he lived, he just accepts it as a normal thing. Harry already seems to be in accordance with the mechanism of the wizard world even if he does not know that he is a wizard or even if he has not witnessed anything unfamiliar, strange and unexplainable in his life. The situation is the same when he receives letters with the address locating the exact place where he is kept in the house. Dursley family also does not live any hesitation or they do not question the possibility of receiving hundreds of letters pouring down the kitchen chimney. All they can do is to escape to another place where they think they cannot be found, but again they are wrong. Hagrid comes and delivers Harry the letter from Hogwarts School of Witchcraft on the eleventh birthday night of Harry.

Todorov defines supernatural, magical, events which have no reasonable explanation in terms of natural order as marvelous. Fairy tales dwell within the area of marvelous, for there may be no earthly explanations, nor are the events outcomes of the deceiving mind of the protagonist. In the case of *Philosopher's Stone*, wizards' magical world can be taken as a part of marvelous since what is improbable in reality becomes probable and normal in wizard world. The problem is this fantastic magic world is so parallel with the real world that it may be difficult to place it in pure supernatural: Harry is taken to Hogwart Wizard School for his education, owls assume the role of mail system of real world, wizards' bank is an alternative to any real bank, *Daily*

Prophet signifies a resemblance to an actual newspaper, and the Ministry of Magic also stresses the resemblance between the primary world of human beings and secondary world of wizards. Wizards are not fundamentally distinct from “muggle” society, they are human beings, too. What makes them distinct from normal human beings is that they can transform objects into another thing, they can curse which may end up with terrible results, they use magic which enables them achieve supernatural, yet they have to get educated in order to gain all these abilities, they have to study and learn. Even though they have an inherent gift of wizardry, they have to have a coherent education at Hogwarts Wizard School which follows a proper curriculum for each course, which makes them close to ordinary people and natural real world. Moreover, the reader may also think that learning magic and wizardry may be possible for normal human beings as long as they get proper education. In this respect parallelism between magical world and real world undermines the necessary essential distinction between primary and secondary world as a basic quality of the fantastic.

Harry’s experiences in his “new” world do not arise any hesitation within him. He accepts what he sees and hears: “even though everything Hagrid had told him so far was unbelievable, Harry couldn’t help trusting him” (Rowling, 1997, 53). The improbability of what is seen and heard is accepted as probable and normal. Real is never in question and protagonist associates unreal or unbelievable with credible or trustable. Harry’s reactions to unnatural is with

amazement and astonishment, not with hesitation. When Harry finds the platform nine and three quarters by running through the barrier at the train station, Harry does not think that it is a kind of game that his mind plays upon him, or he does not question whether what he has experienced is real or unreal. He is certain of the actuality of the events. Similarly, Mr. Dursley accepts the unfamiliar condition of wizard world, and he is surprised at Harry's departure by train, which is a very simple real world invention instead of magic carpets: "Funny way to get to a wizards' school, the train. Magic carpets all got punctures, have they?" (Rowling, 1997, 68).

As Harry gets accustomed to "new" and "unfamiliar" environment, he starts "to feel that nothing would surprise him" (p. 77). Rowling presents this unfamiliar environment so natural that normal world becomes to be seen and perceived as if it was weird and abnormal. This is also obvious in Ron's reaction upon hearing that images in photos do not move: "'What, they don't move at all?' Ron sounded amazed. 'Weird!'" (p. 77).

Hogwarts School and its environment is the secondary world where student sorting is made by a speaking hat which separates students by being put on their head and reading their mental inclinations. Courses are given by ghosts, and curriculum includes courses such as defense against dark arts, history of magic and transfiguration. Everything is in its 'natural' order according to the rules of secondary world and nothing is portrayed as if they were abnormal. Harry who is ill-treated by his relatives in real world feels more comfortable and happy in

magic world which is his own reality: “The castle felt more like home than Privet Drive had ever done” (p. 126). A normal life in real world seems weird and uncomfortable waiting for various solutions to its problems. Tolkien stresses the function of escape that secondary world of fairy tales promises:

“There are other things more grim and terrible to fly from than the noise, stench, ruthlessness, and extravagance of the internal-combustion engine. There are hunger, thirst, poverty, pain, sorrow, injustice, death. And even when men are not facing hard things such as these, there are ancient limitations from which fairy-stories offer a sort of escape, and old ambitions and desires (touching the very roots of fantasy) to which they offer a kind of satisfaction and consolation” (Tolkien, 2001, 66).

Harry is satisfied to be in that Secondary World even if he has to face evil there. This is his escape from real world which offers him nothing, no future but sadness. “Muggle”s are also aware of this consolation in this alternative world. Their desire to escape from problems is obvious in the dialogue between Harry and Hagrid:

““But what does a Ministry of Magic do?”

‘Well, their main job is to keep it from the Muggles that there’s still witches an’ wizards up an’ down the country.’

‘Why?’

‘Why? Blimey, Harry, everyone’d be wantin’ magic solutions to their problems. Nah, we’re best left alone’” (Rowling, 1997, 51).

That people want to escape from the restraints of real life is emphasized here. Rowling’s muggle people aspire the desire of ‘satisfaction and consolation’ brought by “magic solutions” with the help of wizards and witches just like people in real world feel an escape from reality while they are reading fantastic worlds. As Ursula Le Guin states:

In reinventing the world of intense, unreproducible [sic], local knowledge, seemingly by a denial or evasion of current reality, fantasists are perhaps trying to assert and explore a larger reality than we now allow ourselves. They are trying to restore the sense — to regain the knowledge — that there is somewhere else, anywhere else, where other people may live another kind of life (Guin, 2007, 87).

This promise of another kind of life in the fantastic leads people to relief, “it offers a world large enough to contain alternatives, and therefore offers hope” (p. 87).

Jack Zipes states that the plot of *Harry Potter* series

resemble the structure of a conventional fairy tale: a modest little protagonist, typically male, who does not at first realize how talented he is and who departs from his home on a mission or is banished until he fulfills three tasks. He generally enters a mysterious forest or unknown realm on his quest. Along his way he meets animals or

friends who, in return, give him gifts that will help him. Sometimes he meets an old sage or wise woman, who will provide him with support and aid. At one point he encounters tyrant, ogre, or competitor, whom he must overcome to succeed in his mission. Invariably, he defeats his opponent and either returns home or settles in a new domain with money, wife, and happy prospects (Zipes, 2001, 177).

Harry, as not being aware of his inherent talent, becomes a hero fighting against dark, evil powers. He proves his qualities through various tests and adventures. The Quidditch match in which his opponents are Malfoy and Slytherin House is one of the major conflicts that present the fight between the good and the bad. Malfoy and Slytherin House guided by professor Snape represent darkness. Even the names reveal their characters: Malfoy has a reference to the word 'mal' in French which means bad, and 'snape' can be taken as a reference to snake that is the symbol of evil. Harry gets help from his environment, especially from his friends Ron and Hermione as well as from professor McGonagall and professor Dumbledore. Like a hero, he has to overcome various obstacles: he has to overcome Fluffy the three headed dog guarding the philosopher's stone, and prevent Voldemort, the power-hungry lord of darkness in need of the stone for eternal evil, from obtaining the stone, and finally he has to save the lives of people.

The Forbidden Forest also reinforces the fairy tale-like structure of *Philosopher's Stone*. In the Forbidden Forest, Harry meets centaurs which are half man half horse creatures. Forest, like in all fairy tales,

is a dangerous place with its secrets. Likewise, the Mirror of Erised is one of the objects that remind the reader of fairy tale atmosphere. It also reflects the unconscious of the protagonist. When Harry looks at that mirror he sees himself with his family, which is his desire laid deep inside his unconscious. Another object that supports that fairy tale atmosphere is the Invisible Cloak which is left to Harry by his father. This also adds traces of epic into the narration. Like a hero who inherits his father's sword that brought victory and honour, Harry inherits the Invisible Cloak that will help him on his way to victory. The fairy tale-like structure of the narration hints at a possible end with the defeat of evil by a virtuous hero character. It is not difficult for the reader to predict that the hero Harry will bring order to complicated situation. Like in a fairy tale, narration ends with a happy ending.

CONCLUSION

As a fantastic narration *Harry Potter and the Philosopher's Stone* meets the characteristics of marvelous with its presentation of magic and supernatural. The wizard world is constructed as a Secondary world with its own reality which is an alternative to the Primary World of "muggle" society. That Secondary World is drawn within parallelism to the Primary World adds some realistic aspects to the narration that the reader does not feel that he or she is totally taken away from reality. What Rowling achieves in her narration is to offer a fantasy world in imitation of a fairy tale structure, yet one which does not conform to a certain frame of the fantastic but swings back

and forth in a series of the characteristics of the fantastic which can be critiqued in terms of the theories by Tolkien, Todorov and Jackson.

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