Language and Literature Studies III

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PREFACE

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We thank all of the authors with whom we collaborated to publish their books across disciplines.

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Chapter 1

THE 19TH CENTURY OTTOMAN IMAGE IN THE TRAVELOGUE OF BRITISH WRITER/ TRAVELER FRED BURNABY, *ON HORSEBACK THROUGH ASIA MINOR* (1877)

Sinem ÇAPAR İLERİ[1]

1) INTRODUCTION

Fred Burnaby (1842-1885), who was an Englishman and had the profession of cavalry officer in the British army, became a regimental commander in 1881. He completed his education at Howard College and began serving in the British military at an early age. In his travelogue titled *On Horseback through Asia Minor* (1877), he presented an Ottoman panorama on the threshold of the Ottoman-Russian War (1877) by putting forward his identity as a writer and traveler. Burnaby lived in Anatolia for nearly five months and visited various Ottoman cities. The purpose of this article is to examine the 19th century Ottoman image that Fred Burnaby created, based on his impressions of Anatolia as a British soldier and traveler, using various examples. Among these examples, anecdotes of 19th century Ottoman cities located in various regions, such as Tokat, Erzurum, Sivas, Kars and Istanbul, that the author also had the opportunity to visit, will be emphasized. One of the most important details that caught Fred Burnaby's attention was the significant differences between the Ottoman image created in Europe and the Ottoman state experienced in reality. Examples in this regard will also be analyzed in this article. The author, in particular, tried to understand the different lifestyles in the Ottoman Empire and the unique characteristics of these nations from a British perspective by communicating with people of various and different ethnic origins (Circassian, Armenian, Greek, Turkish, etc.) in the Ottoman Empire.

In Anatolia, Burnaby traveled around in five months and nearly traveled 3200 kilometers. His travels comprised different parts of Anatolia, from the western to the eastern parts of this land. Even, Burnaby had several meetings with Anatolian

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commissioners before the 1877 Ottoman-Russian War. In Anatolia, he also encountered the daily life of every various place, city, or village he visited. During his trip, this situation resulted in his newly developed understanding of what the Ottoman image was according to his perspective in the nineteenth century. His encounters with different nations in the Ottoman Empire also resulted in his understanding of the multicultural environment of the empire. Thus, this article is intended to analyze the views of the British traveler Fred Burnaby's travelogue *On Horseback through Asia Minor* (1877).

2) ON HORSEBACK THROUGH ASIA MINOR (1877)

As a starting point, Fred Burnaby's route is depicted in "The Differences and Similarities between Two English Travellers; Fred Burnaby and Sir John Mandeville" and his route is also exemplified in a picture (Figure 1). Thus, Burnaby "from Sivas, he travelled to the other cities such as Erzincan, Erzurum, Kars, Ardahan and Batum" (Güney, 2009). Finally in Batum, the writer "got on a ship and took the way to England. (Güney, 2009).

Figure 1: The route of Fred BURNABY (Taşkent, 1999)

In *Horseback through Asia Minor* (1877), Burnaby gave examples from his route. In Sivas, for instance, he emphasized the city as the important place for the Ottoman-Russian War (1877). Since, as he asserted if Russians conquered Kars and Ardahan, even Erzurum, Sivas could have gained a significant importance in this possible war. These ideas are Fred Burnaby's own views about the possible

consequences of war. (Demirer, 2023)

Furthermore, as an example of different nations' condition, these anecdotes can be given: Armenian people did not do the military service, in fact, they paid an amount of money throughout their lives for not going to the serve in the military service. Also, Circassian ones were not obligated to serve in military. As being the part of the British military, Fred Burnaby gave these examples from Ottoman nations' different etnicities. Thus, it can be derived that even serving in a military was not an obligatory act in the Ottoman state which was tolerated among the society's normativites. (Demirer, 2023)

In this travelogue, Burnaby's views have a "turcophilic and russophobic tone" (Akıllı, 2009). For "being russophobic and turcophilic", Burnaby's statements about the possible consequences of the Ottoman-Russian War can be given. He asserted that possible help from the British army can be beneficial for the Ottoman Empire to defeat the Russians: "[a]n English contingent force of fifty thousand men could defend Constantinople against all the Russian armies" (Burnaby, 1877). Lastly, he said that "we should accept the challenge, and draw our swords for Turkey" (Burnaby, 1877). This quotation from the book exemplifies Burnaby's general views about the war between the two empires; he advocated the Ottoman state.

Hence, Burnaby was quite pleased with how Ottoman people treated him as a guest. For instance, Burnaby mentioned in his travelogue that "the hospitality of the Turkish nation is proverbial" and he also stated Turkish generosity as "equally great" (Burnaby, 1877). Similarly, he added that in Anatolia, "where an Englishman may ask for shelter, he will never find a Mohammedan who will deny him admittance" (Burnaby, 1877). These quotations reflect the idea that Burnaby was affected by the Ottoman people's kindness and hospitality, which created a positive image of Ottoman residents in the 19th century.

Furthermore, in the travelogue, Burnaby mentioned misinformation about the Turks in the empire. In particular, in British media, he stated the one-sidedness of the news in the Ottoman lands. As an example, in Bulgaria, the British newspapers declared that Turkish people slaughtered the Bulgarian people, but in reality, the Turkish women were slaughtered by the Bulgarians (Burnaby, 1877). According to this anecdote in Fred Burnaby's travelogue, the Western part of the news in this case gave the information about this catastrophe between Turkish and Bulgarian people in a biased way.

In Fred Burnaby's travelogue, he searched for these kinds of misinformations about the Ottoman Empire and its residents. Throughout his travels, in parallel

with these ideas, he tried to find "the barbarian Turk" that maltreated the Christian populations. But, on the other hand, in his inquiries about this subject, it is quite the opposite. Even he encountered that in every different city he traveled from İstanbul to Erzurum, Christians and Muslims are generally on good terms. He started that "like many other statements which had been made to me by the so-called Christians in Anatolia", every possible statement "turned out to be a fiction" (Burnaby, 1877).

As another example about this issue, Burnaby even talked with three American missionaries in Sivas, they told him that "the Turks were by no means a cruel race; but that their system of administering justice was a bad one" (Burnaby, 1877). In these lines above, the Ottoman image in the nineteenth century by Burnaby is quiet a positive one in which Burnaby tried to exonerate the false accusations about the Ottoman people. Even he added that: "In this country who abuse the Turkish nation, and accuse them of every vice […] would do well to leave off writing pamphlets and travel a little in Anatolia" (Burnaby, 1877). While stating: "[…] writers who call themselves Christians might well take a lesson from the Turks in Asia Minor" (Burnaby, 1877).

In these statements about Turks in the Ottoman state, Burnaby said that if Western people traveled to Anatolia, they could have seen the realities, not the false accusations about Turks. Hence, it can be derived that Fred Burnaby has a "turcophilic" tone considering the anti-Ottomanists during that period.

Similarly, as stated in the article entitled "The Differences and Similarities between Two English Travellers; Fred Burnaby and Sir John Mandeville", he met a lot of different ethnic origins (Kurds, Persians, Turcoman Armenians, Turks, Greeks, Caucasians etc.) throughout his journey in Ottoman land. According to Burnaby, these multiple cultures and ethnicities resulted in the "colorful traditions" of diversity. In this study, it is also asserted that Ottoman people in general show great hospitality towards him (Güney, 2009). Furthermore, nearly all of Burnaby's statements in the Ottoman Empire were connected to the possibility of an Ottoman-Russian War. Once again, Burnaby declares his opinion about this issue: "the probable result of the war between Russia and Turkey was decidedly unfavourable to the latter power" (Güney, 2009).

CONCLUSION

Lastly, the Ottoman image in the nineteenth century by Fred Burnaby was not an anti-Ottomanist one, and he tried to analyse the Ottoman Empire and the Turks from a much more objective perspective. So, it can be added that Burnaby, as a soldier and traveler, explained that Christian populations in Turkey can be in better condition if the Ottoman Empire wins. This situation brings to mind that Burnaby favours the Ottoman Empire, even his behaviour can be classified as having "turcophilic" elements in it: "The Christian populations of Turkey […] are convinced that under the Turkish rule they have […] better chance of carrying out their national aspirations […] their national faith, and developing their political freedom than under that of Russia. (Burnaby, 1877)

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Chapter 2

ISLAMOPHOBIA IN POST-SEPTEMBER 11 NOVEL AND GOVERNMENT-MEDIA NEXUS

Fikret GÜVEN[1]

ISLAMOPHOBIA IN POST-SEPTEMBER 11 NOVEL

Many early fictional works focused on depicting the impact of the attacks on American society. They explored themes such as the changes before and after the attacks, the trauma and its connection to previous traumatic events, the impact on families, disturbances in private spaces, a sense of dystopia, and disorientation. The conflict between the West and Islam was not a prominent theme in these early responses, as most of them concentrated on the aforementioned themes within America's national borders. For instance, David Foster Wallace's "The View from Mrs. Thompson's" written a month after the attacks, used irony to portray heightened American patriotism and increased television consumption. Another example is Wallace's "Suffering Channel" which aimed to demystify the "management of insignificance" in the American psyche. This story depicted a fashionable magazine in the World Trade Center eagerly anticipating an article about a man whose excrement resembles famous artwork, as well as a cable T.V. show called the Suffering Channel, which showcased images and videos of human suffering worldwide. The stories occur in July 2001 and frequently allude to an impending catastrophe.

Similar to Wallace's works, Deborah Eisenberg's *Twilight of the Superheroes: Stories* (2007) portrays a sense of decay and uncertainty in New York, magnified by the events of September 11. The characters are portrayed as unaware of the future and lack comprehension of the past and present. They are preoccupied with the Y2K issue, which ultimately did not materialize, and are blindsided by the unforeseen September 11 attacks. Another New York-centric work, Jay McInerney's *The Good Life* (2007), provides a compassionate perspective on life before and after September 11. While the book seems to revolve around the attacks, McInerney uses them as a backdrop to explore how privileged New

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Yorkers seek meaning in family and faithfulness. There are also novels from this period that directly address the day of the attacks and its immediate aftermath. Frederic Beigbeder's *Windows On the World* (2003) is the first of its kind to delve into the World Trade Center and recount the events minute by minute before and after the plane impact. Carthew Yortsen takes his two sons to Windows on the World, a restaurant on the 107th story of the WTC. The narrative unfolds minute by minute, with each chapter in the book spanning minutes from 8:30 to 10:28.

These works are deeply rooted in the immediate impact of the events on the lives of New Yorkers. For example, Jonathan Safran Foer's novel *Extremely Loud and Incredibly Close* (2005) focuses on the trauma experienced by 9-year-old Oskar Schell, who is trying to come to terms with his father's presence and eventual death in the aftermath of the tragic events. Similarly, in Lynne Sharon Schwartz's *Writing on the Wall* (2005), a New York linguist named Renata grapples with her past following the attacks. Ken Kalfus's *A Disorder Peculiar to the Country* (2006) explores the traumatic effects of September 11 on a New York City couple undergoing a painful divorce. Percival Everett's *The Water Cure* (2007) delves into the musings of Ishmael Kidder, a novelist coping with the rape and murder of his 11-year-old daughter. Lastly, Paul Auster's *Man in the Dark* (2008) portrays American society darkly through the struggles of 72-year-old literary critic August Brill, his depressed daughter Miriam, and his disappointed granddaughter Katya. Brill tells stories to himself in the dark, one of which creates a character named Owe Brick, who wakes up in a world torn apart by civil war in the United States.

These stories try to link the impact of September 11 with suffering worldwide, but they primarily focus on American suffering. This emphasis may be due to the missed opportunity for America to understand its place in the world amidst the tragedy, as the immediate aftermath was marked by anger and heightened patriotism. America's focus on its own wounds led to the sentiment of "We are the victims now" (Zizek, 2002, p. 49). Similar to the earlier mentioned novels, portraying the event through the trauma of individuals, families, or communities may not adequately represent the national and human loss. However, concentrating on local and microstructures of life provided an easier way to express the trauma. Another reason for focusing on American suffering could be the need for time to process and write about September 11, similar to literary responses to past disastrous events. In an interview a year after September 11, Paul Auster and Salman Rushdie expressed hope for future post-September 11 fiction, believing that it was too soon to produce high-quality literature. As time passed, literature about September 11 began to move away from the center of the event, paving the

way for better literature.

It was still not possible to understand the terrorists and their hatred of the West. The attacks prompted the Western world to examine its complacency over its treatment of the East. American authors' initial response to fiction was to deal with the "Other." Islamophobic narratives emerged in the mid-2000s. This shift from domestic, dystopian, and apocalyptic themes to an encounter with the Other and Islam from an American standpoint seems to have occurred in 2006. Updike's *Terrorist* and Amis's "The Last Days of Mohammad Atta" were published in 2006, and DeLillo's *Falling Man* in 2007. The issue is that while the focus shifted away from America itself, the portrayal of Islam was narrow and Islamophobic. Cormac McCarthy's *The Road* (2006) also engages in Islamophobia by portraying Middle Eastern people as "the bad guys" (p. 92). The writers of this era aimed for a more balanced approach but ended up depicting Islam and Muslims using Islamophobic terms through their portrayal of terrorists in their novels. As a result, their narratives struggle to delve into the psychology of the terrorists and instead connect them with Islam through an Islamophobic discourse. These narratives tend to favor violence stemming from collective ideologies over individual violence and typically adopt an American or Western perspective in post-September 11 novels. While these texts attempt to broaden the discussion and challenge official stances, they often reinforce them. For example, *Falling Man's* protagonist Keith's gained wisdom following the events of September 11 only serves to make him more fearful of Muslims and Islam, ultimately perpetuating the longstanding conflict between Islam and the West. The authors and media responsible for spreading Islamophobic narratives are missing an opportunity for meaningful dialogue and only exacerbating the conflict. These narratives fail to consider the possibility of constructive interaction between Islam and the West, instead emphasizing their differences in an antagonistic manner. This perpetuates stereotypes and reinforces opposition between the two, portraying Islam as a totalitarian religion that suppresses individuality. As a result, the main characters representing terrorists in these stories are portrayed as stereotypical Muslims, creating a perception of Islam as an outdated and irrational religion.

In contrast, the West is depicted as embracing modernity, progress, democracy, and freedom. Islamic society is often presented as defeated, vengeful, oppressive, and stagnant, with individual Muslims as mere copies of this collective image. These negative portrayals are then contrasted with the West's progress in science and technology and its values of democracy and liberalism. The narratives frequently emphasize the perceived animosity of Islam towards the West's progress

and wealth, attributing it not only to the West's advancement but also to specific instances of aggression and exploitation. The portrayal of Islam and Muslims in various texts and media has fueled Islamophobia by perpetuating stereotypes and promoting a clash of civilizations mentality. This has led to discrimination and mistreatment of Muslims and other ethnic groups, particularly in post-September 11 West. The fear is that this discourse will continue to exacerbate discrimination and provoke negative reactions from immigrants. The Islamophobic narratives fail to distinguish between terrorists and their religion, instead portraying individuals as stereotypes based on their religious affiliation. This approach oversimplifies complex individuals and their backgrounds and unjustly attributes their actions to their religion.

These narratives exhibit limitations and a strong belief in the opposition between Islam and the West, leading to the use of similar strategies, symbols, and images to stereotype the Other. DeLillo's non-fictional response emphasizes the technological gap between Islam and the West, with visible anger towards Islam's perceived animosity towards America's symbol of technological advancement-the World Trade Center. This theme is further explored in *Falling Man*. Updike, an esteemed novelist, portrays Muslims as enemies and Islam as a totalitarian and fascist religion. It is unrealistic to expect unbiased views from less privileged and educated individuals when accomplished writers and scholars promote such stereotypes. Amis consistently takes an anti-Islam stance in his work, resulting in one-dimensional and clichéd Muslim characters. These narratives offer no new insights and lack closure or hope for resolution, instead predicting ongoing cycles of hate and violence. However, they do initiate a negative engagement with Islam, which could potentially lead to a new trend in addressing the conflict. While these novels have faced criticism, there seems to be limited potential for future fictional contributions explicitly promoting Islamophobia in the post-September 11 era.

The international response to the events of September 11 was fleshed out with the publication of *The Reluctant Fundamentalist* (2007) and *Home Boy* (2009). Both authors, who were in the United States at the time of the attacks, may have been influenced by the increased portrayal of Islamophobia in literature, media, and everyday language. Their narratives can be seen as reactions to the Islamophobic narratives, shifting the conflict from religious divides to a broader discourse between the United States and the Third World. The discrimination and exploitation depicted in these novels are presented as extensions of Islamophobia within the framework of the American empire, while the resistance is portrayed as a continuation of historical opposition to imperialism. Economic

globalization and transnationalism in these works are depicted as new forms of exploitation. Contrary to common rhetoric, both novels associate the concept of fundamentalism with the Western Capitalist system. They also highlight the schadenfreude expressed in the Third World, shedding light on the resentment felt towards the United States' aggressive foreign policies. The novels suggest that the people of the Third World stand together in their resistance against America. The characters in *The Reluctant Fundamentalist* emphasize the importance of halting America's aggressive actions against weaker nations. According to these novels, the events of September 11 revealed the resentment that America had previously disregarded. Both authors argue that the pain of September 11 was a reflection of the suffering that America had inflicted on other people around the world. This is why Changez in *The Reluctant Fundamentalist* believes that the pain of that day "united" America with the attackers in their shared suffering (Hamid, 2007, p. 168). While terrorism had existed before, America had not recognized it as it had been elsewhere.

The narratives of resistance highlight that it is not religion, culture, or any other ideology that drives people to extremism but rather America's discriminatory policies and use of force. These narratives argue that instead of the issues lying elsewhere, the real problem is the Islamophobic narratives that turn people into the very stereotypes they portray. The characters Changez and Chuck, both educated and liberal individuals with a high regard for the West, embody this idea. These narratives challenge the notion that modernity, liberty, freedoms, or the prevalence of immorality and godlessness in the West cause alienation. Instead, they point to America's discriminatory policies and its involvement in spreading violence as the root causes of alienation. Despite the protagonists' efforts to engage with America, adopt Western elements, and embrace enlightened ideas, they ultimately fail due to America's Islamophobic attitude, becoming the very stereotypes they are discriminated against. The resistance portrayed in the novels is justified and serves as a warning to America that as long as it continues its high-handed policies, violence will persist.

Although these texts do not directly discuss the September 11 attacks, they do use the event as a reference point to illustrate the changed world for Third World immigrants in the West. Some narratives depict a similar shift in the Third World following the United States' initiation of the "war on terror." Novels such as *The Reluctant Fundamentalist*, *Home Boy*, *Brick Lane* by Monica Ali (2003), *The Kite Runner* by Khaled Hosseini (2004), *Shalimar the Clown* by Salman Rushdie (2006), *Once in a Promised Land: A Novel* by Laila Halaby (2007), and *Burnt*

Shadows: A Novel by Kamila Shamsie (2009) all shed light on the struggles of Third World communities in the post-September 11 world. These novels give voice to marginalized and disenfranchised immigrants in the West, as well as victims of violence from various global locations, including Kashmir, Afghanistan, India, Bangladesh, and Jordan. One common thread among these narratives is their reference to September 11. The aim is to bring attention to the suffering of those who faced discrimination and the consequences of America's war on terror. As the conflicts stemming from the attacks persist, these narratives of resistance will continue to be written. If the current situation endures, the discourse of the September 11 novel itself will likely become a reference point for expressing resistance to American imperialism. Similarly, Third World writers are expected to continue depicting stories that depict the sufferings of their people due to the war on terror.

The novels *Saturday* (2005) and *Netherlands* (2008) will continue to be relevant in the context of multiculturalism and cosmopolitanism as cultures and nations draw closer together. Both novels convey the idea that the world has become a challenging place for people in the West, and they must strive to find common ground for a harmonious existence. *Saturday* and *Netherlands* offer potential models for such a world, hoping that others will expand on their principles. A scientific, atheistic, secular, or agnostic perspective may be less divisive in a world marked by religious, cultural, and identity differences. Western scholars have shown a growing inclination towards such an attitude, which McEwan and O'Neill endorse in their novels. These works generally discourage rigid religious, national, and cultural distinctions. The two novels take a balanced approach, not fully endorsing American victimhood or solely blaming the United States for global issues. They advocate for multiculturalism despite its decline after the attacks, emphasizing internationalism and cooperation. Additionally, they underscore the importance of business and sports relations to foster collaboration. Both novels suggest that viewing terrorism as a common problem can create a sense of unity and reduce the divide between different groups. Furthermore, they emphasize the need for meaningful action to address terrorism, highlighting the failure to act despite possessing compassion.

GOVERNMENT – MEDIA NEXUS

The media in the post September 11 era is seen as a major obstacle to achieving peace, as it is believed to exacerbate the conflict between Islam and the West. Noam Chomsky stated that the media is being used to manipulate and control the

public rather than promoting public participation as idealized in democracies. He suggests that Western democracies use the media for propaganda, similar to how totalitarian states employ force to control their citizens. Chomsky also discusses how the mass media and public relations have been used to generate public support for wars, drawing parallels with historical events such as Woodrow Wilson's Creel Commission and George H.W. Bush's war on Iraq. He furhter highlights the influence of Walter Lippmann's theory of "spectator democracy," where the public is viewed as a "bewildered herd" to be directed rather than empowered. Chomsky emphasizes that the media's portrayal of Islamophobia has a greater impact than the publication of Islamophobic novels. He suggests that contemporary media practices align with the portrayal of Islam in the works of DeLillo, Updike, and Amis but are more effective due to their constant repetition and dissemination of news.

The post- September 11 novels highlight the media's role in perpetuating Islamophobia. Both Don DeLillo's *Falling Man* and John Updike's *Terrorist* employ similar strategies and images as the media, implicating them in America's imperialism. Similarly, resistance narratives like Mohsin Hamid's *The Reluctant Fundamentalist* and H. M. Naqvi's *Home Boy* depict the media as complicit in American imperialism. These novels critique the strategies and images portrayed in the American media. Changez, for example, believes that the government and media-fueled his anger by inciting hate against other people and nations. The American media, as portrayed, shows disinterest in global affairs and perpetuates stereotypes of individuals like Changez as radical and destitute. Similarly, his protest back in Pakistan is labeled as anti-American by the Western media, and he uses the same media to spread his resistance against America. His anti-American interview becomes part of the war-on-terror coverage for days. "Home Boy" dramatizes a typical scene of media coverage after terrorism suspects are arrested. The neighbors are usually questioned, and their typical replies are that the terrorists were ordinary people and that nothing was suspicious about them.

In Ian McEwan's *Saturday*, Henry experiences doubt, anxiety, guilt, and responsibility due to the media's influence. McEwan portrays this through Henry's interest in the burning Russian airplane, highlighting how televised narratives can affect mental well-being and the media's power to shape these narratives. The portrayal of terrorist events as attacks on the Western way of life by the media influences Western perspectives. This causes Henry to feel anxious when the media misrepresents his fear of Islamic terrorism. Theo also responds sarcastically to a similar framing, telling his father that the incident did not target the Western way

of life. Contemporary media had a significant influence on Henry's reactions that day. The media appears to cater to a sense of fear and yearning within the Western consciousness. *Saturday* illustrates a disturbing yearning within the Western collective psyche for acts of terrorism, a craving for self-inflicted suffering, and a sacrilegious curiosity. Baudrillard argues that acts of terrorism fulfill a similar desire in the Western mind (Baudrillard, 2003, p. 4), which may explain why Westerners feel deeply implicated and guilty (2003, p. 5).

Richard Flanagan's *The Unknown Terrorist* (2006) deals with all these related themes as they apply to the media post-September 11. The novel depicts the postmodern media as an accessory to the discourse of Islamophobia. In the novel, a media-government nexus fabricates a story around Gina Davies, an innocent pole dancer in Sydney, Australia. She spends a night with Tariq, a small-time drug dealer of Middle Eastern origins, and the media uses that one night to transform her into a homegrown terrorist overnight. The media exploits the fear of the people, as there have been bomb explosions in Sydney, with warnings of further attacks. To augment Islamophobia, she is transformed into someone whose psychology fits an Islamic ideology. As the case is built against her, a pattern develops that the Islamophobic media usually employs in such cases. It achieves it through relentless repetitions, far-fetched connections with other terrorist incidents around the world, expert opinions from psychologists and terrorism experts about Islam and Muslims, montages, and collages of terrorist destruction around the world. Versluys thinks, and as it happens in *The Unknown Terrorist*¸ repetition of images of falling towers accompanied by chitchat is a usual pattern in contemporary media's discourse of terrorism (Versluys, 2009, p. 6). One terrorist event is connected with other similar events in the world. In one such montage, the scenes of the Twin Towers, a murky London after the 7/7 bombings, the Bali bombing of 2002, and the Madrid train bombing of 2004 are shown one after another to connect a terrorist event in Australia with big terrorist events around the world. The intent is to convey to the public that terrorists exist and that they need the government and the media to watch for them. The public also shares the blame in the novel because the government uses its fear for its benefit in the form of more resources and powers to fight terror. While Chomsky also believes that the public needs to be frightened occasionally, the media has become a useful tool to achieve this aim (Chomsky, 2002, p. 30). One thing common in contemporary media in the West is their ability to control the public mind through Islamophobia. Said's *Covering Islam: How the Media and Experts Determine How We See the Rest of the World* (1981) examines how American news media have portrayed

Islam as a monolithic entity, synonymous with terrorism and religious hysteria, to reinforce Islamophobia. He reveals the hidden agendas and distortions of fact that underlie even the most objective coverage of the Islam world (Said,1997, p. 28).

The government and terrorists both exploit the media to advance their agendas. They manipulate the media to instill fear and control public perception. The September 11 attacks were a pivotal moment in this regard, as both parties have capitalized on the event to further their own interests. Additionally, the media has perpetuated Islamophobia, making it difficult to separate individual terrorists from their religion. This has led to intensified anti-terrorism measures and restricted public discourse, limiting alternative viewpoints. Following the September 11 attacks, the media frequently highlighted the connection between terrorism and Arab and Muslim individuals. Reports often sensationalized crises involving Islam to capture attention. For instance, in the novel *The Unknown Terrorist*, Richard Cody's career decline is reversed by creating an Islamophobic narrative around an innocent person. Similarly, lesser-known news organizations and individuals could gain prominence by contributing to the conflict. For example, the Danish newspaper *Jyllands-Posten* gained international attention after publishing controversial cartoons of the prophet in 2005, sparking riots and violence worldwide. The publisher's thoughtless actions demonstrated how a seemingly harmless expression of freedom could endanger lives.

Similarly, a less well-known pastor from Gainesville, Florida, Terry Jones, gained international attention in 2010 as he announced his plan to burn the Quran. Florida House of Representative Larry Metz and Senator Alan Hays's proposed bill to ban Sharia law hit headlines in the media. A trailer was published on July 2, 2012, based on an obscure film by Nakoula Basseley called *Innocence of Muslim*. Nakoula's film created mayhem in the Islamic world. These people in no way represent the majority; befittingly, there are never efforts to connect them to any religion. Contrarily, when there are violent reactions from some crazy Muslims, every effort is made to connect them to Islam. Some examples are the Underwear Bomber in 2009 and the shooter at Fort Hood on November 5, 2009.

One of the tragic events focused on the Boston Marathon Bombings on April 15, 2013, which resulted in the loss of three lives and hundreds of injuries. Dzhokhar Tsarnaev and Tamerlan Tsarnaev, two Muslim-American brothers suspected to be from Chechnya, were allegedly involved in the attacks for unknown reasons. The media quickly attempted to link the bombings to Al-Qaeda and other terrorist organizations in the Caucasian region. *The New York Post* published a piece titled "Authorities ID person of interest as Saudi national in marathon bombings, under

guard at Boston hospital" at 4:28 PM on April 15, 2013, without providing the source of this news or the hospital where the suspects were admitted. The media's focus seems to be on framing Islam and Muslims rather than presenting the truth. The news often provides unnecessary information to confuse the audience, and then the framers step in to provide their interpretation, which is influenced by the presenter's perception or the news organization's agenda.

This pattern of coverage uses Islamophobic strategies and stereotypes. A terrorist event occurs, and the first important task in the media is to name the incident with words and phrases suggesting fear. Next, the victims and the first responders are portrayed as heroes. The terrorists, in most cases Muslim, are connected to larger terrorist organizations to accentuate Islam's war against the West. The connection is important to project an ambiguous war or jihad of Islam against the West. The reasons for the attack are lost in the same ambiguity. This configuration of media reportage of terrorism nurtures Islamophobia and a culture of fear of Islam. The media has the upper hand to feed Americans whatever they want because of limited information about Islam and Muslims. Even this limited information is mostly negative. If this pattern of media framing Islam and Muslims continues, the gap between the East and West will widen. As the population of Muslim immigrants to the West increases, the fear will increase as the Other is not only perceived there in the Third World but also here in the West. The result will be more policing and more stringent laws to fight homegrown terrorism. Western governments will also use domestic fears to get support for their war efforts around the world, as the root of terrorism happens to be there. The remnants of wars in Afghanistan, Iraq, Syria, a constant war of words with Iran, and crises in the Middle East are not going away any time soon. As long as there is an Islamophobic attitude to garner greater public support for an aggressive foreign policy, there will be violence, just like Changez warns in *The Reluctant Fundamentalist.*

CONCLUSION

A religious rhetoric is often used to conceal acts that harm humanity and evade accountability. Regardless of their religious affiliation, a person who commits murder should be labeled as such. Even if it is argued that groups like Al-Qaeda are waging a so-called holy war against the West, it is important to recognize that they have caused more harm to fellow Muslims than to Westerners over the past decades. The various perspectives explored in this research all aim to prevent such violence, although they have different approaches. McEwan and O'Neil's

narratives advocate for peace and coexistence in a multicultural society guided by humanism and awareness of all species. The extent to which Islamophobic rhetoric will persist in the post-September 11 era and the media remains uncertain. If humanity wishes to thrive and avoid prolonged conflicts and suffering, it is essential for the world to critically address instances of injustice and oppression globally. Islamophobia only perpetuates counterproductive consequences by perpetuating the demonization of the Other. The contemporary Western media's more factual and constructive approach towards the conflict between Islam and the West could lead to hope for reconciliation and peaceful co-existence. Media has undeniably been a boon to humanity, facilitating the exchange of views, the sharing of information, and the ability to reach out to others. Furthermore, global communication is empowering marginalized groups and voices in the international community. Media outlets have become arenas for contesting new economic, political, and cultural boundaries, making governments more accountable and transparent. The media also sheds light on issues such as poverty, education, health, governance, violence, and genocide around the world, leading to increased awareness and mobilization against exploitation and repression. An instance is the Journalists for Human Rights (JHR), a group established in 2002 that has diligently worked to raise awareness about human rights issues to a broader audience in the Western world. There are debates about sensationalism and biased inclinations in news outlets. However, some, such as BBC, CNN, PBS/NPR, Reuters, and others, strive for impartial reporting by presenting diverse perspectives on issues. The media's ability to inform and influence public opinion and its global reach could potentially contribute to fostering peace in a divided world.

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Chapter 3

A READING OF *VILLETTE*: HOW LUCY GAINS HER NEW SELF

Erdem AYBAY[1]

INTRODUCTION

Vilette is built on the passion of protest and action. An action that is meant to express the power of the individual in a society that is antagonistic to thatindividual. Living in 19th century Victorian era of male dominated society, Lucy Snowe acts as an outsider whose voice has been oppressed. Even tough Lucy is poor and destitute, she strikes back and tries to liberate herself from the extreme limitations imposed by patriarchal society. Left with very few options and no direction in life whatsoever, Lucy Snowe must fight to gain a position. Thus, Lucy' s personal war against the tyranny of patriarchal oppression underscores the very core of the feminist reading of the novel. Lucy is exposed to patriarchal ideology which oppresses her gender and sexual desires, and this ideology is passed down to her through work, religion and culture of the arts. The oppression of work comes from Madame Beck and school she works at, while religious aspect of oppression comes from the priest, Père Silas and Roman Catholic Church, while art is reflected in the decorum of the Roman Catholic faith. The power of the regulatory society in Villette is sustained in the concept of Foucault's Panopticon.

How Lucy Gains her New Self

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The Panopticon subtly arranged so that an observer may observe, at a glance, so many different individuals. The seeing machine was once a sort of dark room into which individuals spied; it has become a transparent building in which the exercise of power may be supervised by society as a whole (Foucault, 1995, p. 207). In this system of surveillance and spying the captives are never sure whether they are being observed or not: "forms a stage upon which panopticon surveillance and discipline can be observed. Lucy is indeed living in a panoptic – society where effectiveness of surveillance of the patriarchy has exercise through the power of the assumed gaze" (Güven, 2022, p.40).

Thus, the patriarchal ideology is based on this mechanism which keeps individual under constant pressure to maintain its authority. In the novel patriarchal society controls Lucy through this system of surveillance. The school Lucy works, Roman Catholicism, and Victorian art have all been used to bring women down to their knees. Lucy refers to the school she works at as "this was a strange house, where no corner was sacred from intrusion, where not a thought could be pondered, but a spy was at hand to note and to divine (Villette, p. 302). Madame Beck, the proprietress of the school in which Lucy becomes a teacher is a heartless woman who maintains her authority through spying on others which is a reflection of the Panopticon mechanism. Lucy refers to Madam Beck as - had her own system for managing and regulating this mass of machinery, and a very pretty system it was of 'Surveillance' and espionage (Villette, p. 136). In further description, Lucy claims that Madame Beck is good at plotting, counter plotting, spying and receiving the reports from the spies all day. In spite of the fact that Madame Beck is a woman herself she has become part of this machinery and a tool for the victimization of fellow females. Thus, Bronte suggests that oppression does not necessarily come from the oppressor but an oppressed could also become an essential tool to victimize the oppressed.

On the other hand, the Catholic Church practices its control on women in the form of confession booth. What Lucy calls "magic lattice, confessional booth" is "another medium for the male gaze to penetrate through to the recesses of the female psyche, furnishing information which is then appropriated to judge and censor" (Shuttleworth, p. 225). Yet, Lucy's Protestantism is an obstacle Pete Silas needs to overcome as when Paul remarks, "Pète Silas calls you good, and loves you, but your terrible, proud, earnest Protestantism, there is the danger," (p. 490). Lucy's Protestantism is an indication of limits of the female autonomy. When compared, Protestantism does not practice confession while Catholic priests interferes between individual and God. Thus,Lucy reacts against this practice and therefore against the norms of patriarchy.

Another form of oppression manifests itself in the form of art. The desired Victorian womanhood are displayed in paintings which Lucy observes. Lucy refers to those pictures as: They were painted rather in a remarkable style flat, dead, pale and formal. The first represented a "Jeune Fille," coming out of a church-door, a missal in her hand, her dress very prim, her eyes cast down, her mouth pursed up the image of a most villainous little precocious she-hypocrite. The second, a "Mariée" with a long white veil, kneeling at a prie-dieu in her chamber, holding her hands plastered together, finger to finger, and showing the whites of her eyes in a most exasperating manner" (p. 271). Thus both pictures represent women as tamed and controlled in accordance with the patriarchal ideology. Lucy attempts to stand against the ideology by describing the women in these pictures as "brainless nonentities, insincere,ill-humored, bloodless, brainless nonentities! As bad in their way as the indolent gipsy-giantess, the Cleopatra, in hers!" (p. 271). Therefore, Lucy' sreaction towards portrayal of woman reveals the fact that she is free and critical of the morality upheld high in patriarchal ideology.

Besides the gender oppression through surveillance, Lucy is held down in her sexual desires. Two male characters Doctor John Graham Bretton and M. Paul stand as her sexual counterparts. While Bretton observes her in terms of medical perspective, M. Paul observes Lucy by means of sexual desire. Thus,M. Paul encourages Lucy to acknowledge and be content with her sexual desires while Bretton takes it as a disease. The two contradicting approaches make Lucy a subject of study.

Dr. John's observation is a surveillance in terms of science. He derives his power from his knowledge and freely exercises where and when necessary; Lucy describes this situation by stating: In short, he regarded me scientifically in the

light of a patient, and at once exercised his professional skill, and gratified his natural benevolence, by a course of cordial and attentive treatment" (p. 325). This phrase reveals the fact that women were treated as patients or a case study where Victorian men was dominant and had a saying over such matters. Hence, we can conclude that Dr. John uses his medical expertise and manhood to suppress Lucy. Lucy's sexual desires manifest itself in the form of ghost nun. The ghost represents the other self or Lucy's repressed sexual desires. The legend goes as the nun has broken her pledge and violated the rules so she has been buried alive in the school garden. Every time Lucy tries to reveal her love for anyone, the nun s ghost appears. Apart from this, Lucy secretly buries the letter sent by Dr. John to the burial site of the nun. The very first time ghost appears is when Lucy withdraws to a room to read the letter. In general, references to secrets or buried lives of women play a central theme to the novel. No woman is able to live an open and honest life. As such, the nun metaphor is used to further the understanding of women of no fortune or prospects to be buried by the patriarchal society even when they are still alive.

Lucy in her detailed description of letter: I opened a drawer, unlocked a box, and took out a case, and having feasted my eyes with one more look, and approached the seal, with a mixture of awe and shame and delight, to my lips I folded the untasted treasure, yet all fair and inviolate, in silver paper, committed it to the case, shut up box and drawer, reclosed, relocked the dormitory, and returned to class feeling as if fairy tales were true and fairy gifts no dream. Strange, sweet insanity! (p. 311). The lines sound like more of a sexual satisfaction rather than a description of an instant. Thus, the drawer, unlocked box, sealed letter has given her a sense of delight and pleasure: a very vivid description of a sexual intercourse, or rather sealed, secret affair of a woman. The second time ghost appears is when Lucy is burring the letter which is also another indication of Lucy s suppressed sexual desires. It becomes more illicit when she remarks ""But I was not only going to hide a treasure I meant also to bury a grief. That grief over which I had lately been weeping, as I wrapped it in its winding-sheet, must be interred" (p. 368). Her grief is that she has to burry her hidden desires, or in fact what truly makes her a woman: "I cleared away the ivy, and found the hole; it was large enough to receive the jar, and I thrust it deep in. I fetched thence a slate and some mortar, put the slate on the hollow, secured it with cement, covered the whole with black mold, and finally, replaced the ivy. This done, I rested, leaning against the tree; lingering, like any other mourner, beside a newly sodded grave" p. (368). Her funeral for womanhood is in fact a reaction to sexual oppression by the patriarchy.

Dr. John has taken her womanhood as a disease and tried to cure it and this reaction in itself is a resolution to such a grave matter. Now she has overcome her illusionary feelings of love towards Dr. John and concludes saying "Good night, Dr. John; you are good, you are beautiful; but you are not mine" (p. 435). Foucault' s Panopticon is realized most by M. Paul as he takes great delight while observing around at this post. "There I sit and read for hours together.My book is this garden; its contents are human nature female human nature" (p. 453). Yet he is sympathetic to Lucy in her feelings and her sexual desires when he whispers into Dr. John' s ear that Lucy has such as sad, submissive, dreamy air" (p. 389). And when Lucy finds someone responding to her repressed sexual desire, she frees herself from the illusionary sexual desire with Dr. John and starts a real relationship with M. Paul. "I defied spectra. In a moment, without exclamation, I had rushed on the haunted couch; nothing leaped out, or sprang, or stirred; all the movement was mine, so was all the life, the reality, the substance, the force. I tore her up-the incubus! And down she fell-down all round me-down in shreds and fragments-and I trod upon her" (543). Lucy has finally broken out with her oppressed self while Dr. John has diagnosed her as a case of spectral illusion resulting from long- continuedmental conflict. But in fact, Lucy has freed herself from the surveillance of gender and sexual suppression of patriarchy: "the message decoding depends on society's dominant ideologies, beliefs and values. How consumers perceive things and interpret the message are based on their cultural background, values, and social background" (Güven, 2017, p. 479).

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Chapter 4

ANALYSIS OF THE STORY OF FERHAT AND ŞİRİN WITHIN THE FRAMEWORK OF RENE GIIRARD'S DESIRE TRIANGLE MODEL

Merve Nur SEZGİN[1]

INTRODUCTION

René Girard began his academic career as a literary theorist and later turned to disciplines such as anthropology, cultural studies and history of religions. Girard developed the "mimetic theory" by placing the relationship between "*violence*" and "*the sacred*" at the center of his thought. The key to this theory is that desire has a mimetic quality; that is, desire is fundamentally a process based on imitation.

Girard first put forward this idea while analyzing literary works and later elaborated it in his book "*Violence and the Sacred*" (1972) in order to provide a more comprehensive framework on the origins of culture and religion. Later, in response to criticism, he included his explanations in his book "*Secrets Hidden Since the Foundation of the World*" (1978). He also examined this theory from a different perspective in "*The Scapegoat*" (1982).

In addition to using myths, legends and sacred texts as evidence for the scientific basis of his ideas, Girard also examined novels and theater texts from a similar perspective. In addressing the relationship between violence and the sacred, he considered literary works as epistemological evidence, thus emphasizing the capacity of literature to produce knowledge beyond its aesthetic and ethical value (Fleming, 2014, p. 2).

In his early works, Girard focused on important novelists such as Cervantes, Stendhal, Flaubert, Dostoevsky and Proust. Later, however, he turned to the study of Shakespeare's plays. Girard stated that Shakespeare displayed a "rare and radical intuition" in his works and in this context, he wrote his book "Theater of Envy: William Shakespeare" (1991) in which he analyzed Shakespeare's plays in depth. In this study, among many other plays, especially "A Midsummer Night's

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Dream" is extensively analyzed as a perfect example of Girard's Shakespearean mimetic theory (Girard 1991: 46). Girard expressed his theoretical curiosity about the play in question, stating that "there is probably nothing more decisive than *A Midsummer Night's Dream* about the events of violent and collective mimesis". This approach emphasizes the deep connection of Girard's mimetic theory with Shakespeare's works (Girard, 1991, p. 57).

1. THE ORIGIN OF THE STORY OF FARHAD AND SHIRIN

The story of "*Farhad and Shirin*" is also considered to be a part of the "*Husrev ü Shirin*" masnavi. "*Husrev ü Shirin*" is a work focusing on the life and love adventures of the Sassanid ruler Husrev Perviz. While historical sources provide extensive information about the wealth and splendor of Husrev, there is only limited and varied information about his relationship with Shirin, which is usually expressed in a single sentence. This creates a contradiction between the richness of the information on Khusraw's political life and the lack of information on his love life (Timurtaş, 1959, p. 65). The foundations of the story, with events that are partly historical and partly religious, were worked out in Firdevsî's "*Shahnameh*" in the 10th century. Two centuries later, the Iranian poet Senâî created an independent work by dealing with this story theme in a literary form. Ganjeli Nizâmî, one of the famous poets of Azerbaijani Turkish literature, immortalized this story by writing it. In Turkish literature, the same story was reworked by Ali Şir Nevaî in Chagatai Turkish under the title "Farhad u Shirin". The first "*Hüsrev ü Şirin*" masnavi in Turkish literature, written under the influence of Nizâmî, was written by Kutb, who grew up in the Golden Horde field, and this work was translated from Nizâmî. Later, the theme was revisited by many Iranian and Turkish poets. There are twenty-one poets in Turkish literature who have worked on this story, drawing especially on Nizāmī. Ali Shir Navoi, by changing the events and the roles of the characters, brought the work to literature in a new style under the name "*Farhad u Shirin*". One of the sources of our analysis is "*Ferhâdnâme*" written by Şâhî in the 16th century (Gökalp, 2009, p. 496).

Ferhat and Shirin have been depicted in many literary genres and forms from past to present, and have found a place in various fields such as masnavi, folk tale, theater and novel. As a cultural element, this legendary love has been transmitted from generation to generation in different periods and contexts over time. Çobanaoğlu (2008, p. 22) emphasizes that folklore contributes to the common cultural heritage and civilization of humanity by transitioning from locality to

nationality and from there to universality within the systematic of "*international disciplines*" (interdisciplinary) and "intercultural" (intercultural) work. In this context, the motifs of *Ferhat and Şirin* constitute an important example of cultural interaction and sharing. Aktulum (2013, p. 9) emphasizes that in order to keep the cultural elements of a nation alive, these elements should be constantly updated in different periods. He defines the most effective updating method as the reuse of folkloric elements in other works and their inclusion in an interdiscursive/ intertextual process in this context. In this context, the mesnavi "*Ferhat ile Şirin*" (*Ferhat ile Şirin*) is evaluated as a structure that has been the source of various verse forms and genres over time. In our study, when we consider the masnavi as a subtext, it is observed that the folk tale and the novel refer to a deep-rooted literary tradition. When we accept the masnavi as a subtext for the folktale and the folktale as a subtext for the novel, this emulation becomes more apparent. Although there are centuries of difference between the dates of writing, the similarities between the characters and events in the works clearly express this emulation (Aktulum, 2013, p. 9).

1. 1. Farhad and Shirin in Uzbek Literature

Epics are important literary works that exhibit cultural elements in the purest form and provide cultural transmission between generations. These works are shaped within the framework of the imagination of the people and the social events they experience, and represent one of the richest examples of oral culture. Epic is defined as "a folk poem that tells a heroic story or a specific event, usually written in eleven syllable meter". The exact date of the emergence of these oral narratives, which develop around events and individuals that deeply affect the way of life, feelings and thoughts of a nation, is not known. The components of folk poetry that emerge in the cultural life of a nation express the spiritual accumulation and emotional reflections of that nation, rather than being the work of a particular individual. The Iliad and Odyssey in Greek literature, the Shahnameh of Iran, the Ramayana of India and the Kalevala of the Finnish peoples are important epics that reflect the national identity of these societies. In the Turkic world, too, there are epics and epic fragments that have a distinctive and national character. For example, Köroğlu and Manas epics, which were shaped in Kazakh, Kyrgyz and Turkmen cultural areas, are considered as important national heritage in this context (Köprülü, 1989, p. 13).

Epics have undergone formal and contextual changes over time and have continued to have an impact in different genres in various geographies. For

example, while the Köroğlu epic is traditionally transmitted in the form of an epic in Azerbaijan, it exists as a story in Anatolia. This situation shows how epics evolve in the cultural context and how they take place in the literary traditions of different communities (Atsız, 2003, p. 54).

Epics have survived through the ages by being passed down from mouth to mouth and have been subjected to various influences and transformed over time. Especially the changes in the written language have brought about significant differences in the way these works are spoken and processed. This process has created a synthesis with the combination of bookish style and poetic expression. Identifying these differences and changes in epics is a very important historical process. In this way, the historical development of the epic can be analyzed and the areas of influence in different periods can be determined (Mirzayev, 1979, p. 143).

The works of oral literature, combined with the characteristics of written literature, have transformed into various genres by showing differences in terms of content and processing. While these works reflect the characteristics of both periods, they have gained the characteristics of transitional works. Epics and folk tales within the scope of oral literature are generally called masnavi in the context of classical literature. Although the existence of variants of the story of *Ferhad and Shirin*, which has an important place in Uzbek literature, such as epic, fairy tale and story as part of oral tradition is accepted, there are not enough written sources on such works. The works that emerged in this period were shaped in line with the demands and needs of the people and were processed in accordance with the conditions of the period. These stories, which were shaped by the influence of the people, paved the way for the emergence of important classical works that show the influence of folkloric elements in Uzbek written literature over time (Afzalov, 1950, pp. 14-15).

It is seen that this work was welcomed with interest by representatives of written and oral literature and that various variants circulated among the people until it reached Nevaî. Living in the 12th century, this story was also included in the stories of Hoca Ahmet Yesevî, and it is understood that it was continued through oral transmission for many years. While writing his work, Navoi analyzed these cultural sources and created an original work in line with the lifestyle and ideals of his time (Afzalov, 1950, p. 32).

The story of *Ferhat and Shirin* is a work that has been extensively researched and analyzed, and considering the historical reality of this story, it is accepted

that its origin is based on Arabic and Persian classical literature. Considering the process of transition from classical works to folk tales in Turkish literature, it is thought that Ferhat and Shirin was first transferred to Turkish classical literature and then to folk literature through the Persian-Iranian literary tradition. In this context, the story's literary evolution and cultural interactions have an important place in the development of Turkish literature (Boratav, 1984, p. 18).

The story of Ferhat and Shirin first appears in written sources in Firdavsî's "Şehnâme". However, this legendary narrative was penned by Nizamî for the first time in a literary style in the masnavi verse form. Following the aruz patterns used by Nizamî, other Iranian poets such as Hüsrev Dehlevî, the poet Vahşî and Visal also wrote works on this subject (Yılar, 2014, p. 11).

Samet Vurgun, one of the Azerbaijani poets, inspired by Nizami's "*Husrev and Shirin*" and Ali Shir Navoi's "*Farhad-u Shirin*", wrote his own "*Farhad and Shirin*" without deviating from the main themes of these works (Afzalov,1950, p. 8).

The first Ferhat and Shirin story written in Anatolia or translated into Turkish was written by Fahri, who added his own original interpretation to the translation from Nizamî and created a new Ferhat and Shirin in the form of mesnevi verse (https://www.youtube.com/watch?v=QnIjromC_XE [Access, 06.11.2024]).

In Turkish literature, Sheikh's "*Husrev and Shirin*" has gained an important reputation. In addition, Ali Şir Nevaî's story "*Ferhâd-ü Şîrîn*" stands out as an important variant written in the form of masnavi and using a similar aruz meter. These works have been among the important examples of narratives shaped around the theme of love in traditional Turkish literature (https://www.youtube.com/watch?v=LRgMyNfq46w).

Many artists of divan literature have written works on this theme. The following names stand out among the writers known for their works "*Husrev ü Shirin*", "*Perviz ü Shirin*" and "*Ferhad u Shirin*" (Ferhadname) in Turkish literature: Qutb, Fahri, Sheikh, Ali Shir Navoi, Ahmed Ridvan, Muidi, Sadri, Hayati, Harimi, Jalili, Lamii, Ahi, Shani, Sahiri, Efşenci, Imam-zade Ahmed, Khalifa, Idris Mahvi, Fasih Ahmed Dede, Salim and Ömer Baki. The works of these artists constitute an important place in both literary and cultural terms (Kütük, 2007, p. 163).

The epic of Farhad and Shirin, one of the important works of Divan literature, attracts attention with both translations and rewritings and has therefore gained a great place in the world of literature. The epic in question was later started to be treated in folk literature, and in this context, the works in which the theme of love is central have been enriched with traditional motifs specific to folk literature. In

our analysis, it is aimed to determine the characteristics of the folk tale in the work under consideration.

1.2. Variants of Ferhad and Shirin in Uzbekistan

The most prominent author of the story of Farhad and Shirin in Uzbek literature is Ali Shir Navoi. Navoi's Ferhad-ü Şîrîn has an important position in terms of containing innovative elements compared to the literary works of the previous period and emphasizing the value of writing in the mother tongue. This work plays a critical role in the development of Uzbek literature in terms of both literary and linguistic concerns (Mallayev, 1974, p. 251).

The story of Ferhad and Shirin, which was adopted and popularized by the Uzbek people, has different variants in Uzbek geography in various genres such as legend, story, fairy tale and epic. Although these variants differ in terms of the characteristics of the characters and the development of events, they have similarities in terms of general themes and the message they want to convey. While Ferhat's bringing water, which is the source of life, is a common theme, the place where the water is brought is sometimes Amuderya, sometimes Sırderya or an unnamed sea in the variants. Elements such as good human qualities, efforts for the benefit of the people, love and loyalty emphasized through the character of Ferhat constitute the common message of all variants. Unfortunately, these works, which were created by the people or scholars in ancient times, have not been written down or studied systematically. In the late 19th and early 20th centuries, a number of historians, geographers, archaeologists and ethnographers from Russia conducted research within their disciplines and collected Uzbek fairy tales, legends and epics. However, none of these works have been subjected to systematic analysis (Afzalov, 1964, p. 14).

In the late 19th and early 20th centuries, various folk variants emerged around the story of "Farhad and Shirin". These works were translated and reworked into some languages, especially Russian. The narratives of "Farhad and Shirin" written by authors such as Nazarmat Egemnazarov (1939), M. Afzalov (1944), M. Alaviya (1943) are of particular importance in Uzbek literature. These styles offer both cultural and literary richness, and also play an important role in the reinterpretation of folk tales. In these works, the cultural and artistic elements of the story were enriched with local narrative forms (Mallayev, 1974, p. 259).

In these works, the fate of Farhad and Shirin is dealt with in different ways at the end of the story. In some versions, Ferhat, having fallen for Husrev's cunning and lies, ends his life by committing suicide; Shirin, seeing this tragic event, cannot

bear the pain and takes her own life. On the other hand, in some variants, Ferhat and Shirin live a happy life after falling in love and unite their lives by establishing wedding associations. The current status of the characters also varies between the works. In some texts, Ferhat is depicted as the son of a poor farmer, while in others he appears as the son of the Chinese ruler and a prince. Shirin, on the other hand, is depicted as the concubine of the Iranian ruler Hosrev in some works, and as the Irmenian queen in others. In general, while Farhad stands out as the main character, Shirin and Khosrev usually remain in the background; the message is conveyed through the character of Farhad (Mallayev, 1974, p. 260).

1.2.1. Ali Şîr Nevaî: Farhād ü Shīrīn

The aim of this analysis is to discuss the innovative aspects, theme and characters of Navoi's "*Farhād-u Shīrīn*" masnavi. The main element that distinguishes Navoi's work and gives it originality is the poet's integration of themes such as the conditions of the period in which he lived during the writing process, the desires and demands of the people, and the necessity of glorifying human values into the basic structure of the work. In this context, the characters of Ferhat and Shirin are idealized by shaping them with the characteristics of perfect human beings. Heroic characters equipped with such humanistic qualities for the medieval period reflect the wide scope of Navoi's world of emotion and thought, and are also important in terms of reshaping the value given to human beings as a role model in the context of literature. The characters of Farhad and Shirin, while connecting with the oldest traditions, at the same time became the representatives of the ideal of the good man, which was reshaped by Navoi's humanistic thoughts (Mallayev, 1974, p. 283).

One of the important and distinctive aspects of the work is that it contains certain features of the written literature shaped by the influence of eastern innovation. In particular, the first of the events, enriched with romantic elements and described in detail, is the love between Farhad and Shirin. In this work, the characters' love for each other and their strong stance in the face of the difficulties they face are skillfully reflected through the poet's rich literary language. Navoi analyzes life events in depth, identifies the most important points of these situations and conveys the impact of external factors on inner emotions in a very impressive style. Thus, he skillfully expresses the connection between the heroes' romantic universes and their spiritual dimensions. In his work, Nawāʾi has clearly dealt with the living conditions of the period he lived in and the ideal hero types struggling against these conditions. Through these heroes, he made

a significant contribution to Uzbek literature by emphasizing themes such as knowledge, virtue, love, loyalty and benevolence (Erkinov 1971: 270). This work has the potential to deeply express in a literary form the emotional and intellectual world, desires and ideals of the Uzbek people in the Middle Ages. In this context, how these elements are reflected in literary expressions reveals the importance and richness of Uzbek literature. Ali Shir Navoi, who lived in the 15th century, was significantly influenced by the scholars who preceded him and had a desire to meet these figures. Following in their footsteps, Navoi aimed to develop the literary talents of his generation. The poet's masnavi has left a deep impact on Turkish literature and aroused literary interest from his time to the present day. Since the 15th century, many epics, plays, tales and stories have been written around the theme of "*Ferhâd-ü Şîrîn*". This work of Ali Shir Navoi stands out as one of the most widely published works in today's literary world (Erkinov, 1971, p. 271).

Among the classical works of eastern literature, which attaches great importance to culture and cultural values, Hüsrev ü Şirin draws attention with Nevaî's deep interpretation. Utilizing the works of Nizamî in Azerbaijani literature and the works of the famous Hüsrev Dehlevî in Persian, Tajik and Arabic literatures on the theme of Farhad and Shirin, Nevaî has created a unique variant by reflecting the socio-cultural situation of his period through his work. In this context, Navoi's "Husrev ü Shirin" stands out as a work of great importance in terms of cultural transmission as well as creating a literary model (Mallayev, 1950, p. 440).

Navoi's "*Farhād-u Shīrīn*" stands out as a symbol of innovation in 15th century Uzbek literature. Although before the 14th and 15th centuries, many poets and writers attempted to create an innovative literature, the language and stylistic features developed by Navoi represent a distinct point reached by this innovation. In the Middle Ages, the tendency towards the mother tongue and the writing of works in this language gained a significant momentum thanks to Nevaî's efforts.

Advocating to produce works in the mother tongue, Nevaî contributed to the increase of literary richness by emphasizing the vocabulary of his own language. His efforts to make the mother tongue the language of literature paved the way for the formation of new literary traditions. In addition to this innovative approach and its rich language and stylistic features, "*Ferhâd-ü Şîrîn*" has reached a remarkable position with its character depictions strengthened with new mazmun and motifs. This achievement was an important achievement for the poet in the tradition of khamsi poetry of that period (Mallayev, 1950, pp. 439-442).

Another important feature unique to Navoi's variant is that the character of Farhad is central to Navoi's work, whereas in other variants he is usually secondary. By using the character of Farhad, Navoi not only conveyed spiritual messages, but also enriched cultural values through in-depth processing. The characters in the masnavi, figures such as Farhad, Shirin, Mahinbanu and Shapur, are analyzed with all their characteristics and more prominent and important roles are assigned to them. In general, the main character of the masnavi is Farhad. Especially in the first part of the masnavi, the narrative is completely centered around Farhad. The character of Shirin, on the other hand, becomes more prominent in the second part of the masnavi; therefore, until after Farhad's death, Farhad is in the foreground as the protagonist (Mallayev, 1950, p. 194)

An in-depth analysis of the characteristics of the protagonists Farhad and Shirin in Navoi's variant will make the originality of the work more apparent. Unlike his predecessors, Navoiri endowed the character of Farhad with ideal human qualities and made him no longer a figure in the background. "*Farhad was born with love from the first moment of his existence. The love of humanity in his heart brought out his inherent sublimities such as unity and shahlik*." In this context, Farhad's character should be considered as a reflection of both human values and lofty ideals. Farhad carries a deep strength in terms of intellect and spiritual wealth. In the epic, Ferhat's birth, education and the predetermination of the events he will face in his future life reflect the classical elements of the idealized hero type. In addition, the development of Farhad in the face of external events stands out as a distinctive feature of the character (Erkinov, 1971, p. 178).

Another noteworthy point in terms of the characters of Ferhat and Shirin is that the psychological states of the heroes are dealt with in detail. This process provides depth in character development and allows the reader to better understand the inner world of the heroes (Erkinov, 1971, p. 158). Navoi presented the emotions of his heroes through detailed descriptions, inner monologues, mutual dialogues and correspondence in accordance with the characteristics of the characters. He reinforced these descriptions with specific but appropriate proverbs used throughout the Masnavi. The complex emotions in Ferhat's inner world not only gave him a new identity but also increased the depth of the character. Ferhat's blandness, sometimes combined with heroism, creates a resistance against evil forces. The fact that Farhad, who attributes the misfortunes of his life to his own will from time to time and to his fate from time to time, describes the events in stages reveals Navoi's success in the construction of this character (Mallayev, 1974, p. 248).

In the work, the character of Shirin appears as another hero embodied with good human characteristics. Enriched with positive values such as love, respect and loyalty, Şirin becomes an important figure in Ferhat's life by standing by his side. With the outward reflection of her inner beauty, she is depicted as a suitable kismet for Farhad. In this context, Shirin deeply emphasizes one of the main themes of the work, which is the unity of human beings with a partner with equivalent values (Mallayev, 1973, p. 238)

In addition to the cultural values that stand out prominently in the work, Navoi's literary character is also noteworthy. In the Masnavi, while the elements of the classical parable of Farhad are conveyed, new interpretations are presented with a rich language and style in terms of theme and content. The poet, who lived in the Middle Ages, managed to leave a lasting impression on the literary world by producing a work beyond the conditions of his own period. This shows the depth and universality of his literary background. The relationships between the characters strengthen the basic dynamics of the masnavi text. The defeat of the sultan Hisrev in the face of Ferhat's love and Shirin's loyalty shows the high level effect of love and loyalty. The deep friendship between Farhad and Shirin, Farhad and Behram, and Farhad and Shapur increases the heroes' resilience in the face of adversity. Alisher Navoi, with the importance he attaches to the concepts of labor and trustworthiness, considers these elements as a key to overcoming the difficulties of life (Erkinov, 1971, p. 168). In the work, through characters such as Farhad, Shapur and Mahinbanu, a struggle against ignorance and negative traditions and customs that harm human life is observed. The poet emphasizes that having a moral equipment is a decisive criterion in classifying people. In this context, he has always tried to encourage people to engage in activities that benefit humanity, to develop a sense of history and to be equipped with knowledge (Mallayev, 1974, p. 281).

Navoi's "*Ferhâd-ü Şîrîn*" has similar motifs with "*Hüsrev ü Şirin*". Nevaî included old epic motifs in his work. For example, the dragon that shoots fire from its mouth, Alexander's expedition to unravel the secrets of Alexander and figures such as giants are among these motifs. In addition, in this work, in which legendary traces are also observed, legendary events such as Farhad's encounter with talismanic sorcerers in Greek lands and the legendary events about Irmen, which he reaches while searching for Shirin, are narrated.

Among the structural features of the masnavi, the contrasting concept of place and time is noteworthy. This contrast is an important element that leads to the tragic end of Ferhat and Shirin. In this context, this situation, which is among the

distinctive features of romantic literature, adds meaning to the narrative of the work (Erkinov, 1971, p. 182).

By introducing new themes and topics under the influence of tradition in medieval literature, Navoi produced a new story of Farhad and Shirin, exemplified by a magnificent language and stylistic features, centering on the conflict between idealized heroes and evil heroes. Ferhād-u Shīrīn can be defined as a work that has made a lasting impression on Uzbek literature in terms of the successful proof narration of the heroic characters, the message that the work wants to convey is full of humanistic elements and is constructed in the classical, rich Navoi style. Ferhâd-ü Şîrîn, which he created by adding new elements and characters to the story of Hüsrev ü Şirin, which has an important place within the framework of the Khamsian tradition, and by imposing new messages and meanings, reveals that Nevaî produced an original work. Moreover, this work had a significant impact on the variants produced in later periods. This epic work of Navoi was adapted by the writers of folk literature to their own fields and led to the emergence of story and tale variants of this masnavi (Mallayev, 1974, p. 231-232).

The process of reworking classical works in Uzbek literature has led to the emergence of folk books at the point where written and oral literature come together. These folk books, which are shaped by the integration of folkloric, that is, folk literature elements into classical written literary works, occupy an important place in Uzbek literature, and the richness and depth of this genre is remarkable in terms of the value of its cultural heritage. The Uzbek people, who interacted with different cultures such as Persian, Tajik, Indian and Arab in the historical process, made possible an interaction in the international literary environment through these folk books. In this context, examples of epics such as "*Kelile ve Dimne*," "*Tutiname*," "*Kitab-ı Jamshid*" and "*Rustam Khan*" in the form of folk tales stand out. These works ensure both cultural interaction and the continuity of literary traditions (Mallayev, 1974, p. 232).

The general name of the transformed works among folk books is called "*short story*". These works are important sources for different disciplines such as history, ethnography and art. However, scientific studies and criticism on these works have not been conducted in sufficient depth (Mallayev, 1974, p. 232).

Uzbek folk books are considered to be populist works in accordance with the traditional structure of folk literature in terms of their episodic content, motifs, language and stylistic features. In these works, in which the Romanticism movement is intensively treated, the ways of life desired by the people are discussed

and although literary language is used, this does not prevent the works from reaching the masses of the people. Among the works that form the basis of folk books, Ali Şir Nevaî's masnavis have an important place. The similarity of these masnavis with the characteristics of folk literature has strengthened the poet's connection with the people. Mir Mahdum's "*Nesri Hamzay-e Benazir*", Mahzun's "*Kıssa-i Şehzade Farhad and Shirin*" *and Umar Baki's* "*Farhad and Shirin*" and "*Leyli and Majnun*" were written in the style of folk books. These works are among the important examples reflecting the dynamics of folk literature (Mallayev, 1973, p. 141).

1.2.2 Umar Baki: Farhad and Shirin

Umar Baki is a poet who lived in the second half of the 18th and early 19th centuries and realized literary works. His works are especially centered around Ali Shir Navoi's "*Ferhâd-ü Shîrîn*" and "*Leyli and Majnun*" masnavis, and he presented variants of these works within the framework of folk literature tradition. In the encyclopedia "*History of Uzbek Literature*" compiled by Alim Sharafuddinov, there is limited information about Umar Baqi and his works. It is understood that Umar Baqi's "*Farhād-u Shīrīn*" was written during the reigns of Khorezm khans Muhammad Amin Inak (1971) and Ibazbiy Inak (1792-1804), and the interest in Navoi masnavis was intense in Khorezm during this period.

During this period, dictionaries on Navoi's masnavis were being prepared and these works were reformatted with elements specific to folk literature. Umar Baki transformed Navoi's masnavi "*Ferhâd-ü Şîrîn*" into prose, making this literary work more accessible to the masses. This contribution helped Navoi to gain more attention and respect among the people (Mallayev, 1974, p. 234).

Umar Baki transformed Nevaî's "Ferhâd-ü Şîrîn" and "Leyli ve Mecnun" into prose with a simple language. While Baki's "*Farhad and Shirin*" is quite close to Nevaî's text, some differences are observed in "*Leyli and Majnun*". However, in both works, Umar Baki's contribution to making Navoi's masnavis accessible to a wide audience and his efforts to use literary language in prose are evident.

Umar Baki narrated these masnavis, which he translated into prose, reduced them to folk language and reconstructed them in a simple style. "Hislet (1880-1945), Sayid Haybetullah Hodja and Sayid Arif Hodja Tashkendi, who simplified Umar Baqi's 'Farhad and Shirin' and 'Leyli and Majnun' and prepared them for publication, are of great importance. These people, in addition to simplifying the language of the works, enriched the text with pictures and published the story by dividing it into various sections; the names of these people are also indicated in the

relevant sections of the published texts" (Mallayev 1974: 238). Thirteen miniature paintings were used in "Farhad and Shirin" in accordance with the content. These miniatures were designed by the artist Şevket İskenderî (Mallayev, 1974, p. 238).

Navoi's masnavi and Umar Baki's "*Farhad and Shirin*" are similar to each other in terms of content. However, Navoi's work was shaped in the form of a folk book in Umar Baki's pen. This long work was written by adopting the style of folk parable. Navoi's work is an epic that emphasizes the themes of love and loyalty, and in parallel, Umar Baqi's work deals with similar themes.

In terms of form, there are significant differences between the two works. Navoi's masnavi consists of 54 parts in total, and each part is defined with titles appropriate to its content. In Umar Baki's work, the introduction consists of 11 parts and the conclusion consists of 2 parts. The beginning of the work is made with the birth of Ferhat and it is noteworthy that the events are presented sequentially in accordance with the general characteristic of folk parables. In the Masnavi, the beginning of the events is handled in a similar way in the conclusion and the transition to other chapters is made. Although there is no significant difference between these two works, there may be an insignificant distinction in terms of the mentioned features (Afzalov, 1950: , pp. 23-26).

Umar Baki retained the important events and episodes of Navoi's masnavi and did not depart from the original structure of the work. Similarly, the characteristics of the character types have been preserved in this folk variant. Farhad, as a lover and loyal figure; Shirin, as a beautiful and loyal character; Shapur, as a friend and loyal companion; Mahinbanu, as a wise and leader, are mirrored in Umar Baqi's work. The psychological analysis of the heroes was analyzed in detail as in Navoi's work (Mallayev, 1974, pp. 245-248).

Umar Baki's "*Farhad and Shirin*" clearly reflects the struggle of good and evil, friendship and enmity, as well as the themes, characters and plot of Navoi's work. When analyzed, this work remains faithful to Navoi's variant in terms of metaphors and episodes and is considered as an example of the epic genre adapted to folk tales.

The effective use of folkloric elements and the expression of poetic passages in prose form brought the work closer to the folk language. The adoption of a simple style is among the elements that strengthen the folk tale form. In this context, Umar Baqi's "*Farhad and Shirin*" is considered an important literary monument in Uzbek literature (Mallayev, 1974, pp. 252-253).

1.3. Studies on "Ferhat and Shirin" in Uzbekistan

The story of Farhad and Shirin, which has been adopted by the Uzbek people and has reached a wide audience, has attracted the attention of many researchers and has been the subject of in-depth studies. This story, which has gained an important place in both oral literature and classical literature throughout history, has had a continuous existence. Ferhat and Shirin has gained widespread popularity among the people through various legends, folk books and parables and has gained an important place in the cultural memory of the society. In Uzbek geography, the most well-known and popular version of this work is the Farhad-û Shirin masnavi written by the famous Uzbek poet Ali Shir Navoi. This work is remarkable both for its literary value and its influence on the people (Afzalov, 1950, p. 18).

The number of studies on the spread of the story of Ferhat and Shirin is quite high. In this context, the main research and analysis works that we have benefited from during our study are listed below:

Afzalov, M. (1950). Ferhod ve Shirin dastonining halq varyanti. (Doctoral dissertation). Tashkent: A.S. Pushkin Namidagi Til Adabiyyot Instutisi.

Mallayev, N. (1974). Alisher navoiy va halq ıcodiyati. Tashkent: Adabiyyot va San'at Nashriyoti.

Erkinov, S. (1985). Sharq adabiyyotida Farhod qissasi. Tashkent: SSR 'Fan' Nashriyoti.

Erkinov, S. (1971). Navoiy 'Farhod va Shirin' i va Uning Qiyosiy Tahlili. Tashkent: SSR 'Fan' Nashriyoti.

qayumov, A. (1979). Secrets of "Farhod va Shirin". Tashkent: G'afur G'ulom Nomidagi Adabiyyot va San'at Nashriyoti.

The first scientific work on the legend of Farhad and Shirin in Uzbekistan was conducted by the Russian folklore researcher A. L. Quşakevich. Quşakevich compiled folk tales and legends and published them in Russian in 1871 (Afzalov, 1950, p. 9)

In 1948, E. E. Bertel analyzed the effects of the folkloric elements he collected about Ferhat and Shirin on Navoi's masnavi. Bertel states, "*Navoi must have been aware of four or five works related to this theme when he was writing the epic of Farhad and Shirin, and he was also familiar with various legends in which the names of the heroes of the epic appear.*" This shows that folkloric elements had a significant influence on the writing of Navoi's works. This shows that Navoi took

into account certain elements of folk literature in the process of creation (Afzalov, 1950, p. 11).

A. Y. Yaqubovskiy and K. V. Trever have conducted extensive myth and legend research on the legend of "*Farhad and Shirin*". In addition, A.K. Borovkov mentions the legend of Farhad and Shirin in his article "*Ali Shir Navoi and the Study of His Art*" (Afzalov, 1950, p. 11).

The story of Farhad and Shirin, which has found a place with deep love and acceptance among the Uzbek people, exists in different regions in various narrative forms such as epic, fairy tale, legend and story. The social acceptance of this story manifests itself especially in the frequent naming of children after Farhad and Shirin. This situation reveals the impact of the epic on the people. In addition to Farhad and Shirin, this narrative, which sometimes includes Husrev, is manifested in the names of various mountains, hills, lakes and villages within geographical elements. These heroes, adopted by the people, continue their influence as place names in the geography where they are located. For example, there are names such as 'Shirin Stream', 'Ferhat Mountain', 'Husrev Well' in Bekabat region; 'Shirin Tomb' in Sheraabat region; 'Bibi Shirin Village' in Baysun region; and 'Ferhat Mountain' in Khwarezm region. At the same time, the 'Ferhat Hydroelectric Power Plant' in the city of Shirin in the province of Sirdarya is an example of the geographical extension of these names. This shows the deep roots of the story of Farhad and Shirin in local culture and its permanence in the memory of the people (Afzalov, 1950, p. 258).

1.4. Paradigm of the Triangular Desire Model

In his work "*Romantic Lie and Novelistic Truth*", Réne Girard divides narrative genres into two main categories. In this context, he uses the term "*romantic*" to describe "works that do not reveal the presence of the mediator in any way", while he prefers the term "*novelistic*" for "*works that clearly reveal the presence of mediation*" (Girard, 2007, p. 34). In this context, he states that "*the romantic work is the work that glorifies the autonomy of the subject and the spontaneity of desire; the novelistic work is the work that pokes and probes this glorification, shows the mechanisms of illusion and thus reveals the mediated quality of desire*" (Girard 2007: 10). The concepts of "*mimesis*", "*violence*" and "*victim*" have an important place in this method, which aims to reveal "*the concretization of the imaginary order within the framework of the relation of desire*", which is "*specific and microstructuralist*" (Güngör, 2018, p. 92).

In his work "*Poetics*", Aristotle defines mimesis in three dimensions: "*the means used in imitation*", "*the objects imitated*" and "*the style of imitation*" (1987: 11). René Girard, in his understanding of mimesis, defines imitation as a principle that brings beings closer together. In this context, the other or other than oneself plays an important role in the processes of desire with the concepts of example, form and rival. Girard, using desire as a key concept, states, "It is fundamentally mimetic; it is shaped by a desire that it takes as an example and chooses the object preferred by that example" (Girard, 2003, p. 207).

In this conceptual framework, desire, which establishes the relationship between the subject (the desirer) and the object (the desired), is always spontaneous and can be represented by a simple straight line. However, "*a third party is always present in the genesis of desire*", which assumes a "*mediating*" role in narratives. The mediator functions as a disguised instigator, making the subject desire its object because it is desired by someone else. This third person who "*fertilizes*" and provokes desire (in other words, "*mediates*") has a critical place in the dynamics of the narrative (Girard, 2007, p. 10). In this context, the concepts of subject (the desirer), object (the desired) and mediator should be considered as elements that are in absolute interdependence and complement each other. Girard divides the mediator into two categories: "external mediation" and "internal mediation."

The term external mediation is used when a subject and a mediator are not at the center of each other because of the distance between them. When this distance is a certain separation between two spheres of possibility, this form of mediation comes into play. On the other hand, if these two spheres overlap to a certain degree and a connection can be established between the subject and the mediator, then the concept of internal mediation comes into question (Girard, 2007, p. 29).

As stated by Girard (2003, p. 205), violence can be defined as "*both the means, the object and the universal subject of all kinds of desire*". In this context, the tendency to imitate and its natural consequence, imitative competition, cause desire to become a reflection of another desire, which inevitably leads to competition. Competition results in the transformation of desire into violence against others (Girard, 2003, p. 239). "The concept of 'violence', which constitutes the real center and hidden spirit of the sacred, integrates with the concepts of 'sacrifice' at the macro level and appears in a complementary relationship. According to Girard, 'sacrifice' functions as a scapegoat. The concept of scapegoat, in fact, points to both the innocence of the victims and the social polarization carried out on these victims and the collective purpose of this polarization. Another important aspect of the concept of victim is its relationship with the concept of 'mimesis'. The

existence of the victim mechanism within the network of relations in narratives dominated by mimetic rivalries concretely demonstrates the link between these two concepts" (Girard, 2005, p. 190).

The main purpose of Girard's "triangular model of desire" is to analyze the relations between the subject (the desirer), the object (the desired) and the mediator in narratives through these concepts. In this framework, it aims to reveal the dissolution processes of the narrative. The identification of this dissolution process allows us to understand and interpret "*the dynamics of many works and creation processes that are directly considered as products of written culture*" (İlhan, 2017, p. 195). In addition to determining the process of narrative unraveling, it is also possible to determine how and in what way the horizontal articulations on the "*levels*" within the narrative and the narrative "*line*" are indirectly reflected on a vertical axis (Barthes, 2009, p. 107).

1.5. Mimetic Desire in the Story of Ferhat and Shirin

The cycle of violence on earth has been the focus of various scientific studies regardless of historical periods. The predisposition of human beings to violence, in other words, their propensity to violence, is a subject of constant debate. René Girard, through his comprehensive theorem, tries to offer explanations about the origin and immanent nature of this problem. According to Girard, religions and cultures need to cover up violence in order to establish and maintain their existence. This cover-up can only be revealed from a mimetic perspective (Girard, 2005, p. 131).

The mimetic phenomenon has occupied an important place in social sciences and art studies since Plato and Aristotle. Against the negative evaluations of the mimetic, René Girard argues that this phenomenon should be considered as a constitutive element. Girard traces the origin of the belief that mimetic phenomenon carries negative potentials such as "*herding*" or "*servitude*" and "*uniformization*" to Plato's thought and argues that Plato's view of mimetic phenomenon ignores an important component. According to him, "the cultural problematic of mimesis is precisely defined by Plato." However, Girard thinks that Plato's perspective on mimetism is missing an important element. According to Girard's approach, there is little or nothing unlearned in human behavior; in this context, every learning process can be reduced to imitation. He believes that if people were to suddenly stop imitating, all cultural forms would disappear. Therefore, according to Girard, imitation can be considered as the fundamental constitutive element of cultural forms, despite the negative portrayals that have

been spread in the contemporary period. Girard does not treat mimesis as a positive Aristotelian conception of imitation, nor as a purely destructive element in the Platonic perspective. Instead, he defines a mimetic relationship that emphasizes the constant reciprocity between the "*I*" and the "*Other*". The basic element that constitutes this reciprocity is 'mimetic desire'; that is, the mimetic nature of desire. In this context, Girard's understanding of mimetic desire offers a deep insight into cultural dynamics (Girard, 2013, pp.18- 19).

Girard discusses the concept of 'mimetic desire' as a fundamental cause of the cycle of violence in the world. Mimetic desire emerges through a 'triangle of desire' that operates at a primordial level; this triangle defines the relationship between the Subject, the model and the object. Mimetic desire takes shape through this mechanism. According to Girard, desire between the subject and the object occurs through the subject's desire being influenced by a model. Here, desire arises from the desire of the object by another individual, rather than from the nature of the object itself or the need for the object (Girard, 2013, p. 206).

Gil Bailie's Violence Unveiled: Humanity at the Crossroads is a comprehensive examination of violence and its effects on social dynamics. Bailie's work explains how Girard's theories are manifested in practice and how violence is reproduced in social relations. *This scene depicts a situation that examines the dynamics of social interaction between children and the development of jealousy and a sense of ownership. First, a young child sits alone in a daycare center, surrounded by toys. As he absentmindedly looks at the toys, he is likely to gravitate towards an object that might attract his attention. Meanwhile, the second child enters the room and begins to evaluate the objects that catch his/her eye among the scattered toys. It is predictable that a toy that the first child is interested in will arouse curiosity in the second child. When the second child is in the process of making a clear choice, this toy, which the first child had gradually lost interest in and was indifferent to, suddenly becomes meaningful. When the second child acts on the toy, the first child feels threatened that his or her interest in the toy will not disappear. The intense and violent reaction of "it's mine" suddenly overcomes the initial indifference. This leads to a conflict of desires over the toy between the two children; the struggle becomes a kind of proof of each of their tastes. In the process of conflict, proposals to resolve the dispute are rejected by both children, as each sees the responsibility in the other child. This is an important example to understand how children's perception of ownership, feelings of jealousy and conflict resolution skills are shaped in their social relationships* (Bailie, 1995, pp.116-117).

This plays a critical role in determining the basic level of competitive desire, as each party will reinforce its assumptions about the extent of its need to possess the object, emphasizing its vital, indispensable and inalienable qualities. This process generates a reciprocal imitation effect, whereby the individual who first gravitates towards the object is attempted to be blocked by the imitator. However, this competition soon leads to the dissolution of the model-subject relationship. The situations in which mutual competition reaches its climax can evolve into violent conflicts in which the parties become each other's imitators. Girard concludes that at the core of this state of imitation lies the nature of desire: "*Desire is essentially imitative (mimetic); it is shaped according to the desire it imitates and chooses certain objects in accordance with this desire*" (Girard, 2003, pp. 206-207).

A certain threshold in the nature of competition and conflict is evident in the early stages of individuals' desire to imitate ideas. Initially, imitation can be considered a harmless desire. However, as soon as this imitation is directed towards ideals and goals, individuals begin to view each other as threats or rivals, which can trigger competition and violence.

When individuals' basic needs are met, their existential desires are shaped by the desire to 'be oneself' or to 'exist'; in this context, the individual desires to reflect his/her unique and original identity in life. However, if this 'being' is directed towards an object that is not yet fully defined, the individual begins to evaluate this object as an example capable of providing a more complete and fulfilling 'being'. In this process, mimetic desire brings about a conflict with the 'exemplar/other', causing the individual to feel his/her own existence under threat. Ultimately, this situation turns into a struggle for prestige.

Girard elaborates on this process in his explanations of the dynamics of conflict and its violent implications and emphasizes the importance of this mimetic desire for understanding the nature of competition. From this perspective, it can be argued that interactions between individual identities not only affect individual ambitions, but also have important consequences for social structures. As competition intensifies, interactions between rivals increase when they tend to forget the sources of this competition. *As competition is stripped of external calculations, it becomes pure unadulterated competition or competition for reputation. Each individual serves as both an admired and hated model for others, an obstacle for them to surpass and at the same time imitate. This process has profound effects on the dynamics of individuals and social structures* (Girard, 2018, p. 43).

The model reveals a process in which the meaning of the object changes and gains value. In the case of becoming an obstacle, the individual moves away from the object, while at the same time the object acquires an extrinsic value, even though it is in reality unclaimed. This value is created by the reflection of the mediator's reputation on the object. According to Girard, the expression "*triangular desire is desire that changes the face of its object*" explains that the object enters a state of general desirability thanks to the value it acquires. This phenomenon brings with it an illusion created by the desire generated by competition; in other words, the main motivation is no longer the desire to possess the object, but to defeat the rival. The gains expected to be obtained after this overcoming process become of greater importance for the individual. In this process, the 'other', which triggers the desire to possess the object, equips the subject with a similar desire with the possibility of possessing the object of desire or its attempts in this direction. The 'other/model' experiences a different motivation with a new rival; in this case, a threat perception towards the object/target comes into play. The fear of not possessing the object further strengthens his/her desire and he/she identifies with 'mimetic desire' under conditions of competition. According to Girard, this cycle creates a "*triangle of desire*"; it can be designed in the form of an isosceles triangle. As the mediator and the subject get closer to each other, desire increases: "*The sacred object has become accessible; the only visible barrier between the subject and this object is the mediator. The closer the mediator comes, the more passionate the act becomes.*" Girard argues that the fierce rivalry that emerges as a result of this rapprochement may pave the way for violent events that may result in murder (Girard, 2013, p. 83).

According to Girard, mimetic desire is inextricably linked to the concepts of identification, object choice and competition. Identification begins with a resemblance to a model or "other"; this identification leads to an interest in and demand for the object to which the model is directed. This process results in *"mimetic desire*" that triggers mutual competition. While the initial illusion stems from the competition over the object, this competition creates a snowball effect over time. The virtual prestige or uniqueness gained by the object creates more demand for it. Over time, these increased demands become an element of threat at the social level. The unresolved nature of competition leads to the emergence of violence between the parties. Each individual begins to see the other as an obstacle or an injustice in achieving their goals. This leads to a spiral of violence that feeds the cycle of revenge. The desire for revenge is built on a mutual fear, for example, can *the "other*" exclude me? Consequently, this creates a double role for

intermediaries. The mediator is both a "*sacred*" model pointing to the object and an "*evil*" obstacle preventing access to the object. These two roles complicate the dynamics of mimetic desire and shape the nature of violence and competition in social relations (Girard, 2013, p. 80).

Mutual violence leads to the destruction of social diversity and makes society vulnerable to the threatening contagion of violence. This uniformization creates a destructive cycle of violence. Increasing competition with the snowball effect necessitates the emergence of a scapegoat figure; otherwise, violence leads to an unstoppable process of destruction. Driven into chaos by violence, the community chooses a victim by identifying the one responsible; this marks the end of the crisis. The state of competition and conflict that gives rise to the violence that leads communities to destruction is like a curse on people. The metaphysical leap in question here is the end or cessation of the competition created by 'mimetic desire' and the resulting mutual violence through consensual violence. At this point, it is important to emphasize consensual violence. The mechanism of mutual violence, which has become destructive, is only brought to an end by finding a culprit and the unanimity that is formed through the sacrifice or exile of this culprit. This mechanism aims to purify the society or community from violence by attributing violence to a scapegoat. Violence then becomes a constructive rather than destructive cause. This type of violence is therefore referred to as 'consensual violence' or 'constitutive violence'. The violence in question here is seen as a protective mechanism (Girard, 2013, pp. 110-123).

Girard's theorem demonstrates the ability to juxtapose concepts that were thought to be incompatible. Violence is transformed beyond the one-dimensional perspective of modern thought into a two-dimensional understanding. In this context, the potential for the outbreak of violence is addressed in terms of its destructive and chaotic nature as well as its constitutive and organizing functions. Girard emphasizes the "*effective transcendence of sacred, legal and legitimate violence in the face of the immanence of criminal and illegal violence*". This transcendence is related to its mythological, ritual and religious reflections. According to Girard, giving the system a preventive and therapeutic function requires a transcendence in order to eliminate the continuity of revenge, so that the vicious cycle of revenge does not occur. The forgetting of the basic mechanism and the construction of a mythological-ritual order is part of the process of sanctification that conceals the inherent violence of the individual. However, this unconsciousness, societies and communities serve as an important brake on violence (Girard, 2003, pp. 193-227).

The dilemma we face at this stage is the emergence of an issue concerning the existential origins of religious and ritual understandings, which today are analyzed in theological contexts and treated as metaphysical debates. In René Girard's thought, the transcendence of the sacrificial mechanism applied to prevent violence is based on a premise neglected by many modern scholars. According to Girard, the sacred and violence exist side by side and serve the same purpose. Girard's concept of "*mimetic desire*" functions as a pluralistic and consensus-based trigger for the emergence of violence. This process leads to the revelation of the sacred and the mechanism for the resolution of violence. The end of the cycle of revenge is made possible by the resolution of the victim crisis. This resolution can only be achieved through a process of transcendentalization or projection. A slave or animal chosen as a victim contributes to breaking the vicious cycle of revenge and allows the violence to be recognized as the product of a transcendent being or assumption, thus allowing it to be excluded from the social sphere. This mechanism, defined as substitutionary sacrifice, offers a structure that today does not involve sin, but the enmities that develop between individuals (Girard, 2003, pp. 139-142).

Through his in-depth studies on the nature of desire and imagination, Rene Girard argues that this mechanism is not sufficiently reflected in contemporary scientific research, but is intuitively recognized in the works of great writers such as Sophocles and Shakespeare. In his 2013 book "*Romantic Lie and Novel Truth*", he traces this relationship in different novels. With the concept of 'romantic lie', Girard criticizes the belief that desire has a natural and autonomous subject, and considers the romantic writers' view that the imagination is "*self-fertilized*" as an illusion. Standing against this, Girard develops the idea of 'romantic truth' (Girard, 2013, p. 55).

1. 6. Triangular Desire Model in the Story of "Ferhat and Shirin"

"Ferhat and Shirin" is one of the best known and most beloved love stories in Turkish literature. It tells the tragic story of Ferhat and Shirin, symbols of love, longing and sacrifice. The story is more than just a love story, it offers a structure that encourages reflection on human relationships, social norms and individual desires. In this context, the Triangular model of desire provides an important framework for analyzing the dynamics of the story of Ferhat and Shirin.

What is the Triangular Desire Model?

The triangular model of desire was developed by the French philosopher and sociologist René Girard. This model is used to explain how individuals' desires

are shaped and how they interact with each other. The model is based on the idea that individuals' desires are not directly but indirectly dependent on the desires of others. The basic components of the triangular model of desire are:

1. Desiring Subject (A): The individual who tries to reach the desired object.

2. Desired Object (It): The desired thing; this can be a person, object or situation.

3. Desiring Other (B): Another individual who influences or competes with the desire of the desiring subject.

This model is used to understand how individuals' desires are shaped and how interactions can lead to conflicts.

Application of the Triangular Desire Model in the Story of Ferhat and Shirin

The dynamics of the triangular desire model are quite evident in the story of Ferhat and Shirin. The following characters in the story can be considered as components of this model:

1. Farhad (Desiring Subject): Ferhat is a young man in love with Shirin. For him, Shirin is an ideal to be achieved and a symbol of love. Ferhat's desire is to win Shirin and live a life with her.

2. Shirin (Desired Object): Şirin is a figure who adorns Ferhat›s dreams with her beauty and grace. Her presence allows Ferhat to find meaning in his life. However, Shirin also has her own wishes and desires; this increases the complexity of the story.

3. Hosrev (The Desiring Other): Husrev is another character who wants to win Shirin's heart. He stands out as a figure who directly affects Ferhat's desire and competes with him. While Hüsrev's presence strengthens Ferhat's desire, it also creates conflict.

Conflict of Desires and its Consequences

In the story of Ferhat and Shirin, the conflict of desires has profound effects on individual and social levels. While these conflicts shape the lives of the characters, they also lead to the questioning of values and relationships in society. Ferhat's love for Shirin requires him to give up everything for her. While this situation symbolizes his courage and sacrifice, it also shows how passions drive people. Ferhat's rivalry with Husrev reveals the inner conflicts he experiences while pursuing the object of desire.

Husrev's desire to get Shirin constitutes another conflict dimension in the story. This triggers feelings of jealousy and enmity for both Ferhat and Husrev. This conflict between the two characters strengthens the dramatic structure of the story and attracts the reader's attention.

The story of "Ferhat and Shirin" presents a rich narrative that contains the dynamics of the triangular desire model. Ferhat's love for Shirin, his rivalry with Husrev and the inner conflicts experienced in this process increase the depth of the story. While the triangular model of desire helps us understand the complexity of these relationships, it also reveals universal themes of human nature.

Thus, the story of "Ferhat and Shirin" is not only a love story, but also a profound examination of the conflict of desires, human relationships and social norms. Understanding these dynamics through the triangular model of desire allows us to better grasp the universality and validity of the story.

Conclusıon And Evaluatıon

Ferhat and Shirin is a classic Turkish legend built on the themes of love, sacrifice and longing. Rene Girard's theory of the triangle of desire offers an important perspective for understanding this story. According to Girard, people shape their desires through others, which can trigger competition and conflict.

Triangle of Desire and Relationships

Ferhat sees his love for Shirin as an object that makes her valuable in the eyes of others. In this context, Şirin is not only a figure that Ferhat desires, but also the presence of other characters who want to possess her increases his desire even more. This shows that Ferhat's passion for his love is shaped by social pressures and competition as well.

Conflict and Sacrifice

Ferhat's attempt to reach Shirin is a result of the conflicts and difficulties caused by his desire. According to Girard, the subject's effort to achieve what he desires creates a series of obstacles in his life. While Ferhat tries to break through the mountains with great sacrifice in order to reach Shirin's love, he both confronts his own inner conflicts and has to defy social rules in the process. As a result, Ferhat's actions deepen both personal and social conflicts and lead to a tragic ending.

Conclusion and Evaluation

The story of Ferhat and Shirin provides an impressive example that supports Girard's theory of the triangle of desire. This story reveals that love is not only an

individual emotion, but also a reflection of social and cultural dynamics. Ferhat's passion for Shirin, coupled with the obstacles he faces, reveals how individual passion can turn into social conflict. As a result, this legend is deeply meaningful in its depiction of the complex nature of love and the conflicts within human relationships. In this context, we can say that the story of Farhad and Shirin is not only a love story, but also an in-depth examination of human nature and desire.

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Chapter 5

WOMAN IN 19TH CENTURY ENGLAND: A FEMINIST READING OF THOMAS HARDY'S TESS OF THE D'URBERVILLES*

Buse BOYRAZ[1]

INTRODUCTION

Individuals who believe they hold the answer to every question throughout history struggle to define one fundamental query: "What is a woman?" The essence of this question lies within each woman herself. A woman embodies her identity and her desires. Attempts to categorize or define her by a singular identity or role fall short. They are beyond all cliched, conventional definitions. A woman's identity is shaped by her career, passions, spirit, body, wants, and aversions. What distinguishes one woman from another, or a man, are her thoughts and her individuality. She can shape and steer her own life according to her wishes. However, this truth is ignored due to society's perception of 'woman'. Despite the biological similarities between sexes, the notion of gender is culturally constructed and varies based on societal norms. Unfortunately, debates and discrimination regarding gender identity persist today. Many still perceive men as superior, leading to the undervaluation of women. Man's struggle to dominate nature has evoked the idea that mankind is superior to the rest of the creation (Aybay, 2024, p. 2). While men are often exalted, women are frequently objectified and reduced to mere symbols of admiration. Sometimes, Eve's sin is attributed to all other women, causing them to be accepted as sinners by society. While men are often allowed to express their desires, women's femininity has been judged and suppressed.

In a patriarchal system, women are often relegated to the sidelines, expected to play roles defined by men in the narrative of life. Many women unwittingly adhere to these imposed limitations, trapped in a male-dominated environment, like a lotus flower growing in murky waters. As women strive to assert their

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voices, societal norms further stifle their efforts. The dominant view often reduces a woman's existence to her reproductive capabilities, overshadowing her individuality. She faces societal expectations cloaked as destiny. Historically, the Victorian Era, particularly in Britain, is a significant example. Queen Victoria's reign from 1837 to 1901 marked a time of considerable change. It is noted for various social issues, including child labor and workers' rights, even as England led in industrialization. Despite the era's progress, many endured severe poverty and harsh working conditions. Queen Victoria aimed to embody moral ideals rather than serve as a political figure, resulting in morality and religion taking center stage during her reign. Men were often seen as "breadwinners," while women were idealized as the "angels in the house" with numerous responsibilities.

This study seeks to explore the status of women in the 19th century as depicted in Thomas Hardy's novel "Tess." It aims to highlight the struggles faced by women during this time by examining the intellectual, industrial, and social changes that influenced their societal roles and the prevailing prejudices against them. Ironically, the Victorian Era, dominated by a female ruler, was heavily patriarchal. During this time, men and women were not viewed as equals, with society believing in men's superiority both physically and mentally. Men were regarded as active, powerful creators, while women were seen as passive and submissive. Queen Victoria portrayed ideals of domesticity and femininity rather than political leadership, compelling other women to conform to her behavior model. The difference among women stemmed from their social class and authority; those from lower socioeconomic backgrounds faced severe limitations under a patriarchal system. In this era, men primarily served as breadwinners, responsible for providing for their families. Consequently, they held decision-making power within households, while women were often excluded from such authority.

The Condition of Women during the Victorian Era: A Historical Background

Although British women experienced gradual emancipation from patriarchal constraints during the 19th century due to legislative reforms like the Child Custody Act (1839), the Matrimonial Causes Act (1857), and the Married Women's Property Acts (1870 and 1882), the overall situation for British women during this period remained quite complicated and challenging. The subordination of women and their inferior societal status were not new phenomena. But this era saw a growing awareness of these issues, spurred by various social and economic changes within the country. Tracing back to the 17th and 18th centuries,

significant events and transformations swept Europe, introducing new ideas about society and the world, directly or indirectly influencing women's status in British society. Among these, the French Revolution (1789) significantly impacted the acknowledgment of social and political rights for individuals. A key factor that motivated the revolution was Enlightenment thought. From the late 17th to the late 18th centuries, there was a prevailing intellectual optimism regarding the power of human reason and the potential to understand humanity's natural environment. The Enlightenment emphasized critical questioning of established customs, institutions, and moral beliefs, replacing them with reason and trust in scientific understanding.

Influential thinkers such as John Locke, Isaac Newton, Thomas Paine, Voltaire, Denis Diderot, and D'Alembert emerged, challenging restrictive systems and ideas that imposed unnatural laws on individuals. These Enlightenment figures argued against religious authorities' interpretations of biblical doctrines, advocating instead for individual freedoms, including freedom of speech, conscience, and religion. Central to Enlightenment philosophy was the idea that individuals should be liberated from the constraints of societal customs and arbitrary authorities that were not in line with natural laws and human essence. Enlightenment thinkers maintained that comprehending the physical and social world required freedom from religious doctrines and literal biblical interpretations, asserting that human relationships and individual understanding should not be bound by the "restraints of custom" and "arbitrary authority." Women sought to participate in the emerging system of thought that emphasized individual natural rights, free from the constraints imposed by religious, political, and social norms.

The roots of increased awareness and concern for women's rights are often traced back to the Enlightenment of the 18th century. However, the Enlightenment's perspective on women was contradictory. It introduced a secular and contractual view of family life that seemed to promise women a life devoid of religious or moral constraints and some form of political freedom, albeit not fully realized. At the same time, it separated men and women into distinct spheres, the public and the private, complicating women's roles within this ideology. The effort to eliminate religious limitations on women aimed to foster a deeper understanding of gender differences, particularly questioning how much of these differences were inherent and shaped by society (Rendall, 1993, p. 8). The focus was on what was "natural" for women rather than what was considered divinely ordained. Robert Filmer's argument suggested that monarchy was a fundamental institution rooted

in the Biblical creation story, giving men absolute authority over women in family settings (Rendall, 1993, p. 9).

Conversely, John Locke contested this view, asserting that rulers derived their power from the consent of the governed rather than divine will. He believed relationships should be contractual and reflected in family dynamics (Rendall, 1993, p. 9). Locke's argument suggested that marriage inherently required a contractual framework, where a man's superior abilities did not equate to total dominance, thereby limiting male authority over women (Rendall, 1993, p. 9). This was a challenge to patriarchal structures and the notion of the family as a model of political authority (Rendall, 1993, p. 9).

Philosophers like Jean-Jacques Rousseau and Immanuel Kant supported the idea of distinct spheres for men and women based on "the intention of nature" (Rendall, 1993, p. 9). They posited that women, characterized as physically weaker and inherently nurturing, were naturally suited for a private sphere, thus relegating them to a minority status socially (Leeb, 2004, p. 57). Additionally, women's roles in educating children further constrained them. Education was a key component of Enlightenment thought, founded on the belief that children were impressionable and that early experiences greatly influenced their development. Consequently, as individual character formation emerged, motherhood was granted heightened importance (Barker, 2005, p. 35). Women were thus seen as responsible for moral guidance and reform. The French Revolution was driven by Enlightenment ideals and sparked a passion for universal rights for all individuals. However, it ultimately denied women these new political liberties, including voting rights. The 1789 French Declaration was called "The Rights of Man and the Citizen" (Clark, 2008, p. 22). While the Revolution presented a framework for universal rights and women participated actively in the revolutionary movements, they were still excluded from the political rights of equality and liberty (Clark, 2008, p. 22). Two primary arguments emerged: one labeled women's roles in the domestic sphere as "natural," drawing on Rousseau's perspective, and another suggested that "biological differences between the sexes led to different societal roles." As a result, women had to endure a prolonged struggle before their second-class status in political and legal realms would change, requiring them to advocate for their rights to achieve equality.

In Britain, the Industrial Revolution, beginning in the late 18th century and transforming society through the 19th century, brought significant socioeconomic changes. Even though familial structures and societal dynamics were evolving, experiences varied across different social classes in social, professional, and cultural

contexts. Understanding the institution of 'family' is crucial in this discussion. Shiman notes that "Medieval and Early Modern England was a corporate world, a society in which men and women were defined according to their associations," emphasizing that families served as the fundamental social unit (Shiman, 1992, p. 1). Marriage functioned as a power alliance, perceived as a concern for the entire community rather than a private matter. The collective was prioritized over individual interests, resulting in a shared familial identity without differentiation based on sex (Shiman, 1992, p. 2). However, as movements promoting individual significance grew alongside industrialization and its economic implications, the collective perspective began to weaken, shifting focus toward the "producer, citizen, and public figure" (Shiman, 1992, p. 2). This transformation led to a diminishing interdependence among family members as trade and individual accomplishment gained prominence.

With the rise of this new industrial landscape, monetary wealth supplanted land as the foundational source of power. A new middle class emerged, comprising bankers, merchants, and investors, who became economically and politically influential, surpassing the traditional aristocracy (Hall, 1989, p. 3). This shift illustrated the potential for individuals to broaden their opportunities through personal effort, gaining financial independence, and establishing social status (Caine, 1997, p. 14). In this changing industrial society, women from the middle class faced a distinct division of labor. They strongly felt the separation between public and private spheres due to a lack of interdependence among family members regarding work. The "shop-keeping family," which previously balanced work and home life, began to transition away from this model (Hall, 1989, p. 4). As these trades expanded, so did aspirations for a separation between home and work, desiring wives and children to be financially reliant on them (Hall, 1989, p. 4). The ability of women to remain out of the workforce was seen as a marker of wealth and leisure, signaling financial stability (Hall, 1989, p. 4). Following Queen Victoria's ascension in 1837, ideals surrounding womanhood—like piety, morality, and respectability—gained prominence, fostering a domestic ideology that positioned women as reflections of a family's status. In this setting, the unemployment of wives and daughters indicated the family's economic success, marking a departure from the notion that families were income-generating units with contributions from all members (Shiman, 1992, p. 68). The male member was now recognized as the definitive household head, solidifying traditional gender roles. While upper-class women faced challenges, they were typically less isolated

than their middle-class counterparts, often living as part of a larger household structure.

Working-class women in the nineteenth century faced distinct challenges compared to their middle and upper-class counterparts. Many women of this era belonged to the working class and were compelled to earn a living. Their jobs primarily included domestic service, garment manufacturing, textile work, or labor in factories, often as wage laborers. Economic necessity and low living standards drove these women to seek work. As stated by Whitelegg, "The poor, the illiterate, the economically and politically powerless of the past operated according to values which fully justified the employment of women outside the home" (Whitelegg, 1989, p. 49).

For working-class individuals, unlike their middle-class peers who equated leisure with social status, hard work was a hallmark of their class identity. In these households, every family member contributed to income, leading to a collective economic dependency. Despite their involvement in the workforce, patriarchal structures remained prevalent. Working-class women juggled responsibilities both at home and at their jobs. In his 1844 account of working-class life in Manchester, Friedrich Engels remarked on the blurring lines between traditional roles of masculinity and femininity, stating that the harsh conditions affected both genders (Hall, 1989, p. 17). By the 1830s, some improvements were made for working women, such as reduced working hours and restrictions preventing them and children from working in mines. However, despite the efforts of many middle-class women to gain employment, a significant number of working-class women were compelled to work out of necessity.

It is essential to recognize that deeply ingrained beliefs about women continued to persist and were often reinforced by these new movements. These beliefs were rooted in long-standing biological and religious ideas portraying women as subordinate. The perception of women's inferiority stemmed from assumptions that men were superior in physical strength and intellectual ability. Alexander Walker argued that men were naturally suited to protection because of their reasoning abilities and strength, whereas women were regarded as weak and needing protection (Walker, 1984, p. 129). Enlightenment thinkers also subscribed to these notions of natural roles, linking men with intellect and women with emotion. As Laura Morgan Green noted, this concern contributed to the perception of women as self-sacrificing and men as powerful (Green, 2001, p. 26). Attributes like power, reasoning, and courage became associated with men, while women were depicted as vulnerable and reliant on male guardianship. The

perception of women as imperfect and "feeble" was not solely based on physical differences but was heavily influenced by Christian gender views. The church held all women responsible for the original sin and believed a woman continually attempted to seduce them through carnal desires, which eventually distracted a man from his striving to reach God (Güven, 2018, p. 2). The clergy portrayed women as Eve, a seductress who caused the fall of humankind, and denounced women for attempting to distract men from the way of God (Güven, 2018, p. 2).

Christian doctrine has often portrayed women as inferior, referencing the creation of Eve from Adam's rib as a basis for this belief (Perkin, 1993, p. 1). This religious framework reinforced the notion of women as subordinate and dependent, influencing societal roles and behavior. Moreover, it is important to note that the restrictive views towards women were notably amplified by the Evangelical theological movement, which emerged in the late 18th century as a reaction against individualistic and capitalist ideologies during the Industrial Revolution. Marriage was heavily promoted, often viewed as a potential escape from the constraints of everyday life. Women saw it as a way to achieve their goals, such as securing financial stability, preserving their social standing, or having a personal space to manage their lives (Perkin, 1989, p. 54). They assumed marriage was a pathway to a better future, a way to break free from the control they experienced. However, after marrying, women's lives often did not improve; instead, they became legally subordinate to their husbands. In legal terms, husband and wife were considered one entity, and that entity was the husband (Perkin, 1989, p. 73).

The limitations imposed by marriage varied by social class. Upper-class women enjoyed a relatively higher degree of freedom, while middle-class women felt the constraints of marriage law more acutely due to their economic reliance on their husbands. Although the laws applied to both classes equally, middle-class women were more affected by them. For the aristocracy, marriage settlements determined the family's legacy for generations, merging fortunes and titles through strategic family alliances (Perkin, 1989, p. 64). Typically, these marriages were arranged for mutual economic and social benefits (Perkin, 1989, p. 64). Wealthy families used marriage settlements to safeguard their daughters (Perkin, 1989, p. 66). Perkin notes that aristocratic women benefited from laws that allowed them to retain their social rank upon marriage (Perkin, 1989, p. 73). In divorce situations, they were usually not disadvantaged, as they often had family support and personal wealth to rely on.

Conversely, middle-class women usually married into families of similar social standing (Perkin, 1989, p. 73), and divorce was a rare option for them. In lower classes, women frequently held significant emotional dependence as mothers, wives, and family providers. Working-class women were often "beyond the reach of civil law," not due to protective family legal systems like their upper-class counterparts, but mainly because they lacked property, placing them outside legal protections (Perkin, 1989, p. 115). Changes for women would not materialize significantly until a series of legislative reforms were enacted later in the century.

Morality was a significant concern, particularly from the mid-century onward (Gowing, 1996, p. 3). There existed a problematic "gendered morality," which framed women as inherently accountable for moral failings, such as adultery. Society viewed women's virtue, honor, and reputation as intrinsically linked to their sexuality (Gowing, 1996, p. 3). Sexual purity was seen as essential to a woman's integrity, while moral weakness was equated with feminine frailty (Gowing, 1996, p. 3). This emphasis on morality was closely tied to femininity: a woman's role in the home, alongside the expectation of moral behavior, was part of the myth surrounding Britain's "civilizing mission" abroad; women were seen as moral guides, instrumental in shaping the character of their children and by extension, society (Gowing, 1996, p. 39). The idea of the moral mother and wife reflected the nation's moral fabric (Gowing, 1996, p. 39). Jill L. Matus states that a culture's moral and sexual norms indicate its level of civilization, often judged through a middle-class lens (Gowing, 1996, p. 57). The discourse around a culture's morality frequently centers on its sexual norms and attitudes, which in turn shape its culture and its people's physicality (Gowing, 1996, p. 57).

Women perceived as "feeble and erring" and who violated the Victorian ideals of purity were marginalized. Being seduced or engaging in adultery rendered women as social outcasts, permanently damaging their reputations and futures (Houghton, 1957, p. 366). Despite strict moral codes, prostitution was prevalent and seen as a significant indicator of societal moral and sexual decay. The "fallen woman" idea illustrates how these women were viewed and treated. Keith Thomas notes a possessive attitude among men towards women, viewing them almost as property. He suggests that this gendered morality stemmed from a "desire for complete ownership of women," whose worth diminished if they engaged in sexual relations outside of marriage (Gowing, 1996, p. 55). However, these moral expectations did not extend to men. Women's societal respectability hinged on their chastity, leading to their classification as "fallen" if they deviated from those standards. This disparity highlighted a double standard in moral expectations.

Although Puritan principles theoretically held men and women to similar standards of "resistance to bodily desires" and "chastity," reality was more complex (Watt, p. 156). Criticism of the prevailing notion that sexual purity was less critical for men than for women emerged in various works, starting as early as the 18th century. For instance, Samuel Richardson's novel Pamela depicts a young servant fighting off her master's advances and ultimately compelling him to marry her. Despite this growing awareness, significant attitude changes were still far off. This gendered morality contributed to the rigid stereotypes assigned to women. The portrayals of women were polarized; traits thought to be appropriate for them were not only unrealistic but were echoed in their representations.

Women were categorized as virtuous "angels in the house," a description popularized by Coventry Patmore, or as "fallen" based on morality. Patmore viewed his wife as the epitome of a Victorian woman, celebrating her as an angel-embodying traits like sympathy, meekness, and self-sacrifice. This oppositional view of women was not a new occurrence, as the "pedestal or pinnacle" theory suggests, which portrayed women as minor goddesses to be revered from a distance. This idea is rooted in the Medieval Ages, where women were classified as either virtuous or wicked, associating good women with the Virgin Mary and tempting figures with Eve. Marty Williams and Anne Echols noted that during that era, "womankind occupied either the pit of hell with Eve or the pedestal of heaven with Mary." In the 19th-century literary scene, most female characters were crafted by male authors. The portrayals of women often reflected stereotypes—depicting them as delicate princesses, monstrous figures, witches, or temptresses (Gilbert & Gubar, 2000, p. 29). These representations stripped women of their individuality, reducing them to mere caricatures. Even women writers faced challenges in this male-dominated environment, often adopting pen names to be taken seriously. The Brontë sisters, for example, wrote under pseudonyms Acton, Currer, and Ellis Bell, while Mary Ann Evans chose to publish as George Eliot, highlighting the biases against female authors (Altick, 1973, p. 51). In response to these inequalities, some women accepted their circumstances passively, while others adeptly navigated these challenges to their advantage. Joan Perkin argues that many women found ways to leverage their disadvantages creatively.

Strong-willed women have historically advocated for their rights. Mary Wollstonecraft, a key figure in the early fight for gender equality, emphasized in her 1787 work, Thoughts on the Education of Daughters, that girls were not provided sufficient education to stimulate their intellect (Wollstonecraft, p. 25). In Vindication of Women's Rights, she criticized society for raising women as

"domestic gentle brutes" (Wollstonecraft, p. 20). Wollstonecraft believed women were naturally equal to men, but their perceived weakness and ignorance stemmed from a lack of education. She argued that women were capable of rational thought and deserved to be treated as such. Pioneering women such as Harriet Martineau, Mary Somerville, and Florence Nightingale exemplified strong-willed individuals, leading the way in sociology, science, and medicine. The progress of women's emancipation was not linear but gradually improved over time. By the late 18th century, Wollstonecraft was seen as a compelling voice calling for "a revolution in manners, based on a rethinking of conventional ideas about women's behavior and the gendering of moral values" (Caine, 1997, p. 27). For her, there should be a single standard of virtue for all.

However, since her assertions did not specifically address political rights or representation for women, she faced criticism from feminists in the 19th century. The French Revolutionary Wars further hindered the discussion of women's rights due to the conservative climate in society. With the rise of socialist ideas advocating for social change, women began participating more actively in public life, particularly middle-class women and aristocrats who engaged in charitable work and became involved in public affairs (Caine, 1997, p. 57). Over time, these women established their own political and social organizations. By the late 19th century, the concept of "The Woman Question" emerged, which revolved around redefining womanhood (Caine, 1997, p. 54). Sheila Rowbotham noted that women campaigned for specific reforms not necessarily because they identified as feminists but because their life circumstances compelled them to do so (Caine, 1997, p. 49). This realization that their needs often differed from those of men led to the formation of the women's movement in the latter half of the century.

Women began to seek changes in their marital and family dynamics. Although women from various social classes faced unique challenges, many were often voiceless—a series of legislative changes during the latter part of the century aimed at addressing these issues. The Child Custody Act of 1839 granted mothers guardianship rights over children in cases of separation, contingent upon their being "of good character" (Caine, 1997, p. xiii). The Matrimonial Causes Act of 1857 allowed more women to seek divorce, a right previously reserved for the wealthy. The First Women's Property Act of 1870 enabled women to retain their earnings if made independently, and the same year saw the first publication of the Woman's Suffrage Journal. The Second Women's Property Act of 1882 improved upon the previous act, granting women the ability to manage their property and legally recognizing them as independent entities capable of suing and being sued.

A significant milestone occurred in 1889 when a woman was elected to the London County Council for the first time. In 1894, the term "New Woman" was introduced by Sarah Grand. While the foundations of feminism were laid during this period, the first recorded use of the term "feminist" appeared in The Westminster Review (51). These developments indicated that women began gaining awareness of their legal rights and existence.

TESS OF THE D'URBERVILLES

Thomas Hardy's twelfth novel, Tess of the D'Urbervilles, was released in 1891. The Westminster Review praised it as "one of the greatest novels of this century and the greatest since George Eliot died" (Page, p. 412). The novel challenges sexual and patriarchal conventions and conveys a moral lesson, reflected in its subtitle, "A Pure Woman." Tess Durbeyfield, the oldest daughter from a struggling rural family in Marlott, participates in a May Day celebration with other village girls. Meanwhile, her father, John Durbeyfield, learns that their family is descended from the noble line of the D'Urbervilles. Unaware that the name had been purchased by a merchant named Simon Stoke, Tess seeks a job at the D'Urberville estate near Trantridge to help her family recover financially after she accidentally kills their horse, The Prince. Alec Stoke D'Urberville, described as an "idle libertine," becomes infatuated with Tess and assaults her in the woods, resulting in her giving birth to a child named "Sorrow," who dies without baptism.

After partially recovering, Tess lands a position as a dairymaid at Talbothay farm, where she meets Angel Clare, a vicar's son, and they fall in love. Despite her worries about disclosing her past, Tess agrees to marry him. After Angel reveals his past affair in London, Tess feels bold enough to share her own story, but he cannot forgive her, leading to his abandonment of her. After a lengthy wait and struggling to survive on a farm, Tess visits Angel's family, only to overhear his brothers speaking negatively about her. Leaving their home, she encounters Alec D'Urberville, who attempts to convince her that he has changed and become a preacher. He promises to support Tess's family after her father's death, eventually winning her back. When Angel returns to England, he realizes his mistake and is remorseful for having deserted Tess. Angel finds Tess in a boarding house with Alec. Tess, believing it is too late for her to return to Angel and feeling that she now belongs to Alec, sends Angel away. Devastated by this decision, she blames Alec for her suffering. Ultimately, she kills him with a carving knife. After the murder, Tess seeks out Angel, and when they reunite, they flee to a manor house

for shelter. However, they are eventually discovered, leading to Tess's arrest and execution for Alec's murder.

The novel achieved immediate success and garnered praise from both readers and critics, although it faced criticism regarding its writing style and the overt moral messages it conveyed. This suggests the extent to which Hardy was willing to critique the societal norms of his time. In Tess of the D'Urbervilles, women are depicted as enduring inequalities compared to men in various aspects, largely illustrated through the detailed character of Tess Durbeyfield. Tess encounters numerous struggles due to the societal conditions that are largely shaped by a patriarchal perspective. The first point of discussion is the limited opportunities available to women in education, employment, and social spheres. As a working-class girl from a low-income family in the village of Marlott, Tess's circumstances are already influenced by her socioeconomic status and gender. Therefore, her sex and social class are intertwined factors contributing to her subordination. Tess is portrayed as an intelligent young woman who aspires to be a school teacher due to her academic success. Unfortunately, fate intervened, derailing her ambitions. Compared to her largely ignorant family, Tess stands out as someone who has achieved a higher level of education, suggesting that while she could pursue teaching, her role as her mother's assistant and the need to provide for her family likely hindered her aspirations. Additionally, Tess's ability to speak two dialects highlights her education and awareness of its importance during that era. Terrence Wright points out that Tess embodies a transitional figure in the nineteenth century, with her educational background distinguishing her from her largely uneducated mother (Wright, 2005, p. 1). This contrast emphasizes the different education opportunities available to working-class girls like Tess compared to their parents, showcasing the generational shift in educational awareness.

The contrast between the mother and daughter highlights a significant generational divide in their forms of knowledge; the mother relies on folklore and superstitions passed down orally, while the daughter benefits from structured education characterized by "trained national teachings" and a "Revised code" (29). This gap is illustrated as if two hundred years are separating their experiences. Although Tess's extensive education can be seen as an achievement, it also has drawbacks, as it fosters a critical perspective towards her family and their limited circumstances. As noted in Tess and Jude, education often leads to dissatisfaction, challenging the blissful acceptance of one's situation and creating uncertainties about one's identity and role in society (Page, p. 56). Tess's more philosophical outlook can sometimes be linked to her advanced learning, allowing her to view

her family's situation with distance and a sense of pity. This leads us to examine Tess's responsibilities as the daughter of a working-class family, which binds her to certain duties despite her wishes. The domestic environment of the Durbeyfields compels (Tess, p. 17). As the eldest daughter, she frequently takes care of her six siblings in the absence of her mother: "All these young souls were passengers in the Durbeyfield ship—entirely dependent on the judgment of the two Durbeyfield adults for their pleasures, their necessities, their health, even their existence" (Handley, 1991, p. 30).

The passage discusses the reliance of the Durbeyfield children on their irresponsible parents, John and Joan Durbeyfield. The narrator subtly critiques these parents, noting that any hardships they face, like "disaster, starvation, and disease"—are inevitably shared by their innocent children (Handley, 1991, p. 30). The narrator describes these "six helpless creatures" as coming into the world uninvited, forced to live under the care of these negligent individuals. The phrase "Nature's holy plan" suggests that the children's birth into this specific family is simply fate at work. As a result, Tess, who exhibits more responsibility than her parents, assumes the roles of a daughter, sister, and even mother due to their circumstances. This theme extends to Tess's dependence on the broader social conditions affecting her, as she holds responsibilities both at home and outside, being a working-class girl. Thus, Tess represents her social class while being a woman significantly affected by Fate. The novel recurrently explores the theme of destiny and its impact on individuals who cannot often make choices. Merryn Williams highlights Tess's lack of free will, stating, "her destiny is not chosen but forced upon her by the circumstances which Hardy calls Fate" (Williams, 1972, p. 91). As emphasized throughout the story, "Fate" profoundly influences Tess's life. A series of unforeseen events dramatically shapes her experiences with economic and social challenges. For instance, her father, John Durbeyfield, learns from a person about a supposed noble lineage connected to the name "D'Urbervilles" (Hardy, 1891, p. 13). Although this claim is later disproven, it sparks delusions in the minds of the imprudent John and Joan. Tess's mother eagerly embraces the rumor, declaring that their family is of the highest gentry, tracing back to ancient times and envisioning lofty aspirations based on this falsehood. She even consults a book titled The Compleat Fortune-Teller, seeking guidance (Hardy, 1891, p. 28). Tess's father, John, goes to the Rolliver's inn to celebrate, caught up in the excitement. When Tess decides to transport the beehives to the market, assuming her father is too exhausted and inebriated to do it, she is unaware that this journey with her younger brother Abraham will significantly influence her

future. During the ride, Abraham reveals their parents' intention to leverage their supposed connections to help Tess "marry a gentleman." Later, both Tess and Abraham doze off during the trip, leading to an accident that results in the death of their horse, Prince. Tess feels immense guilt for the incident, thinking, "It is all my fault—all mine!... There is no excuse for me—none. What will mother and father live on now?"

Tess's overwhelming sense of responsibility and propensity to self-blame quickly lead her to accept her parents' unrealistic plan to send her to the D'Urbervilles' mansion. When her mother, Joan Durbeyfield, suggests she meet Mrs. D'Urberville to seek assistance, Tess feels resentful towards her mother's scheme, as her pride makes her view such plans as trivial. "Well, since I killed the horse, mother," she says sadly, "I suppose I should do something. I do not mind going to see her. But please let me handle the part about asking for help, and do not think about her setting up a match for me—it is silly." Tess then embarks on a journey to an unfamiliar place where she knows no one, despite her aversion to the idea, driven by the economic pressures limiting her ability to choose whether to go. Tess is acutely aware not just of her actions but also of her perceptions of those actions. Joan Durbeyfield manipulates Tess's vulnerability, and Tess's guilt compels her to comply with her mother's wishes despite her pride. Joan's emotional manipulation succeeds even though Tess dislikes being perceived as a less fortunate relative. Tess's pride stems more from her values and sense of moral right and wrong, shaped by her upbringing, imagination, elements of religion, and the stark contrast created by her family's circumstances. Tess's understanding of her social position and education led her to critically judge her mother's irresponsibility in having so many children.

From a fatalistic perspective, Tess's beauty can be viewed as a contributing factor to her tragic fate. Her life appears to be governed by her class's economic and social pressures, compounded by her striking beauty. After the incident with Alec, Tess remains at Trantridge for four more months, during which her character evolves. She is no longer the naive country girl; her experiences lead to more complex thoughts. Standing at the edge of the Vale, she reflects on how her understanding of beauty and danger has shifted: she has learned that even beautiful places harbor threats, akin to the Garden of Eden's knowledge (Hardy, 1891, p. 87). This newfound awareness brings to the surface her feelings of vulnerability, especially regarding sexuality. However, her practical understanding remains limited, which leads to her eventual reproach towards her mother. When Tess decides to leave Trantridge, Alec attempts to stop her. Their conversation reveals his failure to

recognize Tess as a unique individual; he still views her with condescension. Despite her clear declaration that she never loved him, Alec dismisses her feelings, suggesting that all women say the same. Tess responds defiantly, questioning his lack of understanding: "Did it never strike your mind that what every woman says some women may feel?" (Hardy, 1891, p. 89). This "depersonalizing 'Everywoman' ascription," as Rosemarie Morgan describes it, diminishes Tess's identity, reducing her to a stereotype of women as "Eve-temptresses" who feign victimhood (Morgan, 1998, p. 98).

Alec's refusal to take responsibility for his actions is evident when he offers Tess material wealth and comfort, yet she rejects his offers. He scorns her for her pride, mocking her as if she were a noblewoman instead of recognizing her dignity as a person, seeing her only as an attractive peasant. Alec acknowledges his immorality, stating, "I was born bad, I live bad, and I will die bad" (Hardy, 1891, p. 89), fully aware of his exploitation of Tess. At this point, exploring Tess's views on marriage is crucial. Besides, she hates Alec: "On matrimony, he had never once said a word. And what if he had? How a convulsive snatching at social salvation might have impelled her to answer him she could not say" (Hardy, 1891, pp. 93-94). Tess's reflections reveal a profound truth: the subject of marriage has remained unspoken in her life. Even if a proposal had been made, she could never agree to marry Alec, for her feelings towards him are filled with disdain. She is acutely aware of her mother's naive worries, yet Tess understands that to achieve any semblance of "salvation," she cannot accept the man who exploited her vulnerabilities (Hardy, 1891, pp. 93-94). Hence, instead of manipulating the situation for societal gain, Tess resolutely opts to remain unmarried. This choice positions her as a victim and imbues her with heroism as she navigates her hardships with heartfelt naivety rather than cunning. The absence of wise guidance from her parents exposes Tess to manipulation. She confronts her mother, lamenting, "How could I be expected to know? I was a child when I left this house four months ago. Why didn't you warn me about men?" (Hardy, 1891, p. 94). Tess criticizes her mother for failing to alert her to potential dangers, clarifying that she has had to learn harsh lessons through experience rather than parental instruction. Just months prior, she was still a child, but she feels forced to mature quickly, having to fend for herself without proper nurturing. She recognizes that educated women learn about these risks through literature, a privilege she was denied.

A devastating consequence of Alec d'Urberville's exploitation is Tess's conception of an illegitimate child. Following a period of despair and solitude, she emerges determined to work in her hometown (Hardy, 1891, p. 101). Yet the

fact that her baby remains unbaptized troubles her deeply; if he were to die, she fears there would be "no salvation" for him (Hardy, 1891, p. 105). In defiance, she decides to baptize the baby herself, choosing the name "Sorrow" (Hardy, 1891, p. 107), with her younger siblings as witnesses to this intimate ceremony. The following day, after her baby dies, she takes on the heartbreaking task of burying him. Hardy depicts a society where moral standards deteriorate. The exploration of Tess's experiences with Alec underscores the sexual double standards prevalent in society; women were cast as "fallen" and deemed tainted after such encounters, while men remained untouched by stigma (Watt, p. 7). This hypocrisy is evident as Tess is labeled a "fallen woman" who bears the societal burden while Alec escapes moral ramifications. George Watt highlights Tess's precarious social and economic situation, criticizing contemporary observers for deeming it "immoral" for her to return to the one who "ruined her" (Watt, p. 149). He suggests that such critiques overlook her responsibilities, including an ineffective mother, vulnerable siblings, and the threat of starvation. This enduring misconception within societal discourse equates a woman's worth with her purity, neglecting the possibility of virtue in a fallen woman (Watt, p. 149). Tess's experience of male domination persists beyond her encounter with Alec d'Urberville as she meets Angel Clare. Although variations exist, such as male authority over women, Tess continues to suffer. She has previously encountered Angel at a May Day dance, where he joined the girls' dance but did not invite her to dance, which left her feeling reproachful. Tess recognizes him immediately, noting that an educated and thoughtful man lies beneath his dairy farmer attire. Angel is characterized by his unconventional views and idealistic approach to life. Being the son of a parson, he was raised to become a clergyman, but after studying at Cambridge, he chooses to pursue knowledge in agriculture instead, which leads him to Talbothays as a six-month pupil.

Alec first becomes aware of Tess when she shares her views about the relationship between bodies and souls. His interpretation of Tess is ironic; he perceives her as a pure and innocent figure when, in reality, she is not a virgin. This initial misunderstanding suggests that Angel will fall in love with his idealized vision of her as a "daughter of Nature." Angel is drawn to Tess not only because of her physical beauty and seeming purity but also due to her deep emotions and philosophical insights. Tess discusses the trees as having "inquisitive eyes" questioning their struggles, expressing a dismal view of life. Despite her pessimism, Angel finds her thoughts intriguing, highlighting a stark contrast between his understanding of life and her experiences. Tess feels inadequate next to Angel and compares

herself to the Queen of Sheba, lamenting her lost opportunities. Although Angel proposes enlightening her on various subjects, she asserts that true answers are not found in books. As Angel and Tess fall in love, Tess experiences happiness for the first time, feeling loved and independent from her troubled past while working as a milkmaid. However, Angel's love for Tess reflects a subtle exertion of power as he assigns her mythological labels, such as Artemis and Demeter, which she does not fully understand and feels uncomfortable with. Tess insists on being called Tess, reflecting her desire to be recognized as a real person rather than an idealized figure. Rosemarie Morgan notes that this renaming reflects Angel's misconceptions about Tess. Tess desires Angel to understand her true self, yet she also fears revealing her past due to guilt. As their love deepens, she becomes increasingly uneasy, worrying that her history might jeopardize their relationship. Tess is so critical of herself that she believes she is unworthy of Angel's love. Other dairy maids, Marian, Izz, and Retty, are also infatuated with Angel, creating a competitive atmosphere. Unlike her friends, Tess is resolute in her decision not to marry after her experience with Alec, which heightens her fears, especially since she knows Angel has a special interest in her. To alleviate her guilt, Tess instinctively praises Izz and Retty to Angel, suggesting they would make suitable partners for him: "Don't they look pretty!" she comments. She believes these maidens would better fit as farmer's wives and encourages Angel to marry one of them instead of her.

Tess is self-sacrificing; although she loves Angel deeply, she thinks he deserves someone like her naive friends who have not endured her hardships. Throughout their courtship, Tess is engulfed in turmoil and self-blame, reflecting her internalization of societal standards regarding chastity. Despite her unique and proud nature, which Angel recognizes, she holds herself accountable for her past and worries that it will tarnish her future with him. However, Angel remains undeterred in his affection for Tess, seeing her superior to any other woman. While milking cows, he approaches her, overwhelmed by emotion, and almost kisses her but hesitates not to impose. After this encounter, Angel withdraws for a few days to reflect on his feelings for her. Although he is questioning some religious beliefs, Angel is described as possessing a conscience that prevents him from treating Tess casually. His view of women is troubling, as he divides them into two categories: those he can toy with and those living meaningful lives, which reveals a double standard in his perspective. He feels he should marry Tess because she fits his idea of a suitable bride despite not knowing her. He characterizes Tess as a lady to alleviate his family's concerns regarding social class differences. He praises

her as "poetry," viewing her more as an artistic figure than a complete person. He emphasizes her spirituality to please his father, but Tess feels a different pull towards Angel. While she loves him, she lacks the courage to disclose her past to him, and even the thought of doing so reinforces her belief that "It cannot be." Eventually, Angel persuades her to marry him, saying, "You will—you do say it, I know. You will be mine forever and ever." She agrees but is overwhelmed with emotion, resulting in violent sobbing that surprises Angel, as she is not typically hysterical. Tess struggles with her conflicting feelings about their future.

Angel is deeply shocked by Tess's past and decides to leave her, expressing his intention to try to accept what has happened. He departs near her village, and Tess perceives this as her punishment, choosing not to stop him. The narrator suggests that if Tess had reacted dramatically—crying or begging—Angel might not have been able to leave. However, her enduring demeanor makes it easier for him to go, and she ultimately serves as his strongest defender. Her sense of pride also plays a role in her acceptance, reflecting a broader theme of reckless resignation within the D'Urberville family. Tess internalizes the injustices she has faced, feels responsible for her situation, and positions herself as Angel's best advocate.

Geoffrey Harvey discusses how both Alec and Angel objectify Tess, making her a victim, first through Alec's violation and then through Angel's abandonment. Alec views her as merely another conquest, while Angel fits her into his Romantic ideals of nature. This application of the hypocritical Victorian sexual double standard deepens Tess's suffering, ultimately leading to her tragic encounters with Alec again and culminating in his murder. Harvey suggests that men perpetuate a vicious cycle with their double standards, contributing to Tess's downfall. Tess's interactions with her mother further highlight their contrasting characters. When Tess shares her honesty about her past with Angel, her mother calls her a "poor little fool," reflecting her pragmatism. Philip Mallet describes Tess's mother as a somewhat ineffectual yet loving parent.

In contrast, Tess embodies honesty and a lack of deceit to protect herself socially. Her response, "If it were to be done again—I should do the same. I could not—I dared not—so sin against him!" reveals her pure heart; she would reveal the truth to Angel again if given the chance, as she feels incapable of deceiving him. This tendency towards self-reproach stems from her lack of independence in facing her circumstances, often leading her to feel guilt over events that are largely beyond her control.

Tess's profound sense of responsibility leads her to blame herself constantly. Although Angel leaves her some money during his absence, Tess struggles financially as she works on various dairy farms. In addition to concealing her troubles, she sends money to her family when they are in need. After her father's death and the family becoming homeless, Tess sacrifices her well-being by submitting to Alec, who offers to support her family. When Angel returns from Brazil, having decided to forgive Tess, she is heartbroken because she has already returned to Alec, realizing that "it is too late" for them to be together. Angel experiences self-awareness, reflected in his acknowledgment, "I did not see you as you were." He feels remorse for the wrongs he committed against her. This realization makes Tess resent Alec, who had told her that Angel would never return: "He had been like a husband to me: you never had! But will you go away, Angel, please, and never come again?" Tess holds Alec responsible for her current situation, acknowledging that he "had been a husband" to her while Angel abandoned her. This moment marks the story's climax, culminating in Tess killing Alec in a fit of blame. She then runs to Angel, seeking forgiveness and confessing her act. The two share a brief time together before Tess is arrested and executed. Even until her arrest, she is overwhelmed with guilt and self-blame once more: 'It is as it should be," she murmured. 'Angel, I am almost glad—yes, glad!" (Hardy, 1891, p. 418).

Angel and Tess have the opportunity to escape together, but Tess chooses to stay, indicating her acceptance of her circumstances. She finds solace in what is inevitable, yet it is clear that "nobody blamed her as she blamed herself" (Hardy, 1891, p. 131). In this regard, she is her harshest critic. The climax of events is significant because it represents the one moment when Tess exercises her free will, contrasting sharply with her previous "lack of will" and "fatal indecision in great moments" (Handley, 1991, p. 96). Until this point, her dependence on others has made her susceptible to sexual exploitation, abandonment by her husband, and considerable emotional and financial hardship. Rosemarie Morgan suggests that despite her emotional generosity, sexual vitality, and moral strength, Tess possesses the potential to rise above her struggles and ultimately redeem the man who, influenced by societal values and double standards, fails to support her when she needs it the most (Morgan, 1988, p. 109). Morgan highlights the complexity of Tess as a female character, showcasing her as both sexually vibrant and morally resilient, qualities that were quite rare for women of that era. Hardy's intention appears to be to illustrate Tess's resilience in the face of societal prejudices and her ability to surpass male figures who cannot transcend the rigid expectations

of their time. This interpretation reflects Hardy's critique of the societal views on women and the unstable nature of moral and sexual standards.

CONCLUSION

Tess of the d'Urbervilles and its main character highlight the disadvantaged position of being both an attractive and working-class woman in that society. Already facing social and economic challenges, Tess rarely exercises her free will, leaving her subject to the control of the men in her life and the responsibilities of her family, which limits her ability to make choices and act independently. As a result, she often becomes a victim rather than an active participant in her destiny, struggling under society's double standards concerning morality and sexual purity. She faces victimization and marginalization due to rigid societal views on sexual morality. However, the underlying message suggests that the author aims to challenge the prevailing values of his time through his narrative. The author portrays Tess as a "pure" woman; despite being "impure" in body, she remains pure in mind and heart, embodying good intentions and a deep sense of responsibility toward those she loves. While the novel takes a pessimistic tone and leads to a tragic conclusion for Tess, her fate serves as the author's commentary on the injustices women face in society, invoking feelings of pity and fear.

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Chapter 6

AN ANALYSIS OF BASIC LEVEL ARABIC WORDS USED IN THE DÖVER NEIGHBORHOOD OF HATAY

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INTRODUCTION

Culture is a phenomenon that covers all the thoughts and behaviors of the social environment in which we live. We can explain culture as "socially internalized knowledge" (Yule, 2008, p. 216). Malinowski's view of the dilemma of language and culture is different from the explanations given by many researchers. According to him, the meaning of words emerges through experiences rather than ideas; it begins to manifest itself in people's body language and structures. Social structure and language are in a continuous relationship with more than just two words. After these views, we can say that language means giving a name to experiences. Human beings are composed of words throughout their lives and they are formed by language (Karakaya, 2007, p. 41; cited in Avlanmış, 2021, p. 5).

Language is the condition for the existence of humanity. Individuals who have and use a language produce words, concepts and develop phenomena. The knowledge gained throughout life is acquired through language and transferred to the future through language. Societies cannot comprehend time and place without language. When the cultural space created by language is in danger of being lost, the individual is confronted with the situation of being trapped in his/her own inner world. However, human beings may not be able to cope with their inner loneliness (Yazoğlu, 2002, p. 25; cited in Yılmaz, 2021, p. 2). Although human beings are not born as a blank slate as John Locke says, some abilities are acquired in the world within society. In this context, as a social being, human beings cannot develop language awareness and ability without completing the socialization process and interacting with other individuals. It is not possible to talk about the language spoken by a single being in the world (Yılmaz, 2021, p. 2).

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Although language is developed and advanced by human beings, it has a superhuman quality. What elevates language to a higher position and makes it characteristic is meaning, which transcends the elements of consciousness and becomes an independent ontological field, and which carries language to a supra-individual position. Individuals are born into this universe of meaning called language and grow and develop within it. This situation gives language a superior feature. Communication and agreement through language, just like reproduction and nutrition, transcends the individual. This makes language an important field of existence on its own (Yazoğlu, 2002, p. 27; Hocaoğlu, 2007, p. 14; cited in Yılmaz, 2021, p. 3).

Language will develop along with the development of humanity. Human beings exist only with their language. Where there is no language, where it is not spoken, there is no human being. Language is a human being or an individual who wants to understand and be understood by nature. In this case, it will only be possible with the language they speak. Language emerges in all areas of humanity, in the most basic events of daily life, in the creation of knowledge, in customs and traditions, in beliefs. The influential power of language spreads to all areas of life with its universal picture that leaves its mark on language. At the same time, language determines its environment and path with the different characteristics and situations of each field, and continues its progress. Language is a social institution, it cannot be reduced to a single individual, but it can also change with the conscious or unconscious will of individuals (Akarsu, 1998, pp. 20-21; cited in Yılmaz, 2021, p. 74).

HATAY AND ITS HISTORY

It has always been known that linguistic research forms a whole with historical and geographical research. If historical events and geography always occurred in the same way, there would be no need for language studies, literature, history and geography. Because of this situation, linguists, historians and geographical researchers always question similarities and differences in their research and produce products. According to Şen (2017) & Karagel (2010), Hatay, located on the roads connecting Anatolia from Çukurova to the Middle East, is a city where people of different origins and beliefs live. At the same time, it preserves its characteristic of being a mosaic of historical and cultural richness.

The historical foundation of Antakya and its surroundings, the center of Hatay province, dates back to ancient times. Hatay, which has been used as a settlement

center since the Chalcolithic Age, is located on a route connecting Anatolia to the Middle East. According to Özder & Özşahin (2011), Hatay is at the beginning of the Asi River between the Nur Mountains in the north and Kel Mountain in the south in the Mediterranean climate zone. Habib-i Neccar Mountain, where Antakya is located, surrounds the city and forms a natural border.

Hatay is a cosmopolitan city in the Republic of Türkiye. People from different ethnic backgrounds and religions have been living together in this city for many years. At the same time, Antakya was a candidate for the city of peace in Unesco and was selected as the second. In Hatay, which has preserved its multicultural structure for many years, people of different beliefs live in indulgence. Sunnis, Nusayris, Orthodox, Catholics, Chaldeans, Assyrians, Arabs, Greeks, Armenians, Uzbeks and other small communities constitute the multicultural structure of Antakya (Karaburun Doğan, 2015, p. 5; cited in Ural, 2019, pp. 15-16). Antakya has many different cultural and religious characteristics and has been home to many civilizations. Due to its location at a crossroads on the roads connecting the continents in historical times, it has enabled ethnic origins and cultures to live together. This distinguished city, which embraces many cultures and beliefs like a mother and is always believed to carry the nobility of a queen, is called the Queen of the East (Başeymez, 2009, p. 30).

HATAY AND MULTILINGUALISM

Language serves as a communication and interaction task that humanity has established in order to be in touch with the world. Language is also a bridge that societies have built to provide a bridge of communication with each other. Some linguists believe that language can also be called a "tool". The German word for bilingualism, "bilingualismos", is of Latin origin and is expressed as "diglossia" in Ancient Greek. In the definition of bilingualism, it is generally interpreted as the use of both languages at the native language level and the ability to form meaningful expressions in both languages.

In his studies, Diebold (1961) defines bilingualism as the contact between two languages. However, it is also known in the light of research that this situation causes some problems for bilingual individuals. Because today, for some reason, many individuals are able to understand words in more than one language and form sentences out of context. Important linguists working in the field call this situation "passive" bilingualism (cited in Cengiz, 2006, pp. 27-28). In terms of bilingualism, Antakya can be considered as a natural bilingual formation. When

the bilingualism situation in this city is examined, it is seen that while individuals learn Arabic at home and in their environment, they have started to learn Turkish with the widespread use of mass media. Our people living in this region speak Turkish more than before. When we look at the old studies conducted in Hatay, it is seen that the older generations living in this region did not know Turkish at all and were in an introverted culture. However, nowadays, with the younger generation, learning two languages has started to take place at the same time. This situation has given birth to the concept of "cultural bilingualism".

Arabic is currently actively used in Antakya by Arab Christians, Greek Christians, Sunni Arabs, Alevi Arabs and Armenians. The communities that came to the city at different times ensured the coexistence of different cultures and languages. The fact that Arabic was the language of Alevi and Sunni Arabs in their childhood and that they use their language where they live has enabled the simultaneous use of Turkish and Arabic. According to Cengiz (2006), the characteristics and cultural traits of individuals in a multicultural environment merge in the same pot and the concepts that exist in the two languages penetrate each other's living space. When the situation of bilingualism is analyzed from a sociological perspective, individuals who use Arabic in this region learn Turkish in terms of education and training and because of the necessity of interacting with the environment. According to Cengiz (2006), it plays an important role in terms of the continuity of Arabic in Antakya in order to continue trade and business with countries such as Syria, Lebanon, Jordan, Saudi Arabia, where Arabic is spoken as a mother tongue.

SEMITIC LANGUAGES

The term "Semitic" was first used in 1781 by the German scientist August Ludwig Schlötzer for the communities who founded cities in various geographies of the Middle East and Africa, had common characteristics in terms of history and language, and came from the same race. According to Tur (2011), it is stated in various studies that the Samaritans are descended from Noah's son Sam, and in the process they were divided into different peoples and dispersed to various regions. The languages spoken by these nations are called Semitic languages. Although some of these languages have lost their speakers over time, some of them are still in existence.

The Semitic or Semitic group of languages has attracted the attention of many scholars because they share many common features such as grammatical structure

and lexical similarities. The first people to show interest in these similarities were Jewish scholars living in Andalusia (today's Spain). In particular, Jewish scholars emphasized the similarities in the structure between Hebrew and Arabic and made determinations about both languages.

According to Tur (2011), researchers examining the similarities between Eastern languages began to claim that they could be dialects of a single language when they realized that these languages were very similar in terms of grammar and lexical structure.

The Arabian Peninsula is seen as the first homeland of the Semites. Since the Arabian Peninsula is seen as the first homeland, Arabic is also mentioned as the language that is close to the first language and contains many features of that language. The fact that Arabic has never traveled outside the region claimed to be the homeland of the Semites and has not been influenced by non-Semitic languages also plays an important role in these interpretations. The letters (ذ،غ،ظ،ظ،ظ، ض), which are not found in other Semitic languages but are considered Semitic language features, are only found in the Arabic language. According to Tur (2011), Jewish religious scholars and modern researchers such as Olshausen have argued that Hebrew, not Arabic, is the language closest to the first mother tongue. Some linguists have also stated in their studies that the Babylonian-Assyrian language is close to the first mother tongue. However, the proponents of these ideas do not have any concrete evidence.

It is also noted that there are some similarities between the grammatical structures of the Semitic languages. At the same time, there is a considerable amount of lexical similarities between them. These common words are mostly related to the names of objects, animals and body parts that met the needs of people living in primitive times. According to Olfinsun, another common feature of Semitic languages (Arabic, Hebrew, Syriac, Babylonian, etc.) is the presence of irab and the fact that nouns come in the form of masculine, feminine, singular, plural, dual structure (cited in Tur, 141).

Those who do research in the field of linguistics classify the Semitic languages into two branches: northern and southern.

1. North Semitic Language Group: Akkadian, Canaanite, Hebrew, Phoenician, Aramaic, Syriac,
2. South Semitic Language Group: Arabic, Old Yemeni languages, indigenous languages of Ethiopia and Abyssinia.

Finding

Arabic variants, comparison of Hebrew and Turkish

HATAY ARABIC	TURKISH	STANDARD ARABIC	HEBREW
kelb	Köpek	kelb	Kelb
cahş	Eşek	himar	Hamor
debbi	At	hisan	Sus
kharruf	koyun	kharuf	Keveş
saehhil	keçi	maeiz	Ez
dik	horoz	diyk	Tarnegol
cici	tavuk	dajaj	Tarnegolot
kalem	kalem	qalam	İparon
babuç	terlik	shabshib	naal beyt
bahır	deniz	bahr	Yam
qadeh, fincan	bardak	kas	Kos
qirsi	sandalye	kursiun	Kise
cabel	orman	ghaba	ya'ar
sohtil labb	oyun alanı	sohtil labb	gen şişo'im
bet	ev	beyt	Beyt
ehliddar	ev sahibi	rabu albayt, ehliddar	baal habayit
masa	masa	tawila	Sulhan
baeb	kapı	ba'b	Delet
dereç	merdiven	dereç	gerem madregot
ferşi	yatak	sarir	Mitah
lheyf	yorgan	mueaziy	şimiket tulayim
mınhar	burun	'anf	Af
ayn	göz	ayn	Ayn

tım	ağız	al'fam	pe'h
dinen	kulak	udhun	Ozen
bizez	meme	thady	Tzitzi
şaer	saç	shier	şi'ar
sacra	ağaç	shajara	Ets
qalbi	kalp	qalb	Kalb
werdi	çiçek	zahra	Perah
tuwayra	kelebek	farasha	Parpar
birdayi	perde	sitara	Wilon
tıyze	kalça	wark	Akuz
leken	tabii	bialtaakid	Tabiy
bess	sadece	bess	Req
ma baaref	bilmiyorum	ma baaref	eni lo yodi
malesh	bir şey olmaz	malesh	-
halak	küpe	qurt	Agil
şu halu?	neyi var?	ma'eahu?	ma aytu?
taal ya hayyi	haydi	hayaa	ba'a nilk
ıhti	kız	fatatan	Yeladeh
hayyi	erkek	rajul	gaber, iş
beyyi	baba	al'ab	Aba
ımmi	anne	ummi	İma
bırret	buzdolabı	thalaaja	Mekarer
makinet hassil	çamaşır makinesi	ghasalat malabis	mekhonet kvisa
leş?	neden?	lmadha?	lema?
kifik?	nasıl?	kayf?	eyk?
eym ti?	ne zaman?	mataa?	metay?

weinek?	nerede?	weinek?	eyfo?
qahve	kahve	qahva	Kafe
sikker	şeker	sukkar	Sokher
min do sikker	şekersiz	bidun sukkar	lo sokher
bat hiyseb	muhasebe	muhasaba	Heşbonot
omr	yaş	omr	Gil
çanta	çanta	haqiba	ti'k
keys, keysi	güzel	jamila	Yafe
kınni	şişe	zujajatan	Bakbuk
atiyni bewsi?	öpücük ver?	'aetini qiblatan?	Lnaşek
holti	teyze	eama	Doda
gireybi	kurabiye	kowki	Ugiya
bisküvit	bisküvi	biskawit	Biskuyyet
khibeyzi	ekmek	khubz	Lekhem
futayer	katıklı ekmek	futayer	Lekhem
bidör	tohum	budhur	Beytza
tiffaha	elma	'abil	Tapuah
eyneb	üzüm	eyneb	Anava
tin	incir	tin	Tıana
rımmen	nar	rumaan	Rimon
bandura	domates	tamatim	Agvaniya
hıyar	salatalık	hıyar	Melafafon
betilcan	patlıcan	badhinjan	Hatzil
fileyfli	biber	filfil	Pilpel
kar	kabak	kusa	Kisoa
liymen	portakal	burtuqali	Tapuz

assir	limon	liymon	Limon
kayfi	kahve	qahva	Kaffee
mifteah	anahtar	mifteah	Mafteah
mirey	ayna	mirey	Maraa
telefon	telefon	telefon	Telefon
dulap	dolap	khizanat	Aron
seah	saat	sa'at	Sh'aah
hasir	saksı	saqsı	Atsits
khaşuka	kaşık	mileaqa	Kaf
kipçoyi	kepçe	mileaqa	Tikvav
tosih	kase	qaseh	Kos
tancara	tencere	tancara	Sir
şerbi	sürahi	zir	Kad
qatır	şerbet	şerbet	Soreva
kolonya	kolonya	kulunia	Kalan
sıhfi	bardak altı	sıhfi	Takhtit
werka	kağıt	waraqa	Daf
defter	defter	defter	Mehaberet
kitab	kitap	kitab	Sefer
maney	ayakkabı	hidha'	Naal
lıkkota	mandal	mandal	Tafas
limonata	limonata	limonata	Limonada
riha	parfüm	eitr	Bosem
arabi	araba	sayaara	Mekhonit
makina	araba	sayaara	Mekhonit
nasaani	uyku	nawm	Seyn

sadka	sadakat	wala’	Namn
hacra	taş	hajar	Even
mangal	mangal	mangal	Mangal
nehna	biz	nehna	Anahnu
bantıron	pantolon	bantalun	Mikhnasayim
mehebbi	aşk	habun	Ahava
diniy	dünya	dunya, ealam	Olem
ezrek	mavi	azrak	Kahol
qahverengi	kahverengi	‘asmar	Hum
ahder	yeşil	‘akhdar	Yarok
essiveyt	siyah	‘aswad	Şahor
abyat	beyaz	‘abyad	Lavan
mor	mor	binafsiji	Segol
werdi	pembe	wardi	Vrod
aswar	sarı	‘aswar	Tshov
turuncu	turuncu	burtuqali	Katom
uledkhalta	kuzen	‘ibn eamin	dodanid, ben-dod
khala	dayı	khal	Dod
khalta	teyze	khala	Doda
amma	amca	eamm	Dod
amta	hala	eama	Doda
samki	balık	samek	Dag
dibbiyni	kara sinek	dhubabatan	Zvuv
bakka	sinek	dhubabatan	Zvuv
khay	yılan	thueban	Nakaş
la	hayır	la	La

ebeddi	yok, hayır	mamnue	La
biysir	evet	naem	Ken
beddi	var, evet	yakun	Ze
sıbbaye	parmak	aisbae	Etsba
zeysgun	iğde ağacı	aykhedeh	Yitsharuniyim
zeytun	zeytin	zeytun	Zayit
qor	defne	alghar	er atsil
may	su	ma’	Mayim
nehr	nehir	nahr	Nahar
lehmi	et	lahm	Basar
lehmi acin	etli ekmek	lahm-i acin	basar batsek
cırab	çorap	jawarib	Garav
fanila	kazak	mietaf	Sueder
fırikli	oymak	bahfor	Hafira
cibili	getir	yahdur	Lhavi
çoy	çay	şay	Tha
futur	kahvaltı	fatur	arukhat boker
laaşam	akşam	masa’an	Erev
dıhır	ikindi	dıhır	Tsharim
ayni	bak bana	anzur ‘iilaya	tistakel ‘alay
ruhey	ruh	ruh	Nşama
kis	poşet	kis	Tik
mışt	tarak	musht	Masrek
mikas	makas	miqas	Misparim
dennura	etek	tanuwra	Hatsit
fistan	elbise	fistan	Bgadim

hasub	bilgisayar	hasub	Mekhaşev
aybi	prenses	ʻamira	Nsikha
keys	iyi	jayyid	Tov
weheş	kötü	sayyi	Ra
ıydi	kol	dira’	Zarua
kitfi	omuz	kitf	Katef
ma fi	yar	ma fi	Khaver
icri	bacak	saqi	Regel
kade	otur	julüs	Yoshev
kumi	kalk	ʻafaq	Lekom
wakfe	dur	tawaq	Negmar

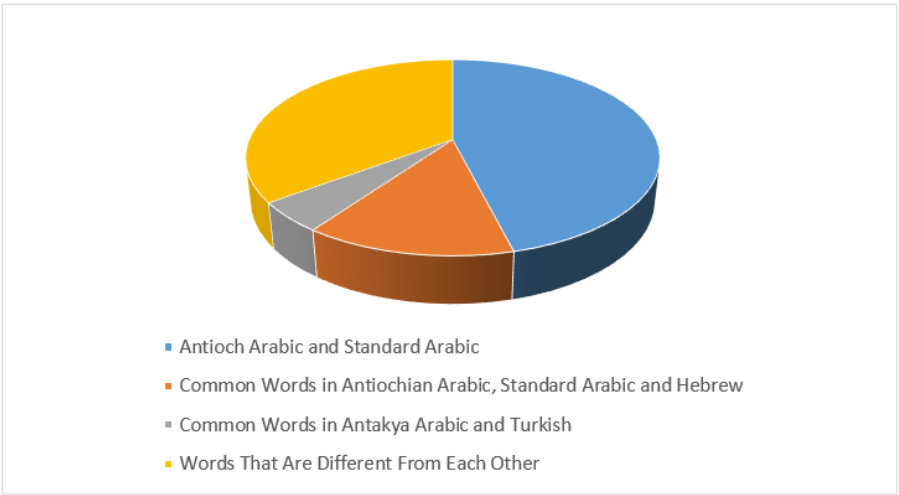

Figure 1. State of Similarity

CONCLUSION

In this study, 164 words were analyzed. These words consist of basic level words. These words used at the beginner level are words that individuals use frequently. As a result of this study in the Döver neighborhood of Antakya, we found 43%

similarity between Antakya Arabic and Standard Arabic in the context of the words we have included; there is a 14% similarity between Antakya Arabic, Standard Arabic and Hebrew; there is a 5% similarity between Antakya Arabic and Turkish. There is a strong similarity between Antakya Arabic, Standard Arabic and Hebrew. Even if geographies and the communities where languages are spoken move away from each other over time, the structure we call language continues to preserve its originality. When we look at the world language communities, we cannot see the similarities between Semitic languages among the family groups to which they belong in the languages of other nations. In this way, we can see that the Semitic peoples are firmly rooted in their language and culture. In recent studies on Semitic languages, the alphabet, word features, word structure and verb conjugation have been the subject of research.

The main reason for comparing the Arabic and Semitic languages spoken in Antakya is the border proximity of our city and our country to the Middle East. Since our country borders Syria and Iraq, the Turkish and Arabic language regions are in linguistic contact from the eastern Mediterranean coast to the south of Türkiye. There are many Arabic speakers within our borders. If we research dialects, we see that Arabic differs within the classifications. As a result of our research topic, we take the Arabic spoken in the provinces of Adana, Mersin, Hatay (Antakya) in our country, which we call the Eastern Mediterranean as a basis. According to Özezen, Antakya belonged to Syria until 1939 and was known as Iskenderun district. In 1939, after it was joined to Türkiye, it was renamed Hatay. Hatay, the provincial center, is more commonly referred to as Antakya, the traditional name of Antioch in antiquity. Arabic is widely spoken in Antakya, along with Turkish. It is spoken by Bedouins, rural dwellers, peasants, Nusayris (Arab Alevis), Sunni Muslims, Greek Orthodox, representatives of Jewish religions and sects, and Maronites (2015).

The largest group of Arabic speakers in this region are the Arab Alawites. Dialectal variations in this region are quite striking. As a result of research, it is thought that the Arabic spoken in Antakya and the cities of Adana and Mersin, which is the main subject of our study, is a branch of the Syrian Arabic spoken in that region along the al-Nusayriya mountains within the borders of today's Syria. It has many similarities with Latakia Arabic. We can also call this spoken Arabic as Levantine Arabic. This is because there are dialect differences between the Arabic spoken on the coast and the Arabic spoken as one moves inland. The word Levant or Levantine is used to describe the Eastern Mediterranean. This word, which comes from the French word "lever", is defined as "relating to the

east" and "living in the east". The difference with the word "Orient" is that Levant is used to describe the Eastern part of the Mediterranean. Individuals living in the cities we have mentioned in our country can also call themselves Levant.

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Chapter 7

UNDERSTANDING THE RELATIONSHIP BETWEEN ACTION RESEARCH AND ENGLISH TEACHERS' PROFESSIONAL DEVELOPMENT

Pervin TÜZER[1]
Ebru ŞİRE KAYA[2]

INTRODUCTION

Professional development is a lifelong process in which teachers endeavour to enhance their knowledge related to their profession. The term professional development regarding teachers is described as the most competent practitioner can be in their field as highlighted by Underhill (1986, p. 1). Hereby, the competent practitioner is reflected in the actions that educators carry out in their classrooms and educators spice up their settings with the help of diversified techniques and methods. As in line with Gonzales (2020), teachers' professional development is related to their proficiency to teach English in that the responsibility for attainment in English teaching is highly on the shoulders of teachers. As for professional development activities best support teaching, there are many functional activities to enhance teachers' personal and professional development. Professional development is a lifelong process with which teachers can revitalize themselves. According to Fullan (2001), professional development is an improvement process of a person which lasts till the retirement process formally and informally. Teachers might join in different activities and events to improve their professional development. Teachers can do a number of mentoring activities to novice teachers as a part of their professional development process (Crandall, 2001).

English language teaching is a profession which is related to many versatile functions and dimensions in the field. In today's fast-changing era, there is an emergent need to be critical thinkers and teachers. EFL teachers should be equipped with a number of crucial skills such as critical thinking skills and teaching skills. By gaining these skills, teachers can fit to today's needs and interest

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with fewer challenges. It is also pointed out in Common European Framework of Reference [CEFR] (2020) that critical readers are those who can comprehend issues by having critical contributions to the world around them. English teaching as a profession falls into the category of adding critical insights to the field. English teaching as a proffession should be taken into account by governments and policies. Syllabus and curriculums play an important role to foster teachers' professional development activities in a way that teachers can redesign and restructure the syllabus according to their own needs. So, it can be said that teacher education is of a key role to enhance teachers' professional development. In line with this view, Forlin & Nguyet (2010) carried out a study concerning the importance of teacher education in in-service teacher programmes. The importance of training programmes regarding teacher education is highlighted in the study. With teacher education programmes, the importance of education and inclusive education can be supported within the societies. For this reason, policy-makers and other stakeholders should hold the idea that teacher education should be prioritised in every aspect of decision-making regarding teacher education and professional development process. Therefore, this paper tries to give insights in terms of professional development theories and action research design.

Literature Review

Action research and professional development are irreplaceable from one another. Teacher learning encompasses a wide array of fields from learning to training and development. There are many theories concerning teachers' professional development in ELT. Within these theories, Wallace's models of teacher learning and professional development shed light onto the importance of teacher learning. Wallace (1991) points out that teacher development can be attained by teachers' attempt to improve themselves. Additionally, teachers' development is considered as a reflective path in this model. In the same vein, Freeman (2001) makes the distinction regarding teacher training and teacher development by having an in-common point due to the fact that teacher development is seen as an evolving process taken by teachers to reach their professional development. On the other hand, Wallace's model is of three different sub-categories: Craft model, applied science model and the reflective model. The first one deals with the craftsmanship of the teacher passing knowledge to the novice learners. Learners or trainees get this knowledge and hand it down to the next generations. It is similar to banking concept of education by Freire (2005). The second model is related to empirical science as a basis for teaching. Wallace (1991) discusses about this paradigm in

terms of its distinction between experts and practitioners, which puts emphasis on course design consisting of this division. Similarly, being expert in any scientific knowledge does not necessarily mean that anyone can be an efficient teacher. Third model is concerned with reflective model which is drawing attention on combining aforementioned models and reflect on them by gaining experience on this cycle. Reflective model is similar to constructivism since constructivism puts emphasis how individuals learn new schematas and knowledges (Perkins, 1999, p. 8). Hereby, reflective model is a powerful tool for teachers because it gives them a non-linear professional development process for their enhancement in the field. Additionally, it is in line with Macintyre's action research model (2000) which highlights the importance of reflection and flexibility in the research design. For this reason, action research and professional development process are tighted to one another in that both processes focus on the reflection and action, which is the key issue to transform the education.

Teachers, as the mediator of language teaching, have the role to diversify their educational settings by utilising different research and practices. Further, in educational contexts, teachers have the need to transform their classrooms for the better because of the dynamic era needs. As a guideline to teacher researchers, Wallace's theory can be regarded as having connections to action research processes because action research has got many benefits of working together with others in any community. Action research can be conducted in different workplaces together with colleagues and stakeholders. According to McNiff (2013), action research is a remarkable journey with which research revitalises itself as the study progresses. Calhoum (2002) also shows that action research is a powerful research that has an endless process. There is no end point in action research. Therefore, stakeholders should take part in this valuable enquiry process. When all bodies related to teaching are involved in the research process, the transformation of education could be attained smoothly, since it is crucial to take into account all stakeholders when carrying out any kinds of research. In other words, while implementing action research, the researcher carries out research process within a sense of community. The practitioners can conduct different community of practices and action research in a variety of settings that they may benefit from. In this way, research realm will be spiced up with different perspectives on these theories and practices. Further, it can be said that action research is a must throughout teachers' professional development journey as this design empowers teachers' professional identity.

Another model is reflective model which is similar to constructivism. Constructivism also puts emphasis on building new knowledge on the learnt knowledge by adding interpretations on constructed knowledge by the individual (Özden, 2003, p. 54). Hereby, reflective model is a powerful tool for teachers because it gives teachers a chance to build a new knowledge and experiences on the practices observed. In the same vein, professional development is a cycle during which teachers encounter a wide range of activities and situations, which affects their profession and academic knowledge. Additionally, reflective model is in line with Macintyre's action research model (2000) which highlights the importance of reflection and flexibility in the research design, which strengthens the key relationship between action research and teachers' professional development.

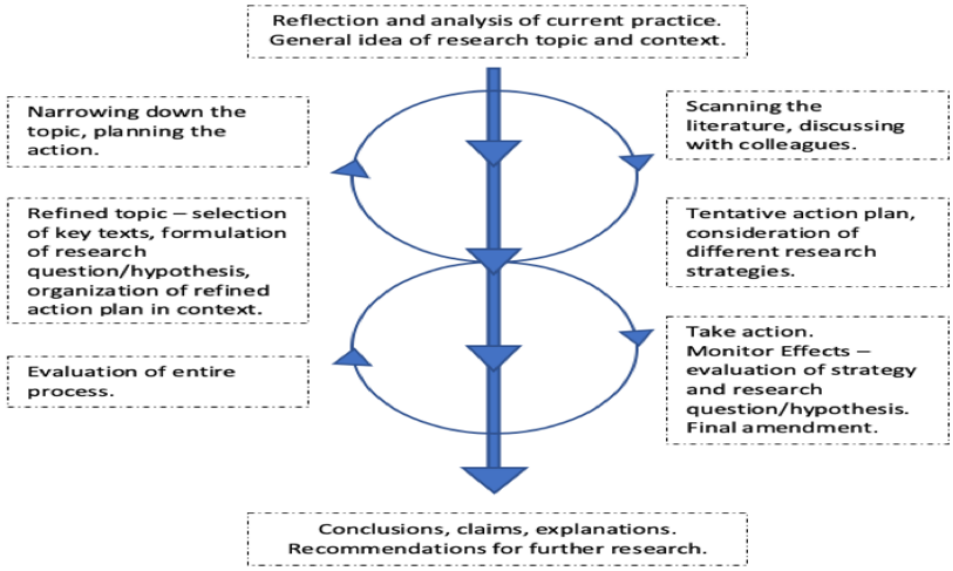

Figure 1. Macintyre's Action Research Model (2000) (Source: Clark, J. Spencer; Porath, Suzanne; Thiele, Julie; & Jobe, Morgan, "Action Research" (2020), p.14. NPP eBooks. 34. Available at: https://newprairiepress.org/ebooks/34)

As in Figure 1, there are some stages of conducting an action research such as scanning the literature, building an action plan and then observing and reflecting on the plan to have a better solution to the problem at hand. These stages empower teacher researchers to scrutinise over the context-induced problems and find out specific solutions for these problems. Moreover, action research is concerned with reflecting on what the practitioners have carried out to foster

their professional development. The ongoing cycle is meant that there is always a need to transform the educational settings for the sake of having a promising professional development path. It does not flow in a linear manner, which adds the flexibility to the study conducted. With this flexibility in mind, the teacher researcher has the opportunity to go back and forth to observe the missing points throughout the study. In this way, action research has the power to revitalise itself with the nature of the ongoing process. In this respect, action research is defined as a viable approach to foster professional investigation in any social context (McGinty & Water-Adams, (2006). Social context can be considered as secondary school, high school or universiy. Regarding educational aspects, action research is also a significant path to foster teachers' academic and pedagogic knowledge. With the help of action research, teachers have the chance to observe their settings and realise lacking points. Moreover, it gives flexibility to the teaching process with which teachers could do some extra practices and reflections on what have been done so far. For this reason, action research models and different theories regarding professional development show that there is a meaningful relationship between action research design and teachers' professional development.

DISCUSSION AND CONCLUSION

Action research and EFL teachers' professional development are interrelated concepts in the realm of English Language Teaching. Action research is an alternative to teachers' proffessional development as it relies on practical outcomes and reflections throughout the research process. Action research also incorporates values and actions that underlie teachers' contextual practices. Teachers' professional development is enhanced with the help of conducting action research in different educational settings because action research is a valuable investigation due to its effective solutions to the problems encountered (Stringer, 2007, p.1). Teachers can make investment on their professional journey by means of conducting action research, which is a reflective and on-going process. Successful teachers always seek for new ways to teach and practise in the educational settings, which is a prerequisite of enhancing their professional development. In the light of related literature, it can be said that teachers' professional development and action research design are inseperable part of a teacher academic path. Additionally, action research can be regarded as a self-evaluative tool that enhances teachers' professional path as it is highly employed in professional situations such as teachers' assessment and evaluation phases (Ferguson, 2011, pp. 8-9). In the same vein, teachers conducting action research will be more willing to participate in

a wide range of activities and events effectively than other teachers who do not. When given opportunities, teachers can become proffessional educators rather than being technicians in classroom settings (Widodo & Zacharias, 2014). It must be noted that action research provides many opportunities for teachers to harvest their abilities for teaching profession. Correspondingly, this paper attempts to enlighten teacher researchers to realise the significant relationship between action research and professional development.

In the light of different theories and concepts, it can be noted that conducting action research will have numerous benefits for the teachers wishing to improve themselves on the basis of academic and professional knowledge. Teachers are the pioneers of the reforms and transformations in the educational contexts. Therefore, teachers' successful professional development is in line with students' promising academic performance in the future (Villegas-Reimers, 2003). Incidents encountered while conducting action research will help teachers not only realise their teaching process but also make them aware of their profession and requirements of this profession. Critical incidents should be valued and not be ignored in that they can give different insights to the teachers to enhance their professional development. To facilitate the usage of action research in the classroom settings, teachers should be encouraged to implement classroom research to scrutinise their practices. Further, it will be a prolific practice for teachers to foster their pedagogical knowledge. For this reason, this review sheds light onto the related literature regarding aforementioned concepts and issues in ELT professional development and action research design.

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Chapter 8

THE COGNITIVE MECHANISMS OF SPATIAL DEIXIS: HOW IDEALIZED COGNITIVE MODELS STRUCTURE SPATIAL REFERENCE

Ömer ŞIHANLIOĞLU[1]

IDEALIZED COGNITIVE MODELS (ICM)

The concept of "idealized cognitive models" (ICM), which has found broad scope in Cognitive Linguistics, can be given the title of organizing information. It represents language as a communication system that reflects the world as interpreted by people. Models contain an abstraction. The particular reason for this circumstance, these models are idealized. Gestalt can be announced to provide the foundations for ICMs in Cognitive Linguistics.

The concept of "idealized cognitive models" (ICM), which has a broad scope in cognitive linguistics, can be described as knowledge organization. It represents language as a communication system that reflects the world as interpreted by people. Models contain an abstraction. The reason for this situation is that these models are idealized. It could be announced that Gestalt will provide the foundations of ICM in cognitive linguistics.

Idealized Cognitive Models (ICMs) can be viewed as internally consistent cognitive representations of the world of our internal and external experiences. Lakoff (1987) mentioned four different sorts of ICM: metonymy, metaphor, and image-schemas frames (see Figure 1.).

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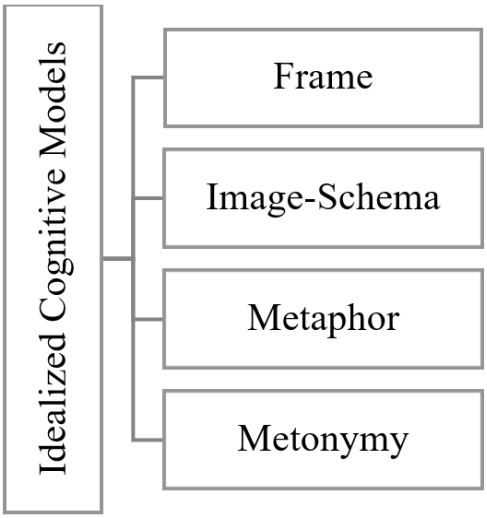

Figure 1. Types of Idealized Cognitive Models

Lakoff's theory stresses that the structure and meaning of language is highly intertwined with the cognitive experiences shared between people. By means of language, individuals socially convey and make sense of their conceptual world. In this regard, ICMs not only explain the function of language, but also allow for the discovery of its developmental and cultural aspects. The most significant characteristic of these models is that they indicate how language not only conveys abstract meaning, but also mirrors the organization of the human mind in its effort to make sense of a complicated world. This conception serves a central role in connecting language to evolutionary psychology, cultural diversity, and cognitive science (Lakoff, 1987; Fauconnier & Turner, 2002).

ICMs play a central role in shaping how individuals conceptualize the world and categorize experiences. They allow for a simplification of complex realities, making them cognitively manageable. According to Lakoff (1987), these models are formed through a combination of sensory experiences and cultural learning, providing cognitive templates that help individuals navigate the world. These templates are flexible and evolve as new experiences are incorporated. For example, the concept of "anger" might be structured through an ICM of "heat," where emotions are understood as being heated, leading to expressions like "boiling with anger" or "a fiery temper" (Krennmayr et al., 2015). This flexibility highlights the adaptive nature of ICMs in responding to different contexts and experiences. Additionally, Fauconnier and Turner (2002) emphasized that ICMs

are often intertwined with conceptual blending, where elements from multiple domains or experiences combine to create novel meanings. This process not only enables creative thinking but also reflects how individuals dynamically modify and adapt their cognitive frameworks.

ICMs also offer a comprehensive way to examine the relationship between language, thought, and cultural influences. Research suggests that ICMs are not universally fixed; rather, they vary across cultures and linguistic communities. For instance, the conceptualization of time, space, and direction may differ significantly depending on the cultural context. For example, while English speakers typically use a linear, horizontal model for time (e.g., "looking forward to the future"), speakers of Aymara, a language spoken in the Andes, conceptualize the future as "behind" and the past as "ahead" (Núñez & Sweetser, 2006). This cultural variation in ICMs reveals how language both shapes and reflects the ways in which people understand and relate to the world around them. As a result, examining ICMs through a cross-cultural lens provides valuable insights into cognitive diversity and the role of language in shaping thought (Boroditsky, 2001).

Furthermore, ICMs have been foundational in cognitive linguistics and have implications for a wide range of cognitive processes, including reasoning and decision-making. Cognitive models help explain how people apply abstract concepts to make sense of complex ideas, especially in contexts where direct experience is limited. For instance, in political discourse, metaphors such as "time is money" or "the economy is a machine" are used to simplify and communicate complex systems to a broader audience (Schön, 1993). These metaphors, deeply rooted in ICMs, shape how individuals' reason about politics and economics by framing abstract phenomena in familiar, concrete terms. Through these conceptual tools, ICMs help structure our understanding of abstract, intangible domains by linking them to more familiar experiences. Thus, they not only influence individual cognition but also shape collective social and cultural narratives.

THE COGNITIVE MAPPING OF SPACE: ICM OF SPATIAL DEIXIS

Deixis, the phenomenon in linguistics where meaning is context-dependent and varies depending on the speaker's perspective, plays a crucial role in understanding language usage. According to Lyons (1977), deixis refers to words and phrases that "cannot be fully understood without knowing the context of their use," such as pronouns, adverbs, and tense markers. These deictic expressions are intrinsically tied to the participants in communication, their locations, and the

time of utterance. In a similar vein, Fillmore (1997) suggests that deixis involves "anchoring" words to the communicative context, asserting that the interpretation of deictic expressions requires both the speaker's and listener's shared knowledge of the situational context. While Lyons focuses on the semantic features of deictic terms, Fillmore emphasizes the pragmatic interaction between speaker and listener in interpreting these expressions. Together, these perspectives highlight the importance of contextual knowledge in deciphering meaning in everyday language use. There are six different sorts of deixis: discourse, empathetic, person, spatial, social, time-based deixis (see Figure 2.).

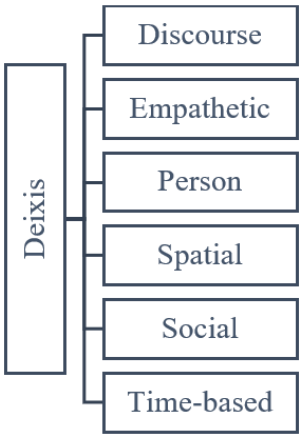

Figure 2. Types of Deixis

Idealized Cognitive Models (ICMs) and spatial deixis are deeply interconnected in the way humans perceive and communicate spatial relations. Spatial deixis refers to the use of linguistic elements such as "here," "there," "near," "far," or "left" and "right" to express relative locations, all of which are inherently dependent on the speaker's perspective. These expressions are dynamic and context-sensitive, shaped by the speaker's position, and are understood through the mental representations constructed by ICMs (Levinson, 2003). For instance, ICMs allow individuals to interpret spatial references not as fixed points, but as part of a broader conceptualization of space that includes movement, perspective, and relative positioning. In this sense, spatial deixis functions not just as a linguistic tool, but as a cognitive map that structures how humans navigate their environment both physically and mentally (Evans & Green, 2006).

One critical aspect of spatial deixis is its dependence on the speaker's vantage point, an understanding facilitated by the cognitive models people rely on to

construct meaning. According to Talmy (2000), spatial language often involves the conceptualization of a scene where entities and events are represented in relation to one another. The spatial deixis "here" or "there," for example, can vary drastically depending on the speaker's location and orientation. ICMs provide a framework for these flexible, context-dependent interpretations, as they are built upon experiential knowledge of physical and social environments (Talmy, 2000). In this way, the use of spatial deixis is not simply a linguistic function but an expression of how individuals cognitively map the world around them, adapting their perspective based on personal experience, context, and even the social dynamics at play.

Moreover, the relationship between ICMs and spatial deixis is also evident in the way languages encode and structure spatial relationships. While English, for example, tends to use egocentric or relative coordinates ("left," "right," "front," "back"), many languages incorporate different systems, such as absolute or cardinal directions. For instance, the Australian Aboriginal language Guugu Yimithirr uses cardinal directions for all spatial reference, where "north" and "south" are more important than "left" and "right" (Levinson, 2003). This linguistic distinction illustrates how ICMs, shaped by cultural and environmental factors, influence the way spatial deixis is expressed in different languages. The consistent use of cardinal directions reflects an ICM based on a deep understanding of space that goes beyond immediate personal perspective, highlighting the role of cultural cognition in spatial language (Levinson, 2003; Brown, 2004).

The interaction between ICMs and spatial deixis also sheds light on the cognitive processes underlying metaphorical spatial expressions. As metaphorical mappings between space and time, for example, show, ICMs help structure abstract concepts through more concrete spatial relations. Lakoff and Johnson (1980) demonstrated how metaphors like "time is a journey" or "the future is ahead" are grounded in spatial reasoning, where movement along a path or direction becomes a metaphorical structure for time. This cognitive grounding of metaphorical concepts allows individuals to discuss complex, abstract ideas in terms of familiar spatial experiences. The flexibility of spatial deixis, therefore, extends beyond literal spatial reference and becomes a cognitive tool for structuring abstract thought, both in language and in reasoning (Lakoff & Johnson, 1980; Fauconnier & Turner, 2002).

The blending of spatial deixis and ICMs also plays a significant role in how humans understand and interact with the world around them. As Fauconnier and Turner (2002) suggest, the blending of different conceptual domains allows for the

creation of new meanings and insights, enriching communication and thought. This is evident in how spatial deixis is used metaphorically, such as in expressions like "a long journey ahead" or "a difficult road to travel," where the structure of physical movement blends with abstract concepts like life or challenges. This blending enables individuals to conceptualize complex ideas through spatial metaphors, using the simplicity and familiarity of spatial relationships to frame and understand more complex, abstract notions (Fauconnier & Turner, 2002; Kövecses, 2010). The interaction between ICMs and spatial deixis thus exemplifies the cognitive flexibility and creativity inherent in human thought, allowing for both practical navigation of physical space and the mental navigation of abstract concepts.

ICM AND DEIXIS: A SCHEMA

Idealized Cognitive Models (ICMs) provide a framework for understanding how humans use mental representations to interpret and navigate the world, especially when it comes to spatial concepts. Deixis refers to the use of words like "here," "there," "this," and "that" to indicate locations, directions, or time, dependent on the perspective of the speaker. In spatial deixis, these terms are directly related to the speaker's point of view, forming the basis for a spatial ICM.

A schematic representation of ICMs in the context of spatial deixis can be visualized as follows:

Schema for Spatial Deixis and ICM:

Central Point (Speaker): The speaker is located at the origin or center of the diagram, represented by a point or circle labeled "Speaker."

"Here" (Near the Speaker): "Here" refers to the area close to the speaker, represented by a circle or region around the speaker. An arrow pointing inward toward the speaker's position represents this proximity.

"There" (Away from the Speaker): "There" refers to areas farther from the speaker's position. It is represented by an arrow pointing outward from the central "Speaker" point, indicating locations away from the speaker.

In the diagram, the speaker is at the center, and the use of "here" and "there" is dependent on the speaker's position and orientation, illustrating the relative nature of spatial reference in deixis.

Diagram description:

[There] ← → [Speaker] → → [Here]

In this simple diagram, the arrows indicate that the concept of space, as expressed through deixis, is relative to the speaker's position. "Here" refers to areas near the speaker, while "there" is further away, both dynamically shifting based on the speaker's changing position.

The Interface of Cognitive Linguistics and ICM

In cognitive linguistics, the study of the relationship between language and human cognition, emphasizing how language captures the ways in which people conceptualize and organise their experience. One of the central concepts in cognitive linguistics is Idealized Cognitive Models (ICMs), a term coined by George Lakoff (1987) that refer to the mental representations or frameworks that serve to guide the way individuals perceive the world. ICMs are not definite, static representations, but idealized and simplified forms of realities that are culturally and experientially constituted. It challenges traditional views of language as an abstract system of rules, arguing rather that meaning derives from the interface between language and the cognitive processes that give shape to it (Lakoff, 1987). The examination of ICMs enables a broader comprehension of the linguistic structure implicit in human interaction by revealing valuable insights into how we categorize concepts, use metaphors, and engage in meaning-making operations, leading to a greater depth of linguistic structure embedded in human life experience.

Since the frames are conceptual categories of situations, events, and entities (Fillmore, 1982). CxG (Construction Grammars (CxG(s)) approaches, ICM researchers like Goldberg (1995) and Boas (2003), have used the concept of frames explaining how the semantic roles of verbs are realized syntactically. On the other hand, image schemas can be deemed schemas of "sensorimotor" incident.

example,

"*up/down, way, in/out, etc.*"

As indicated in example above, "a metaphor is a series of correspondences between one domain, the source, and two separate portable domains that allow the signifiers to understand and reason about another domain", claimed the target domain (Lakoff & Johnson, 1980).

example,

LIFE IS A JOURNEY,

"*I feel lost in life; (Lakoff & Johnson, 1980, 1999)*".

As can be seen from the example, literal transposition is a domain-internal

conceptual relationship in which the source domain provides entry to the target domain it represents.

example,

CONTENT FOR THE CONTENT,

"*Pass the salt, 'the salt shaker' please; (Lakoff; Johnson, 1980)*".

All studies within the scope of ICMs take Lakoff's (1987) initial difference intact. Nevertheless, a more more elaborate categorization is found in the LCM (Lexical Constructional Model; Galera, 2014, Ruiz De Mendoza, 2013, 2017).

In that modelling, the structure symbol is distributed among various types of world knowledge structure that give form to semantic structures and inference-located portrayal. Thus, an ICM classification is created according to the subsequent arguments:

(i) the situational or non-situational nature of the model;

(ii) the degree of generality they involve, which underlies the distinction between primary, low-level and high-level ICMs;

(iii) whether the concept is scalar or not.

In like manner, a propositional ICM holds data about entities, their assets, and relationships in non-situational cases. Conversely, situational ICMs, also known as scenarios, are marked as sequences of conventional events that are coherently related. Dealing with the level of genericity of the ICM, we can separate between primary, low-level and high-level cognitive models.

Primary ICMs can be said to be knowledge structures that occur instantly from our sensorimotor experience.

example,

"*container, path, part-whole, etc*".

During the lower-order ICMs include the objects, their features, and their intercourse in our perceptually available experience (e.g., objects such as a bicycle, mother, and scenarios such as going to a restaurant), higher-order models cannot be derived directly from perceptual access. Conversely, they are built by virtue of generalizations over components shared by multiple lower-order models (e.g., action, effect, speech act categories, cause-effect, etc.).

The compass in (i) and (ii) can be blended. for instance, propositional ICMs may have a low- or high-level status. Thus, while a verb (verbal) predicate uses a low-level propositional ICM, an argument structure construction such as a consequential relies on a high-level propositional ICM, since its semantics

emerge through a process of generalization over a large number of specific verbs indicating a consequence component.

example,

"*kill, break, push, etc*".

Equivalently logic pertains to the circumstantial cognitive models underlying deductive activity. Regarding to that one contribution made by LCM (Lexical Cognitive Models) is that there is no crucial variance between situational implicature and illocutionary force, in the sense that both are based on a metonymic inferential scheme whose field of action is a situational model. But the dissimilarity consists in the degree of generality of the respective ICM. Tthis actively demonstrates that indirect constructions (e.g., "*Who messes with my inspirational slogans?*"; COCA, 2005) draw on low-level situational scripts, whereas operant constructions draw on high-level scripts (e.g., "*Now do as I say*!"; COCA, 2010).

ICMs are also a theoretical construct coined by George Lakoff to maintain typicalities not revealed by Prototype Theory. Prototype Theory is a categorization theory developed by Rosch (1973). Categorization means carrying and presenting the theory. They open according to a preliminary type, not according to what people should have or a sufficient number of choices when making them. Categorization Ungerer and Schmid (1996) is the unification process that occurs in cognition. The products of this process are strategic categories. Compliance with each of these conditions is necessary and sufficient for a member to become a member. According to the Aristotelian classical categorization model, Löbner (2002) categorization depends on certain conditions or sets of conditions.

All conditions are absolutely just to fit in a tribe. The conditions are binary option based "binary" conditions. Accordingly, category membership either exists or does not exist; In other words, the boundaries of the category are obvious. Each member of the category has equal status; there are no good, bad or mediocre members. According to classical categorization theory, holistic features are in question. Based on that, phonemes have phonological features; sounds syllable; syllables words; words phrases; Phrases form the sentence. According to this approach, precise statements can be produced. This makes computer-based work easier. For example, when creating a definition of a table, it can be defined as an object with four legs, multiple people, and something that can be placed on it. A prototype is a cognitive representation of the best-represented features of a category.

Also encountered in linguistic clusters cognitive idealized models also distinguish between compounds and coordinated, two or more languages. It is related to the characteristics of how the code is organized and stored by individuals. In compound bilingualism, two sets of linguistic codes (e.g., "dog" and "dog") are stored in a unit of meaning; In other words, while words used in both L1 and L2 have a single semantic system, in coordinated bilingualism each language code is stored and organized separately in two semantic units. That is, coordinated bilinguals have two meaning systems for words. In short, one semantic system is for words that individuals know in their L1 (first language), and the other is for words they know in their L2 (second language). One of the four models mentioned by Kara and Şıhanlıoğlu (2019; 2021) in dividing the phenomenon of bilingualism into its forms is cognitive bilingualism. The evocative, central or salient features of the category are prototypes.

CONCLUSION

In this paper, we have explored the intricate relationship between Idealized Cognitive Models (ICMs), Cognitive Linguistics, and spatial deixis, emphasizing how these concepts interconnect to shape our understanding and use of spatial language. ICMs, as cognitive structures that underpin human knowledge and experience, provide a framework for understanding the flexibility and context-dependence inherent in spatial deixis. Through spatial expressions such as "here," "there," "left," and "right," language reflects not only physical locations but also the mental and social constructs that govern human spatial orientation and perception. To sum up everything that has been stated so far, the ICM is a constant mental representation that illustrates a theory about some aspect of the world and to which words and other linguistic units can be relativized. In that sense, ICMs are like the concept of frames because both deal with not steady enough information structures. Nevertheless, although ICMs are detailed, they are 'idealized' in that they abstract a range of experiences rather than representing situations of a particular experience. As an illustration, the dictionary concept is understood according to a marriage ICM, which includes: age at marriage, the marriage ceremony, the social, legal, religious and moral dimensions and responsibilities of marriage, the participants in the marriage and the conditions governing their situation before and after the marriage ceremony, schematic information on the different events involved, the trajectory of the marriage, including the marriage ceremony itself, the place in which the marriage ceremony takes place places etc. As reported by Lakoff, ICMs are used in cognitive processes such as categorization

and reasoning. Because ICMs form coherent bodies of knowledge representation, the ways in which they are structured are systematized in many respects. These include organizing through image schema, metaphor, and metonymy. ICMs are also used to structure mental spaces during meaning construction. This is accomplished through a process known as schema induction.

In this paper, we have explored the intricate relationship between Idealized Cognitive Models (ICMs), Cognitive Linguistics, and spatial deixis, emphasizing how these concepts interconnect to shape our understanding and use of spatial language. ICMs, as cognitive structures that underpin human knowledge and experience, provide a framework for understanding the flexibility and context-dependence inherent in spatial deixis. Through spatial expressions such as "here," "there," "left," and "right," language reflects not only physical locations but also the mental and social constructs that govern human spatial orientation and perception.

By integrating the insights of Cognitive Linguistics, we have shown that spatial deixis is not merely a linguistic phenomenon but a cognitive process deeply rooted in the way humans map and navigate their physical and conceptual environments. The role of ICMs in this process is pivotal, as they enable individuals to interpret and adapt spatial references based on their perspective, experience, and cultural context. This cognitive framework is dynamic, constantly influenced by situational and social factors, demonstrating the inherent flexibility of human thought. Furthermore, the interaction between ICMs and spatial deixis extends beyond literal spatial reference to include metaphorical mappings. Concepts like time and abstract ideas are often structured through spatial metaphors, illustrating how cognitive models inform not only physical but also metaphorical spatial thinking. This highlights the importance of understanding spatial deixis as a cognitive tool that goes beyond the mere conveyance of locational information and becomes integral to the construction of abstract thought.

In conclusion, the study of spatial deixis through the lens of Cognitive Linguistics and ICMs offers valuable insights into the cognitive processes that shape language and thought. It underscores the complex ways in which humans use language to navigate both the physical world and abstract concepts, illustrating the rich interplay between cognition, culture, and language. Future research in this area could further explore the cross-linguistic variations in spatial deixis and ICMs, enriching our understanding of how different languages conceptualize space and influence human cognition across diverse cultural contexts.

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Chapter 9

THE FIRST FEMALE PLAYWRIGHT OF THE OTTOMAN MODERNISATION PERIOD AND HER RESISTANCE TO MALE DISCOURSE: COMPARISION OF TESİR-İ AŞK AND ZAVALLI ÇOCUK

Refika ALTIKULAÇ DEMİRDAĞ[1]

INTRODUCTION

Through an 'Ottoman synthesis', the Young Ottomans attempted to strike a balance between Westernism and traditionalism (Mardin, 2000, p. 283). However, it is a way of thinking that the Empire was linked to the reconstruction, and implementation of traditional ways of thinking (Birand, 1998). So, they were wary of modernising, and insisted on re-defining traditional roles of women. While praising constitutional monarchy, the Young Ottomans also defended 'sharia' as a cultural value, claiming that it does not prevent modernisation (Mardin, 1983, pp. 46-54). This has created an ongoing dichotomy between Westernisation, and tradition in the definition of modernisation. This duality can also be seen in the view of women. While reformist Tanzimat intellectuals advocated women's education, they limited it to domestic life (Kandiyoti, 2011). However, the continuation of the process came to the fore, with women trying to prove themselves in various fields. The most notable of these, of course, is the role of women in the publishing sector.

The women's magazine *Terakki-i Muhadderat* (The Rise of Chaste Women), which appeared as a supplement to the *Terakki* newspaper in 1868, published many letters in which women described their problems (Çakır, 1996). These letters raised issues such as women's education, complaints about polygamy and even the right of women to work for financial freedom (Çakır, 1996). The magazine *Şükûfezâr*[2], whose owners and writers were all women, was in publication from 1886. In the following years, especially after the declaration of constitutionalism

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[2] Five issues of the magazine have been published to date. Most of the works written by women preferred not to use their real names. See, Burak Çavuş. Osmanlı Kadın Yazınında Şükûfezâr Dergisi ve Derginin Tam Çevirisi. Edebi Eleştiri Dergisi, (2021), 398-429.

in 1908, there was an increase in the number of women's magazines and women writers.[3] However, the preparatory phase of this process should be sought before the constitutional monarchy. At the same time as famous Tanzimat male writers were writing about women's problems and rights, simultaneously women began to write about themselves in magazines and newspapers. Unfortunately, Namık Kemal and Şinasi did not live long enough to see the years when the women's movement made a significant attack. However, their followers Abdülhak Hamid and Şemsettin Sami[4] participated in the movement by publishing articles on these issues in women's newspapers and magazines.[5] Whether there is a harmony between the issues raised by reformist writers and women is a question to be considered at this point. It seems that although issues such as education and the family are similar, the range of topics chosen by women is broader and more daily life. They have also written about health, fashion, clothing, child-rearing, and the life of European women. The Second Constitutional Monarchy saw the publication of a large number of periodicals. This colourfulness increased considerably with the new order (Kurnaz, 2011, p. 55). Although identifying these differences can be an illuminating study in understanding the period, it is beyond the scope of this article.

Of course, the fact that women first wanted to talk about themselves is an important aspect of the women's movement in publishing. Later, they wanted to have their say on social issues. Women made their voices heard not only through articles and letters in magazines and newspapers but also through works such as poetry, stories, and novels. But, strangely enough, they did not have the motivation to be playwrights. Although the existence of female playwrights is mentioned in some research, it is assumed that these plays were not performed or published at the time they were written (Yalçın, 2002), but after the Second Constitutional Monarchy, the works of a limited number of female playwrights have survived. There may be several reasons for this. Perhaps the most important reason is that even the fact that women attended the theatre as spectators was not welcomed

3 Serpil Çakır. (1996). *Osmanlı Kadın Hareketi*. About Ottoman women print culture, see Derya Iner, 'Gaining a Public Voice: Ottoman women's struggle to survive in the print life of early twentieth-century Ottoman society, and the example of Halide Edib (1884–1964)'. *Women's History Review* 24 (2015), pp. 965-84; Hülya Yıldız, 'Rethinking the political: Ottoman women as feminist subjects', *Journal of Gender Studies*, 27 (2), (2018), 177-191.

4 Şemsettin Sami's novel *Taaşşuk-ı Talat ve Fitnat* is one of the first Turkish novels. Although it is a sad love story, the novel contains statements about the difficulties of women's lives. It criticises the fact that women cannot walk safely in the streets and are harassed by men. It is also stressed that women should be educated.

5 See, Doğramacıoğlu, Hüseyin. (2018). Şemsettin Sami'nin Kaleminden Kadınlar. *Asia Minor Studies*. 6, 221-239.

by society at that time (And, 1972). Nevertheless, the only woman writer who is remembered for writing plays in the early period was the poet Nigar Hanım, who wrote two plays, *Tesir-i Aşk* and *Girîve* (Bekiroğlu, 2008, p. 296).

The way in which Tanzimat writers portrayed women in their works was a process linked to the social, and political conditions of the time (Karabulut, 2013). If we look at the way in which the writers portrayed women in their works, and at the dates when the plays were written and published, we can see that there is a parallelism between change and time. Unlike Şinasi and Namık Kemal, Abdülhak Hamid, and Ahmet Mithat Efendi lived long enough to see the Second Constitutional Monarchy (Hâmid also saw the Republic). Therefore, those of their works that coincide with the period of Hamidian Era show a parallelism with the social, and political transformation. Abdülhak Hâmid's *Garam*, for example, is a long poem about a young man in a mental hospital who talks to himself. This young man, who ended up in a psychiatric hospital because of his love, criticises the sanctions of the zealots against women, as well as his speeches on Islam (Hâmid, 2001, p. 3). The publication of this work by Hâmid in 1912 is linked to the effect of the post-constitutional liberal atmosphere, and the acceleration of the women's movement.

The women who wrote about the social status of women after 1908 are in fact the new generation who grew up under the influence of the reformist writers. The proof of this is that one of the women who wrote in newspapers and magazines was the daughter of Abdülhak Hamid. Other important names include Emine Semiye and Fatma Aliye, daughters of the historian Cevdet Pasha, Fatma Fahrünnisa, granddaughter of Ahmet Vefik Pasha, Nigâr Hanım, daughter of Osman Pasha and the daughters of many other intellectuals of that time. It is likely that these women were educated mainly by their fathers. But they were more reformist than their fathers in drawing attention to the importance of women as individuals. They tried to explain the problems of society not with utopian types, but with real heroines who had real problems. In her novel *Refet*, for example, Fatma Aliye was the first to describe how difficult it is for a woman to become a teacher. After 1908, there were even debates in women's newspapers between women who supported feminism and those who did not. Despite all these developments, it can be seen that women were still reluctant to write plays compared to other literary genres. The reason for this is that women's 'desire to be seen', despite their visibility in various public spheres, was not yet sufficiently accepted by the society. Perhaps the root of the problem lies in the nuance between 'visibility' and 'desire to be seen'. It took time for women to be accepted as spectators and acted in the public

space of the theatre. On the other hand, the fact that women do not prefer the theatre to express themselves in newspapers, magazines, novels or poetry should be considered as another researchable issue. As a result, the position of women in the period of modernisation has changed depending on the political and social process. In this process, lifeless utopian types were first formed within the framework of tradition. Then, as the women began to make their voices heard, these lifeless figures began to come to life.

With the modernisation of the Ottoman Empire, especially after the declaration of the Second Constitutional Monarchy in 1908, it can be seen that women writers published their literary works such as poems, essays, stories, and serial novels in magazines and newspapers. Until the proclamation of the constitutional monarchy in 1908, Nigar Hanım was the only woman writer known to have written plays. McDermott provides information on the first Turkish women writers such as Zeliha Osman, Fehime Nüzhet, Affe Kemal and Mes'adet Bedirhan (Harmancı 2016). It can be said that Nigar Hanım is the most competent and well-known name among these writers. The first female playwright was Nigar Hanım, and her works are evidence of similar themes to male writers of the time. Like the others, she was inspired by Namık Kemal's play *Zavallı Çocuk* (The Poor Child) in her play *Tesir-i Aşk* (The Love Effect). Nigar Hanım preferred to create a romantic type of woman who has no life outside the home, despairs when she cannot be reunited with the man she loves, and finally falls ill and dies like other writers. This play was kept as a manuscript in a notebook for years, but it only came to the fore after years of attracting the attention of scholars. This study discusses the influence of the time and whether she resisted this influence by comparing the play *Tesir-i Aşk* (The Love Effect) with Namık Kemal's work called *Zavallı Çocuk* (The Poor Child).

COMPARISION OF TESIR-I AŞK AND ZAVALLI ÇOCUK

In the plays Namık Kemal's *Zavallı Çocuk* (The Poor Child), Abdülhak Hamit's *İçli Kız,* and Recaizade Mahmut Ekrem's *Vuslat*, good-hearted, naive young girl characters die of tuberculosis because of love. In general, there are evil types of women against the good or pure types. One such example is the play *Tesir-i Aşk* by Şair Nigâr Hanım, who is considered to be the first woman to write a theatre play (Önertoy, 1976, pp. 233-273). In fact, the author, like the others, was inspired by Namık Kemal's play *Zavallı Çocuk* (The Poor Child). Like other writers, Nigar Hanım preferred to create a romantic type of woman who has no life outside the

home, who falls into despair when she cannot be reunited with the man she loves, and who eventually falls ill and dies.

First of all, the two novels have some similarities in terms of subject matter. Both have love affairs with cousins, and both end with the lovers dying. The hero of the play *Tesir-i Aşk* (The Love Effect) , the young girl Cevvale and her cousin Adalet are in love. Adalet is still a student and they do not tell anyone about their love. Cevvale has two other cousins living in his parents' mansion. One of them, Afife, is supposedly Cevvale's confidant. In reality, she is a hypocrite and a schemer. She is in love with the other cousin, Sırrı, who also lives in the mansion. However, according to the beliefs, she is forbidden for her to marry him because he is her foster brother. His uncle plans to send Sırrı to Europe to get an education. Afife makes a plan because she does not want to leave Sırrı. By inventing the lie that Cevvale is in love with Sırrı, she convinces her aunt and uncle to marry Cevvale to Sırrı. She knows that Cevvale loves Adalet and that if the marriage takes place, she will die of her grief. Nevertheless, she takes this risk with a selfish thought, so that Sırrı will not go away. Cevvale's parents agree to the marriage and begin preparations for their daughter to marry Sırrı. When Cevvale realises Afife's plan, she does nothing to stop it. However, the thought of being separated from her beloved upsets her so much that she becomes ill and falls into bed. After she had been sick in bed for thirty-two days, she wrote a letter to Adalet saying that she wanted to see him for the last time. Adalet came and saw her, and after heartfelt words of love, Cevvale died. Then Adalet killed himself with a pistol. Afife realised her mistake, said that she deserved to die and left the house. At the end of the play, Cevvale's father says that the real culprits are themselves, that they made a decision by not talking to their daughter and that they caused the death of these two young people.

The main characters in Namik Kemal's play "The Poor Child" are Şefika and Ata. When Ata's father dies while he is still young, he moves in with his uncle, Halil Bey. He continues to study medicine and, as the years go by, he falls in love with his uncle's daughter, Şefika. This love is mutual. Years later, an Ottoman pasha sees Şefika, likes her, wants to marry her and talks to her father Halil Bey about it. Şefika's mother thinks that her daughter's marriage to the pasha will save the whole family financially and wants her to marry Pasha. Although she is unhappy with this decision, she cannot say anything about her love. When Ata comes home from school for the holidays, he learns that Şefika is getting married. There is nothing he can do. As the days go by, Şefiika, unable to share her secret with her parents and suffering from the pain of love, is dying of tuberculosis. She does not

want Ata to see her while she is ill. Halil Bey calls Ata at home. When Ata sees that Şefika is ill, he buys poison from the pharmacy and commits suicide. At the end of the play, Şefika's parents blame themselves for not talking to her and making the wrong decision about her. Şefika died after twenty-five days of illness, and Cevvale after thirty-two days. Both plays contain romantic phrases describing melancholy love, such as:

"I realise that death would be the best measure, the most urgent remedy for me. Because this is such a disease, this is such a wound that will never heal." (Nigar Hanım, 259)

"Who in the world would not sacrifice his whole life to die in one hour in the same bed with his beloved?" (Namık Kemal, 11)

"At that moment my heart ached for itself. It ached with sorrow. I had been deprived of everything I wanted in the world. Now I desire death. At least God will not deprive me of it. I no longer want to live in this hopelessness" (Nigar Hanım, 260).

"If the hardships of life are endured, they can only be endured through love. If there is any pleasure in life, it is only through love. What a great joy is love that a person finds another joy in his hardships." (Namık Kemal, 10)

"I realise that death would be the best measure, the most urgent remedy for me. Because this is such a disease, this is such a wound that will never heal." (Nigar Hanım, 248)

"Those who die for love die contentedly anyway, so now you may be wondering why love comes into being. What do you need? Is there no love in your heart? Is there anyone trying to create it? Look around you, you will see that the earth is always in spring, the sky is always in dawn. Every leaf comes to life before your eyes. A tuti bird dies and sweetly tells you the secret and joy of your heart." (Namık Kemal, 10)

"I have kept my feelings secret even from Justice until now. What I am saying now is not with the idea of attracting his mercy. However, when I die, my soul wants to keep a consolation forever, to be sure that you know that I died for him. Of course, my beloved will shed a tear or two from his eyes after my death. These are the tears that will be the remaining part of my love and affection that my soul will feel, if not to soothe, at least to ease it ah ..... !" (Nigar Hanım, 248)

These comparisons show the similarities in the style of the authors. In both plays, the conversations are far from the daily spoken language, but are in the

written language used by the intellectual community. Although the similarity in subject matter is very obvious, the evil woman type is present in Nigar Hanım's play, but not in Namık Kemal's. Nevertheless, Kemal is the pioneer among Tanzimat writers in using this "femme fatale" type in his novels. It is known that the femme fatale type, inspired by mythology and known as the ambitious, "attractive and seductive woman who brings death to what she cannot have; the woman who brings disaster", appeared in the novels of this new period of modern Turkish literature. (Fedai 2012: 83).

Tanzimat novels often contrasted good, and bad female characters: "There are two generalisable female images for the majority of Tanzimat novels. One is the honest, obedient and chaste woman who tries to hide her sexual identity even as a concubine, and the other is the frivolous, evil, domineering and unchaste woman who defines herself through her sexual identity." (Günay-Erkol, 2011, p. 156). This contrast was also used in the theatre, although not as much as in the novels, where the female types of traditional fairy or folk tales, witches, and princesses, were reflected in the plays. Namık Kemal, in his play *Akif Bey* and in his novel *İntibah*6, created the type of immoral woman. But in *Zavallı Çocuk* (The Poor Child), he does not use this type in this way against a good type woman character. The play tells the story of lovers who die because their parents are negligent and do not ask whom their daughters want to marry. While Nigar Hanım has the same message in her play, she also uses the type of the immoral woman. The protagonist of the novel is an educated young girl who reads novels, writes poetry, and knows a foreign language well enough to be able to translate it, and it can be said that she died not only because of love but also because she did not know life and people well enough at the end of the play. The young girl protagonist of both plays is interested in reading novels and poetry. In both plays there is a scene in which she reads from a book, a melancholy text about love. In both plays, the young lovers often talk about death. They feel that their love will bring about their death. In both plays, the heroine, a young girl, dies of tuberculosis. In both plays, the hero, a man, commits suicide.

In the change and transformation period, the duality of the Tanzimat era's approach to women can always be seen (Altıkulaç Demirdağ, 2023). The claim that modernisation was not against Islam and traditions created an ambivalent feeling among writers. While this claim meant accepting the absolute superiority of the West, Tanzimat writers agreed on themselves as westernised and began

6 Namık Kemal's famous novel **İntibah** also tells the story of a fallen woman. But in this novel, he represents the type of femme-fatale.

to write about the problem of women and claimed that women needed to be educated to prevent the collapse of the Empire.

Researches shows that middle and lower middle-class women are employed in many service sectors. But the Tanzimat writers were writing about urban women who are unemployed and have little to do except be bored or fall in love, and they were looking for ways to make them useful members of society. Therefore, this ambivalent thought has spread to women artists. Curiously, some women have also claimed that the theatre is offensive to women.

Conclusion

Although Nigâr Hanım was an educated woman who wrote articles in women's newspapers and magazines, advocated women's education, and was famous for her poetry, she describes women's social roles within the traditional ones. For example, when she recommends that a woman learn to play a musical instrument, she sees this as a way of preventing her husband from going out. The theatre historian Metin And classifies her play *Girîve* as a 'domestic drama' (And, 1983. p. 308). In fact, 'domestic' is an adjective that comes close to describing her creativity.

Of course, a single example is not enough to assess the representation of women in the theatre of the period by female playwrights. However, it is also worth considering why women were reluctant to write plays at the time. It should also be considered that women may have been reluctant to publish their plays for the same reason that they were reluctant to publish their poems, and novels under their real names. In fact, Nigâr Hanım's play *Tesir-i Aşk* (The Love Effect) was kept as a manuscript in notebook for years, but it only came to the fore after years of attracting the attention of researchers.

Although Nigar Hanım played an important and pioneering role in the women's movement and women's literature, she was in danger of imitating the male discourse of the first pioneers. Of course, it should not be forgotten that Namık Kemal was also followed by male writers. Nigar Hanım, however, showed the courage to write a play, disregarding the old belief that being a woman meant staying away from the theatre, and from time to time she tried to create her own discourse by resisting discourse of Namık Kemal.

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Chapter 10

QUESTIONING SYNTACTIC COMPLEXITY AND SIMPLICITY IN LINGUISTICS

Eser ÖRDEM[1]

INTRODUCTION

Simplicity and complexity are foundational concepts in the study of linguistics, often used to describe and analyze the structure and function of language. Complexity is traditionally defined as the presence of hierarchical structures, recursive patterns, and intricate grammatical rules that allow for various expressions. In contrast, simplicity refers to the use of straightforward, linear constructions with minimal grammatical elaboration, often prioritized for ease of communication and cognitive processing (Chomsky, 1957; Hawkins, 2004; Zipf, 1949). These two notions have been central to debates in linguistic theory, with scholars exploring how they manifest across languages, how they are perceived, and what they reveal about human cognition. As a scholar, I challenge the notion that complexity is an inherent and dominant feature of language. While linguistic structures may appear complex on the surface, I argue that this complexity is often a superficial phenomenon, constructed by the ways in which independent simple elements are connected through linguistic tools like conjunctions, subordinators, and other linking mechanisms. At its core, I believe language is fundamentally rooted in simplicity. Complex sentences are not inherently intricate but are merely combinations of simple sentences strung together to express relationships such as causation, sequence, or contrast. This perspective aligns with theories in dependency grammar, which reduce language to a series of simple, hierarchical relationships (Hudson 1984), and cognitive linguistics, which prioritize ease of comprehension and communication (Langacker, 1987; Givón, 1995).

Simplicity, I contend, prevails in language because it mirrors the fundamental human need for efficient and accessible communication. For instance, the basic clause structures in all languages exhibit a reliance on straightforward

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subject-predicate formations, even in languages considered morphologically or syntactically complex. The illusion of complexity arises when multiple simple clauses are connected through devices like coordination or subordination, creating the appearance of intricate structures. However, as functional linguists like Michael Halliday & Ruqaiya Hasan (1976) have noted, these connections do not add complexity to the underlying elements; rather, they serve to package simple ideas into more cohesive units. Moreover, I argue that the principle of cognitive economy further supports the predominance of simplicity in language. Zipf's Law of Least Effort (1949) demonstrates that linguistic systems evolve toward structures that minimize effort while maximizing communicative effectiveness. This principle is evident in how languages across typological categories simplify structures over time, particularly under conditions of high language contact, as seen in the development of creoles. Creole languages, often regarded as linguistically simple, rely on straightforward syntax and limited morphological inflection, yet they are fully capable of conveying complex ideas. This supports my view that linguistic complexity is not a universal or necessary trait but rather an artifact of how we analyze and describe language.

I aim to explore these ideas further by examining syntactic structures across different languages and contexts, deconstructing "complex" sentences to reveal their underlying simplicity, and situating my argument within theoretical frameworks such as dependency grammar, cognitive linguistics, and functionalist approaches. By questioning the existence and dominance of complexity in language, I aim to provide a fresh perspective that emphasizes simplicity as the fundamental characteristic of human language. This view not only aligns with theories of linguistic economy but also challenges traditional assumptions about what makes language function effectively. Through this lens, I hope to contribute to the broader discourse on the nature of language and its relationship to human cognition and communication. Some of my main questions that need to be answered in future research are as follows:

1. Are complex sentences inherently intricate, or do they arise from linking simple structures through tools like conjunctions and subordinators?
2. How does syntactic recursion contribute to perceived complexity, and can it be reinterpreted as repetitive use of simple structures?
3. Do syntactic processes like coordination and subordination create actual complexity, or are they mechanisms for organizing independent clauses?
4. Can dependency-based syntactic theories demonstrate that language is fundamentally rooted in simple relationships rather than hierarchical structures?

5. Does the human ability to process complex syntax suggest an underlying preference for simplicity in cognitive and linguistic operations?

Simpler Constructions to Simple Constructions: Simplicity

The debate between simplicity and complexity in linguistics has deep roots, with a growing number of scholars suggesting that language is fundamentally simple and that perceived complexity arises from the layering, repetition, and connection of basic structures. This perspective not only aligns with principles of cognitive economy and functional efficiency but also emphasizes the evolutionary and functional nature of language, arguing that linguistic forms and structures are shaped to optimize communicative effectiveness with minimal effort.

Diessel (2019) is a key proponent of the idea that complexity in language emerges from simple structures. His work on demonstratives illustrates how these basic deictic expressions (e.g., "this," "that") evolve over time into more complex grammatical markers, such as subordinators and relative pronouns. For example, the demonstrative "that" functions as a simple deictic reference in "That is my book," but it also serves as a subordinator in "I know that you are coming," connecting clauses. Diessel's research demonstrates that these transformations result from processes like grammaticalization and reanalysis, where simple linguistic forms acquire new functions over time, creating the appearance of complexity without departing from their original simplicity. Tomasello (2003) provides a complementary perspective through his usage-based theory of language acquisition, which emphasizes the role of simple, concrete constructions in the development of linguistic competence. According to Tomasello, language learning begins with the acquisition of basic, functionally motivated utterances, such as single words or short phrases, which are then extended and combined into larger constructions. For example, children might first learn a simple declarative sentence like "I want cookie," which can later be elaborated into more complex forms like "I want the cookie that's on the table." Tomasello's work suggests that what appears to be syntactic complexity is actually a gradual expansion of basic, usage-driven patterns.

Langacker (1987) offers further support for the simplicity perspective through his **Cognitive Grammar** framework, which posits that all linguistic forms, including complex sentences, are grounded in basic cognitive processes like categorization and schematization. Langacker argues that syntactic constructions are essentially pairings of form and meaning, built from foundational patterns that are cognitively simple and directly tied to human experience. For instance, a

relative clause like "the book that I read" can be analyzed as a conceptual extension of simpler noun phrases like "the book." This approach highlights how complexity arises from the elaboration and combination of basic forms rather than from fundamentally intricate syntactic mechanisms. The interplay between simplicity and complexity is also explored by Givón (2009), who argues that subordination, often seen as a hallmark of syntactic complexity, evolves from simpler paratactic constructions. For example, the coordinated sentence "She sings, and he dances" can develop into the subordinated form "While she sings, he dances." Givón's diachronic approach reveals that complexity in language often reflects historical processes of grammaticalization, where simple, independent clauses become integrated into more cohesive structures over time.

Similarly, Heine & Kuteva (2007) argue that grammatical complexity often originates from simple, juxtaposed constructions. Their work on grammaticalization shows how linguistic elements evolve from lexical items or phrases into grammatical markers through processes like reanalysis and semantic bleaching. For instance, the English auxiliary "will" originated as a verb meaning "to want" but gradually became a future tense marker. This transformation underscores how complexity in grammar can arise from the reinterpretation of simple elements. From a broader theoretical perspective, **Zipf's Principle of Least Effort** (1949) supports the idea that linguistic systems prioritize simplicity and efficiency. According to Zipf, speakers and listeners naturally seek to minimize effort in communication, leading to the frequent use of simple forms and the recycling of existing structures to meet new communicative needs. This principle explains why languages often rely on a limited set of grammatical tools to generate a wide variety of expressions, reinforcing the idea that complexity is an emergent property of simple, efficient systems. Cross-linguistic evidence further supports these claims. Dependency grammar, as advocated by Hudson (2007), challenges the traditional view of hierarchical syntactic trees by emphasizing linear dependency relationships between words. Hudson argues that even sentences with multiple clauses, such as "The boy who played soccer went home," can be reduced to a series of simple, direct dependencies (e.g., "boy" depends on "went," "who" depends on "boy"). This approach highlights the simplicity underlying seemingly complex structures, suggesting that hierarchical representations may obscure the fundamental linear relationships that guide sentence processing. Diessel (2019) also provides specific cross-linguistic evidence to illustrate how simplicity underpins linguistic complexity. In many languages, complex sentences involving relative clauses or complement clauses often develop from paratactic

constructions, where two independent clauses are juxtaposed without explicit markers of subordination. For example, in early English, relative clauses like "The man that I saw" might have originated from juxtaposed sentences such as "I saw the man. That man..." Diessel's findings demonstrate that what we perceive as complex syntax often reflects a historical layering of simple, independent elements. Examples from English further illustrate this dynamic. The sentence "The dog barked, and the cat ran" represents simple coordination of two independent clauses. Over time, such constructions may evolve into subordinated forms like "When the dog barked, the cat ran," where the conjunction "when" introduces a temporal relationship. Similarly, the sentence "The man who is tall is my friend" embeds a relative clause ("who is tall") into a main clause, but the underlying structure can still be understood as a combination of simple declarative statements.

The work of scholars like Diessel, Tomasello, Langacker, Givón, Heine, and Hudson emphasizes that linguistic complexity often arises from the interaction and transformation of simple structures. These perspectives challenge traditional views of syntax as inherently hierarchical and complex, highlighting instead the cognitive and communicative efficiency of linguistic systems. By tracing the evolution of complex forms back to their simple origins, these approaches not only illuminate the processes underlying language change but also reaffirm the fundamental simplicity at the heart of human language.

Croft (2001) critiques traditional syntactic categories, arguing that linguistic constructions are not abstract or universal entities but emerge from language-specific usage patterns. He suggests that what is perceived as syntactic complexity often reflects the interaction of simple, functionally driven constructions shaped by cognitive and communicative demands. Simplicity, therefore, lies in the grounding of constructions in real-world contexts and their reliance on human categorization and analogy. Similarly, Evans (2014) challenges the idea of innate universal grammar, proposing that linguistic structure emerges from general cognitive processes like pattern recognition and associative learning. This usage-based perspective highlights how complexity in language is the result of iterative combinations and elaborations of basic, cognitively simple patterns. Furthermore, linguistic meaning is deeply tied to embodiment and context, showing that the apparent complexity of syntactic structures is secondary to the simple, grounded mechanisms underlying language use.

Lakoff (1980) extends the discussion of simplicity through his theory of conceptual metaphor, illustrating how linguistic forms, including syntactic structures, are shaped by embodied experiences and intuitive conceptual mappings.

These mappings, such as viewing time through the metaphor of money, reflect simple and fundamental cognitive processes. This perspective demonstrates that linguistic complexity is an emergent property of human capacity to extend basic conceptual frameworks across diverse contexts. Scholars like Goldberg (1995, 2006) reinforce these ideas, emphasizing that language consists of form-meaning pairings, or constructions, which range from simple to complex but remain grounded in functional use. Even intricate syntactic phenomena, like idiomatic expressions, can be understood as extensions of foundational constructions shaped by communicative needs and reinforced through usage. Langacker (1987) further contributes to this perspective by proposing that all grammar can be explained in terms of general cognitive processes such as schematization and categorization. Grammatical units, in his view, are symbolic assemblies of meaning and form constructed from foundational patterns that are cognitively simple. Syntactic complexity, then, arises through the layering and integration of these basic patterns over time. Collectively, these scholars argue that linguistic complexity is not an inherent feature of language but an emergent property of cognitively simple mechanisms. By focusing on constructions, usage, and embodiment, they shift attention from abstract syntactic rules to functional, context-driven, and psychologically accessible principles. This perspective underscores that simplicity is at the core of linguistic systems, with complexity emerging from the combination, elaboration, and adaptation of these basic, communicatively motivated elements.

CONCLUSION

The interplay between syntactic simplicity and complexity raises profound questions about the true nature of language and its cognitive underpinnings. While language undoubtedly exhibits structural intricacies, the perspectives outlined by various scholars challenge the assumption that complexity is an inherent and dominant feature of linguistic systems. Instead, they argue that complexity often emerges from the iterative combination and elaboration of fundamentally simple constructions. This realization compels us to reconsider the emphasis placed on hierarchical and recursive models of syntax, as simplicity may play a far more central role in shaping language than traditionally acknowledged.

Simplicity, as emphasized by theories of cognitive linguistics and usage-based frameworks, reflects the human preference for efficient and accessible communication. The studies of Langacker, Tomasello, and Diessel reveal how linguistic forms evolve from basic patterns grounded in everyday experience and interaction. These foundational structures, though simple, gain complexity

through processes like grammaticalization, layering, and extension. However, what appears as syntactic intricacy is often a reorganization of these simple elements, adapted for detailed and distinct expressions rather than a shift to genuinely complex systems. This perspective questions whether the perceived complexity of structures such as subordinate and relative clauses is an analytical artifact rather than a reflection of the underlying simplicity of human language. The question then arises: how can we reconcile the apparent complexity of language with its cognitively simple foundations?

Scholars like Lakoff and Givón argue that much of what we label as complexity can be understood as emergent phenomena, shaped by conceptual metaphors, functional demands, and historical processes of reanalysis. For example, subordinate clauses in English, which are often cited as markers of syntactic complexity, can be traced back to paratactic constructions in earlier stages of the language. This historical trajectory supports the idea that complex syntax arises not from an inherent complexity but from the adaptive reuse and refinement of simple patterns over time. Croft's critique of universal syntactic categories and Evans's rejection of innate grammatical rules further reinforce the need to question whether complexity is truly intrinsic to language. By focusing on the diversity of linguistic systems and the usage patterns that drive them, these scholars highlight the importance of simplicity as a universal principle underpinning human communication. Dependency grammar and related theories also lend credence to this view by demonstrating how even seemingly complex sentences can be reduced to linear, dependency-based relationships that align with cognitive and communicative efficiency.

The implications of this simplicity-focused perspective are significant. If language is indeed rooted in simple constructions, then the study of syntax should prioritize understanding how these constructions interact and evolve, rather than focusing solely on abstract hierarchical models. Moreover, this perspective invites us to explore the cognitive and cultural forces that shape the balance between simplicity and complexity, as well as the role of these forces in linguistic variation and change. Ultimately, the real nature of complexity in language remains an open question. Is complexity a superficial artifact of analysis, or does it reflect deeper cognitive mechanisms that are yet to be fully understood? While simplicity clearly plays a foundational role, the interaction between simple and complex elements warrants further exploration. By questioning the dominance of complexity and embracing simplicity as a fundamental characteristic of language, we open new

avenues for understanding the intricate relationship between linguistic form, function, and cognition.

From my perspective, what we traditionally label as "complex" constructions in language are, in essence, extensions or combinations of simpler constructions. The distinction between simplicity and complexity in syntax often hinges on how we define and perceive these terms. I argue that so-called "complex" sentences do not introduce fundamentally new linguistic elements but rather reorganize and layer existing simple structures to express additional meanings, such as temporal, causal, or conditional relationships. For example, a subordinate clause like "when he arrived" in "I was happy when he arrived" is not inherently complex; it is a basic declarative statement integrated into another through a conjunction. This suggests that complexity, if it exists at all, is better understood as a functional or relational property rather than an intrinsic feature of the syntax itself. Furthermore, I question whether our understanding of complexity in language has been skewed by theoretical frameworks that prioritize hierarchical models and recursive rules. These models may overemphasize structural intricacy while overlooking the simplicity at the core of linguistic constructions. If complexity is primarily a reflection of how simpler elements interact and evolve, then our definitions and analyses need to account for this dynamic. Complexity, as traditionally conceived, may need to be redefined—not as an inherent property of certain structures but as a measure of how language adapts simple forms for nuanced communication. By reframing complexity in this way, we can better appreciate the fundamental simplicity that underpins human language and cognition.

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Chapter 11

SOCIOLOGY OF LITERATURE AND SOCIOLOGY OF WOMEN IN TURKISH LITERATURE

Özlem AYDOĞMUŞ ÖRDEM[1]

INTRODUCTION

The sociology of literature is an interdisciplinary field that examines the intricate relationship between literary texts and the social contexts in which they are produced, circulated, and consumed. Rooted in both sociology and literary studies, this discipline explores how literature both shapes and is shaped by societal structures, cultural norms, historical events, and economic systems (Alver, 2006; Giddens, 2000; Soykan, 2009; Parla, 2010; Eagleton, 1983; Wellek & Warren, 1949). It aims to uncover the ways in which literature reflects, critiques, and interacts with the social realities of its time.

Unlike traditional literary criticism, which often focuses on textual analysis and aesthetic evaluation, the sociology of literature broadens the lens to include the roles of authors, publishers, readers, and institutions in the creation and reception of literary works. It considers questions such as: How do social hierarchies, class dynamics, or cultural ideologies influence literary production? In what ways do authors navigate the tensions between artistic autonomy and societal expectations? How do audiences interpret and respond to literature within specific social and historical contexts (Bourdieu, 1996; Williams, 1977; Casanova, 2004).

This discipline is grounded in sociological theories and methodologies, drawing from thinkers such as Pierre Bourdieu, who analyzed the literary field as a site of power struggles, and Raymond Williams, who emphasized the connection between literature and cultural materialism. Pascale Casanova (2004), with her concept of the "World Republic of Letters," highlighted the global hierarchies in literary production and the unequal distribution of cultural capital. From a postcolonial perspective, Edward Said (1978) examined how literature reflects and perpetuates the dynamics of imperialism and colonial discourse, while Ngũgĩ wa Thiong'o (1986) critiqued the role of literature in decolonization and cultural

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identity formation. Similarly, Franco Moretti (2013) introduced "distant reading" as a methodological innovation to analyze global literary systems, enabling scholars to explore the sociological dimensions of literature beyond localized contexts.

By examining literature through a sociological perspective, this field illuminates the mutual interdependence between art and society, enriching our understanding of both the literary and the social worlds. It challenges us to view literature not just as a reflection of individual creativity, but as a complex social phenomenon embedded within broader cultural, political, and economic frameworks (Eagleton, 1983; Said, 1978; Ngũgĩ, 1986). The sociology of literature ultimately offers a platform to examine how cultural production and consumption vary across nations, reflecting diverse societal conditions and historical experiences.

The sociology of literature is an evolving interdisciplinary field that bridges the realms of literary studies and sociology. While sociology often seeks to analyze society through empirical methodologies and structured frameworks, literature engages with the human experience from an aesthetic and imaginative perspective. Despite this distinction, both fields intersect in their shared focus on human life, providing a fertile ground for interdisciplinary exploration (Alver, 2006). This convergence has given rise to the sociology of literature, which interprets literary works not merely as art forms but as cultural artifacts that reflect and shape the social realities of their time.

Berna Moran (1994) underscores the multifaceted nature of literature, positing that it reflects reality through three lenses: direct representation of appearances, distillation of universal truths, and depiction of ideals. This nuanced understanding emphasizes that literature is not confined to individual or aesthetic expression but engages with broader cultural and social dimensions. On the other hand, sociology, as Moran notes, employs systematic and objective methodologies to decode societal structures and relationships. This difference does not diminish the role of literature in sociology but instead highlights its unique capacity to provide implicit insights into the societal dynamics of different periods. For instance, novels, though primarily seen as aesthetic creations, often serve as valuable sources for sociological inquiry when interpreted through an analytical lens that considers historical and social contexts (Alver, 2006).

From an international perspective, Francis E. Merrill (2004) views the novel as an intersection of imagination and reality, capturing the author's perspective on societal structures. Alan Swingewood (1971) and Francis Leenhardt (1967)

emphasize that the sociology of literature regards literary works as both artistic creations and products of the social milieu in which they are created. While literary narratives are imbued with imaginative elements, they frequently mirror the socio-economic and cultural conditions of their time. This duality allows the sociology of literature to investigate not only the artistic dimension of novels but also their role as mediums for social critique and historical reflection. Merrill's perspective is particularly valuable in understanding the tension between the creative imagination of the author and the socio-political realities that shape literary works. In the German tradition, Georg Lukács (1962) argues that literature, particularly the novel, is inherently tied to the historical and social conditions in which it is produced. Lukács' Marxist approach highlights the role of literature in revealing class struggles and socio-economic tensions. His theory positions the novel as both a critique of existing social structures and a reflection of historical transformations. Similarly, Raymond Williams (1977) from England introduces the concept of "cultural materialism," which examines how literature is deeply embedded within the cultural and economic fabric of society. Williams' insights underscore the significance of understanding literature not as an isolated artistic endeavor but as a product of its socio-historical context.

In Turkey, the sociology of literature has developed as a critical framework for examining the intersection of literature and social change. Turkish novels, particularly those from the late Ottoman and early Republican periods, provide a rich repository for analyzing the societal transformations that accompanied Turkey's modernization process. Scholars like Şerif Mardin (1974) and Niyazi Berkes (1964) have explored how Turkish literature serves as both a reflection of and a response to the socio-political challenges of these periods. Mardin, for instance, examines the role of literature in mediating the tensions between tradition and modernity, while Berkes focuses on how Turkish novels articulate the complexities of secularization and national identity formation. A notable aspect of Turkish literature is its dual function as an artistic medium and a tool for societal reform. Turkish authors such as Halit Ziya Uşaklıgil and Reşat Nuri Güntekin have used novels to address pressing social issues, including gender roles, education, and economic disparities. These works, while grounded in aesthetic considerations, often carry implicit critiques of social inequalities and aim to inspire change. This transformative potential aligns with the broader objectives of the sociology of literature, which seeks to understand how literary works contribute to societal discourse and development (Cuma, 2009; Tezcan, 2005).

From a global perspective, Edward Said (1978) has enriched the sociology of literature by introducing the concept of Orientalism, which examines how literature perpetuates colonial ideologies and constructs cultural otherness. Said's framework has been instrumental in analyzing Turkish literature's engagement with Western perspectives and its attempts to navigate the tensions between local and global narratives. Similarly, Ngũgĩ wa Thiong'o (1986) critiques the colonial underpinnings of literature, advocating for the use of indigenous languages and cultural frameworks to resist imperial dominance. These postcolonial perspectives have significant implications for understanding Turkish literature, particularly in its portrayal of identity and resistance to cultural homogenization. Another innovative contribution to the sociology of literature is Franco Moretti's (2013) "distant reading" methodology, which shifts the focus from individual texts to global literary trends. Moretti's approach provides a macro-level understanding of how literature operates within larger systems of cultural exchange and power. Applying this perspective to Turkish literature offers new insights into how Turkish novels are situated within global literary networks and how they interact with international themes and narratives.

The sociology of literature offers a comprehensive framework for understanding the interplay between literature and society. By integrating perspectives from scholars across different nations and cultural traditions, this field underscores the multifaceted nature of literature as both an artistic creation and a socio-cultural artifact. In the Turkish context, the sociology of literature not only enriches our understanding of the country's literary traditions but also sheds light on the broader processes of social change and cultural negotiation. As this interdisciplinary field continues to evolve, it reaffirms the enduring relevance of literature as a mirror and agent of societal transformation.

A Sociology of Women in Turkish Literature

The sociology of women in Turkish literature provides a critical lens for understanding the transformation of women's roles and identities within the broader framework of Turkish modernization. From the Tanzimat period to the post-Republican era, Turkish novels have served as cultural artifacts that reflect and critique societal changes, offering insights into the evolving status of women. During the Tanzimat period (1839-1876), Ottoman society underwent significant reforms influenced by Westernization, and these changes were mirrored in the early Turkish novels. Women were often depicted as passive figures confined to traditional roles, as seen in Şemsettin Sami's *Taaşşuk-ı Talat ve Fitnat* (1872). Themes such as arranged marriages and the seclusion of women within patriarchal

households reflected the societal norms of the time. However, some writers like Ahmet Mithat Efendi, in *Felatun Bey ile Rakım Efendi* (1875), began to critique these norms by introducing the idea of women's education and individual agency. These novels explored the tension between Westernized lifestyles and traditional values, laying the groundwork for the later discourse on women's emancipation. Similarly, Recaizade Mahmud Ekrem's *Araba Sevdası* (1896) presents women characters caught between traditional roles and the influences of Westernization, critiquing the superficial adoption of Western customs without addressing deeper societal issues like gender equality. In *İntibah* (1876), Namık Kemal highlights the vulnerability of women in a patriarchal society through the character Mahpeyker, whose downfall reflects the limitations placed on women's autonomy and the societal consequences of straying from prescribed norms. Women in Tanzimat-era novels were often portrayed as victims of societal structures, but these depictions also opened discussions about their potential emancipation. Fatma Aliye, one of the first female novelists of the Ottoman period, contributed significantly to this discourse with her works such as *Muhadarat* (1891), which depicted women striving for education and independence, signaling the early feminist stirrings within Turkish literature. Her writing emphasized women's ability to engage in intellectual pursuits and challenged the notion of their subservience. Through these works, Tanzimat-era literature not only reflected the prevailing norms but also planted the seeds for a more critical examination of women's roles in society. This foundational period of Turkish literature played a pivotal role in framing the discourse around women's emancipation, a theme that would evolve and deepen in subsequent periods as Turkish society grappled with modernization and gender equality.

The establishment of the Republic in 1923 brought radical reforms aimed at modernizing the nation, and women were positioned as symbols of this transformation. Novels from the early Republican period portrayed the "modern Turkish woman" as educated, independent, and actively participating in public life. Halide Edib Adıvar's *Sinekli Bakkal* (1936) exemplifies this period by presenting strong female protagonists who contribute to the moral and intellectual progress of society. Similarly, Yakup Kadri Karaosmanoğlu's *Yaban* (1932) contrasts urban and rural women, highlighting the uneven impact of modernization across different socio-economic groups. While urban women embraced the ideals of modernity, rural women often remained confined to traditional roles, illustrating the challenges of implementing Republican reforms in a diverse society.

In addition to these works, Reşat Nuri Güntekin's *Çalıkuşu* (1922) vividly portrays the struggles and aspirations of Feride, a young woman who embodies the Republican ideal of the independent and educated Turkish woman. Through Feride's journey as a teacher in rural Anatolia, Güntekin highlights the transformative potential of education and the challenges faced by women in bridging the gap between urban and rural Turkey. Feride's perseverance and commitment to public service reflect the state's vision of modern womanhood as integral to nation-building. Peyami Safa's *Fatih-Harbiye* (1931) explores the cultural tensions between Eastern and Western values through the experiences of Neriman, a young woman torn between her traditional upbringing and her fascination with modern, Westernized lifestyles. The novel underscores the ideological and cultural debates of the time, using the female protagonist to reflect the larger societal struggle between tradition and modernization.

Halide Edib Adıvar's *Ateşten Gömlek* (1922) offers another perspective on the modern woman, portraying Ayşe as a resilient and patriotic figure who actively participates in the Turkish War of Independence. Ayşe's character represents the evolving role of women as both contributors to and symbols of the Republican ideal of national progress and self-determination. In *Ankara* (1934), Yakup Kadri Karaosmanoğlu uses the capital city as a metaphor for the nation's modernization efforts, with female characters embodying the transformation of societal values. Selma Hanım, the protagonist, begins her journey as a symbol of the old Ottoman aristocracy but gradually embraces the ideals of the Republic, reflecting the broader societal transition from traditionalism to modernity.

These novels collectively depict the complexities of women's roles during the early Republican period, showcasing their struggles, aspirations, and contributions to the new social order. Through these characters, the authors not only portray the state's vision of modern womanhood but also address the challenges and contradictions inherent in the process of modernization, such as the uneven impact of reforms and the persistent tensions between urban and rural realities.

By the mid-20th century, Turkish novels began to delve deeper into the contradictions faced by women in navigating the dual pressures of modernity and tradition. Authors such as Orhan Kemal and Kemal Tahir explored the struggles of working-class women, shedding light on their economic and social marginalization. In Orhan Kemal's *Bereketli Topraklar Üzerinde* (1954), rural women's hardships are depicted through their struggles with poverty, limited access to education, and systemic exploitation. Kemal Tahir's *Devlet Ana* (1967) critiques the persistence of patriarchal norms despite the advancements brought

by modernization, highlighting the complexities of achieving gender equality in a society still rooted in traditional values. These novels demonstrate that while modernization provided new opportunities for women, it also created new forms of tension and resistance. Other notable works from this period also highlight the plight of women within the context of social and economic disparities. Yaşar Kemal, in *İnce Memed* (1955), portrays the struggles of rural women who are often subjugated by feudal structures and oppressive traditions. While the primary focus of the novel is on the rebellion against landlords, women's experiences of injustice and marginalization are woven into the narrative, emphasizing their vulnerability in a patriarchal society.

Fikrimin İnce Gülü (1976) by Adalet Ağaoğlu explores the inner conflicts of women caught between modernity and tradition. The novel examines the psychological dimensions of these struggles, particularly how societal expectations shape and constrain women's choices. Through its nuanced female characters, the novel critiques both the rigid traditional roles imposed on women and the superficial nature of modernization that fails to address gender inequality at its core. In *Huzur* (1949), Ahmet Hamdi Tanpınar presents a nuanced depiction of female characters who embody the tension between Westernized ideals and traditional Turkish values. The women in the novel navigate complex emotional and intellectual landscapes, reflecting the societal pressures and limited agency afforded to them during a time of rapid cultural transformation. *Vurun Kahpeye* (1949) by Halide Edib Adıvar, while written earlier but remaining influential mid-century, depicts the struggles of a female teacher in a conservative village. The novel critiques the societal backlash faced by women who embody modern values in traditional environments, highlighting the gendered challenges of implementing Republican reforms in rural Turkey.

Latife Tekin's *Gece Dersleri* (1986) blends social realism with feminist critique, portraying women's resilience in the face of both economic hardship and patriarchal oppression. The narrative captures the lived realities of women who strive for agency while grappling with systemic inequalities and societal expectations. By the mid-20th century, these works collectively illustrate a growing literary focus on the lived experiences of women, exploring the dual burdens imposed by modernity and tradition. They reveal that while modernization created new opportunities for women, it often failed to dismantle deeply ingrained patriarchal structures, leaving women to navigate these contradictions in their pursuit of autonomy and equality.

The post-Republican era marked a significant shift in Turkish literature, with the rise of feminist perspectives and a focus on the individual experiences of women. Influenced by global feminist movements, novels from this period began to interrogate the intersections of gender, class, and ethnicity. Latife Tekin's *Sevgili Arsız Ölüm* (1983) uses magical realism to depict the resilience of women in rural and marginalized communities, critiquing the patriarchal structures that continue to oppress them. Similarly, Adalet Ağaoğlu's *Ölmeye Yatmak* (1973) explores the psychological dimensions of women's struggles, portraying female protagonists torn between societal expectations and personal desires. Elif Şafak's *Pinhan* (1997) and *Mahrem* (2000) extend this discourse by examining the construction of female identity in a multicultural and globalized context, emphasizing the ways Turkish women navigate the layered challenges of modernization, patriarchy, and cultural diversity.

Orhan Pamuk's *The Museum of Innocence* (*Masumiyet Müzesi*, 2008) offers a deeply reflective portrayal of women through the character of Füsun, who becomes a symbol of the societal expectations placed on women in modern Turkey. While the novel is often interpreted through the lens of male obsession, Pamuk subtly critiques the limited agency afforded to women in both personal and societal contexts. Füsun's life is marked by the constraints of traditional gender roles, demonstrating how women's identities are often subsumed within male-centered narratives.

Pamuk's earlier work, *Snow* (*Kar*, 2002), examines the experiences of veiled and unveiled women in Turkey, using them as metaphors for the clash between secularism and tradition. The novel highlights the tension between modernity and conservative values, portraying female characters who navigate this ideological divide while grappling with their personal aspirations and societal pressures. Characters like Kadife and İpek exemplify the struggles of women caught in the intersections of religion, politics, and personal agency.

Duygu Asena's *Kadının Adı Yok* (1987) is a seminal feminist novel that explicitly addresses the systemic oppression of women in Turkish society. The protagonist's journey toward self-discovery and independence critiques traditional gender roles, exploring themes of domestic violence, marital inequality, and societal expectations. The novel's candid depiction of women's struggles resonated widely, solidifying its place as a cornerstone of feminist literature in Turkey.

Ayşe Kulin's *Adı: Aylin* (1997) offers a biographical narrative that chronicles the life of a modern, educated Turkish woman navigating the complexities of identity,

ambition, and societal expectations. Aylin's story underscores the challenges faced by women striving for independence and professional success, highlighting how traditional expectations often conflict with modern aspirations. In *Baba ve Piç* (2006), Elif Şafak delves into the intersections of gender, ethnicity, and memory. The novel features strong female characters, such as Zeliha and Asya, who challenge traditional norms while grappling with the legacies of trauma and cultural displacement. Through these characters, Şafak critiques the patriarchal and nationalist frameworks that shape women's experiences in Turkey and the diaspora.

Additionally, İnci Aral's *Ölü Erkek Kuşlar* (1991) explores the emotional and psychological dimensions of women's lives, focusing on themes such as love, betrayal, and self-realization. Aral's nuanced portrayal of female characters sheds light on the inner conflicts faced by women as they navigate the dual pressures of societal expectations and personal desires. These novels collectively illustrate a growing literary focus on the individual and collective experiences of women in the post-Republican era. They address the complexities of navigating gender, class, ethnicity, and cultural identity, offering rich insights into the evolving roles of women in Turkish society. By integrating feminist and intersectional perspectives, these works contribute to a broader understanding of how modernization and patriarchy continue to shape women's lives in contemporary Turkey.

Table 1. Themes and Periods of Women in Turkish Literature

Period	Themes Regarding Women	Descriptions
Tanzimat Era (1839–1876)	Passive figures, arranged marriages, seclusion, early feminist stirrings, critique of traditional norms.	Reflects early influences of Westernization. Women portrayed as symbols of societal reform and victims of restrictive structures, with a nascent focus on education and agency.
Early Republican Era (1923–1950)	Modern Turkish woman as educated and independent, roles in nation-building, urban vs. rural disparities, transition from tradition to modernity.	Highlights the state's reforms positioning women as symbols of modernization. Novels explore the challenges of modernization in a diverse society, contrasting urban and rural realities.

Table 1. Themes and Periods of Women in Turkish Literature		
Period	Themes Regarding Women	Descriptions
Mid-20th Century (1950–1980)	Tensions between modernity and tradition, economic and social marginalization, working-class women's struggles, critique of patriarchal norms.	Explores contradictions in women's lives as they face systemic inequalities despite modernization. Focus on working-class and rural women's struggles and critiques of entrenched patriarchy.
Post-Republican Era (1980–Present)	Feminist perspectives, intersectionality (gender, class, ethnicity), resilience against patriarchy, personal and psychological struggles, multicultural identities.	Marks a significant shift with feminist and intersectional approaches. Explores women's psychological dimensions, cultural identities, and resilience, influenced by global feminist movements.

The table provides a concise yet comprehensive overview of how the depiction of women in Turkish literature has evolved across key historical periods. It highlights the dynamic interplay between societal transformation and literary themes, showing how Turkish novels have reflected and critiqued the changing roles and identities of women.The Tanzimat Era marks the beginning of this discourse, with women portrayed as victims of restrictive societal norms, yet offering early critiques of these traditions. The Early Republican Era builds on this foundation, positioning women as central to nation-building and modernization, while also exposing the disparities between urban and rural experiences. Moving into the Mid-20th Century, the focus shifts to the struggles of working-class and marginalized women, underscoring the persistence of patriarchal norms even amidst modernization. The Post-Republican Era brings a significant shift with feminist and intersectional approaches, offering deeper insights into the psychological, social, and cultural complexities of women's experiences. Overall, the table illustrates how Turkish literature has served as a lens for understanding the evolving roles of women within the socio-political context of modernization, making it a vital resource for exploring gender dynamics in Turkey.

Table 2. Comparative Analysis of Women across Periods in Turkish Literature with Aspects				
Aspect	Tanzimat Era (1839–1876)	Early Republican Era (1923–1950)	Mid-20th Century (1950–1980)	Post-Republican Era (1980–Present)
Agency	Women were depicted as passive figures subjected to societal norms, with limited autonomy.	Women's agency was highlighted, portraying them as active contributors to public life and nation-building.	Women struggled against systemic inequality, navigating the dual pressures of tradition and modernity.	Women were shown as resilient individuals asserting their agency within patriarchal and oppressive systems.
Education	Education was presented as an emerging aspiration, with early discussions on its potential to empower women.	Education became central to women's identity, symbolizing modernization and societal progress.	Education was often inaccessible to working-class and rural women, highlighting inequalities in opportunities.	Education and intellectual pursuits were explored as tools for self-realization and resistance to societal oppression.
Social Roles	Women were confined to domestic roles and traditional expectations, with themes of arranged marriages and seclusion.	Women were portrayed as educated, independent, and modern, balancing traditional values with modern aspirations.	Women's roles expanded to reflect economic and familial struggles, often showing their contributions to survival efforts.	Women's roles became more complex, addressing issues like intersectionality, cultural identity, and gender-based resistance.

Table 2. Comparative Analysis of Women across Periods in Turkish Literature with Aspects				
Aspect	Tanzimat Era (1839–1876)	Early Republican Era (1923–1950)	Mid-20th Century (1950–1980)	Post-Republican Era (1980–Present)
Symbolism	Women symbolized societal reform but remained victims of restrictive norms.	Women were symbols of modernization, representing progress and the ideals of the Republic.	Women symbolized resilience amid socio-economic struggles and were often critiques of ongoing patriarchal dominance.	Women were portrayed as symbols of resistance, individuality, and the intersection of cultural and feminist ideologies.
Intersectionality	Rarely addressed, with women's challenges seen primarily through the lens of gender.	Gender and class disparities were addressed, especially through contrasts between rural and urban women.	Themes of gender and class were explored more deeply, emphasizing economic marginalization and traditional constraints.	Intersectionality expanded to include ethnicity, religion, class, and global feminist perspectives.

The table highlights the evolving representation of women in Turkish literature, reflecting the socio-political and cultural transformations of each period. In the **Tanzimat Era**, women were largely portrayed as passive figures confined by traditional norms, with early critiques of these constraints hinting at the potential for education and agency. The **Early Republican Era** positioned women as symbols of modernization and active contributors to the nation-building process, though disparities between urban and rural experiences remained evident. By the **mid-20th century**, a more critical exploration of women's struggles emerged, focusing on systemic inequality and the dual pressures of tradition and modernity, particularly for working-class and rural women. The **Post-Republican Era** marked a significant shift with feminist and intersectional perspectives, addressing issues of identity, agency, and resistance against patriarchal structures. This progression illustrates how Turkish literature has served as both a reflection of and a response to the evolving roles of women within Turkey's modernization process.

Across all these periods, Turkish novels have provided a platform for exploring

the dynamic relationship between women and societal transformation, acting as cultural mirrors and critiques of the changing roles of women throughout Turkey's modernization process. In the Tanzimat era, women were predominantly depicted as passive figures or symbolic representations of societal reform, reflecting the patriarchal values and traditional norms of the time. Novels such as Şemsettin Sami's *Taaşşuk-ı Talat ve Fitnat* (1872) portrayed women as victims of restrictive societal structures, while works by authors like Ahmet Mithat Efendi began to introduce themes of women's education and agency, signaling the initial cracks in a rigidly traditional society. These early novels served not only as reflections of the period's challenges but also as vehicles for the discussion of societal reform, particularly in relation to the modernization efforts of the late Ottoman Empire. The early Republican era, marked by the establishment of the Turkish Republic in 1923, brought women to the forefront as symbols of the new nation's progress. Novels from this period moved beyond portraying women as passive recipients of change to presenting them as integral participants in the project of nation-building. Authors like Halide Edib Adıvar and Yakup Kadri Karaosmanoğlu created female characters who were educated, independent, and actively engaged in public life, embodying the ideals of the modern Turkish woman. However, these novels also highlighted the uneven reach of modernization, contrasting the experiences of urban and rural women and exposing the persistent challenges faced by women in reconciling tradition with modernity. Works such as Reşat Nuri Güntekin's *Çalıkuşu* (1922) and Karaosmanoğlu's *Ankara* (1934) underscored these disparities, emphasizing the dual burden placed on women as both carriers of tradition and agents of change.

As Turkish society continued to modernize through the mid-20th century, novels began to delve deeper into the contradictions and tensions faced by women navigating the pressures of both modernity and tradition. This period saw a shift toward portraying women as active agents grappling with systemic inequalities and societal resistance to change. Authors like Orhan Kemal and Kemal Tahir explored the struggles of working-class and rural women, shedding light on their economic and social marginalization. Novels such as *Bereketli Topraklar Üzerinde* (1954) and *Devlet Ana* (1967) critiqued the persistence of patriarchal structures even as modernization promised progress, illustrating the complexities of achieving gender equality in a society deeply rooted in traditional values. These works reflected a growing awareness of the intersectionality of gender and class, revealing the layered challenges faced by women in different socio-economic contexts.

The post-Republican era marked a significant turning point, with Turkish literature embracing feminist and intersectional perspectives to explore the individual experiences of women in greater depth. Influenced by global feminist movements, authors like Latife Tekin, Adalet Ağaoğlu, and Elif Şafak brought women's voices and stories to the forefront, interrogating the intersections of gender, ethnicity, class, and cultural identity. Novels like *Sevgili Arsız Ölüm* (1983) and *Mahrem* (2000) portrayed women as resilient figures navigating the oppressive structures of patriarchy while asserting their individuality. These works addressed the psychological and emotional dimensions of women's lives, highlighting their struggles with societal expectations, cultural displacement, and personal aspirations. Orhan Pamuk's *The Museum of Innocence* (2008) and *Snow* (2002) expanded these narratives by examining the ways women's identities were shaped and constrained by the larger socio-political forces of tradition and modernization.

By analyzing these narratives through the lens of the sociology of literature, we gain a deeper understanding of how women's roles have been shaped by and have contributed to the processes of modernization in Turkey. Turkish novels have not only reflected societal transformations but have also actively engaged with and influenced the discourse around gender equality, cultural identity, and social change. From the critique of traditional norms in the Tanzimat era to the feminist explorations of the post-Republican period, Turkish literature captures the multifaceted experiences of women, offering valuable insights into their evolving roles within Turkey's socio-political landscape. This body of literature underscores the resilience and agency of women as they navigate the challenges of modernity, making it an essential resource for understanding the dynamic interplay between gender and societal transformation in Turkey.

CONCLUSION

The sociology of literature provides an essential framework for examining how Turkish novels have both reflected and shaped the evolving roles of women within the broader context of societal transformation. By integrating theoretical concepts from sociology and literary studies, this discipline highlights the dynamic interplay between art and society. Turkish literature, particularly novels, serves as a cultural artifact that chronicles the changing status of women across different periods, from the Tanzimat era's critique of traditional norms to the post-Republican era's feminist and intersectional explorations.

Through the lens of the sociology of literature, we observe how Turkish authors have responded to and critiqued societal changes, using female characters to symbolize, challenge, and navigate the tensions between tradition and modernity. Novels of the Tanzimat era laid the groundwork for addressing patriarchal structures, introducing early aspirations for education and agency among women. The Early Republican era positioned women as central to nation-building efforts, reflecting the state's modernization agenda while exposing urban-rural disparities. By the mid-20th century, novels delved deeper into the contradictions faced by women, particularly the economic and social marginalization of working-class and rural women. Finally, the post-Republican era marked a transformative period, with feminist and intersectional approaches offering nuanced portrayals of women's psychological struggles, cultural identities, and resistance to patriarchal systems.

This sociological analysis underscores that Turkish literature is not merely a creative expression but a vital medium for exploring and critiquing societal norms. By examining the roles, identities, and struggles of women in Turkish novels, we gain invaluable insights into the intersection of gender, culture, and modernization. This interdisciplinary approach reaffirms the power of literature as both a reflection of social realities and an agent of change, shaping and being shaped by the historical and cultural contexts of Turkey.

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