

**T. C.
SELÇUK ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYETİ ANA BİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI**

**A COMPARATIVE STUDY ON THE CONCEPTS OF
MARRIAGE AND FREEDOM IN THE LATE NINETEENTH
CENTURY TURKISH AND ENGLISH NOVEL, “AŞK-I
MEMNU” AND “THE RETURN OF THE NATIVE”**

YÜKSEK LİSANS TEZİ

**DANIŞMAN
Yrd. Doç. Dr. AYŞE GÜLBÜN ONUR**

**HAZIRLAYAN
HÜSEYİN ALTINDIŞ**

KONYA 2007

ACKNOWLEDGEMENTS

First and foremost I would like to express an immense gratitude to my supervisor Asist. Prof. Dr. A. Gülbün ONUR for her support, guidance, and patience throughout my study. I could have never achieved this without her encouragement.

I am deeply thankful to my colleagues especially who helped me during my study for their cooperation and friendship.

I am very grateful to my family, especially my wife, Zahide and my daughters Zeynep Sena and Hande Nur for their support, help and patience throughout my study. It would be too hard to complete the study without their help.

ÖZET

19. YÜZYIL TÜRK VE İNGİLİZ ROMANINDA “ AŞK-I MEMNU” VE “THE RETURN OF THE NATIVE” EVLİLİK VE ÖZGÜRLÜK KAVRAMLARININ KARŞILAŞTIRMALI ÇALIŞMASI

Hüseyin ALTINDIŞ

Yüksek lisans, İngiliz Dili ve Edebiyatı Bölümü

Tez Danışmanı: A. Gülbün ONUR

Mayıs, 2007

Bu çalışmada, bugün farklı kültür ve toplumların yazın eserleri birbiriyle etkileşim içindedir ve bir diğerini etkilemektedir. Bu durumda orijinal olmanın zorluğu ortaya çıkmaktadır. Bir eseri tek başına alıp diğerleri ile karşılaştırmamak tek yönlü bir eleştiri ve bakış açısı sağlar. Karşılaştırmalı edebiyat hem diğerinin farkında olmayı hem de kendi edebiyatımızı geliştirmeyi mümkün kılmaktadır.

Bu bağlamda, bu çalışmada 19. yüzyıl Türk ve İngiliz romanında evlilik ve özgürlük kavramlarının çeşitli açılardan karşılaştırılması amaçlanmıştır. Doğu ve Batı kültürlerinde evlilik kurumu ve aile içi ilişkiler, bireylerin özgürlük beklentileri, sağlıklı evliliklerin toplum ve birey üzerindeki etkisi, bireylerin bitmek tükenmek bilmeyen istekleri ve bunları elde etmek için kaderlerini nasıl değiştirdikleri irdelenmiştir. Çalışmada ayrıca toplumların yaşadıkları değişimlerin, Endüstrileşme ve Batılılaşma, toplumun ahlaki ve manevi değerlerinde meydana getirdiği bozulmanın karakterlerin hayat felsefesini nasıl etkilediği ve neticesinde bazı karakterleri trajik sona ittiği irdelenmiş ve her iki eserde bu konular örnekleriyle gösterilmiştir.

Çalışmada iki eserin karşılaştırmalı özetleri verilmiş ve bu eserlerde evlilik ve özgürlük kavramlarını öne çıkaran ipuçları ele alınmıştır. Her iki eserdeki karakterler benzerlikleri ve farklılıkları bakımından değerlendirilmiş ve son olarak her iki romanın açılış ve kapanış sahneleri yapısal ve tematik olarak irdelenmiştir.

Çalışmadan çıkarılan önemli neticeler ise son bölümde açıklanmıştır.

ABSTRACT

A COMPARATIVE STUDY ON THE CONCEPTS OF MARRIAGE AND FREEDOM IN THE LATE NINETEENTH CENTURY TURKISH AND ENGLISH NOVEL, “AŞK-I MEMNU” AND “ THE RETURN OF THE NATIVE”.

Hüseyin ALTINDIŞ

Masters Degree, English Language and Literature Department

Supervisor: A. Gülbün ONUR

May , 2007

Today everything interacts and has influence on the other; therefore it is hard to claim what is original. A work on its own without any comparison would conclude as one sided. Studying “the other” provides national benefits as we become well-informed and educated and furnished with information.

In this respect, the concepts of marriage and freedom in the late nineteenth century Turkish and English novel were analyzed from different aspects. The concept of marriage , family relationships, freedom expectations of the individuals, the effect of healthy marriages on the individuals and the society, unending desires of the characters, their manipulations to achieve their desires have been studied. In this study the changes in the structures of the societies and the corruption that the changes caused- industrialization and westernization-, the effects of these changes on the society and the individuals, how they have changed the individuals opinion on moral values are dealt and exemplified accordingly.

In the study, comparative summaries of the two novels are appreciated and the concepts of marriage and freedom are researched thoroughly. The similarities and differences of the two novels, characters are examined and opening and ending scenes are appreciated.

The results are given in the conclusion section.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

ÖZET

ABSTRACT

INTRODUCTION

1.0 MARRIAGE AND FREEDOM AS UNIVERSAL CONCEPTS.

1.1 The Definition of Marriage and Marriage According to Some View Points

1.2 The Concept of Marriage in 19th Century British Novel and Turkish Novel

2.0 HALIT ZIYA UŞAKLIGIL AND THOMAS HARDY

2.1 “H.Z. Uşaklıgil”. His life, Works and his place in Turkish Literature

2.2 “Thomas Hardy”. His life, Works and his place in English Literature

2.3 Comparative outlines of “Aşk-ı Memnu” and “The Return of the Native”

2.4 The Concepts of Marriage and Freedom in “Aşk-ı Memnu” and “The Return of the Native”

3.0 THE COMPARISON OF THE CHARACTERS AND AN APPRECIATION OF OPENING AND ENDING SCENES.

3.1 Bihter - Eustacia

3.2 Adnan Bey - Clym Yeobright

3.3 Behlül- Damon Wildeve

3.4 Peyker- Nihal – Thomasin

3.5 Diggory Venn – Mlle de Courton

3.6 Firdevs Hanım– Mrs Yeobright

3.7 An Appreciation of the Beginning and Ending Scenes.

3.7.1. An Appreciation of the Beginning Scenes of The Return of the Native

3.7.2 An Appreciation of the Beginning Scenes of Aşk-ı Memnu

3.7.3 An Appreciation of the Ending Scenes of The Return of the Native

3.7.4 An Appreciation of the Ending Scenes of Aşk-ı Memnu

4.0 CONCLUSION

5.0 WORKS CITED

I Attempt from Love's Sickness to Fly in Vain
For I am Myself, my Own Fever and Pain
... Freedom in Chains
Purcell, The Indian Queen

INTRODUCTION

Comparative Literature is a field or course of study that examines the interrelationships of literature from two or more cultures or languages. According to Susan Bassnett, comparative literature involves the study of texts across cultures, that it is interdisciplinary and that it is concerned with patterns of connection in literatures across both time and space (Bassnett, 1). Another description is made by the famous comparatist Tötösy in his book *Comparative Literature Theory, Method, Application* as: In principle, the discipline of Comparative Literature is *in toto* a method in the study of literature in at least two ways.

First, Comparative Literatures means the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature. Second, Comparative Literature has an ideology of inclusion of the Other, be that a marginal literature in its several meanings of marginality, a genre, various text types, etc. (Tötösy, 1).

He states, "Comparative Literature has intrinsically a content and form which facilitate the cross-cultural and interdisciplinary study of literature and it has a history that substantiated this content and form. Predicated on the borrowing of methods from other disciplines and on the application of the appropriated method to areas of study single-language literary study more often than tends to neglect, the discipline is difficult to define because thus it is fragmented and pluralistic. But it is a discipline with a distinguished history and promise.

In addition, the comparative perspective and method has proven itself indispensable in other disciplines such as "comparative physiology" or history, where, as we learn recently, the comparative perspective give[s] us a good opportunity for assessing how comparative history can contribute to modern knowledge in *The Comparative Imagination*. Tötösy's concomitant objective is to introduce The Systemic and Empirical Approach to Literature and Culture, a framework and methodology he believes to be a theoretically innovative and methodologically precise approach to study literature and culture.

According to Tötösy there are ten general principles of Comparative Literature (Tötösy. 2) The first General Principle of Comparative Literature is the postulate that in and of the study, pedagogy, and research of literature it is not the "what" but rather the "how" that is of importance. This means that it is method that is of crucial importance in Comparative Literature in particular and, consequently, in the study of literature and culture as a whole.

The second is the theoretical as well as methodological postulate to move and to dialogue between cultures, languages, literatures, and disciplines. The third is the necessity for the comparatist to acquire in-depth grounding in several languages and literatures as well as other disciplines before further in-depth study of theory and methodology. The fourth is its interest to study literature in relation to other forms of artistic expression (the visual arts, music, film, etc.) and in relation to other disciplines in the humanities and social sciences (history, sociology, psychology, etc.). The fifth is its parallel recognition and study of single languages and literatures in the context of the comparative conceptual approach and function but so with a special focus on English. The sixth is its focus on literature within the context of culture. The seventh is its theoretical, methodological as well as ideological and political approach of inclusion. The eighth is its attention and insistence on methodology in interdisciplinary study (an umbrella term), with three main types of methodological precision: intra-disciplinarity (analysis and research within the disciplines in the humanities), multi-disciplinarity (analysis and research by one scholar employing any other discipline), and pluri-disciplinarity (analysis and research by teamwork with participants from several disciplines). The ninth is its content against the contemporary paradox of globalization versus localization and The tenth is its claim on the vocational commitment of its practitioners.(Tötösy:2-3)

In Comparative literature, as in the other comparative sciences, we have a comparative method and this method had existed in humans' thought long before it was used in scientific fields. Proverbs supply plenty of examples showing how much human are prone to comparison. Comparison has found research and study field to itself (Comparative Literature) meaning to compare the national one and the other when it reached the level of scientific research. The purpose of the comparative study in national basis is to help building a broaden mind among the foreign literatures and enrich the literary understanding.

Today everything interacts and has influence on the other; therefore it is hard to claim what is original. A work on its own without any comparison would conclude as one sided. (Aytaç, 1997). Studying "the other" provides national benefits as we become well-informed and educated and furnished with information. Comparative studies can be carried out on both concurrently and nonconcurrently written works of literature. The main debut reason of the comparative literature is that, though seems paradoxical, it has always had the purpose of making the national literature stronger.

In this study a 19th century English and Turkish novel will be compared from several aspects. In addition to primary purposes this study also aims to appreciate opening and ending scenes of *Aşk-ı Memnu* and *The Return of the Native*.

Comparative Literature studies generally start with the aim of answering the question "What is the situation in the other?" Recognizing the other develops the sense of criticism of the reader and enables him/her to evaluate his/her own culture and literature better. Sometimes people are "the other" as they live apart from their societies or they consider the rest of the society "the other". There is isolation in both novels and the characters consider the people as "the other". Their unhappiness stems from the fact that they consider their own culture as "the other" and evaluate themselves apart from their environment and culture. These people are normally happy and they do not suffer any pain until they face off the realities of the society they live in. The otherness does not exist only among the cultures and societies. We may see the otherness among the characters of the novel as well.

In *Aşk-ı Memnu* the major characters Bihter and Adnan Bey and his family can be considered as “the other” when we think of the society they live in. They live in their own vicious-circle and have no close contact with other members of the society. To show the otherness of the characters the writer only gives the servants as someone from the public. Out of these figures we also encounter the name of “Eyüp” as a district to prove that the servants and the major characters are the people of different worlds. In fact Nihal has close connection with the servants and their love towards Nihal is sincere. It can be said that they grew up Nihal and her brother Bülent. The servants exemplify the otherness. Bihter considers the servants as “the other” and they do not like her very much. They used to gossip about her attitudes and believe that she wants to send them away and become the only owner of the mansion. Their understanding of the moral values is also differs. In *The Return of the Native* the rustics represents “the other” for Eustacia. She is not a member of the society or she does not feel herself belong to the rustic society. She is different and the rustic people do not know much about her. Susan Nunsach, a rustic, thinks that ‘she is very strange in her ways, living up there by herself and such things please her’. Another example that we can call as “the other” is that at the very beginning of the novel the reddleman notices a figure on the barrow and then the figure leaves the place as some other approach there.

The figure gave up its fixity, shifted a step or two, and turned round. As if alarmed; it descended on the right side of the barrow, with the glide of a water dropdown on a bud, and then vanished... The reason of her sudden displacement now appeared. With her dropping out on the right side, a new comer, bearing a burden protruded into the sky on the left side... A second followed, then a third, a fourth, a fifth and ultimately the whole barrow was peopled with burdened figure (R.N. 12)

This also enables us to think that the woman, Eustacia, is different from the other people around. For this reason we can say she is “the other” in Egdon Heath.

The wonder of the East has always attracted the Western scholars and writers. Schwab in his study, *La Renaissance Orientale*, states that Eastern thought had an influence on the history of western thought as important as Latin and Greek. In his study he summarizes that European’s understanding of East has changed from wondering the other to looking down on it as “the other” (Schwab, 32). The effects of orientalism include even

Russia and Schwab states that Tolstoy's peaceful world view is based on Eastern philosophy.

The most famous orientalist Edward Said defines orientalism as an integral part of European material civilization and culture. In his book *Orientalism* he states that orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines (Said, 3). Said also explains that the orient is not only adjacent to Europe, it's also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, the source of its deepest and most recurring images of the Other (Said, 1)

Victorian morality is a distillation of the moral views of people living at the time of Queen Victoria (reigned 1837 - 1901) in particular. 19th century is closely related to this historical period and can describe any set of values that espouses sexual repression, low tolerance of crime, and a strong social ethic. However, the Victorian era is regarded as a time of many contradictions. A plethora of social movements concerned with improving public morals co-existed with a class system that permitted harsh living conditions for many. The apparent contradiction between the widespread cultivation of an outward appearance of dignity and restraint and the prevalence of social phenomena that included prostitution, child labor, and an imperialist colonizing economy were two sides of the same coin: the various social reform movements and high principles arose from attempts to improve the harsh conditions.

On the other hand, in Islam there is a relation between individual responsibility and the rights and privileges derived from membership in the community. Individual obligations must be met before one can claim a portion from the community of which he is part. Each member of a society must fulfil his own obligations and rely on others to fulfil theirs before that society can acquire the necessary reservoir of social rights and privileges which can then be shared by all. There is also endurance in Islam where it is openly shown. The people are thought to be patient against their partners' mistakes and put up with them. As the holy book says "One must return others' greetings with equal or better greetings [Qur'an 4:86] and practice patience and endurance during good and bad times [Qur'an 2:177]." This verse summarizes the idea of endurance in Islam very well.

Morality in 19th century Turkish novels reveals the fact that in Istanbul where many families, rich and educated people, were under the influence of westernization, especially French influence, lost their traditional style. Therefore, this leads to the corruption of their moral and social values. Most of the novels written in this period contain stories of betraying husbands and wives, unhappy marriages, disloyalty. In order to perceive the corruption, in most of the novels mentioned here, *Eylül* by Rauf, *Kırık Hayatlar* by H.Z. Uşaklıgil, and the writers show the readers what is accepted. In *Aşk-ı Memnu*, for example, the mother figure Firdevs Hanım scolds her daughter, Bihter, because of the way of she addresses to her mother after receiving a proposal from Adnan Bey. We learn here that normally parents decide about their children's marriage partners or at least they approve them.

This study aims to deal with the universal concepts of marriage and freedom while comparing two different societies, from East and West, represented in the novels, *The Return of the Native* and *Aşk-ı Memnu* (Forbidden Love). It intends to show whether the characters are ready to get married or not? Are the marriages based on a real love? Do the women achieve the dream of freedom? Do they find happiness in their marriages or do their marriages bring them ruin, both psychologically and physically? What is the quality and degree of suffering? Are there any similarities and differences between the novels opening and closing scenes? Can we trace cultural background in their marriages? The study will conclude that the cultural, moral values and social status of the characters actually play important roles in the destruction of their marriages and life style.

1.1 Western and Eastern definition of Marriage and Freedom as Universal Concepts

Marriage is a universal concept and the preparations and expectations of it varies to some extent but it mostly bears similar features. Here are some quotes on marriage.

When two people are under the influence of the most violent, most insane, most delusive, and most transient of passions, they are required to swear that they will remain in that excited, abnormal, and exhausting condition continuously until death do them part
G.B. Shaw, *Getting Married*, 1908

Love seems the swiftest but it is the slowest of all growths. No man or woman really knows what perfect love is until they have been married a quarter of a century.

~Mark Twain

From the start of civilization marriage existed in every community from small primitive tribes to the modern societies though it had some different forms and norms such as social and cultural. In some African tribes men wear dresses like women and wear make up to show that they can understand the women and dance three successive days and nights without eating and drinking in order to prove their strength that they can easily take care of the woman and can have the responsibility of a marriage. Marriage is a legal, social, and religious relationship between individuals which has formed the foundation of the family for most societies.

In the USA in 1996 the Defence of Marriage Act (DOMA) defined marriage for the purposes of federal law “as a union between one man and one woman.”

As used and recognized in the Law of the Commonwealth, “marriage” refers only to the civil status, condition, or relation of one(1) man and one(1) woman united in law for life, for the discharge to each other and the community of the duties legally incumbent upon those whose association is founded on the distinction of sex.

In the East, Islam considers marriage as a solemn family relationship between a man and a woman, based on mercy and love. Allah has created men and women as company for one another, and so that they can procreate and live in peace and tranquility according to the commandments of Allah and the directions of His Messenger. The Qur'an says:

And among His signs is this, which He created for you mates from among yourselves that you may dwell in tranquility with them, and He has put love and mercy between your hearts. Undoubtedly in these are signs for those who reflect. (30:21) And Allah has made for you your mates of your own nature, and made for you, out of them, sons and daughters and grandchildren, and provided for you sustenance of the best. (16:72)

In some cultures, like the Turkish, there are arranged marriages in which the parents choose the partner, and even today in some parts of our country this still exists.

In western countries it is the culture which allows the partners to have a free choice. In both novels the major women characters have always considered marriage as a freedom. They want to achieve their dream through marriage. Their urge for freedom is based on getting away from the environment that makes the life unbearable for them, from poverty

longing for a wealthy life, from suppression of social and moral values, and in some cases from family.

1.2 The Concept of Marriage in the Four 19th Century British and Turkish Novels.

The women characters in the world of the Victorian novel most often find it necessary to mask themselves in order to appear more desirable to a prospective spouse. Wearing a mask constitutes a deliberate manipulation of truth. They hide behind their masks, and a new personality emerges for the benefit of potential marriage partners (Gerlach, 4). The usual situation is one in which a mask eventually slips and acts as a catalyst in the eventual unhappy outcome of each marriage in which it is found. The reason why Victorian women wore masks is that for them marriage was an economic necessity because it provided a way to obtain security, comfort and social status. In other words economic motivation was a fact of marital life in Victorian England. Because of this crucial reason, many female characters made or tried to make them more attractive to aid in their search for husbands. For instance Becky Sharp in *Vanity Fair* represents many female characters in Victorian England who attempted to attain power and elevate their social status by marrying a wealthy man. Calder in her book explained the situation as follows:

This was an age when conspicuous wealth was able to challenge the aristocracy, and readers and writers alike were fascinated by that territory where the upper reaches of the nouveau riches shade into aristocracy. It is just this territory that Thackeray occupies, just this territory where the striving towards status and rank and cash mean most. This is also where the little upstart Becky Sharp wages her war, and where marriage can be pivotal (Calder. 38)

Becky's determination to marry a rich man forces her to change her identity so that she will be accepted by members of the upper class. Another example is Arabella in Thomas Hardy's novel *Jude the Obscure*. Arabella provides a glaring example of a female who manipulates a man into marriage and she represents a Victorian female who needs a husband to provide economic security for her. Therefore she persists with attempts to ensnare Jude. In George Meredith's novel *The Ordeal of Richard Feverel*, he shows the ultimate suffering and unhappy consequences by wearing a mask before the marriage

though he created a marriage based on a true love similar to that of Thomas Hardy's *The Return of the Native* in which Eustacia wears Turkish knight's mask to conceal her identity in the mummers play.

The story of Emily Bronte's *Wuthering Heights* revolves around the passion that Catherine and Heathcliff felt for each other. These passions run extremely deep and intense. The novel contains many views of complex ideas like revenge. The main theme of revenge is portrayed through the character of Heathcliff and Catherine. Their love leads to identity problem for Catherine and they can not get married. The theme of revenge grows from the treatment Heathcliff receives from Hindley. His prime motivation is love, or to be more precise, the lack of love. The event that was crucial in driving away Heathcliff was Cathy's decision to marry Linton, in which she says:

I've no more business to marry Edgar Linton than I have to be in Heaven; and if the wicked man in there had not brought Heathcliff so low, I shouldn't have thought of it. It would degrade me to marry Heathcliff now (Bronte 63) My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff. He's always, always in my mind: not as a pleasure, any more than I am always pleasure to myself, but as my own being. So don't talk of our separation again: it is impracticable... (Bronte 63-64).

Arabella in *Jude the Obscure*, Eustacia in *The Return of the Native* and Becky Sharp in *Vanity Fair* will do their best to achieve their goals.

Another example that supports my view is Rosamond in Eliot's *Middlemarch* who bears resemblance to Becky Sharp as a social climber anxious to advance her status through marriage. She is also manipulative in her desire to obtain status through marriage. She wears a mask of beauty and grace to attract Lydgate as she attempts to entrap him; but all the characters experience constant marital disharmony with their partners. David Carroll's interpretation of the marriage of Rosamond and Lydgate also acknowledged the eventual destruction it brings. As in the *Return of the Native* in the following years after their marriage, "each destroy the other's plans and end up in catastrophe" (R.N. 85).

On the contrary, Dorothea Brooke in Eliot's *Middlemarch* and Thomasin in Hardy's *The Return of the Native* are not interested in marrying for security or economic reasons. Her goal is to help mankind, and she envisions herself doing this by trying to help her husband with his scholarly work. It is unfortunate that Dorothea does not have the opportunity to fulfil her dreams on her own; but as a Victorian woman, her only option is to provide companionship to her husband. Dorothea's predicament may be representative of many women of her time- a time in which women did not have the opportunity for self-fulfilment. We also follow here that most of the women in those novels don't keep their marriage vows and aren't always with their partners. While Lydgate and Clym struggle with their financial problems, contrary to Dorothea and Thomasin, Rosamond and Eustacia quickly become disappointed since they were fascinated by the lights of luxury.

There are also examples of true love in Victorian novel such as, Thomasin and the Reddlemen (Diggory Venn) in *The Return of the Native*, Jane Eyre and Thornfield in *Jane Eyre* .Their relationship is based on honesty, loyalty and simple affection. In Victorian society marriages, as we discussed above, were mostly for social status and economic freedom. This can be attributed to the bad results of the industrial revolution. It brought corruption to the concept of marriage and family institution.The writers of the period mainly focused on this problem. Whereas, in Turkish society family institution and marriages are thought sacred due to some cultural and religious reasons. Similar reasons in partnership can be given for marriages. Some marriages only depend on economic freedom and gaining upper class identity and social status though there are not social classes in Turkish society in terms of western type.

In England we attributed those marriages to the industrialization whereas in Turkish novels it emerges from the desire to imitate the lifestyle of the Europeans, which is the result of the westernization. This brought corruption to the customs and also led to tragedies since people lost their national identity or never felt themselves happy in the personalities that they substituted.

Servet-i Fünun period (1896-1901) was the beginning of modern Turkish novel. H.Z. Uşaklıgil and Mehmet Rauf were the most widely read novelists. The concept of marriage in their novels is their focal point. The characters never found happiness and led to tragedy in the end. They have never found true love since their relations do not include love,

honesty and loyalty. Although they are under the influence of French literature, such marriages do not have earlier courtship in terms of love and dating as in western societies.

In 19th century Turkish novels-mostly in Servet-i Fünun period the writers usually wrote under the influence of French literature. In Mehmet Rauf's *Bir Genç Kız Kalbi* the major woman character, Pervin, comes to her uncle in İstanbul hoping that she can find a rich and educated partner whom she has no chance to come across in İzmir. She meets Mehmet Behiç, a poet, and falls in love with him since he was the first educated and intellectual man she has ever met. Pervin's family supports arranged marriages and want their daughter to marry a gendarme officer that they know, whom Pervin refuses. The poet, Mehmet Behiç, opposes this marriage as her status does not suit his and as she is not rich this frustrates her and she accepts to marry the gentleman her family arranged.

In Rauf's famous novel *Eylül*, which is considered the first psychological novel in Turkish literature, we encounter a betrayal and a tragic ending of a marriage. Sureyya is the man figure and Suad is the woman figure in *Eylül*. They are a married couple. They used to love each other and got married. As years pass by their love fades away and Suad starts loving another man, Necip. Like Behlül in Uşaklıgil's *Aşk-ı Memnu*, Necip represents the irresponsible and corrupted European prototype. In the home they live with Sureyya's father and sister where they felt themselves in prison so they move to mansion where they feel themselves as free as birds. When they move to the mansion, they invite Necip. He visits the mansion very often. Suad and Necip start to play piano together and an emotional friendship starts between them. They never accept the idea of betraying Sureyya but the love they had for each other gnawed them inside. One day, the fire at home captures them to be burned alive and they burn in a fire which symbolizes their secret love. This is very similar to the Eustacia's and Wildevé's death when they are both drawn in the pond.

In his novel *Böğürtlen* Mehmet Rauf describes a love based on happy marriage. Müjgan, after losing her father, had to live with her cousins, Şekure and Mahmure who were known for their bad reputation. Pertev, who met these women through his friend Nihat, falls in love with Müjgan who is more moderate and innocent, compared to her cousins. However, Müjgan refuses Pertev as she was not like her cousins. When she understood that Pertev really loves her she accepts his offer and they get married. In this

marriage contrary to the previous ones there is no status or economic expectations of marriage like Dorothea and Thomasin.

H.Z. Uşaklıgil's novel *Kırk Hayatlar* stresses on the unhappiness of the families around him. These people were unhappy because of their marriages since their families urged them to marry to those who they do not know or want. The writer also shows us the challenges and unbearable conditions of life for the women who are under the pressure of their husbands. Ömer Behiç is a doctor married with two children, Selma and Leyla. His wife Vedide is a typical Turkish woman who dedicated her life to her children and family. One day Ömer Behiç is called to a mansion to treat a patient while he was leaving the house the youngest member of the house, Neyyire saw him and when there was nobody at home she invites him with the excuse of being ill. Though Ömer Behiç is an honest man, he betrays his wife and this continues for a while. During this relationship Ömer neglects his family and never realizes how ill his daughter is. Vedide his wife understands that her husband loves another woman but she stays silent and prays. After a short time her daughter Leyla dies. Vedide collapses both because of Leyla's death and her husband's disloyalty.

2.1 “ H.Z. Uşaklıgil’ .His life, Works and his place in Turkish Literature

H.Z. Uşaklıgil was born in 1868 in Eyüp, İstanbul, Turkey. Originally his family comes from, “Helvacıoğlu family”, Uşak.His father was Hacı Halil efendi and mother was Behiye hanım. He started school at the age of six. The school was near his father's shop in Mercan but he didn't like this school and changed it later. Under the influence of his uncle's son, Cemal, he enrolled Fatih Military School. There he was interested in reading and literature. First, he read books about traditional culture. Another factor caused him to deal with literature was the plays he had watched at Gedik Paşa theatre. His interest in literature and theatre turned into a passion. Since the outbreak of the Russian War (1976-1878) and confusion caused deep impact on carpet trade, his father could find no other solution but to sell the shop and returned to İzmir. H.Z. Uşaklıgil was 13 years old. He used to read Ahmet Mithat Efendi's novels to their guests. With the support of his grandfather he had all of Ahmet Mithat Efendi's novels brought to İzmir.

In İzmir he learned French and enrolled to “Mechitariste” a school for the Armenian Catholic children. This school enabled him to receive a better education and have an environment among Levantines and minorities. In addition, Mechitariste School and non-Islamic groups he had close contact that strengthened his view of westernization. This effect finds its place in his novels.

He starts to translate passages from French. He translated from mostly French writers such as A. Dumas, Racine. In 1883 he graduated from Mechitariste where his teachers, Pierre Vassel and Raymond Pare, recommended him to read classics, romantics and naturalists. Meanwhile he started to write articles that were published in Hazine-i Evrak on 3 March 1883 under the pen name of Uşakizade Mehmet Halil. His first literary article, Aşkımın Mezarı, a poem was published in Tercuman-ı Hakikat and received negative criticism from Muallim Naci. With his close friends Tevfik Nevzat and Bıçakçızade Hakkı he published the first literary magazine, Nevruz, in İzmir in 1884. Between March 1st and August 15th they published 12 volumes. Some of his poems, which were translated from the romantic poets such as A. De Musset (1810-1857) and Victor Hugo and some scientific articles were published in this magazine.

In 1885 in the hope of finding a position in Foreign Affairs he came to İstanbul where he published his first book. He first wrote History of French Literature in Turkish and this was the first book about French Literature in Turkey. After returning from İstanbul, he, first, was appointed to İzmir Rüştiyesi as a French teacher and then as an officer to the Ottoman Bank’s İzmir branch. The very same year with the permission of İzmir governor Halil Rifat Paşa, Uşaklıgil and his friend Tevfik Nevzat established newspapers called “Hizmet” and “Ahenk”.

Halit Ziya wrote articles on different topics and published them along with his first novel written for the paper, Sefile (1886-1887). After the last chapter of the book had been published, he started to publish his second book in chapters “Nemide” (1887-1888). Along with “Nemide” he published two short story books called “Bir Muhtıranın Son Yaprakları” and “Bir Izdivacın Tarihi Muhaşakası”. When he was twenty his mother passed away and this great sorrow caused him to write “Mezardan Sesler”, published in small books series. In 1893, he came to İstanbul and there he met Mehmet Rauf, Hüseyin Siret and Rezaizade Ekrem. The short stories he wrote for “İkdam” are among his first literary works in İstanbul. After that with the help of Ekrem, he had his articles published in Servet-i Fünun

magazine. In 1896 Halit Ziya joins the group gathered around Servet-i Fünun in order to form a new literary style. Halit Ziya wrote “Mai ve Siyah” (1896-1897), following it “Aşk-ı Memnu”(Forbidden Love)(1897-1898) and the books were serialized in Servet-i Fünun magazine.

After the publication of the “Aşk-ı Memnu” the writer intended to use simple language and wrote “Kırık Hayatlar” but because of the censorship he couldn't manage to have it published and left writing till the introduction of Meşrutiyet, which relieved the writers eliminating the power of the censorship. He started to write again with the freedom and enjoyment brought after 1908. His later book “Nesl-i Ahir” was published in Sabah newspaper. He died on March 27, 1945. His literary career lasted for twenty five years. Halit Ziya as a representative of the Servet-i Fünun movement was the first novelist adopting western norms to Turkish literature. (Kutlu. 56-57). Though it was not the first written novel most critics today consider that *Aşk-ı Memnu* was the first Turkish novel in terms of literary principles and compared to those in the west. He was the first writer reflecting western effect in his novels.

In his first novel *Sefile* he states that he was under the influence of French literature. This book is about a young woman, Mazlume, who became a prostitute because of her love. Dealing with the descriptions and psychological evaluations rather than events, he tried to show the relation between character, education, environment and close relation between behaviors and psychological condition of the characters. It was only serialized in a magazine. The second book *Nemide*, contrary to the first book, is totally about jealousy and hopeless love of a character, sensitive and prone to tuberculosis. With this novel he started to use mansion descriptions which will show its reflections in his alter novels. The third book *Bir Ölüünün Defteri* is about two young men who loved the same girl. Like Hardy he, here, uses nature as a character and living creature. He also uses some poetical descriptions. The fourth book *Ferdi ve Şürekası* deals with monetary problems and life struggle. It was the last book he wrote in İzmir.

In İstanbul, he, first, wrote the most well known novel *Mai ve Siyah*. It is about love and the dreams of art of the major character; Ahmet Cemil. His frustration against the bitter realities of life is given. The most important feature of the novel is its fictive world.

Halit Ziya's the best and most successful novel is *Aşk-ı Memnu*. As Berna Moran stated, *Aşk-ı Memnu* is really a rich novel, in addition to Bihter's tragedy, it has Nihal's internal travels, heaven myth and stylistic features (1994, 84). He dealt with the corruption brought by Westernization. *Kırk Hayatlar* mostly dealt with family problems and it draws attention to the fact that in Turkish society generally women are self-sacrificed in order to save their marriages. It is in this novel that characters were introduced in detail according to their attitudes against the actions they came across. *Nesli Ahir* is his last novel which deals with social problems. In this novel we also come across with censorship problem in mass media, literature, and theatre. Imprisonment of press and university students, depression, unhappiness of the educated people are portrayed.

The characters in his novels are wealthy, well-educated, supporters of westernization and believe in western values. Especially men are educated in modern schools and are new prototypes of new Ottomans. The writer deals with political and social issues. While doing this he, as a style, preferred clarity. Therefore, we can not encounter deep problems and the matters of the period because of the censorship.

He was also successful in short story writing. Most of his stories were published as books and most of them were translated into modern Turkish after the foundation of the Turkish Republic. Some of these books are "Nakil(1893-1895)", "Küçük Fıkralar(1897-1899)", "Bir Yazın Tarihi(1900)", "Solgun Demet(1901)", "Bir Şiiri Hayal(1914)", "Kadın Pençesi(1939)", "İzmir Hikayeleri(1915)".

He is also interested in theatre and even when he was in İzmir he wrote *Temaşa* to be published. In 1908 he started to write his memories. After the announcement of Meşrutiyet, especially foundation of the Republic, he systematically continued to write his biography. These were published in several magazines such as Anayurt, Cumhuriyet, Son Posta, and collected in some books "Kırk Yıl (1936)", "Saray ve Ötesi (1940) and "Bir Acı Hikaye (1942)"

His usage of the language can be evaluated in two periods. The first period is consisted of his thoughts during the establishment of Servet-i Fünun. The idea of "Art for the sake of art" as in Namık Kemal is apparently seen in this period. After *Aşk-ı Memnu* we can see that the elevated language giving way to simpler Turkish. In his writing career,

he published a lot of articles on Turkish and Western literatures. He wrote books on The history of Western Literature. His articles related to theoretical ideas and other modern arts were collected in a book called *Sanata Dair*.

In addition, as one of the most important masters of the Turkish language, he dealt with the problems that Turkish language encountered. This is apparently seen after the foundation of the Republic. In this period when pure Turkish movement had gained acceleration, he attended the First Language Meeting on 26th September 1932 and he utters his ideas about the issue and his admiration for Turkish.

2.2 “Thomas Hardy”. His life, Works and his place in English Literature

Thomas Hardy was born at Higher Bockhampton, Dorset, on June 2, 1840, where his father worked as a master mason and builder. From his father he gained an appreciation of music, and from his mother an appetite for learning and the delights of the countryside about his rural home. Hardy was frail as a child, and did not start at the village school until he was eight years old. One year later he transferred to a new school in the county town of Dorchester. At the age of 16 Hardy helped his father with the architectural drawings for a restoration of Woodsford Castle. The owner, architect James Hicks, was impressed by the younger Hardy's work, and took him on as an apprentice. Hardy later moved to London to work for prominent architect Arthur Blomfield. He began writing, but his poems were rejected by a number of publishers. Although he enjoyed life in London, Hardy's health was poor, and he was forced to return to Dorset.

Hardy published his first novel, *Desperate Remedies* in 1871, to universal disinterest. But the following year *Under the Greenwood Tree* brought Hardy popular acclaim for the first time. As with most of his fictional works, *Greenwood Tree* incorporated real places around Dorset into the plot, including the village school of Higher Bockhampton that Hardy had first attended as a child. The success of *Greenwood Tree* brought Hardy a commission to write a serialized novel, *A Pair of Blue Eyes*, for Tinsley's Magazine. Once more Hardy drew upon real life, and the novel mirrors his own courtship of Emma. Hardy followed this with *Far From the Madding Crowd*, set in Puddletown (renamed Weatherby), near his birthplace. This novel finally netted Hardy the success that enabled him to give up his architectural practice and concentrate solely on writing.

The Hardys lived in London for a short time, then in Yeovil, then in Sturminster Newton (Stourcastle), which Hardy described as "idyllic". It was at Sturminster Newton that Hardy penned *Return of the Native*, one of his most enduring works. Finally the Hardys moved to Dorchester, where Thomas designed their new house, Max Gate, into which they moved in 1885. One year later Hardy published *The Mayor of Casterbridge*, followed in 1887 by *The Woodlanders* and in 1891 by one of his best works, *Tess of the d'Urbervilles*. *Tess* provoked interest, but his next work, *Jude the Obscure* (1896), catapulted Hardy into the midst of a storm of controversy. *Jude* outraged Victorian morality and was seen as an attack upon the institution of marriage. Its publication caused a rift between Thomas and Emma, who feared readers would regard it as describing their own marriage. Of course the publicity did no harm to book sales, but readers hid the book behind plain brown paper wrappers, and the Bishop of Wakefield burned his copy! Hardy himself was bemused by the reaction his book caused, and he turned away from writing fiction with some disgust.

For the rest of his life Hardy focussed on poetry, producing several collections, including *Wessex Poems* (1898). Emma Hardy died in November 1912, and was buried in Stinsford churchyard. Thomas was stricken with guilt and remorse, but the result was some of his best poetry, expressing his feelings for his wife of 38 years. All was not gloom, however, for in 1914 Hardy remarried, to Florence Dugdale, his secretary since 1912. After the outbreak of the First World War, Hardy joined a band of leading writers who pledged themselves to write for the Allied Cause; his 'Poems of War and Patriotism' were included in *Moments of Vision* (1917).

Late Lyrics and Earlier was published with 'an energetic preface', in which he defended his views and rebutted the charge of pessimism. The first draft of *The Famous Tragedy of the Queen of Cornwall* was completed in April, 1921. *Human Shows* was published in November 1925. On 10 January 1928, he seemed to rally. In the evening he asked that 'Rabbi Ben Ezra' should be read aloud to him. 'While reading it his wife glanced at his face to see whether he was tired . . . and she was struck by the look of wistful intentness with which Hardy was listening. He indicated that he wished to hear the poem to the end.' As it was growing dusk the following afternoon, he asked her to read the verse from 'The Rubaiyat of Omar Khayyam' beginning 'Oh, Thou, who Man of Baser Earth'. She read:

**Oh, Thou, who Man of Baser Earth didst make, And ev'n with
Paradise devise the Snake:
For all the Sin wherewith the Face of Man Is blacken'd - Man's
forgiveness give - and take!**

'He indicated that he wished no more to be read.' In the evening he had a sharp heart attack. The doctor was called. Hardy remained conscious until a few minutes before the end. Shortly after nine he died.

His ashes were buried in Westminster Abbey; the pall-bearers included the Prime Minister, the Leader of the Opposition, Sir James Barrie, John Galsworthy, Sir Edmund Gosse, Professor A. E. Housman, Rudyard Kipling, and Bernard Shaw. At the same hour, 'the heart of this lover of rural Wessex was buried in the grave of his first wife among the Hardy tombs under the great yew-tree' near the entrance to Stinsford churchyard.

His last volume of poems, *Winter Words*, was published the same year, in October. Thomas Hardy died on January 11, 1928 at his house of Max Gate in Dorchester.

2.3 The Comparative Outlines of “Aşk-ı Memnu” and “The Return of the Native”

The novels' similarities and differences are actually apparent. In the opening scenes there is a similarity as both start describing the environment at a dusk time. In *The Return of the Native* the setting, Egdon Heath, acts like a character. The setting is very dynamic. Similar to that we encounter the boats and mansions of the Bosphorus where the story of *Aşk-ı Memnu* mostly takes place. Uşaklıgil uses white colour while describing the main character of the novel, Bihter. *The Return of the Native* starts with darkness and we encounter the major character, Eustacia, in black. In literary tradition, this kind of beginning is considered to imply something tragic. Whereas, the white image in *Aşk-ı Memnu* seems like a typical example of eastern culture. From the beginning the use of white and black colours shows the contrast with the east and the west.

It is interesting to see that both novels start with a moving vehicle and a road. In *The Return of the Native* the vehicle is Reddeman's van and the road is ahead of him, leading to the Rainbarrow "Before him stretched the long, laborious road, dry, empty and white." (R.N. 8). Besides, the road is described from a bird eye view and a camera technique as "It was quite open to the heath on each side, and bisected that vast dark surface like the

parting –line on a head of black hair, diminishing and bending away on the furthest horizon.”(R.N. 8)

The Reddleman was travelling on this road near his van with a woman lying in it. The old man reaching him asks clever questions to find out the identity of the woman in the van. There is a love affair at the beginning of the novel. When the old man inquires about the lady in the van we realize that she was there because of a frustration in her love affair. Although the woman in the van was not seen, there were only three people at the very beginning but immediately we encounter other bodies moving on the top of a barrow, a figure and then the rustics appeared. Similar to this, we also encounter a voyage in *Aşk-ı Memnu* on the sea in a rowboat. There were three people on the boat and were returning from Kalender, a picnic area around Tarabya and Yeniköy. Here, the narrator describes the Bosphorus and the sight around it.

...Kalenderden dönerken gene onu adeta çarparcasına yakından sıyrıp geçişini fark etmemiş göründüler.Beyaz sandalın şık, zarif süvarilerinde küçük bir telaş eseri bir ufak haşyet sayhası bile uyandırmayarak geçen maun sandala Peyker başını bile çevirmedi. Arkasını sahile vererek Anadolu kıyısına dumanlarını serpen bir vapura dalmış gözleriyle Bihter’in Beyaz örtüsünün içinde vakar ve endişe dolu çehresi tamamıyla kayıtsız kaldı...(A.M. 17)

The description, the tempo is lively and dynamic here. Bihter’s anxious face at the beginning is consistent with the last scene we see Bihter before she committed suicide. She was anxious at the end, too. The white clothes and her anxiety do not match. However, the white image and anxiety are used together to enlighten the tragedy. They were used to prove that Bihter was innocent at first and this has arisen the sympathy and pity among the readers.

In *The Return of the Native* where the nature is a dynamic place many events take place.

Every individual was so involved in furze by his method of carrying the faggots that he appeared like a bush on legs till he had thrown them down. The party had marched in trail, like a traveling flock of sheep, that is to say, the strongest first, the weak and young behind.(R.N.12)

In *Aşk-ı Memnu* During the sightseeing they came across another boat in which Adnan Bey was looking at them. As in the *The Return of the Native* there is also a love affair and discovery at the beginning. The women discover that Adnan Bey wanted to

marry Bihter, one of the three women in the boat. It is also interesting to notice that there were three women in both novels, Bihter, Nihal and Firdevs Hanım in *Aşk-ı Memnu*, and Eustacia, Thomasin and Mrs Yeobright in *The Return of the Native* who played important roles with their presence in love affairs.

As it is stated before the setting In *The Return of the Native* is very dynamic. However, in *Aşk-ı Memnu* the words used are very dynamic. The dynamic words and mocking absorbs the readers. The reader wonders the relationship and the upcoming events.

- Ne tuhaf bir bakışı var, dedi. Israr eden bir bakış!... Ne zaman gözlerim tesadüf etse...
Firdevs Hanım, tamamlamadan evvel biraz duraksadı. Galiba“bana“diyecekti, fakat kızlarına karşı şu kadar cık bir lisan ihtiyatına tamamıyla sönmesi mümkün olamayan bir annelik gururuyla luzum gördü ve“buraya bakarken görüyorum...” dedi. Validelerini bu küçük lisan ihtiyatı ikisininide dikkati nazarından kaçamadı, Peyker’le Bihter manalıca bakışarak gülümsediler, hatta Peyker bu gülümseminin ifadesini açıklamaktan çekinmeyerek:
-Evet , gözlerini Bihter’den ayıramıyor, dedi(A.M.18-19)

In *The Return of the Native* we immediately encounter with a sense of mystery since the narrator introduces us the main character one night in the darkness on the rain barrow. The narrator just describes her unifying her with the scene. Therefore, the reader wonders about her. Whereas in *Aşk-ı Memnu* the narrator directly describes the main character so we do not wonder about her.

There are three classical unities in these novels. First there is the unity of time in *The Return of the Native*; the book begins on November the 5th and ends one year later. Thus the novel’s chronological time is contained within the four seasons of the year which correspond to the progress of a one day action in a Greek tragedy. In *Aşk-ı Memnu* a similar line can be seen in time. A year after Bihter’s and Adnan Bey’s marriage they go to a picnic where the resolution begins. Second, there is the unity of place. Hardy’s entire novel takes place on Egdon Heath similar to that of *Aşk-ı Memnu* where the story takes place in Istanbul, only in the two mansions of the Bosphorus. The third is the unity of the line of action in the beginning and end of the novel which starts from Thomasin and Venn’s travelling across the heath in Book one to their travelling across the heath in Book six. We can say that the same is true for *Aşk-ı Memnu* as at the very beginning of the novel

there were many in Adnan Bey's mansion. And the novel ends with a crowded scene as it started.

The plot in both novels is neither over-swift nor complicated but is planned neatly. It turns, however, on strands of possibility so tenuous that they nearly snap. (Pinion, 32). The same argument is held about the heroes or heroines of both novels. In *Aşk-ı Memnu* there are speculations about the plot. Some critics say that it is multi-plotted novel because of the stories of Bihter and Nihal. But some say that since the name of the book is *Aşk-ı Memnu* (Forbidden love), it must be Bihter's story. Moran believes that we should consider the novel *Aşk-ı Memnu* double plotted as the writer carefully and successfully complicated both plots together (Moran, 73).

It is interesting that the titles of the novels lead us to argue about the heroes of the both novels. In *Aşk-ı Memnu* the Turkish critics also mention the same problem. The title *Aşk-ı Memnu* (forbidden love) implies that it is Bihter's story whereas most of the critics point that Nihal must be the heroine of the novel which is considered to be the sub-plot. In *The Return of the Native* we come across with the same problem. The title implies Clym to be the hero whereas the major character Eustacia can be considered as a heroine. The same claim about the sub-plot is uttered for Tomasin and Diggory's story. If we omit the sub-plots the novels would have no meaning. They directly serve to the main plot. In other words, they have initial roles in constructing the main plot. This leads to a conclusion that in both novels the four major characters are dealt in detail, very creatively and successfully.

There are cheap coincidences in both novels which create important role for the climax scenes. The murmuring of 'Mother' by Clym in his sleep is a coincidence. And it leads to a tragic climax. (Pinion, 33).

**...Mrs Yeobright knocked again more loudly,
“ Her knocking will, in all likelihood, awaken him” continued
Eustacia;”and then he will let her in himself. Ah- listen.”
They could hear Clym moving in the other room, as if disturbed by the
knocking, and he uttered the word”mother”.
“yes-he is awake-he will go to the door” she said with a relief. ...
(R.N. 235)**

We can say that there are two similar coincidences in *Aşk-ı Memnu* which lead to a tragic climax. The first one is When Behlül drops Firdevs Hanım's letter and Nihal sees,

reads it and becomes suspicious about it. She immediately returns to the mansion to find out the truth. The second one is when Nihal overhears the conversation between Bihter and Behlül. She learns the relation between them and this event leads to tragic ending of Bihter (Önertoy, 94). A similar over-hearing occurs in *The Return of the Native*. Eustacia and Wildeve were standing outside of a window and from their position they could hear what was proceeding inside. When she hears that Mrs. Yeobright is dead, she blames herself and says "I am to blame for this. There is evil in store for me" (R.N. 251)

"It is all over," said the doctor.

Further back in the hut the cotters whispered,

"Mrs. Yeobright is dead."

Almost at the same moment the two watchers observed the form of a small old-fashioned child entering at the open side of the shed. Susan Nunsuch, whose boy it was, went forward to the opening and silently beckoned to him to go back.

"I've got something to tell 'ee, Mother," he cried in a shrill tone. "That woman asleep there walked along with me today; and she said I was to say that I had seed her, and she was a broken-hearted woman and cast off by her son, and then I came on home."

A confused sob as from a man was heard within, upon which Eustacia gasped faintly, "That's Clym--I must go to him--yet dare I do it? No--come away!"(R.N. 251)

We also know that both novels were completed under serious censorship. Hardy had intended to conclude *The Return of the Native* with the fifth book where Wildeve and Eustacia die; Thomasin is left as a widow while Reddeleman disappears. He was forced by editorial policy, however, to add a sixth book: to arrange the marriage of a reconstructed Reddeleman and a rehabilitated widow and thus to dishonor his original intention. (Paterson, 115).

We know that similar censorship took place during the publication of *Aşk-ı Memnu*. People were sad and wanted to read happy endings. Therefore, both of the writers were forced to end their novels to satisfy their readers. Normally the readers expect these novels to end with the tragic conclusion of Bihter and Eustacia.

The action of Hardy's tragedies is almost always the doomed struggle against isolation. We can see the effects of the industrialization on the society and the characters. Hardy gives us the corruption caused by industrialization. Eustacia Vye is typical of all Hardy's tragic victims in finding it impossible to harmonize with the outer world, both social and physical, with her internal world of feeling. According to Deen the real struggle is between

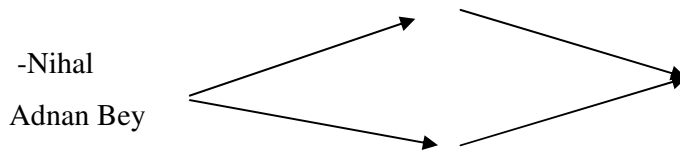
hopes or dreams and the immovable and incalculable circumstances which frustrate them. (Deen, 130).

It is also possible to mention isolation in *Aşk-ı Memnu*. Because of their fame and life style, both Bihter's and Adnan Bey's families were isolated from the public. Apart from the isolation in *The Return of the Native*; we can see the effects of the westernization on the society and the characters. Uşaklıgil gives us the corruption and deterioration of moral values caused by westernization and alienation.

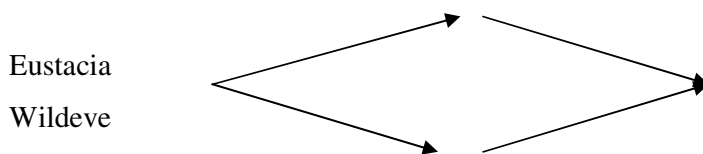
It often happens in novels that a man who is perfectly contented in his own carefully built-up life suddenly meets a woman who completely destroys his peace of mind. This is true for Clym and for Adnan Bey in both novels.

The relations among the characters in *Aşk-ı Memnu* and also in *The Return of the Native* resemble ballet as we see emotional approaches and distances. In *Aşk-ı Memnu*, time is psychological that is the passion in human nature is not physical but it is related with the progress of the relationships and conflicts. The characters' psychology is discovered through their physical status and actions. Moran draws a diagram to show the relationships among the characters (Moran, 84-85).

a) Some of the characters of both novels apart and then come together

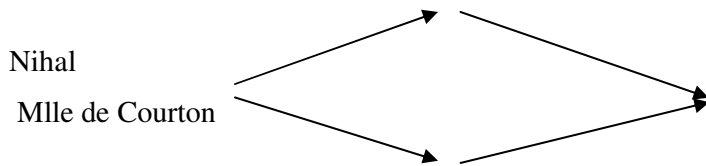


Adnan Bey and Her daughter Nihal were together before Bihter's arrival. His father's marriage departs them. Nihal suffers from this departure. After Bihter's suicide they come together.

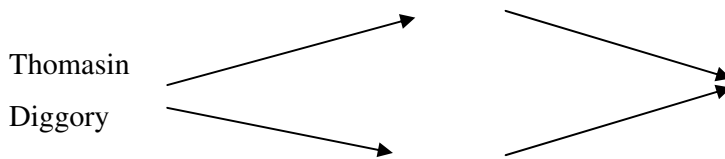


Eustacia was Wildeve's lover at first. They used to meet at night on the Rainbarrow. When Eustacia found a better partner she left Wildeve and even became a witness in the church for Wildeve and Thomasin. When Clym started to work as a furze cutter and partly lost his sight, Eustacia lost all her hope to move to Paris. Upon this she met Wildeve and wanted him help her in her flight from Egdon. They die in the end together.

b) Different from the first group, in this category while some of the characters were together in the beginning of the novel, they part for some reasons and come together in the end.

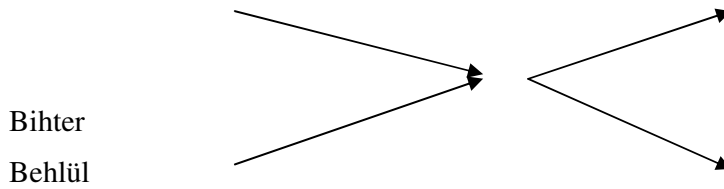


With Bihter's arrival, everybody in the mansion starts to leave. Among them was Mlle de Courton whom Nihal loved the best. She was Nihal's not only teacher but also companion. Courton treated Nihal as her own daughter. She always wanted to protect Nihal. Courton was aware of the relationships at home. She was suspicious Bihter and Behlül even she knew it. Courton had to leave the mansion and go to Paris. After Bihter's death she was invited back.

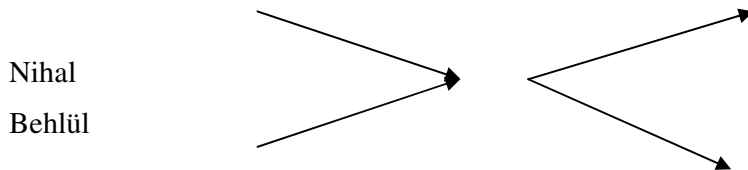


Thomasin and Venn were together at the beginning of the novel but not as lovers. When Thomasin married to Wildeve their roads depart. In the end after Wildeve and Eustacia's drowning with the consent of Clym they get married.

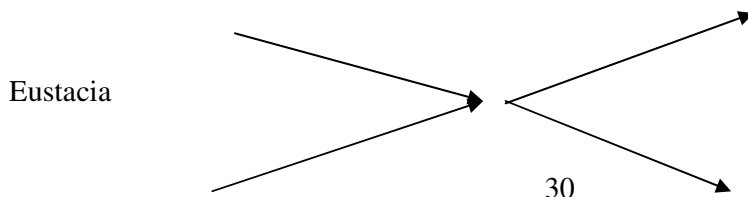
c) In third group, the characters were separate. During the course of the novel they come together for different reasons such as love, Nihal - Behlül and Eustacia -Clym and sexual desires like Bihter and Behlül. Then in the end they separate. The following diagrams show their relationships.



After a year of her marriage, Bihter realizes that she needs to be loved and feel herself as a woman. The picnic day was conscious awareness day for her. Behlül's courtship towards Peyker awakens some womenish feelings in Bihter. One night she visits Behlül in his room and suddenly they have intercourse and love each other. This forbidden love continues for some time. Nevertheless, with Bihter's suicide this relationship ends.



Nihal and Behlül used to be very good friends and sometimes had fights but they were never like darlings as Nihal was a child of 15. When Firdevs Hanım finds out the forbidden relationship between Bihter and Behlül, she manipulates the people in the mansion that Nihal and Behlül might be good partners for marriage. Upon this, Behlül persuades Nihal about the marriage and they decided to marry. However, when Nihal overhears the relation between Bihter and Behlül everything finishes and they lose each other for ever.



Clym

In Egdon the only appropriate partner for Eustacia was Wildeve. When she heard that Clym is coming from Paris for Christmas, upon hearing that Eustacia and Clym would be good partners, she decides to meet and marry to Clym. She manages this somehow. They get marry. Nonetheless, she finds out that Clym will not return to Paris. She meets Wildeve and wants to escape from Egdon and the married couple departs forever as Eustacia and Wildeve drown in the pool.

In *Aşk-ı Memnu* and *The Return of the Native* the characters are first described in their sociological status and background and then their psychological states, inner worlds, are discovered. Characters are not merely sociological but psychological ones as well. *Aşk-ı Memnu* starts with Melih Bey's family with his sociological and local features. With Bihter's arrival to the mansion the novel leads to a psychological discovery. So far the narrator introduced Bihter to us as someone anxious to gain freedom and status through marrying an old man. It is the picnic scene where she realizes that her materialistic side is not satisfactory. Such as having all the keys of the house and being the only landlady does not satisfy her. We see her psychology in the following lines.

...Bilinmez nasıl bir hisle, karşısında bu ince gömleğin içinde titriyor görünen vücudu üryan, tamamıyla üryan görmek istedi; omuzlarından kurdeleleri çözdü, gömlek kayarak göğsünün üstünde , belinde ufak bir tereddütten sonra ayaklarının dibine düştü. Uzun siyah saçlarını ellerinin asabi darbeleriyle tuttu, kıvrırdı, bunların tam çıplaklığına eksiklik vermesini istemeyerek kaldırdı, ta başının üstünde, perişan bir küme şeklinde tutturdu. Böyle, büsbütün çıplak, kendisine baktı. Uzun bir temaşa ile bu levhaya bakıyordu. Hemen kendisini bu haliyle hiç görmemişti. Hemen kendisini bu haliyle hiç görmemiş idi, bu yeni bir şey, başka bir vücut gibiydi. Demek Bihter işte bu idi. Yaklaşmaktan korkuyordu. O kadar vuzuh ile görmek istemiyordu; biraz daha yaklaşırsa kendisiyle bu hayalin ikizliği belli olacaktı; uzak, uzak kalmak ve bu güzel vücudu böyle uzaktan, bir rüya arasında sevmek istiyordu. (A.M. 213)

The mirror image represents the inner world of the characters. Before the mirror we discover Bihter's inner thoughts. After she had learned the proposal, her feelings her

viewpoint changed. However, in this joy she was absent-minded and the image of the darkness and being thoughtful stand for the unhappy end or the tragedy waiting for her.

... Odasında gezindi, gerçekten aynada kendisine tebessüm etti; orada artık kocasız kalmak tehlikesine maruz biçare Bihter'I değil Adnan Bey'in zevcesini güya selamlamış , tebrik etmiş idi. Tekrar penceresine geldi, bir sarmaşık pancurun arasından girerek ona gülüyor gibiydi, bundan ince bir filiz kopardı, düşüncelerinin humması arasında ucunu inci gibi küçük ve Beyaz dişlerine götürdü; onu ısırarak, artık odaya çöken karanlığın içinde, dalgın dalgın, gözleri süzüldü; bahçenin çiçeklerine, çemenlerine baktı; bahçe şimdi değişmiş, hulyalarının türlü renklerle bir sergisi olmuş idi.(A.M.47-48)

Eustacia is also a lonely figure. She is considered to be from high class since her grandfather is a sailor and a respected one. Hardy describes her sociological status as:

...why did a woman of this sort live on Egdon Heath? Budmouth was her native place, a fashionable seaside resort at that date. She was a daughter of a bandmaster of a regiment which had been quartered there- a Cortiote by birth, and a fine musician- who met his wife during her trip thither with her father captain, a man of good family. The marriage was scarcely in accord with the old man's wishes, for the bandmaster's pockets were as light as his occupation. But the musician did his best; adopted his wife's name, made England permanently his home, took great trouble with his child's education, the expenses of which were defrayed by the grandfather, and throve as the chief local musician till her mother's death, when he left off thriving, drank, and died also. The girl was left to the care of her grandfather, who, since three of his ribs became broken in a shipwreck, had lived in this airy perch on Egdon, a spot which had taken his fancy because the house was to be had for next to nothing, and because a remote blue tinge on the horizon between the hills, visible from the cottage door, was traditionally believed to be the English Channel. She hated the change; she felt like one banished; but here she was forced to abide. Where did her dignity come from? By a latent vein from Alcinous' line, her father hailing from Phaeacia's isle?--or from Fitzalan and De Vere, her maternal grandfather having had a cousin in the peerage? Perhaps it was the gift of Heaven--a happy convergence of natural laws. Among other things opportunity had of late years been denied her of learning to be undignified, for she lived lonely. Isolation on a Heath renders vulgarity well-nigh impossible" (R.N. 57).

When the sociological description is made we discover Eustacia's psychology in several scenes.

... This was the sole reason of his ascendancy: she knew it herself. At moments her pride rebelled against her passion for him.and she even had longed to be free. But there was only one circumstance which could dislodge him, and that was the advent of a greater man.

For the rest, she suffered much from depression of spirits, and took slow walks to recover them...(R.N. 59-60)

It will not be wrong to say that both novels show us the sacred myth of human being. People are born, they live and die and then the rebirth follows. In the sub plots of both novels the characters follow the same line as they are together-separate-and are lead to a happy ending. *The Return of the Native* starts with Reddeman and Thomasin's journey at a dusk time and finishes with them. This is more evident in *Aşk-ı Memnu* where Nihal, Adnan Bey, Bülent and the others-servants, Mlle de Courton, are all happy and together at the mansion. Bihter's arrival destroys this unity and at the end of the novel after Bihter's death and Behlül's leaving the mansion they come together happily as in the old times. There is a similar point in *The Return of the Native*. With Eustacia's arrival Mrs Yeobright's illusions about her son's marriage come to end.

Both novels end with the return to the heaven or in other words to happy days after catastrophe. This is a happy ending after struggles and pain. On the other hand, when we think of Bihter's and Eustacia's stories the end is a tragedy.

In *Aşk-ı Memnu* we can see omniscient narrator where everything is told us in detail. We can see this feature when we look at what Adnan Bey thinks in order to comfort his soul about the marriage.

“...Bu on altı yıl, yalnız karısının bitmez tükenmez hastalıklarından oluşan anılar bırakmıştı. O hastalıklarla savaşmış, çocukların annesini kurtarmak için yıllarca uğraşmıştı. Sonunda, zaten beklenen sonuç, bütün çabalarını hiçe indirerek işte çocuklarını öksüz bırakmıştı. O zaman harcanan emekler şimdi ödül bekleyen seslerle anılarının arasından bağıyordu. O vakit yerine getirilen bir görev, şimdi b,ir hak niteliği almıştı. Ama yüreğinde ufak bir çarpıntının susturulması mümkün olmuyor, bu sebepleri Nihal'e Bülend'in düşüncelerine nasıl kabul ettireceğine karar veremiyordu”
(A.M. 63)

The narrator, like a spectator, is beyond the events. In the following dialogues we can see this. In many parts of the novel, through dialogues Uşaklıgil gives us psychological and physical states of the characters. The mother figure wants to be more attractive than her daughters and wears make up and new clothes in order to be attractive.

“- Evet ama, mademki giyilmeyecek, o halde bir yeldirmede bir başlığa ne gerek var?”

“- Ne için olmasın ? Gece havada rutubet olursa pek güzel giyilebilir”
“- O halde gece giyilecek bir başlığı gündüze özgü bir yeldirmeye koymak niçin gerekli olsun? Gece zaten başlık görünmez ki...”(A.M. 35)

Another dialogue between Nihat Bey, Peyker’s husband, and Firdevs hanım exemplifies her psychology about the marriage.

- Adnan Bey meselesine ehemmiyet vermediniz?
Firdevs hanım işitmemiş gibi:
-Katina, dedi, sürahiye alıversene...
Sonra damadına baktı:
-Ehemmiyet verilecek birşey değil ki...Evvvela yaşlarında bir nispet yok, ondan sonra çocuklar...
... Sofrada Adnan Bey’den bahsolunmamak için Firdevs Hanım herşeyden bahsediyor ve bu bahisleri gözlerini taba ğının içinden ayırmayarak somurtkan Bihter’i karıştırmak, güya onunla aleni bir kavganın önünü alacak bir barışıklık tesis etmek istiyordu. (A.M. 51-52)

In *Aşk-ı Memnu* time covers nearly a –two- year period. With introspections the narrator let us know the characters better. Bihter’s feelings after her betrayal are given with this technique. In *Aşk-ı Memnu*, we sometimes see ironic, satirical and explanatory narrating. In the example below the narrator describes Firdevs Hanım’s situation ironically. She still finds herself young and beautiful though she is 45 (Aksoy ,196).

“İlk önce anne-kırk beş yılın daha yok etmeyi başaramadığı bir gençlik kuruntusuyla gezinti yerlerinde yana yöreye dağılan gülümsemeleri hep kendisi içinmiş gibi yorumlamak alışkanlığını izleyerek dedi ki:
-Bu Adnan Bey de!,, Artık alışkanlık oldu, ne olursa olsun her çıkışta rastlayacağız”(A.M.18)

There are also explanatory sentences in the novel such as:

“Yakup- their page- has watered the garden ”(A:M. 42)
“ A husband- she has decided to find a safe to pay for her clothes and cars”.(A:M 24)

Uşaklıgil’s family was rich and he lived in İstanbul. Probably, he knew the mansions and people living there as he lived in the same neighbourhood. We also know that Hardy was from Sussex and he knew the district and people well that’s why he was successful in describing the rural locations and the rustics. Another factor behind his success is that Hardy was an architect so he was skilful at describing details in a fascinating way.

2.4 The Concepts of Marriage and Freedom in “Aşk-ı Memnu” and “The Return of the Native”

The concepts of marriage and freedom are very much alike in the novels. First of all, they are penned in the same period. The similar themes of the novels and the closeness of the characters are apparent. Though both of the writers come from thoroughly different societies and cultures, we notice that some values are universal as the way they are presented us through the concepts of marriage and freedom.

Hardy in *The Return of the Native* shows us that marriage must be set upon a realistic love, without it as in Clym and Eustacia’s marriage; it will end up with tragedy and frustration. Similarly, we can see the same type of message in Uşaklıgil’s *Aşk-ı Memnu* in Adnan Bey and Bihter’s marriage. On the other hand, both writers show us true loves and through those marriages, Peyker and Thomasin’s, they declare that love is the essence of a happy marriage.

The writers share the idea about the role of the women in marriages. Eustacia resembles Bihter in the way that she has high ideals and ambitions for her future. Eustacia plans to concentrate on the fulfilment of her dreams through wearing a mask and acting as a Turkish Knight. Eustacia’s seriousness about the pursuit of her goals is clear from Hardy’s stress on her involvement with them.

There was to be a party at the Yeobrights'; she, naturally, had nothing to do with it. She was a stranger to all such local gatherings, and had always held them as scarcely appertaining to her sphere. But had she been going, what an opportunity would have been afforded her of seeing the man whose influence was penetrating her like summer sun! To increase that influence was coveted excitement; to cast it off might be to regain serenity; to leave it as it stood was tantalizing.

...."Which part do you play, Charley--the Turkish Knight, do you not?" inquired the beauty, looking across the smoke of the fire to him on the other side.

"Yes, miss, the Turkish Knight," he replied diffidently.

"Is yours a long part?"

"Nine speeches, about."

"Would you let me play your part for one night?"

"Oh, miss! But your woman's gown--you couldn't."

"I can get boy's clothes--at least all that would be wanted besides the mumming dress. What should I have to give you to lend me your things, to let me take your place for an hour or two on Monday night, and on no account to say a word about who or what I am? You would, of course, have to excuse yourself from playing that night, and to say that somebody--a cousin of Miss Vye's--would act for you. The other mummers have never spoken to me in their lives so that it would be safe enough; and if it were not, I should not mind. Now, what must I give you to agree to this? Half a crown?"

"Five shillings?"

He shook his head again. "Money won't do it," he said, brushing the iron head of the fire-dog with the hollow of his hand.

"What will, then, Charley?" said Eustacia in a disappointed tone.

"You know what you forbade me at the Maypoling, miss,"

murmured the lad, without looking at her, and still stroking the fire-dog's head.

"Yes," said Eustacia, with a little more hauteur.

"You wanted to join hands with me in the ring, if I recollect?"

"Half an hour of that, and I'll agree, miss."

Eustacia regarded the youth steadfastly. He was three years younger than herself, but apparently not backward for his age.

"Half an hour of what?" she said, though she guessed what.

"Holding your hand in mine."(R.N.103-105)

In *The return of the Native* Thomasin does her best to sustain her marriage and prefers to stay silent in order to keep the fame and honesty of her surname though she understands that her husband is not keen on honesty. H.Z. Uşaklıgil tries to give similar messages through Peyker's marriage. While emphasizing the importance of the women in family, both of the writers portray a woman prototype of an unsuitable woman that can not be considered appropriate for marriage. Eustacia and Bihter are among those unsuitable women types for marriage. Neither of the writers openly accuses those women characters. They collect the pity of the reader. With the marriages of Clym-Eustacia and Bihter-Adnan Bey the writers point out to the importance of social background and expectations in marriages. The women characters of the novels pay the high cost of their ill-desires with their lives.

Thomasin's marriage can be associated to Peyker's marriage. We know they love their husbands and are not the slaves of their passions. The writers aim to show the

drawbacks of the marriages based on money and social status. In the novels studied the opinion of the society about Eustacia and Clym's marriage was also given. In the Victorian novel as we mentioned above marriages were mostly arranged for gaining status or acquiring financial freedom. In *Aşk-ı Memnu* the characters symbolizes the point of view of the upper class people living in İstanbul, so it does not represent the idea of the whole society.

... bu söz çıktıktan sonra yanında lakırdı etmemek için ev halkı kendisinden kaçıyor; şakire hanım'ın odasına girerken önüne diz çökmüş bir şeyler anlatan Şayeste birden susuyor, Nesrin ikide bir göğüs geçirerek "Of" diyor; bütün bu etrafındakilerden bir gizli mana intişar ediyordu.(A.M.126)

In another scene Şakire Hanım implies her feeling about Bihter and her disapproval of this marriage as "–we will see as we live" –says Şakire Hanım attributing it to Bihter– "she will cause several problems to her husband and he will be in trouble" (A.M.180). The following lines describe their disapproval Bihter as their new landlady and hatred towards Bihter.

... Üçünün arasında böyle ilk günden başlayarak gittikçe artan bir husumet yavaş yavaş Bihter'e karşı patlamaya müheyya(hazır) bir isyan kuvvetini alıyor, hemen bütün hizmetçilerin janımları hakkında mevcut olan kin noktası bu sonradan gelen hanım için büyüyen, nihayet kalplerini büsbütün istila edecek, bir adavet derecesini buluyordu. Artık ikide birde evin içinde üçü birleşir, hatta Cemile'den bile ihtiraz olunmayarak, yalnız Şakire hanım'ın ara sıra çocuğa "ağzından birşey kaçırsan duddaklarımı koparırım!" tehdidiyle iktifa edilerek Firdevs hanımdan Peyker'den, bilhassa Bihter'deb bahis olur; yarı işitilmiş sözlerden eksik dinlenmiş hikayelerden türlü hükümler çıkarılırdı. (A.M.180-1)

Different from the situation, the rustics in *The Return of the Native* approve Eustacia's marriage to Clym. Eustacia overhears the rustics talking about her and Clym that they can be good and suitable partners for marriage both due to their intellectual and social status.

"I say, Sam," observed Humphrey when the old man was gone, "she and Clym Yeobright would make a very pretty pigeon-pair--hey? If they wouldn't I'll be dazed! Both of one mind about niceties for certain, and learned in print, and always thinking about high doctrine—there couldn't be a better couple if they were made o' purpose. Clym's family is as good as hers. His father was a farmer,

that's true; but his mother was a sort of lady, as we know. Nothing would please me better than to see them two man and wife (R.N.91)

Decided about the marriage partner, the characters in Hardy ask their parents' or elders approval. Similarly, we see that the characters ask for their parents' approval and even sometimes as in the Nihal's case the offer comes from elders, a type of traditional arranged marriage. However, as stated before, Bihter represents the corruption as she is the model of misinterpreting the lifestyle of westernization she never listens to her mother or sister about the marriage partner and decides herself and accepts Adnan Bey's proposal. The servants do not accept Bihter as their landlady as they do not want to substitute Bihter with ex-landlady.

Another topic we should think about is how a woman or man who betrays his/her spouse is considered in the society. The writers give the message that if a man or woman betrays his/her spouse, this would lead to catastrophe in relationships and both novels display it as dishonesty. Eustacia and Bihter thought that they would never be able to live with disgrace and could not bear the suffering. Their suicides show that both eastern and western civilizations do not approve betrayal which is considered as evil. Both Eustacia and Bihter experience their internal conflicts. They both betray their spouses and Eustacia has much more complex suffering because she had caused the death of Mrs Yeobright as she left the house thinking that Clym did not want to take her in. Both of the characters feel pangs of conscience due to their betrayals.

When we evaluate the situation of men, we see that both writers show that men are freer than women and are not as severely criticized by the society as women are when they betray their wives. This is especially true in Turkish culture. However, nowadays it fades away. In *The Return of the Native*, Wildeve does not escape but dies with Eustacia. However, Behlül in *Aşk-ı Memnu* escapes leaving Bihter with her fate, death. In both novels the men lose their beloved but in *Aşk-ı Memnu* Behlül is much more of an egoistic character because he runs away from the house though he learns that Bihter is in her room and about to commit suicide. Behlül is consistent with his action since he was selfish and adventurous. Actually, we expect him behave like this. On the other hand, both Adnan Bey

and Clym feel sorry for their beloved death. For this reason we can say that the positions and roles of the men in British society and Turkish society were almost the same.

The conclusion that someone can draw is that they are the women who generally suffer from forbidden loves. Both of the writers, though they used different walks of society, had nearly the same opinion towards the concepts of marriage and freedom. This is because of their being realist writers and reflecting the values of the societies like a mirror.

When we look at the publishing dates of the novels we see that they were written towards the end of 19th century. In England that period was industrialization and in Turkey, it was the period of Westernization. Both of the writers tried to show the reflections of these changes on the smallest unit of the society, in the family. In Turkish society in the past young girls used to obey their parents on marriage issues. Parents used to decide with whom their children will marry. The dialogue between Firdevs Hanım and Bihter shows both the tradition and the corruption. We see the determination and disobedience in Bihter's words:

- Ne vakitten beri kızlar annelerine karşı izdivaç hakkında serbest lakırdı söylemeye başladılar?

Bihter, beş dakika evvel pamuk pençelerialtında tırnaklarını saklayan bir kedi sokulganlığıyla gelen bu kız, artık silahlarını çıkarmıştı; derhal cevap Verdi:

-Anneler anlaşılmayacak sebeplerle kızlarının izdivaçlarını engellemeyebaşlayalıdan beri...(A:M. 56)

During their discussion Bihter even dares to tell her mother that if Adnan Bey asked someone else in the house to get marry to him that person- her mother Firdevs Hanım-“ would run, go crazy due to her joy and run”(A.M.57) and accept his offer. After this discussion Bihter marries Adnan Bey.

In *Aşk-ı Memnu*, the women characters were examples of the corruption under the influence of westernization, Peyker and Bihter, listened their hearts in making up their minds about marriage, like European counterparts, ignoring their mother's ideas. Kavcar stated that these women were the products of new life styles and westernization mind. The same is true for Clym's marriage. Clym asks Eustacia to marry him, however, the focus is not love or devotion, but on the conflict of their goals. Through the dialogue below the

reader sees the clash between Eustacia and Clym and the misconceptions of both; unfortunately they are blind to themselves.

“If you’ll agree (to go back to Paris), I’ll give my promise, without making you wait a minute longer...”

“I have vowed not to go back ,Eustacia... Will you marry me?”

“ I can not tell”

“ Now- never mind Paris; it is not better than other spots. Promise, sweet!”

“you will never adhere to your education plan, I am quite sure; and then it will be all right for me; and so I promise to be yours for ever”(R.N. 166-167)

Mrs Yeobright refuses when she hears that clym wants to marry Eustacia.

-No doubt he has been to sea in some tub or other.

Why doesn't he look after her? No lady would rove about the heath at all hours of the day and night as she does. But that's not all of it. There was something queer between her and Thomasin's husband at one time--I am as sure of it as that I stand here.

-I hate the thought of any son of mine marrying badly! I wish I had never lived to see this; it is too much for me--it is more than I dreamt!" She turned to the window. Her breath was coming quickly, and her lips were pale, parted, and trembling.

"Mother," said Clym, "whatever you do, you will always be dear to me--that you know. But one thing I have a right to say, which is, that at my age I am old enough to know what is best for me.

Mrs. Yeobright remained for some time silent and shaken, as if she could say no more. Then she replied, "Best? Is it best for you to injure your prospects for such a voluptuous, idle woman as that? Don't you see that by the very fact of your choosing her you prove that you do not know what is best for you? You give up your whole thought—you set your whole soul--to please a woman(R.N.170)

In their talking with Wildeve, Eustacia admits the reason behind her getting marry to Clym. Clym was sleeping. Eustacia compares him to Wildeve who was wearing nice clothes and had enough money. Clym’s complexion was not what it used to be. His hands were as white and soft as Eustacia’s but now they are in great harmony with the fields in Egdon. Eustacia admits that she did not find what she looked for.

... Many women would go far for such a husband. But I do desire unreasonably much in wanting what is called life-music, poetry, passion, war, and all the beating and pulsing that is going on in the great arteries of the world? That was the shape of my youthful dream; but I did not get it. Yet I thought I saw the way to it in my Clym (R.N. 233-234)

It has been stated in the introduction that the urge for marriage and freedom can be linked to three reasons. Their urge for freedom is based on getting away from the environment that makes the life unbearable for them, from poverty longing for a wealthy life, from suppression of social and moral values, and in some cases from family. It is apparent that when Bihter heard the proposal she ignored others' ideas and with her whole heart she wanted to marry to this rich gentleman. There are a few reasons which lead Bihter to accept Adnan Bey's marriage proposal. The first and the most important of them are Adnan Bey's wealth and mansion.

Lakin Adnan Bey'le izdivaçdemek Boğaziçinin en büyük yalılarından biri; o önünden geçilirken pencerelerinden avizeleri, ağır perdeleri, oyma XV ceviz sandalyeleri, iri kalpaklı lambaları,yaldızlı iskemleleriyle masaları, kayıkhanesinde üzerleri temiz örtüleri çekilmiş Beyaz kikle maun sandalı fark olunan yalı demektir. Sonra Bihter'in gözlerinin önünde bu yalı bütün hayalini tantanasıyla yükselirken üzerine kumaşlar, dantelalar, renkler, mücevherler, inciler serpiliyor; bütün o çalgınca sevilip de alınmayarak özlem çekilmiş şeylerden oluşan bir yağmur yağıyor, gözlerini dolduruyordu (A.M.44-45)

All of the items show that she wanted this marriage to obtain her economic freedom and the description of the mansion and the articles in it also proves that this marriage is accepted for economic reasons rather than love. The second reason is that she doesn't want to resemble to her mother, she wants to be an honest and faithful wife. The final reason is that marriage is the only way to escape from her mother's competition with her and her mother's bad reputation. An argument rather than a dialogue shows this reality.

“- Seni bu izdivaca pek heves ediyor görüyorum, Bihter!..”

“- Evet çünkü daha iyi bir fırsat zuhur edebileceğine artık ümit kalmadı. Öteki kızının nihayet bir Nihat Bey'i zorla bulabildiğini pek iyi hatırlarız. Şimdiye kadar da benim hakkımda size bir müracaat vukuuna vakıf değilim”

“- Beni şaşırtıyorsun, Bihter”

“-Oh! Şaşıracak bir şey yok, anne, yirmi iki yaşında bir kız birinci defa olarak Kabul edilebilecek bir iadivaç talebi karşısında bulunur da nihayet rey Beyan etmeye lüzum görürse acele etmiş olmaz zannederim İtiraf ediniz ki Adnan Bey'i reddetmek için gösterdiğiniz sebepler belki başka bir kız için düşünülebilir. Fakat, kabahat kendisinde olmadığı halde, kimbilir nasıl sebeplerle koca bulmaktan ümidini kesen bir kız...”(A.M. 55)

In *The Return of the Native* the two young lovers seek different objects to fill their voids. The young woman comes unconsciously to love the being who is destined to occupy

the void within her soul, while Clym goes forth to find the companion who would become the help-mate he seeks in his projects of study and instruction.

The story of Clym and Eustacia has a powerful quality not only because they are at cross purposes with each other but also because neither one can achieve selfhood in the psychic world of the other. Happiness in marriage with Clym “when the July sun fired the crimson heather to scarlet and the heat was gorgeous” did not last long. While Clym struggles with his financial problems, Eustacia quickly becomes disappointed with him. She is tired of the dullness of life with a man who by turns studied and took the furze-cutting for a living, and consequently renewed her meetings with Wildeve. When she no longer sees her husband as the aristocratic man able to take her away from the heath and fulfil her yearning for adventure, he loses value in her sight. When she hears Clym singing as he is cutting furze, she realizes that he is content with their life on the heath, and this revelation devastates her.

It was bitterly plain to Eustacia that he did not care much about social failure; and the proud fair woman bowed her head and wept in sick despair at thought of the blasting effect upon her own life of that mood and condition in him. Then she came forward. "I would starve rather than do it!" she exclaimed vehemently. "And you can sing! I will go and live with my grandfather again!"(R.N:210).

Instead of feeling joy for the contentment of her husband during his blindness, she only considers the effect on herself, and she openly reveals her self-consuming pride. She did not understand her surrounding, and so did not revel in them, but instead she fought against them, attempting to flee toward a more adventurous and exciting life. Morgan explains that Eustacia is very much a prisoner in her world which she rooms restlessly, night and day, yearning for freedom, action, passion- a yearning manifest in the burning fires she sets by night as beacons of her desire (Morgan, 59). Hardy explains her feature as:

The subtle beauties of the heath were lost to Eustacia; she only caught its vapours. An environment which would have made a contented woman a poet, a suffering woman a devotee, a pious woman a psalmist, even a giddy woman thoughtful, made a rebellious woman saturnine.(R.N:59)

Shortly after, she meets Wildeve at the nearby village celebration and submits to his request for a dance, allowing to rekindling of old passions and the squelching of the new. If we take a look at Eustacia's case here we see it different from Bihter's. Eustacia loves, in other words she has alternatives, although not many, at least Wildeve is willing to marry her but she thinks that she deserves better than him.

On the other hand, in Aşk-ı Memnu Bihter has not got any alternatives. In one way their marriages are similar. Both of the characters want to marry so that they can escape from the prison they live in and gain social status and economic freedom. Egdon is a prison for Eustacia and she longs for the glitter of Paris. She disregards the beauty of Egdon Heath and its people. "Egdon was her hades," Hardy writes to show Eustacia's open hatred for the place. She ignores the possibilities around her and instead dreams only of escape. Beach believes this to be the entire focus of the novel:

"The story as a whole is a continuous record of Eustacia's vain attempt to escape the limitation of Egdon through the means of love"(Beach, 95) He explains further that even though Eustacia sees nothing in common with the heath and its people, she is actually much in tune with it:

It is her lonely life, for one thing, that has given her that dignity and freedom from vulgarity that adds beauty to the force of her emotions. And however much she may long for gaiety and a largeness of opportunity not afforded by the life of seclusion, there is an artistic congruity between her environment and her dark and unconventional passions, her savage independence of mind."(Beach, 103)

It is Bihter who sees the house she lived in as a prison. The house means poverty and absence of the freedom. This is clear in her thoughts:

"Bu köşecikte, şu fakir evde, her zaman bir gidişle gelen gidene benzeyen saatleri sürükleyerek geçen günleri, yirmi iki senelik hayatını bir an içinde gördü. Bütün eğlenceler, seyranlar, hatta o zamana kadar sevile seville yapılmış giyilmiş elbiseler, yirmi iki senelik hayatın en güzel hatıraları bile birden nazarında adi ve hakir hiçler derecesine indi"(A.M. 46)

We understand that the place she lived in never gave her real love and happiness though she was keen on entertainment, wandering around the shops and picnic places. When Bihter accepted the proposal, she believed that the marriage will survive and dreamed of being a good mother to the children and a good and loyal wife to Adnan Bey.

She was innocent at first. When she first met the children after the wedding she asked them whether they would love her or not and added that this is something mutual.

-You will love me, won't you? Actually, it will be impossible not to love me. I will love you so deeply that you also will love me ...(A.M. 69)

It was her mistake that she had never thought that this marriage will not meet the sexual desires of a young woman. At the end of the first year she began to feel the absence of something in her heart and body. Her conflict is to stay away from Behlül and not to betray her husband but the need for love overwhelms her. To be in conflict is one of the basic features of both novels. This can be an outer or an internal conflict. Bihter has internal conflicts. The feelings she had after she fell in love with Behlül were her internal conflicts. On one hand, while she was trying to be honest and loyal to her husband, on the other hand, she thinks that she has found the real love she desired. The desires led her to this forbidden love and her feelings about her mother created conflicts.

In a short time Bihter was not able to think anything except Behlül and even thinks of escaping with him. Eustacia also thought escaping with her lover, Wildeve, when she was in a difficult position. In this respect their solutions to the problems are similar, too. When Bihter betrays her husband she thinks of escaping or killing herself since she was aware that wherever she goes the pain she is experiencing will not change and that wherever she goes her bad reputation will follow her like a shadow, shortly she will not be able to escape from her feelings and the reality that she becomes like her mother makes her suffer more. Bihter was left with two alternatives, either she was going to lead a life like her mother or commit suicide. She chooses the easiest the latter one, suicide since she has no strength to live like her mother. Bihter was in a deep sorrow and pain when she betrayed her husband.

After Bihter betrayed her husband, she was like a sick one. When she left Behlül's room she felt nothing. She was in a sleep that was numbing her. She fell asleep as soon as she went to bed. However, when she woke up in the morning she found out that the ugly,evil night was awoken with her. She was different this morning than the usual Bihter. She was not a woman to be felt sorry for her bad destiny any more but rather a miserable woman with inerasable dirt and was filthy woman. She was telling these to herself and wanted to escape from this body. (A.M.159)

By committing suicide she avenges both from her mother and Behlül. The same fact is true for Eustacia as well. After The death of Mrs Yeobright, Eustacia leaves Clym since

she accuses herself for Mrs Yeobright's death; at least she believes that she has caused her death. She returns to his grandfather's home and stays there. Meanwhile, she can not think clearly and she wishes to die, for she can not find any other solution. Like Bihter, she has two alternatives, either to go with Wildeve or kill herself. At first she thinks the latter one.

She remained on the settee some time longer, when she aroused herself and went upstairs. The room in which she had formerly slept still remained much as she had left it, and the recollection that this forced upon her of her own greatly changed and infinitely worsened situation again set on her face the undetermined and formless misery which it had worn on her first arrival. She peeped into her grandfather's room, through which the fresh autumn air was blowing from the open window. Her eye was arrested by what was a familiar sight enough, though it broke upon her now with a new significance.

It was a brace of pistols, hanging near the head of her grandfather's bed, which he always kept there loaded, as a precaution against possible burglars, the house being very lonely. Eustacia regarded them long, as if they were the page of a book in which she read a new and a strange matter. Quickly, like one afraid of herself, she returned downstairs and stood in deep thought.

"If I could only do it!" she said. "It would be doing much good to myself and all connected with me, and no harm to a single one."(R.N. 277)

Considering these sentences we may say that Eustacia chose the latter one and she killed herself at the pool since she could not find any other solution and found herself alone- isolated- and thought nobody could help her.

Some of the important factors in marriage that Bihter ignored while accepting the marriage were her lack of love towards her husband and his age. She reaches a maturity in her understanding that love is an important factor in marriage. She believes and understands that love matters in marriage, yet it is too late. She evaluates her marriage and finds out that it was a mistake to accept Adnan Bey's proposal only due to economic reasons.

Demek, bu izdivaç, o kadar arzu edilen, tahakkukuna o kadar çalışılan bu izdivaç, işte şu karanlık şeyden ibaretti. Şimdi bu izdivacın meziyetlerini teşkil eden şeyler, o genç kızlık yatağının üzerinde bir kavs-i kuvus (gökkuşağı) açan mücevherler, kumaşlar, ziynetler hep bir avuç hulya külleri şeklinde odanın karanlıklarına serpiliyor, dağılıyordu.(A.M.206)

"Sevmek Evet bütün mutluluk yalnız bununla elde edilebilirdi. Küçük sefil, çıplak bir oda; demir bir karyola, Beyaz perdeler, iki hasır iskemle, işte yalnız bu kadarcıkla fakir bir muaşaka hücresi; fakat sevmek yarabbi! Sevmek istiyordu, hummalar içinde mecnunca bir aşk ile sevecek bir mesut olacaktı. İşte şimdi bu mutantan odanın servetleri içinde siyah mermerlerle örülmüş bir mezarda diri diri gömülmüş gibiydi. Nefes alamıyor, boğuluyordu; bu mezardan çıkmak, yaşamak, sevmek istiyordu."(A.M.211)

It is clear that the mansion which she thought would bring her happiness and freedom did not give her what she wanted. Although she had all the keys of the house, she was not happy as the key of the soul of the house did not belong to her.

Bihter's and Eustacia's marriages were based on cause and effect relationship. That is to say to determinism. When Eustacia first observes Clym at the mummers' play, she believes that she loves him already. Hardy states:

She had loved him partly because he was exceptional in this scene, partly because she had determined to love him, chiefly because she was in a desperate need of loving somebody after wearying of Wildeve. Believing that she must love him in spite of herself, she had been influenced after the fashion of the second Lord Lyttleton and other persons, who have dreamed that they were to die on a certain day, and by stress of a morbid imagination have actually brought about that event. Once let a maiden admit the possibility of her being stricken with love for someone at a certain hour and place, and the thing is as good as done.(R.N:118)

In this respect Bihter's character is similar to that of Eustacia. Bihter is very determined It is possible that their determination, or being ambitious, prepared their unhappy end.

Bunlar öyle bir meziyet yekunu tutuyorlarki onun emellerini her halde bir Nihat Bey derecesinin fevkine kadar sevk etmek kafiydi; fakat annesinin hayat tarzı, bütün ailenin şöhreti o emelleri kapayan birer set şeklinde yükseliyordu. Böyle kendisini emellerinin gerçekleşmesi imkanını ümit edebilmekten menettikleri için ailesine kalbinde derin bir husumet vardı. Oh! Şimdi onlardan ne güzel bir intikam vesilesi bulmuş olacaktı!...

Artık tamamıyla karar vermiş idi. Bu kararından döndürebilecek hiçbir kuvvete mağlup olmayacaktı.(A.M. 47)

In another page we can see this determination much more sharply.

...Demek Adnan Bey'le izdivac bütün bu şeyleri yapabilmektir. İşte yemin ediyordu ki onu ne annesi, ne kardeşi, dünyada hiçbir kimse bu hulyalarına kavuşmaktan menedemeyecek...(A.M.fifty)

Since Clym represents the romance of Paris in Eustacia's eyes, she is instantly attracted to his name. Miller states that Eustacia falls in love with Clym before she even sees him, falls in love because he promises access to that celestial place, Paris(Miller, 129)

Both of the characters made wrong marriages and the cost was paid with their lives. We can say that the writers of these novels emphasize the possible problems and results of

mistaken marriages from the beginning. We can also conclude that the writers may have wanted to show that what a woman who does not love her husband or who is the slave of her desires of wealth and abnormal freedom can do. The writers also emphasize that the social background and age of the partners are important factors in marriage.

The primal flaw in Eustacia's and Cly's marriage is increased by the earlier conflicting but ineradicable emotional commitments each has made. Eustacia is unable to escape Wildev's hold on her. Clym cannot free himself from his mother, and considers Eustacia his mother's supplanter. The intentional conflict is between Eustacia and her mother-in-law, who end in by destroying one another. Clym seems to exist primarily to define this conflict as the rather passive and uncomprehending prize of the struggle between the women. She is mysterious by nature and seems to have some interaction with virtually every other character in the novel. Her outward appearance represents a mixture of the pure and evil passions inside her. She is first portrayed as the "lonesome dark-eyed creature" by a man on the heath and later described in romantic detail by the narrator.

She was in person full-limbed and somewhat heavy; without ruddiness, as without pallor; and soft to the touch as a cloud. To see her hair was to fancy that a whole winter did not contain darkness enough to form its shadow--it closed over her forehead like nightfall extinguishing the western glow. Her nerves extended into those tresses, and her temper could always be softened by stroking them down. When her hair was brushed she would instantly sink into stillness and look like the Sphinx. If, in passing under one of the Egdon banks, any of its thick skeins were caught, as they sometimes were, by a prickly tuft of the large Ulex Europoeus--which will act as a sort of hairbrush--she would go back a few steps, and pass against it a second time.(R.N:55)

There is a difference between Eustacia's understanding of marriage and that of Bihter. We know that both of the characters married to gain the status they desired, to obtain freedom. For Eustacia this freedom means living in Paris and escaping from Egdon which she considers a prison and also to be loved to madness. For Bihter, first of all, it means economic freedom, to be the owner of the mansion and to be able to buy whatever she can. The second one was to avoid both the possibility of being single for ever and resembling her mother. In both marriages, though we have some in Eustacia's, there is no real love and expectations were not met. The characters did not find what they had expected. The real world outside did not comply with their internal, imaginary world. As

her life develops and her hopes for a satisfactory passion fail, Eustacia supplants the abstraction of love with the abstraction of liberty.

Bihter did not have pre-marriage relationship or friendship with her spouse, Adnan Bey. On the other hand, Eustacia met with Clym on the Rainbarrow and heath several times and arranged their marriage together. Both Eustacia and Bihter wanted marriage because they thought, mistakenly, that marriage will help them to realize their dreams. Eustacia is ready to love Clym before she meets him and so Bihter never thinks whether they are suitable partners or not though Adnan Bey is much older than her and the reality that he is a widow with two children.

In providing greater freedom and equality for women, the institution of marriage, has served to reduce woman's anomie. Eustacia's marriage to Clym intensifies her suicidal urge by thwarting her egoistic idealizing and by generating another source of deregulation, conjugal anomie. The continuous intimacy of married life exposes every spouse's ordinary, un-ideal-self. Inevitably, given Eustacia's sense of the worthlessness of the reality in life, as Clym devotes himself to his educational projects and resists Eustacia's pleading to relocate in Paris, their love begins to cool. She can not believe the change in their lives and the monotony that brings to them. Eustacia is unhappy for Clym's job as a furze cutter. Less than two months after their marriage, with Clym nearly sightless and reduced to common laboring on the heath, Eustacia is so bitter and depressed that she considers both their lives wasted.

...-Come, brighten up, dearest; we shall be all right again. Some day perhaps I shall see as well as ever. And I solemnly promise that I'll leave off cutting furze as soon as I have the power to do anything better. You cannot seriously wish me to stay idling at home All day?"

-But it is so dreadful--a furze-cutter! and you a man who have lived about the world, and speak French, and German, and who are fit for what is so much better than this(R.N. 212).

...When he was gone she rested her head upon her hands and said to herself, "Two wasted lives--his and mine.

And I am come to this! Will it drive me out of my mind? (R.N. 213)

After the marriage Clym has changed a lot both physically and psychologically. He almost lost his eyesight and started to make money working as furze cutter. When her mother saw him during her voyage to their house in order to make up with them, she can not recognize him at first then she knows him from his walking.

**...Suddenly she was attracted to his individuality by observing peculiarities in his walk. I was a gait she had seen somewhere before; and the gait revealed the man to her, as the gait of Ahimaaz in the distant plain made him known to the watchman of the king.
-His walk is exactly as my husband's used to be," she said; and then the thought burst upon her that the furze-cutter was her son. She was scarcely able to familiarize herself with this strange reality. She had been told that Clym was in the habit of cutting furze, but she had supposed that he occupied himself with the labour only at odd times, by way of useful pastime; yet she now beheld him as a furze-cutter and nothing more--wearing the regulation dress of the craft, and thinking the regulation thoughts, to judge by his motions (R.N.229)**

Thus marriage which offered the possibility of reducing her self-destructiveness becomes Eustacia's mire and doom. Ironically, marriage produces the events of the relationships which ultimately motivate Eustacia to kill herself. In Bihter's situation, after a year Bihter realizes that it was not the money and the ability to buy whatever she wants but sexuality makes the situation hopeless. After the picnic that night while Bihter was watching her beauty on the mirror she realizes that her beauty vanishes with this old man and aware that Adnan Bey won't give the love she desired and she remembers her thoughts about marriage and she rebels against herself "That is this marriage which is desired very much and struggled for its realization, is nothing more than this darkness"(A.M.206)

As it is seen, though it is late, Bihter understands the reality. She understands that money will not bring happiness but mutual love will. She starts to lose her strength and one day she accepts Behlül and betrays her husband in order to fulfil her sexual desires. Then she starts to feel disgusted since she is like her mother now, the person to whom she did not want to be like. She obtained the economic freedom but not the real freedom and to love and beloved. It was the last ambition of both characters to die and they fulfil it. They commit suicide as a means of escaping from moral deterioration.

We can conclude that in both marriages the expectations of the spouses were not met. All the four major characters, Eustacia, Bihter, Clym and Adnan Bey, had illusions and were not able to discover the real purposes behind these marriages. They were blind to see the facts. Since their expectations were greatly different, they could not find a common point and prepared their own catastrophe. Clym's illusion was to convince Eustacia and open a school to educate the rustics staying in Egdon. Eustacia's illusion was to convince Clym to move to Paris, her long desired paradise. Bihter's illusion was to be the only landlady of the mansion and live happily forever. However, she never thought Adnan

Bey's expectations from this marriage. Adnan Bey's illusion was to have a loyal and honest wife, a virtuous one and give him whatever he wants. Both writers might have wanted to show that people never display their real faces wearing masks and concealing the truth about their future plans and expectations from their marriages. Always the spouses think that they will persuade the other and lead a life appropriate to their own illusions. This never comes true.

3.0 THE COMPARISON OF THE CHARACTERS AND STYLISTIC APPRECIATION OF OPENING AND ENDING SCENES

3.1 Bihter – Eustacia (Adventurous spirit and longings of the characters)

Eustacia and Bihter are compared in terms of their fate, their wishes for freedom and escape from the society and place they live. Another point that is compared is that both of the characters have a tragic end at the end of the novels. When we look consider the names Bihter means "better" or "the best". Although at first she seemed to be the best marriage partner for Adnan Bey due to her beauty, betraying her husband and committing suicide at the end is inconsistent with her name.

Eustacia is the dominant female character of the novel and the one considered to be the restless and passionate dreamer who dismisses the opinions of the society. She is emblematic of the feeling of infinite desire which rebel against inevitable limitation, and thus is the supremely tragic figure of the novel (Deen, 122). She acquiesces in illusion. Her life is primarily nocturnal. She "had pagan eyes, full of nocturnal mysteries, and her light as it came again, was partially hampered by their oppressive lids and lashes; and of these the under lid was much fuller than it usually is with English Women."(R.N.55)

Flaubert's *Madame Bovary* may have had its influence on the creation of *Eustacia Vye*.(Pinion, 32-33) as the captain suggested that ,like Emma in *Madame Bovary*, reading had filled her head with too much 'romantic nonsense'.

Bihter, like Eustacia, was also brought up in a modern style that means a western life style and almost like a sample of Bovary in Turkish literature. Eustacia wanted a life full of music, poetry, passion, war, and all the beating and pulsing that is going on in the great arteries of the world. For Eustacia, Egdon is a symbol of destiny to be rebelled against. This rebellion makes her not only tragic but heroic. This is also true for Bihter because her mother's bad reputation and the poor mansion that they live in are something to be rebelled against. Bihter is a young woman with dreams of becoming rich and having social status. She marries under the illusion that her husband-Adnan Bey- will fulfil her dreams and help her to escape from her remote, poor and isolated life in Melih Bey's mansion. Desiring a wealthy life, Bihter marries an old but rich man- Adnan Bey- believing that this will bring her happiness. In these terms Bihter resembles Emma in *Madame Bovary* (Kefeli, 95).

At the very beginning Bihter was a virtuous woman and struggles to stay like that, however, the circumstances she lived in and her urge, disillusionment, conflict with her mother and sexual desires led her betray her husband. The handling of 'cause-effect' principle and dealing with the psychological reasons, Uşaklıgil tries to state this inevitable situation. (Moran, 73). Bihter has three stages in her life. The first; hoping that her youth dreams will come true, she marries Adnan Bey and wishes to perform her duties as a faithful wife. The second; Because of her frustration in her marriage, she tries to find love in a forbidden one. Finally the third; Understanding that she isn't liked and desired any more she becomes so jealous that she does everything to take revenge. Though she was afraid of the fact that this forbidden love affair might have been known by the servants the excitement for it transcends to prevent her from visiting his room at nights. The same excitement is felt when Eustacia meets Wildeve and Clym during the late hours of night at Egdon Heath.

In *The Return of the Native* Eustacia's suffering and death, there is the tragic dramatization of the heroic pre-Christian understanding of things by some of the rustics. It doesn't surprise us; therefore, she is considered literally as the witch, she remains that black creature in the figurative sense.

It is interesting to see that both of the major woman characters are associated with some kind of flowers. In chapter *Queen of the Night* Hardy associates Eustacia with the

beautiful smells of the roses as her presence remind people “things as bourbon roses, rubies and tropical midnights” (R.N.56). Hardy continues to describe her as:

... her moods recalled lotus-eaters and the nmarch in “Athelie”; her motions, the ebb and flow of the sea; her voice, the viola. In a dim light and with a slight rearrangement of her hair, her general figure might have stood for that of either of the higher female deities.(R.N. 56)

In this respect there is a similarity that Bihter is also associated with the ador of “violet”. Different from *The Return of the Native* in which the narrator associates the major character with roses, in *Aşk-ı Memnu* Behlül associates his darling, Bihter, with the odor of violet. We encounter this association in several places in the novel.

...Karanlıkta kendi kendine tebessüm ediyordu. İşte bu, Bihter’le rüyasından bir bakiye değilmiydi? Kutuyu açtı, parmaklarını uzatarak fondanlardan bir tane aldı. Şeker dilinin üstünde erir erimez pek taze bir hatıra ile ruhunun aşınası olan bir rahiya(koku) duydu. Bu parça menekşeliydi: Bihter’in rahiyası, Bihter’in nefesi, Bihter’in ruhu...(A.M. 246)

Hardy never tells us whether Eustacia’s drowning is an accident or a suicide, but suicide is an inevitable explanation, since she considers herself trapped between intolerable alternatives of staying on Egdon Heath or living with a lover she thinks deeply inferior of herself. Giordano in his article states that the complexities and dualities of Eustacia’s observed character can be reconciled as the components of a self-destructive person because her adoption of various roles fails permanently to satisfy her. She is seen vacioating between imaginative projections of herself and submissiveness to external ideas, such as to Wildeve and Clym, which she creates. As neither of these forms of idealization satisfies permanently, she despairs and ends her life. (Giordano, 55).

Their death at the end arise the sympathy of the readers and forces them to realize the vain struggle of those passionate characters, Eustacia and Bihter. Both of the writers do not condemn their heroines’ actions but instead present them as victimized by their society and hopelessly trapped in an unloving and indifferent environment.

However, in *Aşk-ı Memnu* the narrator tells us that Bihter committed suicide and that there is enough evidence for it. She considers herself a wicked woman and morally will not be accepted by the society so she plans to kill herself. Whereas, in Eustacia's case her dreams unite within the whole story. At the beginning she finds herself ecstatically dancing with a helmeted knight where she suddenly dives into a pool and comes out from it into a kind of 'iridescent' paradise (Deen, 123). The dream, of course, is a prevision of Eustacia's drowning in the pool in the final part of her role.

... She was dancing to wondrous music, and her partner was the man in silver armor who had accompanied her through the previous fantastic changes, the visor of his helmet being closed. The mazes of the dance were ecstatic. Soft whispering came into her ear from under the radiant helmet, and she felt like a woman in Paradise. Suddenly these wheeled out from mass of the dancers, dived into one of the pools of the heath, and came out somewhere beneath into an iridescent hollow, arched with rainbows. "It must be here" said the voice by her side, and blushing looking up she saw him removing his casque to kiss her. At that moment there was a cracking noise, and his figure fell into fragments like a pack of cards. (R.N. 98)

This symbolic action was realized first in the following chapters of the novel when Eustacia joined the mummers pretending to be a Turkish knight. The second is when she dances by the moonlight with Wildeve. In both scenes she conceals herself in a knight's clothes and a veil. In the former she wore a knight's clothes and hid herself and in the latter she hid herself wearing a veil. Eustacia is not only without family, she is also without friends on Egdon. Her egoism and class consciousness separates her from her rustic neighbours, whom she calls 'a parcel of cottagers' (R.N.203). Her isolation, egoism, and the deregulation of her social life causes her to suffer much from depression of spirits. As Shanta Dutta explains:

...Eustacia is always isolated and alienated from the heath- people and, almost hating her fellow-creatures, she is never shown as being of any use to anyone. But she constantly uses other people, exploiting their romantic weakness for her. She uses Johnny to tend her bonfire, which is a lover's signal to Wildeve; she is not above trading on her physical charms and using Charley to gain a role in the mummer's play in order to catch a glimpse of Clym; she sees Clym not so much as a human being but as a key to unlock the glittering world of Paris; and although her pride is deeply mortified, she agrees to use Wildeve's services in fleeing from Egdon when her marriage finally breaks down" (44)

Eustacia is strong-willed and determined. In this respect Bihter resembles her. Although her family did not confirm the idea of her marriage to Adnan Bey but due to her strong will and determination she did marry him. Eustacia easily controls others and disregards the views of the society. When her grandfather criticises her for having a bonfire and wasting the firewood she does not apologize or admit her fault but scolds him as a mother might do. Her persuasive influence over Wildeva has only begun as she manipulates him to postpone his wedding until she decides whether or not she wants him as her lover.

On the other hand, Bihter is not so much manipulative. We can not totally say that she disregards the views of the society as she committed suicide considering them. This sensitivity also counts for Eustacia, too. She feels forced to escape because she thinks she is degraded in the society and that can not accept her passionate being. Her desire for escape was clear. Jeckel shows this internal struggle of the tragic heroine as follows:

Filled with great longings, Eustacia is a fine example of a woman who is unable to sort out her needs from her desire and who is driven to a world of fantasy and finally to the destruction. Hardy has here caught with much intensity that edge of moral confusion which tangles so many, but especially women who must balance their own needs with the needs (and repressions) of others (R.N.99).

Eustacia is so independent that she does not feel tied to Clym through the bond of marriage. She can freely leave him and seek adventure elsewhere. Whereas, Bihter wants to be a good wife and a mother to the children and she never considers manipulating the people around her.

... Zaten Adnan Bey o adamlardan biri idi ki onlar için yaş en adi bir ehemmiyet derecesinde kalır. Çocuklar?... Bilakis Bihter'in hoşuna gidiyordu. Hatta şu dakikada düşünürken bir tuhaflık bile buldu:" Bana Anne diyecekler, öyle mi? Mini Mini bir Anne! Yirmi ki yaşındayken genç bir kızın annesi olamak !... Şu halde onu on yaşında doğurmuş olacağım. Hele oğlan!... Oh! Sahih, ablamın hakkı var: Yumuk yumuk gözleriyle bir bakıyor ki..."(A.M.44)

According to Deen, beneath Eustacia's external and superhuman mask as *femme fatale* or goddess of love, she is an all too human victim of her own nature (Deen, 125). The death is of course the only possible escape for both.

3.2 Adnan Bey - Clym Yeobright

We compared Clym and Adnan Bey as they both lost their lovers at the end and both of them were betrayed by their wives. Clym and Adnan Bey had similar characters as they represent the educated and noble people.

We first observe Adnan Bey through Bihter's description:

“Bu isim gözlerinin önüne sık, zarif, en güzide bir aleme mensup, birçok ikbal ihtimallerine namzet, uzaktan kır mı kumral mı fark olunmayan sakalları çenesinde hafif bir hatla ayrılarak iki tarafına taranmış, daima güzel giyinen, daima güzel yaşayan, ince eldivenlere mahpus parmakları altın telli gözlüğünü seri bir hareketle Beyaz zarif keten bir mendilin ucuyla sildikten sonra her tesadüfte kendisine bir rica nazarıyla bakan, güzel, o kadar maharetle saklanan elli yaşına rağmen hala güzel bir koca koyuyordu”(A.M.43)

He was fifty years old, respected by everybody, rich and a widower. He lost his wife four years ago and was both the mother and father of his children. He was a sensitive and a reserved man. He usually spent his hours working in his room in the mansion. He used to deal with carving woods. There is an amazing similarity between Clym and Adnan Bey when we consider their education and engagement. Adnan Bey concentrated on carving woods and Clym used to read books in his study. They isolated and devoted themselves to what they like almost in the same manner.

Though Adnan Bey is fifty and with two children he proposed to Bihter as he was fascinated by her beauty very much. He dreamed to marry a dark haired beautiful lady, Bihter. According to Kerman, Adnan Bey's spiritual personality and character were like his physical appearance. He was sensitive, of artistic temperament; actually he was a man who synthesized the positive sides of the western and Ottoman. In this respect, he differs from Bihter and Behlül (Kerman, 118). For Clym we can claim the same. He knows both the rural and urban life and has synthesized both in his character. He is an intellectual and has almost the same artistic temperament as Adnan Bey.

The spectacle constituted an area of two feet in Rembrandt's intensest manner. A strange power in the lounge's appearance lay in the fact that, though his whole figure was visible, the observer's eye was only aware of his face.

The face was well shaped, even excellently. But the mind within was beginning to use it as a mere waste tablet whereon to trace its idiosyncrasies as they developed themselves. The beauty here visible would in no long time be ruthlessly over-run by its parasite, thought, which might just as well have fed upon a plainer exterior where there was nothing it could harm. Had Heaven preserved Yeobright from a wearing habit of meditation, people would have said, "A handsome man." Had his brain unfolded under sharper contours they would have said, "A thoughtful man." But an inner strenuousness was preying upon an outer symmetry, and they rated his look as singular.(R.N. 118)

It is interesting that both of the male characters Adnan Bey and Clym had intimate relationship with the female members of their families, Nihal and Mrs Yeobright. These female characters affect their relationships with their beloveds. Both Adnan Bey and Clym's relationship with their families were destroyed with the arrival of outsider figures. In this respect Nihal and Mrs Yeobright resemble each other. Both of them come against their marriages. Although they are not seen to be very active they are very influential. Nihal does not want her father to marry a young woman since she loves her father very much and does not want to share him with others. Mrs Yeobright also does not want Clym to marry Eustacia since she considers Thomasin for Clym and thinks that Eustacia is not a right partner for Clym. It is amazing to see that the stages these female characters go through are almost the same.

Adnan Bey thought about his daughter, Nihal. He knew that she will be sick due to this marriage and get angry with him. However, he can not resist his feelings and marries Bihter. He has plans and takes precautions. He thinks that if Nihal gets closer to Bihter, she will love her. Adna Bey and Clym are both mistaken because they are not aware of the reality. Both of the major characters, Adnan Bey and Clym, have the same approach to their beloved ones. Adnan Bey and Clym had similar thought that if the influential women characters; Nihal and Mrs Yeobright, know the beloved ones better they will love their beloved and the male characters will experience soul comfort.

Nihal's illness and worries causes Adnan Bey to feel remorse. But the one revealed at the end of the novel was the worst. In both novels owing to the happiness of the marriage in those first days, they are blind to their beloveds' attitudes. In Bihter's case, she was unable to submit herself mentally to her husband. When he saw there was a frozen body

and dreams of another love in her eyes, he realizes that something goes wrong. There were times that he actually became suspicious of Behlül and Bihter. However, their attitudes towards each other were so cold and foreign that Adnan Bey was ashamed of suspecting them.

**Bir gün kalbine, o vakte kadar hiç düşünülmemiş bir şüphe düştü: Behlül !...
Bu şüphe hiçbir vakadan mütevellit değildi, onları bir gece yanyana, bir resimli dergiye bakarken görerek, kendi kendisine bu genç adamın bir tehlike olabileceğini itiraf etmişti.(A.M. 367)**

When Adnan Bey sees his daughter fainted in front of Bihter and Behlül's presence, he concludes that what he had suspected was true. For the first time, we see that Adnan Bey gets very angry and he does not allow anybody to enter Nihal's room. He was regretful at that time. He is always in the background and never comments on the events. We know him as a man suffering from this mistaken marriage. Nihal also suffers from this marriage.

Clym seems Eustacia's only means of escape from boredom and admittance to excitement. Clym is desirable to Eustacia because of his association with Paris, which seems to promise her the rich life she longs. Eustacia's love for Clym is directed not toward him, but toward what seems to stand for or to promise her. Clym assumes that marriage will relieve him of the distress of passion and will provide him a helpmate in his mission to educate the Egdon folk. Clym's appearance is described as the typical of those modern men whose age is "measured by experience" and "intensity of life".

The "social reverberations" which Clym's character causes depend upon his representativeness as well as upon his intentions. He represents two co-existing but separate societies, the heath and the outer intellectual world, which he had learned about in Paris and which had provided part of the rationale for his rejection of the life of business.(Kramer, 52)

Hardy shows Clym experiencing a multiple change, moving not only through a loss of promising circumstances- which takes various forms: physical disability (his blindness), disappointment in love and marriage, vocational failure, and his mother's death- but also through a resulting shift of awareness. Clym's roles as a loyal son to his mother and devotee to his wife Eustacia were incompatible with his mission and education. For Adnan

Bey also we can see that he experiences a multiple change. The remainder of the novel shows Clym gradually realizing the impossibility of pursuing all three roles simultaneously. His involvement with Eustacia reveals his vulnerability to passion, which, in his presumed wisdom, he underestimates. And after marriage sensing his neglect of his mother and of his vocation, he tries to recover each. The result is total failure and the loss of Eustacia. His sober acceptance of the limits of his power over himself and over the fate of the other people on the heath contrasts sharply with the assurance he exhibited prior to his entanglement with Eustacia.

According to the Martin Bruce Clym's experience constitutes the principal action of the novel. But what differs from Clym is that he does not experience physical change but only disappointment in love and marriage. Adnan Bey 's role as a responsible father towards his children and his love to Bihter sometimes shows inconsistency with his character and background. There are times when he disregards his daughter. This causes some psychological problems for his daughter. Sometimes he is aware of this fact but can not change the situation.

...Bugün Adnan Bey, Nihale müthiş darBeyi vurduktan sonra kalbinde,işte ne kadar zamandan beri örtülü, sanki ölmüş kalan derin bir damarın, babalık damarının sızladığını hissetmişti. İzdivacından beri Nihal'in ruhunu hırpalayan işkence devrelerinin en küçük belirtilerini bile kaçırmamış idi, bunlar onun nazarında öyle zaruri hadiseler idi ki vukuunu izdivacından evvel beklemeye başlamış ve sonra Nihal'in ıstırapları karşısında onları zararsız, nihayet tehlikesiz geçecek fakat zevvali(sona ermesi) zamana bağlı bir hastalığın nöbetleri kabilinden telakki etmek alışkanlığıyla kendisini bei müsebbip mesuliyetinden tecrit ederolmuş idi.(A.M. 361)

Adnan Bey sends his son, Bülent, to a boarding school. Upon this, Nihal wants to leave the mansion believing that her father spends his time only with Bihter and does not love his children anymore.

-Oh! Artık beni sevmiyor, hep onu seviyor, o kadını... Bilir misiniz* Şimdi ben de onu sevmiyorum. Onu bugüne kadar ne için sevmişim, sanki ?..Artık buradan ben de kaçmak istiyorum. Mesela Şakire Hanım'la beraber girmek...Onlar Eyüp'e gidiyorlarmış. Orası neresidir ? Uzak pek uzak bir yer değil mi? Ben de öyle uzak bir yer istiyorum ki...(A.M.235)

Towards the end of the novel Clym Yeobright realizes the impossibility of pursuing his goals any longer. After his marriage he tries to repair the bonds with his mother, Mrs Yeobright and his profession which he lost due to his marriage. But he never succeeds since he loses his mother, the ideal of opening a school and educating heath folk and finally Eustacia.

The partially blind Clym, whose beliefs once affirmed the irrepressible new renounces his quixotic pursuit of educating the illiterate heath-folk and sinks into the soothing monotony of furze-cutting, the most basic and grueling heath occupation. All the passion that he had seems to be consumed in the end of the novel.

3.3 Behlül- Damon Wildeve (Egoism and selfishness)

Wildeve is an educated and intellectual man who is seen by others as a man who made a good start in life but has come down. The former engineer is now the keeper of the Quiet Woman Inn, an occupation which, in many ways, suits him perfectly. Compared with Mrs. Yeobright or Clym, he is considered to be a person of little consequence. Like Eustacia, he is a hedonist, happier in the company of a woman than he is, perhaps, among men at his inn. Hardy speaks of him as the typical “man of sentiment” always yearning for the remote, “the Rousseau of Egdon”(R.N.180)

Wildeve himself sometimes complains about his “curse of inflammability” in relation to women, but his personality is impossible to define in isolation. He finds nothing amiss in professing to love both Thomasin and Eustacia at the same time, for different reasons, of course. Unlike Eustacia’s, his feelings are never deep, only easily aroused. Although he is attractive to women the elements in his personality and appearance that make him so do not work with men. His lifestyle is impulsive, from his quickly responding to Eustacia’s signal fire in the beginning of the novel to his unhesitating leap into the stream with all his clothes on to try to rescue Eustacia. His death when he attempts to rescue Eustacia does not seem like a very great loss.

He represents the villain in the novel. His name embodies his character. Damon means devil and also wild is not being tamed and symbolizes somebody to be afraid of. Consistent with his name, Wildeve is not honest, modest or loyal. Though he was about to

marry Thomasin, he continued to see Eustacia and waited for a signal from Eustacia. If Eustacia accepted him, surely he would leave Thomasin and marry her. After he married to Thomasin and Eustacia to Clym he insists on seeing Eustacia. One night he goes near her window and throws a moth inside to let her know that he is there waiting for her. Wildeve is repeatedly associated with the moth who immolates himself in the flame, and he is seen, at the dancing scene under moonlight, taking fire from Eustacia. Furthermore, the dance identifies Wildeve as the partner with whom Eustacia dances in the dream, and who dies with her into the pool. The gambling scene under the light of lantern uncovers his personality as dishonest man. He wins his wife's and Clym's share in gambling with Christian. However Reeddlemen comes and wins all the money and sends Wildeve without money.

...Time passed on. Wildeve began to be as excited as Christian himself. When commencing the game his intention had been nothing further than a bitter practical joke on Mrs. Yeobright. To win the money, fairly or otherwise, and to hand it contemptuously to Thomasin in her aunt's presence, had been the dim outline of his purpose. But men are drawn from their intentions even in the course of carrying them out, and it was extremely doubtful, by the time the twentieth guinea had been reached, whether Wildeve was conscious of any other intention than that of winning for his own personal benefit. Moreover, he was now no longer gambling for his wife's money, but for Yeobright's; though of this fact Christian, in his apprehensiveness, did not inform him till afterwards.(R.N. 190)

It is surprising that the name Behlül whose first meaning is a laughing man is consistent with his personality. Since he is always witty, likes making everybody laugh around him. He is irresponsible. He likes going to clubs and enjoying the time without considering the emotions of the other people. He behaves as if everything is present ready to serve him. Behlül, for whom Bihter destroyed her life, finished the school a year ago and is living in his uncle's mansion at present. He represents the corruption of men in Turkish society and his character is similar to Wildeve's. His life in İstanbul is spent in entertainment places. He was a cheerful person. When he was in a group, he used to be successful on having influence on people around him. People are so accustomed to him that his absence was easily noticed. Behlül enjoys playing the game of love and his boredom is set aside for a time, but when his feelings fade, the game for him is no longer interesting. There are two important things in life of Behlül: Money and dressing well

which are the necessities for being a good and attractive man. He was a vagabond. For him the women are like flowers and he wanted to inhale fragrance of all the women. That's why he associated Bihter to a violet. Their relation started very easily but ended in a tragic way.

Lakin asıl şiiir kadınlardır, bu çiçeklerden teşkil edilerek odanızın yaldızlı hücrelerinde rakik çiçekliklerdemuattar hatıralarıylasize gülümseyen demetlerdir. ...

...Görsen, böyle, kah elimin anif bir hırısıyla koparılmış, kah dişlerimin keskin bir darbesiyle kesilmiş, yahut çalıkların arasında güçlüklerle toplanabilmiş, dikenlerinde emellerimin kanından fedakar katreler bırakılarak ancak yetişilebilmiş, ara sıraşurada burada mürüvveten alınmış çiçeklerden bende ne güzel demetler var.(A.M. 161)

Behlül constantly experiences conflicts. He thinks that Bihter is just like her mother as she betrayed her husband, too. For a short moment he feels that he lost his respect for Bihter although once she was unreachable and mysterious for him but now she has changed and accepts whatever Behlül wants her to do. As time passes Behlül starts to get bored with this relation and goes to Beyoğlu in search of his ex-lovers.

Behlül, zannının tamamıyla hilafına olarak Bihter'de yumuşak, gevşek bir kadın buluyordu; bir kaideye tebaiyet edercesine odasına gelişleri vardı kiBehlül'de fena bir tesir bile uyandırıyordu.

...Bihter ona küseydi, birkaç hafta , evet , yalnız birkaç hafta dargın dursalardı, Behlül, onu beş dakika yalnız group, nihayet affettirmeye muvaffak olmak için günlerce fırsat bekleyeydi, sonra gözyaşları içinde tekrar birbirlerinin kollarına atılsalardı, öyle zannediyordu ki o zaman şimdi istemeksizin düşündüklerini düşünmeyecekti(A.M. 346)

After Firdevs Hanım arrived at the mansion, she discovers the forbidden love and starts to make plans to separate the lovers. When Behlül heard Firdevs Hanım's match-making plans with him and Nihal, he accepted it which was the beginning of the end. Firdevs Hanım tells him that she also mentioned to some other members of the family about the idea of Behlül and Nihal's marriage. At first he wondered about Bihter's reaction. When he found out her reaction, he humiliated her. Then he goes to Büyükkada where Nihal was staying with her anut for a few days.Behlül uses all his skills to convince Nihal to marry him. The same night he goes to the mansion to convince Bihter about this marriage. However, the events develop so suddenly that he and Bihter are talking on the stairs when Nihal hears them and realizes everything. When everybody in the mansion overhears the forbidden love affair between them, he escapes from the mansion. As we

mentioned earlier he is not the man of his size and loyal to his love. He is so egoist that he leaves Bihter with her own destiny and prefers to run away. Whereas, Wildeve in *The Return of the Native* though he was not loyal husband to his wife, he does not leave Eustacia in her difficult case and they died together. Wildeve offers Eustacia everything that he inherited from his uncle he seemed to pity her.

**"It is scarcely worth while to talk of that now.
We have formed other ties since then--you no less than I."
"I am sorry to hear that your husband is ill."
"He is not ill--only incapacitated."
"Yes--that is what I mean. I sincerely sympathize with you in your trouble. Fate has treated you cruelly."
She was silent awhile. "Have you heard that he has chosen to work as a furze-cutter?" she said in a low, mournful voice.
"It has been mentioned to me," answered Wildeve hesitatingly.
"But I hardly believed it."
"It is true. What do you think of me as a furzecutter's wife?"
"I think the same as ever of you, Eustacia. Nothing of that sort can degrade you--you ennoble the occupation of your husband."
"I wish I could feel it."(R.N. 218)**

Using Behlül and Wildeve characters both writers draw the portrait of a man who is disrespectful towards moral values in a society and even in a family.

3.4 Peyker- Nihal– Thomasin (Loyalty and happiness in the end)

These characters are dealt with together as they are important sub characters. Peyker's and Thomasin's loyalty to their families is a common point. The similarity between Nihal and Thomasin is that they have a happy ending and reached their ultimate goals.

Thomasin Yeobright considers the Heath her natural and appropriate environment. Thomasin is loyal and eternally hopeful of the success and fidelity of her marriage. Hardy describes Thomasin as gentle, feminine, and at times helpless, and her physical description embodies these personality traits. Another feminine quality is her voice. Her voice and mannerisms are birdlike. She also holds a certain radiance that seems to display her outer beauty as well as her internal charm.

She was asleep, and the light of the lantern fell upon her features. A fair, sweet, and honest country face was revealed, reposing in a nest of wavy chestnut hair. It was between pretty and beautiful. Though her eyes were closed, one could easily imagine the light necessarily shining in them as the culmination of the luminous workmanship around. The groundwork of the face was hopefulness; but over it now I lay like a foreign substance a film of anxiety and grief. The grief had been there so shortly as to have abstracted nothing of the bloom, and had as yet but given a dignity to what it might eventually undermine. The scarlet of her lips had not had time to abate, and just now it appeared still more intense by the absence of the neighbouring and more transient colour of her cheek. The lips frequently parted, with a murmur of words. She seemed to belong rightly to a madrigal--to require viewing through rhyme and harmony. The lips then parted with something of anticipation, something more of doubt; and her several thoughts and fractions of thoughts, as signalled by the changes on her face, were exhibited by the light to the utmost nicety. An ingenuous, transparent life was disclosed, as if the flow of her existence could be seen passing within her.(R.N. 32-33)

Thomasin's arrival from Anglebury, alone and unmarried, further stirs the action of the novel and creates a clear view of her passivity. Within the first eleven chapters of Book One, Thomasin reveals her true purpose for marrying: it is not for love but her family's reputation. As Gayla R. Steel explains:

“Thomasin, like Grace in *The Woodlanders*, marries because of social pressures, intensified by Yeobright's stuffy attitude toward the gossip about her. She is the innocent Hardy maiden who goes off to be married and returns still unwed”(Steel, 55)

As Notgrass states her total submission to the will of others and lack of self-concern demonstrate the angelic qualities valued in women during the period (Notgrass, 8). Even after Mrs Yeobright's death, the pressure to conform to society's expectations and protect the family name influences Thomasin. “She shows a stoic resiliency not usually associated with Hardy's heroines”(Jekel, 93). Thomasin further fulfils the stereotype when she reveals her helplessness in keeping her husband at home. Although Wildeville is clearly avoids his wife and ventures out with another woman, she remains loyal until Wildeville's death.

Jekel claims that Eustacia is Thomasin's emotional opposite. Together the two women reflect Hardy's attitude toward love and marriage. (Jekel: 94) Her vulnerability and desire to appease others again surfaces when her husband and Eustacia are beginning their

escape. She comes to Clym and confesses that she knew of the lovers' meetings but failed to reveal them at risk of soiling her husband's reputation. Only when her own marriage and that of her cousin are at risk will Thomasin reveal the problem of infidelity in her marriage and risk her image of the proper housewife. This continual desire to keep up appearances and remain loyal until the end earns her acceptance by the heathfolk and she has important sub-plot role in the novel. The two female characters of the novel, Mrs. Yeobright and Eustacia die but Thomasin is rewarded in the end because she does not deserve suffering.

In this respect Nihal in *Aşk-ı Memnu* resembles Thomasin. Both Thomasin and Nihal have better human qualities and they survive and reach happy ending after Eustacia and Bihter's death. They are both awarded by the writers as they do not look down on people. Nihal regains his father and Mlle de Courton, her maiden, comes back. All these are enough to make her happy as in the beginning of the novel. In *The Return of the Native* the same sort of happiness is displayed through the marriage of Thomasin and Diggory Venn in the end.

Thomasin marries Diggory and has a happy life as she is loved. Another similarity between Thomasin and Nihal is that they are so important characters that without their stories both novels would be meaningless. They serve to the overall meaning of the novel.

Thomasin's attitude towards marriage and her loyalty to her husband can be seen in *Aşk-ı Memnu* too. Peyker is loyal and eternally hopeful of the success and fidelity of her marriage. When Behlül wanted to court her on the picnic day, she gets angry and admits that she did not marry to betray her husband and proclaimed that she will be loyal to her husband till the end of her life. Peyker married to her husband for different reasons. Though he was not rich enough, only a civil servant with a reasonable salary, she married him as she wanted to have her own family and knew that she may not have a better chance due to her mother's fame.

She married even though her mother resisted it. Both Peyker and Thomasin rebelled against their mothers' insistence. For Peyker, honor and virtue were important values. Because of these she resembles Thomasin. When she heard that her sister would marry Adnan Bey, she objected to this marriage. As someone who knows marriage and happiness, she thinks that this is not an appropriate match. She was married at the beginning of the novel and at the end. Whereas, In *The Return of the Native* Thomasin was

single and then she gets married Wildeve, she also gets married in the end but another man, Diggory Venn.

With the creation of characters of Peyker and Thomasin, the reader sense that the writers have positive approval of these characters because they are drawn as honourable characters. Both Hardy and Uşaklıgil exemplify happy and virtual marriages to show us morally the true one.

3.5 Beşir- Mlle de Courton- Diggory Venn (Mediator and protector as a page)

With the creation of characters of Peyker and Thomasin, the reader sense that the writers have positive approval of these characters because they are drawn as honourable characters. Both Hardy and Uşaklıgil exemplify happy and virtual marriages to show us morally the true one.

As the unreconstructed reddleman, Diggory Venn was evidently meant to honor the stoic and realistic values of a pre-Christian way of life and, to criticize the nicer, less permissive values that come in Christianity. Originally he meant to have retained his isolated and weird character to the last and to have disappeared mysteriously from his death; he was to symbolize the displacement by the Christian dispensation of that elusive and nearly demoniacal spirit of fen that had found its last resting place on Egdon. (Paterson 117)

In *Aşk-ı Memnu* Courton, in a way like Diggory Venn, has a representative western point of view which is related with reason and logic. She is portrayed as always reasonable and can analyze the events. She loves the children, Nihal and Bülent, as her own children. She is like a mediator between the children and their father. She is responsible from their education. She spent most of the time teaching Nihal how to play the piano. She did not like wearing glorious clothes and showing off. She was plain. Once her father was rich in Paris but somehow he went bankrupt and shot himself on the head. When she was in France she stayed with her relatives and taught their children and then came to İstanbul. She had taught a Greek family's children and then she arrived at Adnan Bey's mansion. Nihal was four when she started working there.

Although Diggory Venn in *The Return of the Native* comes from high class family he does not show it and like Courton in *Aşk-ı Memnu* he does not like wearing beautiful clothes. Both Courton and Diggory are aware of what is happening around. They sense everything. After the dance at the festival, Wildeve offered Eustacia to walk together. On their way they see two figures approaching them and Eustacia states that Clym had promised her to come and meet her. The other one was Diggory. The dialogue between Wildeve and Eustacia reveals that Diggory is aware of everything.

**When they came a little nearer Eustacia broke the silence by saying,
"One of those men is my husband. He promised to come to meet me."
"And the other is my greatest enemy," said Wildeve.
"It looks like Diggory Venn."
"That is the man."
"It is an awkward meeting," said she; "but such is my fortune.
He knows too much about me, unless he could know more, and so
prove to himself that what he now knows counts for nothing. Well, let
it be--you must deliver me up to them."
The moonlight shone directly upon Venn's face as he spoke,
and revealed all its lines to Eustacia. He was looking suspiciously at
her. That Venn's keen eye had discerned what Yeobright's feeble
vision had not--a man in the act of withdrawing from Eustacia's side--
was within the limits of the probable.(A.M.220)**

Another similarity between Diggory and Courton is that Diggory feels responsible from Thomasin and as a result of this responsibility he gambles and gets the money back from Wildeve and handles it to the right person. Diggory never gets away from Egdon Heath. He is always there wandering.

To show the effects of the westernization and the otherness of the major characters Uşaklıgil uses Courton character. Courton hoped that she would find a mansion decorated with oriental carpets and articles something that belongs to Turkish life style and house decoration but the mansion was fully decorated like a castle in Europe. We see the disillusionment as she reacts: "Do you really think that this is a Turkish house?"(A.M. 86) Similar to Diggory, she was a protector. She always protected Nihal as her own daughter. When Nihal wrote that she is going to marry Behlül she warned her not to do such a mistake. She was, as we said before, reasonable.

Everybody thought that Bihter and Nihal did not like each other but she stated that this was just an ordinary problem seen among step mothers and their daughters and she

added that it would be the same if there was another woman instead of Bihter. Courton was like a mediator. For important news and messages Adnan Bey wanted her to talk to Nihal. When Adnan Bey decides to marry Bihter, he wants Courton tell the news to Nihal. In that scene we observe many characteristics of Courton as mediator, as protective mother and affectionate mother.

...Bu latifenin müthiş bir hakikat olduğunu anladıktan sonra ihtiyar kız duramadı, ayağa kalktı,” Lakin Nihal, lakin Nihal! Bu onu öldürür, anlıyor musun?” diyordu. Sonra Adnan Bey’in gözlerini indirerek cevap vermediğini görünce hissetmişti ki Nihal’in başı ağrısa çıldırın bu babada o ihtimalin feryadı bir makes bulamıyordu.

... O zaman bu mühim vazife kendisine teveccüh olunmuş idi. Kabul etmemek için bu evden kaçacağını söyledi; sonra birden Nihal’in asıl bu zamanda kendisine muhtaç olacağını düşündü, bu müthiş hakikat ile o narin vücudun arasında müsademeyi hafifletecek bir kalp lazımdı ve o kalp ancak kendisinin kalbi olabilirdi.

Adnan Bey’in odasından çıkarken Mlle de Courton sallanıyordu. Yemek zamanına kadar Nihal’den kaçtı, sofrada ona bakarken hep ağlamak istiyordu.(A.M.105)

From the beginning to the end, Diggory was always protector of Thomasin. He loved her very much and even wanted to marry her and achieved in the end He asked Mrs Yeobright’s permission to marry Thomasin. However, to save her family honor and dignity Thomasin refused his offer. At nights he watches everything and is aware of the relationship between Eustacia and Wildeve. Though he knows the facts he never reveals them since he wants Thomasin not to be hurt. He plays tricks to Wildeve since he knows the heath very well. He watches all their meeting at the Rainbarrow. He somehow tries to make them aware that he is watching them and disturbs them. This is apparent in many scenes. He follows Wildeve on the night of gambling and earns all the money from him. On another night he follows him when he sends a moth in Eustacia’s room and he shoots his gun and wildeve escapes avoiding their meeting. At a dance night again scene Wenn tries to give harm to Wildeve by pulling a rope and tripping him over it. He even follows Wildeve at nights. At one point he hides behind a “pile of sturves” to eavesdrop on Eustacia and Wildeve. Hardy tells us that Venn, as a reddleman, “is a curious, interesting and nearly perished link between the obsolete forms of life and those which generally prevail”

(R.N: 9).

Meanwhile a little drama had been acted outside which saved Eustacia from all possibility of compromising herself that evening at least. Whilst Wildeve had been preparing his moth-signal another person had come behind him up to the gate. This man, who carried a gun in his hand, looked on for a moment at the other's operation by the window, walked up to the house, knocked at the door, and then vanished round the corner and over the hedge.

"Damn him!" said Wildeve. "He has been watching me again." As his signal had been rendered futile by this uproarious rapping Wildeve withdrew, passed out at the gate, and walked quickly down the path without thinking of anything except getting away unnoticed. Halfway down the hill the path ran near a knot of stunted hollies, which in the general darkness of the scene stood as the pupil in a black eye. When Wildeve reached this point a report startled his ear, and a few spent gunshots fell among the leaves around him (R.N.224)

It is altogether appropriate to Hardy's purposes in the novel to have Venn pull over the bodies of Eustacia, Wildeve and save Clym from the pool. In this instance Venn serves as a human link between the heath and the others who live there. Only when this link is no longer needed does Hardy permit Venn to discard his reddleman's clothes and assume the finery of a prosperous young dairyman.

Diggory and Beşir, Adnan Bey's servant, have similar features. They watch the lovers at night and they are aware of all the events happening through out both novels. Diggory loves Egdon Heath and accepts Heath as it is. In fact he and the heath often seemed to be partners. It is appropriate to consider that Venn uses heath ponies to pull his wagon, and that he rooms the heath without interference from it as he schemes to help Thomasin and Clym.

Similar to Venn, Beşir watches every time when Bihter goes to visit Behlül. He knows that they betray Adnan Bey but he can not reveal the truth as he does not want Nihal to be sad. Beşir loves Nihal very much and tries to protect her all the time. Before the summit scene Bihter and Behlül realize that Beşir is watching them and knows everything about their secret love affairs. In the following scene it reveals that Beşir always watched them but did not want to inform Adnan Bey so as not to make Nihal upset. His purpose was to save Nihal.

...Bihter hala o vahşi tebessümüyle gülümsüyordu. Birden, pek yakından, zapt olunamamış bir öksürük işittiler; Beşir'in öksürüğü...Behlül Bihter'in gözlerine bakarak:
-Beşir, dedi, Beşir burada mı?(A. M. 499)

- Küçük hanımı öldürüyorlar, dedi; artık hepsini söyleyeceğim. Ve yataklığın demirine dayanarak, gözleri Adnan Bey'in gözlerinden kaçınarak, başladı. O hepsini biliyordu, kaç geceler soğuklarda, yağmurların altında, karanlık köşelerde gizlenerek, sofanın şehnişinde saatlerle onları bekleyerek, yorulmaz bir merakla takip etmiş idi.(A.M.fifty3-fifty4).

From this respect we can say that Beşir is the counterpart of Diggory in *Aşk-ı Memnu*. It is a surprising similarity that both characters appear at night. Important events in both novels take part at night and these characters play an important role in several events.

3.6 Firdevs Hanım– Mrs Yeobright (The mothers' approach to marriage)

Firdevs Hanım was about 45 years old and loved nothing more than money. She is known as one who has no aim in the world out of getting dressed, wandering around and enjoying herself. To her, money is the source of happiness.

Firdevs Hanım bir çom akraba kızları gibi kocasız kalmamak lüzumunu düşünmekte acele etmiş idi. Bütün mizacının hoppalığıyla ve dünyada güzel giyinmekten başka bir şeye ehemmiyet vermeyen dimağının muhakemesiyle her ne olursa olsun bir koca- elbiseleriyle arabalarının mesarifini temin edecek bir kese- bulmaya karar vermişti (A.M.23-24)

However, she could not find what she had expected. Since there was not real love she starts to hate her husband.

Daha doğrusu bu izdivaçta Firdevs Hanım aldanmış idi: İzdivaç ona beklediği şeylerden hiçbirini getiriyordu, yahut bunlardan o kadar has bir hisse getiriyordu ki birden kendisini hulyalarında aldatmış olan bu adama husumet etti.(A.M. 25)

Her moral values were weak and she lived only for her pleasures. She was famous for betraying her husband. It is accepted by everybody that her husband finds the letters her

lover sent to her and becomes ill and then he dies. She always wanted to find a rich husband who will provide her endless opportunities and let whatever she wants to do and buy.

She was jealous of her daughters. She can not stand the idea that she is getting older. Sometimes, she is in comic situation because of her clothes and behaviors. She was permissive indifferent type of mother and she never tried to educate her daughters and prepare them for a good future. When Bihter wanted to marry Adnan Bey she strongly refused it that as she considered him as a more appropriate partner to herself. In spite of her refusal Bihter marries Adnan Bey and after the marriage Firdevs Hanım moves to their mansion and starts to live with them stating that she is ill and needs care. In the mansion she discovers the fact that Bihter betrays her husband. She manipulates the events and prepares appropriate environment and situation that causes Bihter's suicide. In her book Kerman states that "with the intuition and her experience observes the relation between Bihter and Behlül. Instead of behaving like a normal mother she acts like a film director who prepares her daughter's tragic end"(Kerman, 112)

Mrs. Yeobright's pride for her family name and her own reputation lead her to forbid the bonds between Thomasin and Wildeve and later gives up her refusal for fear of a scandal. Her worry about herself and society's opinion of her seem to override any genuine concern for Thomasin or her future. Her desire for approval and fear of scorn continue to dominate her personality when Clym reveals his plans to stay on the heath. Even though her son is confident and desirous to do some good for the surrounding heathfolk, Mrs. Yeobright focuses solely on the social and financial ramifications of her son's decisions. She explains her fear that the people on Egdon will believe that she has failed to raise her son out of the desolate and unfruitful life on the heath and therefore regard her as a failure. Another similarity between the mothers is that they know that they are focus of attention within their environment. They are always conscious of this.

Firdevs Hanım, Melih Bey takımının hususi şöhretinden en ziyade hissesi olan bir çehredir ki işte otuz seneden beri- on beş yaşından kırk beş yaşına kadar- bütün mesirelerin en maruf (bilinen) hayat temasından(örneklerinden) biridir.

Mrs Yeobright's determination to defend her reputation and conform to society's expectations is again demonstrated in her reaction to Eustacia Vye and Clym's attraction to

her. She fulfils the stereotype of the submissive housewife who will conform to society's wishes. After Clym's marriage and subsequent move from his mother's home, Mrs. Yeobright loses all sense of purpose for her life, demonstrating the uselessness of dependent women without men.

No sooner had Yeobright gone from his mother's home, then her face changed its rigid aspect for one of blank despair. After a while she swept, and her tears brought some relief. During the rest of the day she did nothing but walk up and down the garden path in a state bordering on stupefaction. Night came, and with it but little rest(R.N: 176)

Hardy shows the impending failure of women who rely solely on men for satisfaction, and although Mrs. Yeobright begs for pity, the author gives her little. On the day Mrs. Yeobright dies the universe of Egdon is imagined as almost literally in flames and her death is a symbolic death by fire. (Paterson, 113). Whereas, Firdevs Hanım in *Aşk-ı Memnu* stays alive. However, the writer does not mention about her after Bihter's suicide.

3.7 An Appreciation of the Beginning and Ending Scenes.

The beginning of a novel varies from writer to writer and from novel to novel. It can be philosophical reflection as in L.P. Hartley's *The Go-Between*, middle of a conversation as in Evelyn Waugh's *A Handful of Dust*, a frame-story which explains how the main story was discovered or in the middle of a sentence as in Conrad's *Heart of Darkness* (Lodge, 8)

In Austen's *Persuasion*, for example, the novel begins with the introduction of a character:

SIR WALTER ELLIOT, of Kellynch, in Sommersetshire, was a man who, for his own amusement, never took up any book but the Baronetage, there he found occupation for an idle hour, and consolation in a distressed one.....

Most writers do preliminary works, some do preparation for some time and some use the environment or events s/he familiar with as in Thomas Hardy, *The Return of the*

Native. In *The Return of the Native* the novel begins with a set-piece description of a landscape or townscape that is to be the primary setting of the story (Lodge, 7). It can be a classical beginning as in the Austen's *Emma*: lucid, measured, objective with ironic implication concealed beneath the elegant velvet glove of the style. Sometimes the novel begins with the first sentence but for some readers novel begins with the introduction of the characters (Lodge, 5)

3.7.1. An Appreciation of the Beginning Scenes of The Return of the Native

The opening chapters are richly diversified. The first provides a microcosmic setting in time, mood and philosophical outlook, in the context of which the story takes on its larger thematic significance. The second builds up interest with slow impressiveness until it reaches its climax with the mysterious figure of the woman on Rainbarrow, who dominates the darkening scene premonitorily. The third provides contrast in fire and revelry. Weather and the heath's seasonal changes accord with mood and situation in passages of poetic overtones, from the large scale to the small, from the most vividly colourful to the funeral

Its title "The Three Women" refers to Mrs. Yeobright, Thomasin Yeobright and Eustacia Vye. These three female characters dominate the action in book one. All the other characters play important but subordinate roles. Hardy begins the novel with the description of Egdon Heath. The setting plays an important role. It is more than a setting more like a character (Thurley, 84). The heath has a much more complex function than is usually recognized. It is both a moral absolute and a universal solvent (Kramer, 57). For Thurley it is generally assumed in some way that the Heath symbolizes nature or fate, or that the heath shows man's helplessness in the face of nature and time (Thurley, 85). Egdon is a presence which means different things to different people: it is alternately prison, redemption, and destroyer. The heath is being exposed in detail like a living thing calls attention to itself as this personified nature is presented as the setting of the novel.

To create a tragedy Hardy aimed to create extreme characters and setting. Appropriate to tragedy he created a gloomy, misty and a dark setting of Egdon Heath. With his description of the heath Hardy creates a miniature representation of the world and defines its character as darkness. The woman protagonist is identified with darkness and we meet her in darkness. Her darkness is even revealed in the subtitle of "Queen of the Night". Most of the important events occurred at night. Eustacia meets Wildeve in the darkness on the Rainbarrow; she also meets Clym the same time. She dances with Wildeve at a festival during the night, Wildeve sends a moth inside her room at darkness, and both Wildeve and Eustacia are drowned in a pool in the middle of the night. Eustacia's introduction to the novel and leave taking occur at darkness appropriate to her character and physical appearance.

Kramer states that the interrelationships of the Heath and the major characters bear directly on tragic characterization. On closer examination it becomes clear that the heath is as much cohesive force among characters as it is either a divisive agent or a sounding board that enables the gods or the reader to categorize the characters.(Kramer, 54)

A Saturday afternoon in November was approaching the time of the twilight, and the vast tract of unclosed wild known as Egdon Heath embrowned itself moment by moment. Overhead the hollow stretch of whitish cloud shutting out the sky was as a tent which had the whole heath for its floor.(R.N:5)

Twilight is a transitional point and this point symbolizes the transition from light to darkness, from life to death as in Eustacia and Wildeve's case, and from middle age to modernism, in Clym's struggle to educate Egdon's rustics. This transition was mentioned in the book as contrast. For the writer, Egdon is somewhere between paradise and earth the "meeting-line at the horizon was clearly marked"(R.N:5) The sharp contrast between the Heaven and Earth is to say that the day time and darkness are totally different in Egdon heath. In Egdon it is impossible to guess the time.

The heaven being spread with this pallid screen and the earth with the darkest vegetation, their meeting-line at the horizon was clearly marked. In such contrast the heath wore the appearance of an instalment of night which had taken up its place before its astronomical hour was come: darkness had to a great extent arrived hereon, while day stood distinct in the sky. Looking upwards, a furze

cutter would have been inclined to continue work, looking down he would have decided to finish his fagot and go home. The face of the heath by its mere complexion added half an hour to evening; it could in like manner retard the dawn, sadden moon, anticipate the frowning of storms scarcely generated, and intensify the opacity of a moonless midnight to cause of shaking and dread.(R.N:5)

The punctuation in the middle of the fifth line is used to exemplify its nature. Egdon's character is described as darkness. This darkness is multifunctional: Literally it represents the time of the day, figuratively the position of the characters at the present moment of the events they occur in, for instance the blindness of the people, not seeing the realities and even in the end they can kill themselves for their passions and a more extreme stage darkness represents death as in the final scene of Wildeva and Eustacia. Darkness displays its power against light and the beginning of the story with twilight, which is a very short period, strengthens this meaning. We can see that there is no permanent light. The permanent thing in Egdon is darkness. The reasons why the opening starts with twilight and then darkness is that all important events take place at night in a mysterious way. The transition time is such an important time in Egdon that in order to understand the "glory of Egdon" and the relationships everywhere in the world one must read the scene carefully to detect the meaning lying behind it.

In fact, precisely at this transitional point of its nightly roll into darkness the great and particular glory of the Egdon waste began, and nobody could be said to understand the heath who had never been there at such time.(R.N:5)

Solemnity is only possible in winter darkness that provides intensity. Storm and wind are Egdon's companions. Eustacia appears and dies at night, windy stormy night in winter darkness. "It became home of strange phantoms" (R.N..7) shows that the people on barrow are like phantoms of the night. In fact no one knows what lies in the darkness. We get the feeling that what remains in the background forever is infinite darkness. As opposed to other things and places Egdon awakens at night, it is awakening to see the "final overthrow." It is generally assumed the truth can be seen in light but here in Egdon Heath everything can be seen and understood after the dawn. It seems as if the only permanent thing in Egdon is Darkness. Hardy uses some expressions and a cluster of images he created. He attributes "some reciprocal bond between the heath and the darkness of night", and "suggests in some measure the personhood of natural

phenomena.(Leech, 198-199). Thus, Hardy maintains to give the impression of a gradually accomplishing union between two persons:

It could best be felt when it could not clearly be seen , its complete effect and explanation lying in this and the succeeding hours before the next dawn: then, and only then, did it tell its true tale. He spot was, indeed, a near relation of night, and when night showed itself an apparent tendency to gravitate together could be perceived in its shades and scene. The sombre stretch of rounds and hollows seemed to rise and meet the evening gloom in pure symohaty, he heath exhailing darkness as rapidly as the heavens precipitated it.And so the obscurity in the air and the obscurity in the land closed together in a black fraternization towards which each advanced half-way.(R.N. p:5)

Hardy impresses us with Heath's overwhelming power. As for the significance of the twilight, Hardy observes that "twilight combined with the scenery of Egdon Heath to evolve a thing majestic without severity, emphatic in its admonitions, grand in its simplicity" He goes on to describe it as:

... the heath was at present a place perfectly accordant with man's nature, unmeaning nor tame; but like man, slighted and enduring;and withal singularly colossal and mysterious in its swarty monotonyAs with some persons who have long lived part, solitude, seemed to look out of its countenance. It had a lonely face, suggesting tragical possibilities. (R.N. p:7).

Though it seemes that darkness brings tranquility and motionlessness, there is a great contrast in Egdon where everything starts with the arrival of the night. It is quite striking that there is a huge dynamisim and liveness in the silence and darkness.

The place became full of a watchful intentness now; for when other things sank brooding to sleep the heath appeared slowly to awake and listen. Everynight its Titanic from seemed to await something; but it had waited thus, unmoved, during so many centuries, through the crises of so many things , that it could only be imagined to await one last crisis- the final overthrow.(R.N:6)

The reader is engrossed in the idea that what the night and Egdon awaits. From the very beginning the description of the setting attracts the attention of the readers. It can be said that Egdon is waiting a very important event that will take place at night and that event

will be the resolution and climax of the novel. For centuries there might have been some important events but Egdon seems as if it is waiting for its doom. At the same time we can say that something tragic is referred to the darkness accompanied by mythological titanic creatures following after “the last crisis”. With the dash and “the final overthrown” the writer might have implied the tragic end

We can trace the relation between the characters and Heath when Hardy said it is accordant with man’s nature throughout the book as in Reddleman’s and Thomasin’s descriptions. Diggory’s face is so natural in its colour that it is like the colour of the “Egdon Heath” at this time of the year. And Thomasin is described like twilight as between pretty and beautiful.

Onur states that the use of some expressions and cluster of images, Hardy attributes “some reciprocal bond between the heath and the darkness of the night and suggests natural phenomena” (Onur, 94).

From the descriptions of Egdon we get the impression that Egdon has never changed it has been the same since the pagan times. Its nature and its traditions are the very same, and the phrases “civilization was its enemy” and “the sea changed, the fields changed, the rivers, the villages, and the people changed, yet Egdon remained”(R.N:7) prove that it resists changing and remains the same in the middle age and it also seems to be the only reality that exists in the world independent of all forces. For Jean Brooks the opening chapters of the first book initiates the underlying metaphor of the novel, the ancient conflict of light and darkness (Brooks, 23). For Deen “the heath mirrors the minds of its inhabitants, and for Eustacia it is hell. (Deen, 122). Paterson states that:

Egdon heath can suggest the lightless underworld of the ancients. Clym and his Egdon Heath are specifically affiliated with the banished Titan, with the fallen benefactor of mankind; but it is the novel’s fire imagery, by inference Promethean, that most fully asserts Promethean theme and imagery. The darkness of the heath is thus disturbed, early in the novel, by fires that mark the anniversary of the Gunpowder plot. (p.113)

From Eustacia’s initial appearance in the novel when she is “standing still in her extraordinary fixity, her conspicuous loneliness” she is associated with isolation and death. She appears on the heath at the transitional hour between day and night, when the land is in

a condition of repose so nearly resembling the torpor of the death. Hardy identifies here as he will throughout the novel the pre-Christian paganism by placing Eustacia on an ancient Celtic barrow, or burial ground. The ultimate fate of this later day pagan is foreshadowed when she is described as “a sort of last man among them, musing for a moment before dropping into eternal night with the rest of his race”(R.N.12) Though the woman enters as an organic part of the motionless scene, Eustacia introduces confusion and disturbs the tranquillity of the scene by moving rapidly as if alarmed when newcomers arrive; her mood is described later, after “she uttered a lengthened sighing” as a “desponding reverie”. Hardy’s poetic evocation of Eustacia immediately draws our attention to her loneliness, her alienation from the community, her tempered despondency, and her destined death.

Although Clym’s psychic world differs from that of Eustacia in every respect, she prepares herself to fall in love with him as soon as she overhears that the rustics think of matching them as a pretty couple. Since there is no difference between them in social status, it sounds very reasonable. Before the marriage Clym and Eustacia meet at the barrow at nights. Their secret meetings in the dark conceal the reality and drive them to live in a world of illusion. If it were not for the paralyzing functioning of darkness, they would perceive the truth and prevent the catastrophe (Onur, 136). As outsiders they can see the upcoming problems or difficulties or even the tragic end of their marriages. When Clym and Eustacia decide to marry, the description of the sun functions as the harbinger of an unhappy end.

All dark objects on the earth that lay towards the sun were overspread by a purple haze, against which group of gnats shone out, rising upwards and dancing about like sparks of fire(R.N. 214).

In this description with its consuming power, the sun captures Eustacia and draws her into its yellow flames (Onur, 137).

In Chapter II, the title “Humanity Appears Upon the Scene, Hand in Hand with Trouble” the word humanity shows the heaviness of the subject and signs that all the people that they would living in this world have problems and they make their lives difficult. The man walking along the road was an old one. The narrator uses white mountain image with a white peak to describe his hair and the walking stick with a silver head is also a light image

which stands as a symbol of the old man's social status. It can also be said that the light image shows the contrast.

The old gentleman is a rich man. In other words he was not a rustic. His clothes are described in a way that proves our claim about his social status. Then in the second paragraph the writer uses a camera-eye technique to describe the Heath and the road ahead of the old man. The road is the symbol of life as it is laborious like life itself. In the opening scenes the writer uses contrast images to show the reality of life.

The heaven being spread with pallid screen and the earth with the "darkest vegetation, air meeting-line at the horizon was clearly marked. In such contrast the heath wore the appearance of an instalment of night which had taken up its place before its astronomical hour was come: darkness had to a great extent arrived hereon, while day stood distinct in the sky(R.N. 5)

After this description we encounter movement to show that there is life at Egdon Heath "most mostly" at night. The moving spot in front of the old man seemed to be a vehicle. This movement emphasizes the general loneliness "It was the single atom of life that the scene contained, and it only served to render the general loneliness more evident"(R.N. 8). When the old man drew nearer he perceives that the moving spot was a van and a driver. The van and the driver walking near his van were all in one color, lurid red. The colour image functions as a part of the Egdon. They are so well combined that even the colours of the people and things become a part of Egdon. The driver was the reddleman a representative of a nearly extinct job in Wessex. When the old man reaches him, he greets him but in his tone it is clear that the reddleman does not like his companionship. Reddleman's description shows that although he does not belong to this place, with his colour he is associated with Heath. This means that he has important roles due to night and his color some people will not see his real face till he in the end shows it.

...He was clothed throughout in a tight-fitting suit of corduroy, excellent in quality, not much worn, and well-chosen for its purpose; but deprived of its original colour by his trade. It showed to advantage the good shape of his figure. A certain well-to-do air about the man suggested that he was not poor for his degree. The natural query of an observer would have been, why should such a promising being as this have hidden his prepossessing exterior by adopting that singular occupation?(R.N. 9)

This description shows that reddleman is in Egdon heath representing the lifestyle of a dying tradition by supplying the farmers with red dye for their sheep. On the other hand he has a special purpose to be there- to observe what is happening.

The silence was destroyed by the sound of the van's wheels. From time to time while they were walking the reddleman steps behind in order to check the woman (Thomasin) in the van from the window. He was anxious. From his silence and anxiety, the old man gets suspicious and by questioning him he discovers that there is a lady sleeping in the van. From the dialogue it is clear that the reddleman has a sympathy and respect for the lady. The reddleman tries to protect and conceal her identity

The other traveler turned his eyes with interest towards the van window , and Without withdrawing them, said, ‘ I presume I might look upon her?’ ‘No’ said the reddleman abruptly.’ It is getting too dark for you to see much of her , and, more than that, I have no right to allow you ...(R.N.11)

Reddleman's speech reveals that he bears a responsibility but he does not want to reveal even the nature of it. However, the old man discovers the truth and makes him know that if she is the girl from Blooms End, he already knows her story. The reddleman makes an excuse about his horses and tries to get rid of the old man. He stops while the old man continues his way. It was the transition hour. The power of his eyes becomes evident as he observes almost everything at his range of sight. The Barrow was noteworthy even at night. It was different from the other land forms. Its actual bulk was great. "It formed the pole and axis of this heathery world"(R.N.12), This shows that the structure of the place and the lives of the people living there are connected. The Night and Barrow give us a sense that important events will take place in this bulky place at night. The figure that the reddleman notices on the barrow has emerged from this barrow towards the sky "it rose from the semi-globular mound like a spike from helmet"(R.N.12) which enables us to think that they are bound to each other. There is a great longing towards the light. Their unity becomes visual.

**There the stood, motionless as the hill beneath. Above the plain rose the hill, above the hill rose the barrow, and above the barrow rose the figure. Above the figure was nothing that could be mapped elsewhere than on a celestial globe.
Such a perfect, delicate, and necessary finish did the figure give to the dark pile of hills that it seemed to be the only obvious justification of**

their outline. Without it, there was the dome without the lantern; with it the architectural demands of the mass were satisfied. The scene was strangely homogeneous, in that the vale, the upland, the barrow, and the figure above it amounted only to unity. Looking at this or that member of the group was not observing a complete thing, but a fraction of a thing.

The form was so much like an organic part of the entire motionless structure that to see it move would have impressed the mind as a strange phenomenon. Immobility being the chief characteristic of that whole which the person formed portion of, the discontinuance of immobility in any quarter suggested confusion (R.N.12)

Immobility was a character of this figure and the barrow as a form was very much like an organic part of the entire motionless structure. The figure is Eustacia Vye and when she saw the new comers she leaves the place instinctly as she is going to be isolated figure from the beginning to the end of the novel. In other words, for the rustics, she was “the other” of this place. It is apparent that the new comers were from the heat carrying faggots to lit bonfire on the barrow. This was a ritual in Egdon Heath. In all of the scenes we see the contrast of light and darkness. Light only occupies a small portion of the darkness which emphasizes that darkness will dominate and be the colour of major events of the novel. It seems that there is no permanent light, in most cases the darkness is only temporarily violated by candle light, mysterious and deceiving moonlight, or by the light of a fire which is considered as rebellion, This is like a “Promethean rebelliousness against the fiat that this recurrent season shall bring foul times, cold darkness, misery, and death”(R.N.15).

Darkness also appears partially to be the fate of man. In the opening scenes all the characters including the rustics are introduced at night. Jean R. Brooks says that the early chapters of the first book initiates the underlying metaphor of the novel, the ancient conflict of light and darkness(Brooks, 23).Lighting bonfires on the fifth of November is a symbolic protest against the forbidding darkness that is bound to settle each winter. Although the rustics make a big bonfire, the darkness is still widespread and has power.

3.7.2 An Appreciation of the Beginning Scenes of Aşk-ı Memnu

The novel has a dynamic tempo at the beginning where we have a short but visual description of nature. We encounter three women two of whom are major characters. The novel starts with a sea voyage. The major character Bihter and her family, her sister(Peyker) and mother(Firdevs Hanım) come across the maghony boat of Adnan Bey while they are returning from Kalender. From the first word “magony” we realize that the people on the boat are rich as magony tree is used to make furniture for the rich. The three women at first pretend not see the boat. The word “pretend” shows that they are interested actually. Bihter who was sitting in a position to view both sides of the Bosphorus did not really care about the passing boat. She was lost in thoughts watching the smoke from the steamer. The narrator’s description reveals that she was anxious about something but inconsistent with her description as she was appears in pure white cover leaving an impression as if she was innocent and calm. There was something disturbing in her situation. They were coming from Kalender, a place for social gatherings. She is normally supposed to be happy during their voyage in their white sandal. Her anxiety shows that she is not at ease. She was indifferent to the things around her. It can be observed that she is restless, worried and busy with solving it.

The setting is active as the maghony boat passes them very fast as if it is going to hit them. It is as if the people at the boat wanted to attract attention.The atmosphere is also decorated by the steamer and its flying smoke. The boat’s and the steamer’s fading away in the distance hints at Bihter’s failure in her marriage and forbidden love in the end of the novel. In harmony with this atmosphere, Bihter’s deep thought accords with her emotion which she can not clearly solve yet. Only their mother, Firdevs Hanım, is interested in the passing boat. From her appearance and make up we understand that she wears make up and dyes her hair in order to be attractive. She comments on their coming across as a planned action and implies that Adnan Bey was there to see them more closely and to show himself. In fact, from the tone of her voice one can understand that Firdevs Hanım regards Adnan Bey’s gestures only referring to herself. The following dialogue shows her intention:

Bu Adnan Bey de!... Artık adet oldu, mutlaka her çıkışta tesadüf edeceğiz; bugün kalenderde yoktu, değil mi Bihter?.. Validesinin şikayet şekli altında gizli bir memnuniyeti kafi derecede saklayamayan sözlerini Bihter cevapsız bıraktı.(A.M. 18)

She is picking on Adnan Bey's presence each time she comes across him and although she is aware of his absence, she raises a question "He wasn't at Kalender today, was he...?" Bihter does not answer her mother's question because she realizes her mother's concealed happiness after seeing him. The narrator, through these three women's voices indirectly introduces us the major character Adnan Bey and his family. The opening scene implies that there is going to be competition between the mother and her daughters.

**... Validesinin şikayet şekli altında gizli bir memnuniyeti kafi derecede saklayamayan sözlerini Bihter cevapsız bıraktı. Peyker, validesine doğrudan cevap vermeyerek:
-Bugün çocukları yanında değildi , dedi. Ne güzel çocuklar, değil mi anne?
Hele oğlan! Yumuk yumuk gözleriyle bir bakışı varki...
Bihter eğilmeyerek dudaklarının ucuyla sordu: - Validelerini tanır mıydınız ,anne?
Kız annesine çekmiş olmalı...(A.M.18)**

The daughters understand their mother's feelings and they answer accordingly. Firdevs Hanım looks for the disappearing sandal hoping to see Adnan Bey again. She tries to read his looks and finds them distinguishing and insisting. She had illusions that Adnan Bey was looking at her. But she keeps the sense of hers as a secret. She is careful at choosing the words while talking "- What a strange look he has, an insisting look'.... Whenever my eyes meet his... " (A.M. 18) but her daughters understand her intention. The girls and mother have a tactic war against each other. Peyker says that Adnan Bey was looking at Bihter and the two girls look at their mother's face to test the effect of their words. They do not seem to avoid mocking their mother's feelings. They are as if in a battle.

Bu, iki kızla valide arasında ebedi bir cenk ve iğneleme zemini idid kitamamen vuzuh ve sarahat kesp edememekle(açıklık ve anlaşılrlık kazanmamakla) beraber hemen her gün tekerrür eder; Peyker'in manalı bir kelimesi, Bihter'in insafsız bir tebessümü güya bu iki genç vücudun gençlik muzafferiyetini hala genç kalmak isteyen bu validenin harap ve fersude(yıpranmış) kırk beş senesine çarpardı.(A.M.20)

There is a never ending war and mockery platform where they display their show. Each day the same thing is repeated. Peker's meaningfully chosen words and Bihter's merciless smile beats up the forty-five year old mother's desire to be young. We observe

the inner conflict in Firdevs Hanım's situation. She rebels against aging. She is a famous character in her community. To conceal the truth, she dyes her grey hair and wears a lot of make up. She deceived herself and considered her daughters as small children who will not find out the meaning beyond her sentences. She had an obsession and she resisted aging and tried to show herself as a young lady as she used to be.

She likes attracting attention and wants to be loved and liked by everyone. This reveals her weakness. She lives in the world of illusions and does not want to accept the reality that people get older as years pass. The fact that Peyker is going to have a baby within four months makes her suffer more. Everything around her reminds the reality that she is going to be a grand mother. In families similar to Melih Bey's the women who fear from aging consider grand motherhood as an embarrassing situation, it is a shame. She even tries to find solutions to hide the truth. In this respect, such families do not represent the typical Turkish societies approach. There is a sharp contrast as they like and are even proud of being a grandfather and mother. The prototype in the novels represents the western attitude in overexaggerating the importance of physical appearance. Here the writer portrays her as a corrupted character under the influence of westernization.

Büyük valide !..

Melih Bey takımı içinde kadınlar hatta zor valide olurken büyük valide olmak onun için bir alçalma, bir ayıp hükmünde idi. Şimdiden buna bir çare düşünüyor, saçlarının Beyazlarıyla çehresinin geçkinliğine bir tamir tedbiri bulduktan sonra büyük valideliğe de bir şey icat etmek istiyordu, öyle bir şey ki ona şebap vehminin mestliğinde gizlenebilmek için imkan bıraksın: The child would call his mother "sister" and her as "mother"

Melih Bey takımının içinde böyle garip bir istisna teşkil etmek zilletini, kader onun için mi alıkoymuş idi? Bu vaka hayatını kirletecek bir leke kadar onu korkutuyor ve artık Peyker'e, onu büyük valide edecek olan bu mahluka, açık düşmanlık ediyordu.(A.M.20-21)

The syntax and all the negative vocabulary – shame, descend, insult, grandmother- she uses causes her to be in panic and she wants to find a solution to the problem. She even finds the solution that her grandson or daughter would call her mother in order to conceal the truth that she is a grandmother. The solution reveals her weakness on his matter. She is afraid of the fact that she will be a grandmother and feels as if her dignity and fame is violated. Then the narrator shifts the scene and starts to describe the features of Melih Bey's Family, flashback technique is used.

The narrator underlines that this family did not exist half a century ago. Then they suddenly appear pretending as if they are a member of high society. Therefore, we conclude that these type of families appeared as a result of westernization, misinterpreting the meaning of westernization. When Melih Bey passes away, he leaves no heritage except a mansion. The women of the family were famous in Istanbul. Belih Bey's mansion and his name is a symbol of being rich and "the other". The narrator uses the greenhouse and flower metaphors to describe the delicacy of the women. The green house produced a lot of them and they were scattered to several parts of the city. Though they are in separate parts of the city, there is a bond between them and a signal that everybody can understand that they belong to Melih Bey's Family. For the families in Istanbul to have a relationship with this family meant to be a part of Melih Bey Family.

When Firdevs Hanım gets married, she brings her name and reputation to the mansion she came. The name Melih Bey's Family was very powerful that after their marriage people called her husband as Firdevs Hanım's husband. It is surprising that in the opening chapter we work out the purpose behind the marriages in this family. When Firdevs Hanım was a young lady her main concern was to wear beautiful clothes and enjoy the life. For that reason, without thinking, she decides to find a rich husband that will help her achieve her goals. She was 18 when she got married.

...Bütün mizacının hoppalığıyla ve dünyada güzel giyinmekten ve mümkün olduğu kadar eğlenmekten başka bir şeye ehemmiyet vermeyen dimağının kararlaştırmasıyla her ne olursa olsun bir koca-elbiseleriyle arabalarının masarifini temin edecek bir kese bulmaya karar vermiş idi.(A.M.23-24)

Her flightiness and worldly pleasures leads her instinctly to make her mind to find a well-off husband. She gives no importance to the things around. The adjectives that are used to describe her -such as flightiness and indifferent- hints at that she will not be happy in her marriage and motherhood. Firdevs Hanım was very attractive. Almost all the boats used to follow her boat when she was at Göksu. Everybody was surprised when she got

married. It is clear that Firdevs Hanım has become a centre of attraction. Göksu is one of the socializing places of Istanbul, gossip used to circulate a lot.

Göksu'da bundan evvel Firdevs hanımın izdivacı rivayeti-ucunda ağır bir kurşun parçası sallanan olta iğnesi gibi- düştüğü noktanın etrafında gittikçe genişleye genişleye açılan daireler çizmiş idi; herkes bu dairelerin haricinde kalmak, yalnız ufak çekingen bir temasla iğnenin ucundan biraz yem koparmış olduktan sonra kaçmak isterdi, bir safderunun avlanmasını bekleyerek yalnız temaşa halinde kalmak tercih olunurdu.(A.M. 25)

Her marriage has become a common topic. In fact, people were careful while they were talking about this matter. Their diffidence refers the weakness of the marriage which does not seem real to the people. They prefer to wait and see the result. The people suspect that this marriage will not last long due to Firdevs Hanım's character. Similar to *The Return of the Native* people in *Aşk-ı Memnu* talk about the people and events around them. In *The Return of the Native* the rustics talk about Mrs Yeobright and Thomasin :

"And how about the new-married folks down there at the Quiet Woman Inn?" the other inquired, pointing towards a dim light in the direction of the distant highway, but considerably apart from where the reddleman was at that moment resting. "What's the rights of the matter about 'em? You ought to know, being an understanding man." ...I met Mis'ess Yeobright, the young bride's aunt, last night, and she told me that her son Clym was coming home a' Christmas. Wonderful clever, 'a believe--ah, I should like to have all that's under that young man's hair. Well, then, I spoke to her in my well-known merry way, and she said, 'O that what's shaped so venerable should talk like a fool!--that's what she said to me. I don't care for her, be jowned if I do, and so I told her. 'Be jowned if I care for 'ee,' I said. I had her there--hey?'"(R.N. 16-17)

In a very short time Firdevs Hanım realizes the fact that she could not find what she had expected from her marriage. She has conflicts and questions herself about her marriage. She is liked and appreciated by many young men around her and one of them even throws a letter into her boat with a bundle of flowers. One day her husband Melih Bey gets suspicious and for the first time in his life he decides to look at his wife's drawers in search of something secret from her lovers. Upon finding some letters in her drawers, he gets ill and dies. This is another tragedy that is caused by a false marriage that is setup only on financial expectations. Firdevs Hanım accuses herself of her husband's death.

Bir hafta sonra dul kalıyordu. Dul kaldıktan sonra birden kocası hakkında bir merhamet , hatta bir muhabbet duydu; onun ölümüne bir parka kendini müsebbip addediyordu. Fakat bu, bir ay sonra mesirelerde görünmekten onu menetmedi. Bu defa onun hulyasında on sene evvelki emel gayesi tekrar can bularak parlamaya başlamış idi: bir kese bulabilmek, fakat öyle bir kese ki içinde avuç avuç, saymaksızın, alabilmek mümkün olsun (A.M. 28)

The pangs of conscience led her to feel merciful after her husband's death. However, her flighty character does not let her sorrow and pang of conscience last long. Soon after, she started to appear at the picnics and attract attention. The goal that she had ten years ago disturbs her conscious. The punctuation in the fifth line functions to remind that goal. Nevertheless, this time her goal was more powerful. The repetition of the words "handful" and "without counting" strengthens Firdevs Hanım's determination and eagerness. At this point of her life she considers Adnan Bey as an appropriate marriage partner for herself.

After such flashbacks, the writer continues to describe the opening scene. Firdevs Hanım is shocked by Adnan Bey's proposal as she expects him to marry her. Firdevs Hanım resists her daughters' marriage. At first, she did not want her first daughter Peyker marry but when Peyker threatens her mother that she would escape from home, Firdevs Hanım permits her marriage.

Çevik bir hareketle Bihter, rıhtıma atladıktan sonra elini Peyker'e uzattı. Gebeliğinden beri kendisinin böyle küçük dikkatlere mazhar edilmesinden Peyker haz alıyor ve henüz gebeliği mahsus bir yük olacak derecede ilerlememiş olmakla beraber yürüyüşünde, gezinmesinde yardıma muhtaç görünen bir mecalden mahrum vaz'ı süs ihtihaz ediniyordu. İki kız kardeş rıhtımda annelerine intizar ederek durdular. O. bilakis kimsenin muavenetine ihtiyaç göstermek istemezdi. Kendisinden beklenmeyecek bir hiffetle sandalda ayağa kalktı, rıhtıma atladı.(A.M. 29)

The word "agile" used for Bihter's action shows that Bihter is a young lively person. In an agile manner Bihter jumps out of the boat and helps Peyker to embark, which made Peyker happy as she is pregnant and liked to be taken care of by her family. On the other hand, their mother, though she was forty-five, did not want anyone's help to embark the boat as she wanted to prove that she is young.

At this point we discover a feature of these three women, their costumes. They were elegant in their dresses. Dressing well is one of the most important interest of these

women. Their superiority was recognized by their style in clothing and entertainment in the community. They were easily recognized wherever they went as they were representing a different class. They and their mansion were the focus of attraction in the community they lived. This effect is given in the following sentences stating the names of the shops, which are all foreign names. What made them different is not their clothes but their style of wearing them. They are also creative as they form new designs from the things they have seen. They spent hours deciding on the clothes and new ornaments. Their ideas on clothes were accepted by everybody. Therefore, the shop owners liked their visits to their shops even if they do not buy anything. While they are examining the new cloth, the shopkeepers give great importance to their ideas on the quality of the cloth.

Hayat tarzının tabii icaplarıyla yavaş yavaş bütün aile efradında tevessü ve teessüs aden bir zerafet ihtiyacıyla giyinmek sanatının ruhundaki sırları keşfetmişler, o bir hususi kaideye itba(bağlı) olunamayarak yalnız zevkin püskülpesent(zorbeğenen) ölçüsüyle tartılabilen giyinmek sanatında bir icat harikası bulmuşlardı. En harim giyecek şeylerden yüzlerini peçesine, eldivenlerinin rengine, mendillerinin işlemesine varıncaya kadar öyle bir nefis ve müstesna zevk hükmederdi ki sadelikleriyle beraber en ihtimam görmüş ziynetleri bayalığa indirirdi. Onlar görülünce bu güzellik fark edilmemek mümkün olmazdı, yalnız bu neticenin husul esbabı dikkatten kaçardı.

... onlardan takilt edilemeyen şey giydikleri değil giyinişleriydi. Bir ufak görüşleri giyinme zevki için bir hokum ehemmiyetiyle telakki olunurve ekseriyet üzere özellikle dükkan sahipleri onların fikirlerini almak lezzeti için saatlerce üşenmeyerek önlerine kumaş yığarlardı.(A.M. 32-33)

Firdevs Hanım starts to wear some different clothes so as to show her difference from her daughters and feel young. The conflict between the mother and her daughters is apparent as they discuss about Firdevs Hanım's clothes. The girls think that she exaggerates sometimes. Even, there are times they insult her and make their mother cry. It is made apparent in these descriptions that there is a struggle between the mother and her daughters. They have umbrellas in their hands and Peyker uses it as a stick to help her to walk. In *The Return of the Native*, the grandfather, Mr Vye, also carried a stick like a veritable third leg to help him walk. Whereas in *Aşk-ı Memnu* the function of the umbrella, especially in women, was an equipment that completes the composition of a young lady in

her beautiful dress. The umbrella is practically used to avoid sun shine, rain and sometimes as a third leg. The garment of the major character, Bihter, is described in detail. Wearing gloves and carrying umbrellas are the signs of upper class ladies. The opening scene “the dusk time” is described actively like in *The Return of the Native*.

Rıhtımın köşesini döndüler. Yukarıdan inen bir vapur düdüğünü çalarak ileride iskeleye yanaşiyor, uzaktan paşabahçenin çıplak toprakları üstünde akşamın gölgeleri solgun bir çimenlik koyuluğuyla titriyor, önlerinde koy, şu son geçecek vapuru bekleyerek uyumaya hazırlanıyordu. Her vakir onlar sandaldan biraz beride inerek böyle eve girmeden evvel yürürlerdi.(A.M. 37)

In *The Return of the Native* the object which is observed in the distance was a Rainbarrow and it had a crucial function in the setting and it was a home for important events in the course of the plot. Whereas, Paşabahçe, which was also observed in the distance at a dusk time has not played an important role in the rest of the novel.

When Bihter and Peyker approach the mansion, they notice somebody in the closed balcony of the mansion. They realize that the man was Pekiye's husband- Nihat Bey-but it was unusual for him to be at home at that time of the day. His smiling and behaviours meant that he has some news for the ladies. When the ladies talk to him they learn that Adnan Bey was there and asked their permission to marry Bihter.

By the time Bihter heard the news, she was surprised very much at first, but then she did not believe in what she heard. Firdevs Hanım and Peyker get shocked when they hear that the proposal came from Adnan Bey. On one hand, the effect of this name on Bihter was as strong as lightning. On the other hand, Firdevs Hanım was deeply disappointed and was very angry with Adnan Bey. She tried to conceal her feelings and the frustration by climbing the stairs to her room.

Bihter's questioning eyes revealed that she wanted to marry Adnan Bey. Bihter and Peyker did not care about their mother's opinions on this matter. Pekiye's only objection to this marriage is Adnan Bey's children. Adnan Bey was fifty years old and had two children, a daughter- Nihal and a son- Bülent. However, Adnan Bey had plans about them. When Nihat Bey said that the big mansion will be Bihter's, he actually wanted to test whether Bihter will like the idea or she already had such dreams. Upon this speech Bihter leaves for her room. She was clever enough to think that she has to go upstairs in order to

avoid her sister talking about the matter and she was afraid that her sister might take side of her mother. When she enters her room, she opens the window and smells the scent of the newly watered land and flowers. The setting describes Bihter's emotional situation as it is refreshing with the scents of the flowers and the liveliness of the colours.

... Ta odasına, tam bir özgürlükle düşünebilmek, itirazlara hedef olmadan evvel ya galip ya mağlup olmak için bir karar vermek azmiyle mini mini odasına çıktı; kapısını kapadıktan sonra elindekileri yatağının üzerine attı, pencereye koşarak elinin tersiyle pancuru itti, Yakup-uşakları- bahçeyi sulamıştı, son kovanın bakiyesini Bihterin penceresine kadar tırmanan hanımelinin toprağına boşaltıyordu. Henüz sulanmış bahçeden, toprak kokusuyla karışık çiçek kokuları odanın Beyaz leylak sularıyla dolu havasını serinlendirdi. Bahçenin yeşilliklerine bürünerek koyulaşan esmer bir ziya girmiş, sanki buraya sönmeye amade bir zaaf ile yanan yeşil bir fanusun renklerini serpmiş idi. Bihter penceresinin yanında, sedirin koluna oturarak birden muhakemesinin önünde dikilen sualin hallini bu kelimenin ahenginden bekliyormuşçasına;

-Adnan Bey! Adnan Bey, dedi(A.M:42-43)

The atmosphere created with the odor of the flowers and fresh air comforts and refreshes Bihter. With the narrator's description we sense that Bihter is happy to have this proposal. Their mother's bad reputation gives no chance for the girls except accepting the only offer they have received. In the following lines Bihter implies to this fact during a discussion with her mother on Adnan Bey's proposal.

- Oh! taaccüp edecek bir şey yok, anne, dedi, yirmi iki yaşında bir kız, birinci defa olarak, Kabul edilecek bir izdivaç talebi karşısında bulunur da nihayet rey Beyan etmeye lüzum görürse acele etmiş olmaz zannederim. İtiraf ediniz ki Adnan Bey'i reddetmek için gösterdiğiniz sebepler belki başka bir kız için düşünülebilir.Fakat kabahat kendisinin olmadığı halde, kimbilir nasıl sebeplerle koca bulmaktan ümidini kesen bir kız...(A.M. 55)

Firdevs Hanım refuses Bihter's marriage and blames her attitudes towards her mother. However, Bihter was so determined that she argues with her mother and tries to insult and convince her mother that she has no other alternative and probably will not have any due to her mother's bad reputation. Bihter was willing to marry Adnan Bey without considering the possible defects of this marriage. She tries to obtain the approval of the family members. Bihter thinks that Nihat will approve this marriage because he also came from Thessalonica to marry Peyker with the aim of gaining status in İstanbul.

When she looks at the garden she disdains it though she has liked it very much before. All the things she had done during her course of life, for twenty-two years, seemed nonsense and useless. Then she thinks about herself, her beauty which is admired by everybody. In her ideas she reveals that she is a typical sample of westernized girl of the Ottoman society. She speaks French and Greek and can play the piano or accompany the songs. She considers these features of her as appropriate to someone having higher social status when compared to her sister's husband Nihat Bey. She makes up her mind and is so determined that nobody would change her mind. In her room she watches herself at the mirror as Adnan Bey's wife not as someone who would not have an appropriate husband candidate. She picks up an ivy tree and bites it with her white teeth as if she wants to avoid all the possible threats to her marriage. The garden seemed different to her then as she was hopeful for her future. The garden functions as a paradise image.

Artık bahçeyi değil, gözlerinin önünde küme küme yığılmış kumaşları, bunların üzerine dökülen mücevherleri görüyordu. Burada gökkuşağı parçalanmış, ondan yeşil, mavi, sarı ve al ipek tufanlar serpilmiş idi ve bu renk fıskiyesinin üstüne zümrütlerden, yakutlardan, elmaslardan, firuzelerden mürekep güneş parçaları dökülüyor gibiydi.(A.M. 48)

We discover her psychology here as she closed her eyes once to avoid seeing the things she admired and longed for. Her feelings are described in the light of the nature images of the world "... o çılgıncasına sevilip alınamayan mütehasir kalınmış şeylerden oluşan bir yağmur yağıyor, gözlerini dolduruyordu"(A.M. 45)

Üstündeki elbiselerden, etrafındaki eşyadan fakir bir şikayet yayılarak onu bunaltıcı bir hava içinde kucaklıyordu. O eskilikleri saklanmak için üzerlerine işlenmiş şeyler, atılan sandalyeleri, çatlamış eski ceviz dolapla yıldızları silinmiş demir yataklığı, pencerelerden melül ve hastalıklı bir köhne eda ile sarkan perdeleri, artık hoş göstermek için maharetin kifayet etmediği bu şeyleri uzak bir meskenet aleminin bir daha görülmek üzere terk olunan yadigarları kabilinden görüyordu. Sonra, birden, bu alemin yanında taptaze, yıldızlanmış, gösterişli, bir konağın koridorları, odaları açılarak ziyalar içinde kaynıyordu. (A.M.49)

When she observed the garden we see the influence of her past related with poverty. They used to push away the valuable jewels when they were in shopping, which hurt her

deeply. She always dreamt of having jewels and wearing them but today she has a chance to make it true. Though they live in a mansion in Bosporus, their financial situation was not satisfying. One of the reasons behind her accepting Adnan Bey's proposal was this poverty. They did their best to show their situation moderate. Adnan Bey's proposal to her meant a corridor leading her to the light and saving her from this poverty and provides her with a chance of buying whatever she wants.

Bu izdivacta onu ne çocuklar, nede Adnan Bey'in elli senesi korkutuyordu, bunlar öyle küçükşeyler kabilindeydiki asıl meselenin şaşkınlığıyla hemen örtülüyverdi. Eğer Adnan Bey herkese benzer bir adam olsaydı, eğer çocuklar her vakit babalarının yanında görülen güzel giyinmiş o güzel bebekler olmasaydı, bu mesele çıkar çıkmaz omuzlarını silkecek, eniştesinin yüzüne bir kahkaha savurarak kaçacaktı(A.M. 44).

Apposing her sister Peyker, Bihter likes the idea of having stepchildren. She even enjoys the fact that she will be called "mother". She does not think that the age gap and the children will be a problem. The children and Adnan Bey's character leads her to be positive about the marriage as Adnan Bey is different from the other men in her community. Refusing Adnan Bey would mean to refuse to be the lady of the big mansion that everybody admires. She could not realize that the children and Adnan Bey's age will be a problem in their marriage.

Bihter visits her mother, Firdevs Hanım, in her room to talk about the marriage. Due to their competitive relationship, the two start to argue about it. Bihter attacks the feelings of her mother and makes her cry. The tears running down from Firdevs Hanım's eyes were the proof of her victory. That night after the argument, Bihter enters her room as if she has won a battle. She was sure of that the marriage will take place and wanted to be alone in her dream.

...Yalnız -ufuklardan bir parka güneş istemek için yuvasının kenarında bekleyen Beyaz bir güvercin yavrusu gibi- yataktan, cibinliğin arasından küçük, Beyaz, tombul bir ayak sarkıyor; asabi bir hırçınlıkla sallanarak şuh, çapkın bir davet manasıyla güya bu emel yatağına takım takım hulyalar çağırıyor; "evet!" diyordu. "Buraya geliniz görkemli yahılar, Beyaz kikler, maun sandallar, arabalar, kumaşlar, mücevherler, bütün o güzel şeyler, bütün o yaldızlanmış emeller...Siz hepiniz buraya geliniz.(A.M. 60)

She has a longing for the light, happiness in her dream. The image of white pigeon implies the purity and innocence of the major character Bihter at the beginning. The image of pigeon symbolizes peace and happiness in Turkish and English cultures. The sun functions as light image and hints at longing for wealth and freedom. The nouns used in the description “gorgeous mansions, white and mahogany boats, cars, fabrics, and jewels” are all related to richness. The repetition of the color white three times has a harmony with the atmosphere created. Paradise is being implied in the dream.

3.7.3 An Appreciation of the Ending Scenes of *The Return of the Native*

To Victorian novelists ending were apt to be particularly troublesome because they were always under pressure from readers and publishers to provide a happy one. The situation is not different for Hardy. The novel as Hardy initially conceived was a very different novel from the one published. Hardy’s decision to abandon the original program of the novel was doubtless determined by editorial pressure, a pressure emanating probably from the offices of the *Cornhill Magazine* to whose editor Leslie Stephen, it was first shown. Hardy reported that: Though he liked the opening he feared that the relations between Eustacia, Wildeve and Thomasin might develop into something ‘dangerous’ for a family magazine, and refused to have anything to do with it unless he could see the whole.

The history of the novel’s distortion under editorial pressure was an end with Hardy’s separation from Stephan and the *Cornhill*. His employers in *Belgravia* could have been no more liberal than his old employers. According to Paterson even more damaging to the novel’s free imaginative development was the suppression of all references to lips and legs and bodies. Though the force that brings Wildeve and Eustacia together is manifestly other than spiritual or sentimental, no explicit indication of this sexual character was permitted.(Paterson, 115)

Hardy had intended, as he confessed in a footnote on page 473 of the definitive edition of 1912, to conclude *The Return of the Native* with the fifth book: with the deaths of Eustacia and Wildeve, with the widowhood of Thomasin and disappearance of the Reddleman. He was forced by editorial policy, however, to add sixth book to arrange the

marriage of a reconstructed Reddleman and rehabilitated widow and thus to dishonor his original intention.

If the action is as united as the place, and tightly knit by a pattern of insistent coincidence around a central destructive passion, the essential time of the novel—discounting book six which was added to satisfy the desire of Victorian editors for a less relentlessly unhappy ending than Hardy had originally planned—is kept to a tidy year and a day, for it runs from 5 November 1842 to 6 November 1843. (Woodcock, 15).

Irony and pathos dominate the last scenes of the novel. In the final scene, Clym becomes a preacher, or rather ‘moral lecturer’, who takes his texts from all kind of books, delivers a discourse from the summit of Rainbarrow. At the end of the novel Clym remains emptied of his force, a diminished and pathetic victim.

Though the ending in *The Return of the Native* actually takes place in the fifth book after Eustacia’s and Wildeve’s death, due to the pressure from the publishers, Hardy had to add an extra book to satisfy the publishers and the readers adding a happy ending. Actually the end and the tragic resolution start with the death of Mrs Yeobright. This climactic episode involves all the major characters except Thomasin.

The images used in this episode is also convenient to get the readers perceive the tragic end. Onur explains the episode quite strikingly referencing the image of light. She states that “all the images of light which functions against the purpose of man seem to have accumulated their powers in the form of a ball of fire, the sun, to pour out their hostility on Mrs Yeobright when she takes a long journey to see Clym and Eustacia”(Onur:145).

In this episode things occur as Clym subconsciously hears the knock at the door and answers “mother” in his sleep. Eustacia hears the knock and is seen by Mrs Yeobright looking out of the window. There are two important assumptions that play important role in Eustacia’s tragedy. The first of them is when she hears Clym’s murmuring, she assumes that Clym is going to open the door. Mrs Yeobright feels deep remorse and agony and walks away to her death on that hot summer day as she thinks Eustacia deliberately refuses to open the door. The agony of her physical and emotional separation from her son is

backed by the assistance of the merciless sun directing its rays on her to cause her death before she can reach her home.

When she had seated herself he looked long in her face and said, "How funny you draw your breath—like a lamb when you drive him till he's nearly done for. Do you always draw your breath like that?"

"Not always." Her voice was now so low as to be scarcely above a whisper.

"You will go to sleep there, I suppose, won't you? You have shut your eyes already."

"No. I shall not sleep much till--another day, and then I hope to have a long, long one--very long. Now can you tell me if Rismoor Pond is dry this summer?"

"Rismoor Pond is, but Oker's Pool isn't, because he is deep, and is never dry--'tis just over there."

"Is the water clear?"

"Yes, middling--except where the heath-croppers walk into it."

"Then, take this, and go as fast as you can, and dip me up the clearest you can find. I am very faint." She drew from the small willow reticule that she carried in her hand an old-fashioned china teacup without a handle; it was one of half a dozen of the same sort lying in the reticule, which she had preserved ever since her childhood, and had brought with her today as a small present for Clym and Eustacia.

Mrs. Yeobright's exertions, physical and emotional, had well-nigh prostrated her; but she continued to creep along in short stages with long breaks between. The sun had now got far to the west of south and stood directly in her face, like some merciless incendiary, brand in hand, waiting to consume her. With the departure of the boy all visible animation disappeared from the landscape, though the intermittent husky notes of the male grasshoppers from every tuft of furze were enough to show that amid the prostration of the larger animal species an unseen insect world was busy in all the fullness of life. (R.N. 237-238)

What kills her is not the snake bite but it was actually her broken heart and weariness. "Ah, I am exhausted from inside."(R.N. 237)

Clym feels uneasy and wants to visit her mother. On his way he finds a woman lying on the road. As he approaches the woman, he realizes that the lying woman is his mother. He perceives that his mother has been bitten by a snake and asks the rustics to call the doctor. They carry her to a cottage. At night the only figure that could be seen was Mrs Yeobright as she was illuminated by the light of the lantern. She was lying on a bed. In the darkness behind the window were Eustacia and Wildeve watching Mrs Yeobright dying.

After her death Clym wants to find out the reason behind his mother's death and his own guilt until he perversely succeeds to ruin the lives of Eustacia and Wildeve. Their death brings ruin to him as well. When Clym reaches a conclusion that Eustacia is responsible from her mother's death, he makes a wish and says that she has bewitched

himself. He can not control himself and accuses her in a manner and words that resemble Susan Nunsuch. Upon this Eustacia leaves the house and goes to stay with her grandfather. She there expects to receive news from Clym but can not. She decides to have a flight with the help of Wildeve. Wildeve was willing to help her. He even wanted to escape with her and took enough money with him

Hardy makes the situation clear that she is thrown into real terror when having left her grandfather's house to meet Wildeve; she realizes that she is in short of money to travel to Paris. To ask Wildeve for "pecuniary aid" without allowing him to accompany her was impossible to a woman with a shadow of pride left in her: to fly as his mistress- and she knew that he loved her – was one of the natures of humiliation. "a certain finality was expressed in her gaze" is to be taken as Hardy's ultimate intention for Eustacia.

The wildness of her manner had arrested the attention of Charley, the half forgotten young servant who idolizes Eustacia; and knowing instinctively that something was wrong; Charley was filled with horror at her helpless, despairing demeanor. With grave misgiving his eyes; Charley watched an opportunity to serve and protect his mistress; his offer of an arm for Eustacia to lean on, his preparation of some food and drink, and his lighting a fire to warm her are symbolic gestures intended to vitalize one who is clearly inclining toward death. Understanding Eustacia's look at the pistols accurately, Charley removes the guns before she can use them. His solicitous efforts touch her despair.

...The idea(killing herself) seemed to gather force within her, and she remained in a fixed attitude nearly ten minutes, when a certain finality was expressed in her gaze, and no longer the blankness of indecision. She turned and went up the second time- softly and stealthily now- and entered her grandfather's room, her eyes at once seeking the head of the bed. The pistols were gone. The instant quashing of her purpose by their absence affected her brain as a sudden vacuum affects the body: she nearly fainted.(R.N. 277)

However, Charley's removal of the pistols merely postpones Eustacia's suicide; henceforth, she must await or seek another opportunity. From this point onward, she never departs the idea of suicide and never alters the logic she uses to justify her attempt. – "Why should I not die if I wish... I have made a bad bargain with life, and I am weary of it-weary. And now you have hindered my escape. O, why did you, Charley!"(R.N: 279)

In the chapter “*An Old Move Inadvertently Repeated*” on the fifth of November, Charley lights a bonfire to please his mistress. However, his behaviour meant an invitation to Wildeva from Eustacia, though unintentionally. Wildeva immediately responds to the bonfire and comes to the pond where Eustacia mentions him about her plans to go to Paris. Wildeva feels pity for Eustacia for that reason Wildeva promises that he will be ready to answer her signal and run away with her whenever she wants.

You don't deserve what you have got Eustacia. You are in great misery; I see it in your eyes, your mouth, and all over you. My poor, poor girl!. He stepped over the bank. You are Beyond everything unhappy!(R.N.282)

In the following chapter “*Thomasin Argues with Her Cousin, and He Writes a letter*” Thomasin persuades Clym to write a letter to Eustacia pleading forgiveness and asking her to return. The other assumption is that Captain Vye, Eustacia's grandfather receives the letter at night and wants to pass it to Eustacia. However, when he reaches her room, he notices that there is no light in the room. He assumes that she is sleeping and she may be undressed so he does not give the letter but place it on the mantelpiece. However, this letter never reaches her and as her previous only solution she decides to escape.

... He decided to let her have it at once if possible, and took it upstairs for that purpose; but on reaching the door of her room and looking in at the keyhole he found there was no light within, the fact being that Eustacia, without undressing, had flung herself upon the bed, to rest and gather a little strength for her coming journey.(R.N. 291)

When Wildeva sees Eustacia's signal from the hill he rushes there to assist her escape and accompany her as he hoped. Thomasin gets suspicious when he explains that he is going on a journey. Another suspicious action was his taking a “tolerably bountiful some” of money of which Thomasin was not even aware of before. From his preparation and checking the powerful horse, she senses that it will be a long journey. He was anxious to wait. He had enough money to solve the problems. He left some of his money to his wife Thomasin. On the other hand, he preferred to share his fate with another woman, Eustacia. At midnight he goes to the stable and harnesses the horse. It was stormy and rainy outside and the only sound he could hear was the sound of roaring of a ten-hatch weir to the southward, from a river in the meads which formed the boundary of the heath in that direction.

On the same evening we see Clym waiting for Eustacia to return as he has written a letter pleading forgiveness and wanted Eustacia to return home. However, Eustacia did not receive the letter. She almost suffers in the same manner, but hearing nothing from Clym she gets prepared to escape. The scene described the upcoming tragedy

Towards evening on the sixth her determination to go away again revived. About four o'clock she packed up anew the few small articles she had brought in her flight from Alderworth, and also some belonging to her which had been left here; the whole formed a bundle not too large to be carried in her hand for a distance of a mile or two. The scene without grew darker; mud-coloured clouds bellied downwards from the sky like vast hammocks slung across it, and with the increase of night a stormy wind arose; but as yet there was no rain. (R.N:289-290).

The scene that Eustacia stands alone on the Rainbarrow and the rain and storm image with its dark appearance is not merely used for theatrical pleasure. It is used for to symbolize a great upheaval in nature which parallels Eustacia's psychological state. According to Onur Hardy underlines this in such a way that it becomes inevitable to associate it with the storm scene in Shakespeare's King Lear, (Onur: 150) especially when he says – never was harmony more perfect than that between the chaos of her mind and the chaos of the world without" (R.N. 292).

That night Eustacia suffers the worst pain and humiliation "gradually crouching down under the umbrella as if she were drawn into the barrow by a hand" (R.N 293) as she feels as "a painful object, isolated, and out of place" (R.N.289). Nevertheless, such a reading ignores Eustacia's state of mind on the night she drowns. The implication of suicide contained in that incident compounded with the panic Eustacia feels upon discovering she has not brought enough money for her flight with Wildeve. In this situation we can mention about "internal" and "external" facts. Internal facts can be considered as Eustacia's feelings, render suicide likely while external facts are principally the weather at the time of her death.

The fact that she has forgotten to take some money with her worsens the situation. The narrator describes the scene strikingly effective and arise the readers' pity towards her. From his description we hint that with the assistance of the weather and Eustacia's mood the tragic end is approaching. She was desperate and hopeless as there was no one to help

her. It was difficult for her to reach at her goals and arrive in Paris. In this scene we have a sense that she rebels against her fate. The word “moan” underlines the level of her agony and pain. She struggles between body and soul.

Any one who had stood by now would have pitied her, not so much on account of her exposure to weather, and isolation from all of humanity except the mouldered remains inside the tumulus; but for that other form of misery which was donated by the slightly rocking movement that her feelings imparted to her person. Extreme unhappiness weighed visibly upon her. ...The wings of her soul were broken by the cruel obstructiveness of all about her; and had she seen herself in a promising way of getting to Budmouth, entering a steamer, and sailing to some opposite port, she would have been but little more buoyant, so fearfully malignant were other things ...
...”Can I go, can I go “ she moaned. He is not great enough for me to give myself to- he does not suffice for my desire!...
How I have tried and tried to be a splendid woman, and how destiny has been against me !...I do not deserve my lot ! she cried in a frenzy bitter revolt. “O, the cruelty putting me into this ill-conceived world! I was capable of much; but I have been injured and blighted and crushed by things Beyond my control! O. how hard it is of Heaven to devise such tortures for me, who have done no harm to Heaven at all!”
(R.N.293)

After this scene she decides to kill herself and heads to the weir. Wildeve had a fear that Eustacia might walk down the hill in that bad weather and the darkness would cause great difficulty. Besides the storm and Hardy’s emphasis upon the confusion it causes, we have the comment of Wildeve-“Poor thing, ‘tis like her ill luck”(R.N:305). When he connects the roar of the ten-hatch weir with the possibility that Eustacia might have ventured down the hill leading to the lake. It was dark and the only light was his lantern and he used it to discover the time.

When he heard footsteps, he thought that Eustacia is there. For this time the light prevented him perceiving the reality. Suspecting that Wildeve has escaped with Eustacia, Thomasin comes to Clym with her baby to ask his help. Later, with Diggory Venn’s help she walks on the dark heath without facing much difficulty- as in the opening scenes of the novel Venn once more leads her to comfort and safety- towards the dim light where Wildeve and Clym are looking for Eustacia on the bank of river. He could not capture who the approaching person was. Wildeve recognizes the man, Clym, but Clym could not recognize him as he was standing behind the light. The light image functions as a barrier that prevents Wildeve’s identity. We sense that Wildeve and Eustacia will not be able to

see the day light. Wildeve prefers to stay silent hoping that there will be no inquiry and Clym will go on his way. They stayed for a while hesitating. At that time they heard a dull sound which was the fall of a body into the stream near the weir. Eustacia finally succeeds in ending her life on the terrible night of her flight with Wildeve.

Her mental condition is perfectly accordant with the chaos of the world, nature. Eustacia finds herself isolated from all humanity; extreme unhappiness weighs heavily upon the pagan heroine as she considers whether or not she is to remain a captive of fate. She desires more than just “efface herself from the country,”(R.N:293) and she retains her pride, she is unwilling to incur the humiliation of accepting Wildeve as her lover. Hardy characterizes her soul as plunged “in an abyss of desolation seldom plumbed by one so young”(R.N: 296) She turns to the weir in revolt against her destiny. We assume that once Eustacia is convinced of the reasonableness of ending her life, she moves directly to the weir. At this point Giardiano states that:

However impulsive her action, however confused her motives, at the moment when Eustacia makes her final resolution to die, she achieves a momentary kind of clarity. Suicide, then, may be a declaration of bankruptcy which passes judgement on a life as one long history of failures. In her final burst of Promethean defiance, Eustacia achieves a momentary liberation from the cruelties of Heaven: the freedom to die in her own way and in her own time has been salvaged; her last ambition, to die, she fulfils.(518)

Both of the gentlemen, Wildeve and Clym, wished that the body were not Eustacia. Wildeve finds no reason for her to jump into water and commit suicide. However, Clym accuses Wildeve.

When Eustacia drowns in the weir on Egdon, her death comes in fulfilment of her prophecy, her dream and her subconscious wish. Giordano states that in this elemental novel, it seems fitting that Eustacia, represented throughout by fire symbolism, should die by immersion in water.(Giordano, 518) The men recognize, with the help of a lantern, a dark body floating on the water. Without giving it a second thought Wildeve jumps into the “boiling caldron”. Hardy drowns them together to highlight the elemental force in them which they have not been able to control and by which they have been victimized (Onur, 151)

When Thomasin is asked to go home and ask for help from the lad and the people living nearby, she sees the horse and realizes that it is her husband or Eustacia who fell into the water and drowned. She feels great agony “but the necessity of preserving her baby from harm nerved her to an amazing self-control.”(R.N. 307) overwhelmed, she continues her way back to home. Both Diggory and Clym with the help of the lanterns in one of their disengaged hands enter the bottom of the pool to save the lovers. The newcomers help Venn to pull the dead bodies upon the grass. First, it was Wildeve’s corpse, then they decide to look for Eustacia’s dead body. Venn manages to find Eustacia’s body and pulls her out of the pool.

It is remarkable that she no longer bears the mark of darkness. After death her luminous face appears to be more than whiteness and she looks as happy as she has never been. In the period immediately before Eustacia is pulled from the weir, both her grandparent and Clym had expressed anxiety over her vulnerability to suicide. Captain Vye recounts dwelling upon suicidal thoughts; he warns that “people who think of that sort of thing once think of it again.” . Clym’s remarks when Eustacia’s body is found reflects his tendency toward remorse already exhibited in regard to his mother, as well as his responsibility for the welfare of the women in his family, including Thomasin. Eustacia’s death might thus be seen as the culmination of Clym’s unsuccessful attempt to order his own life and the lives around him. When Clym, Diggory and Charley stare at her lifeless body, Hardy says:

Eclipsed all her living phases. Pallor did not include aal the quality of her complexion, which seemed more than witness; it was almost light... Her balck hair was looser now than either of them had ever seen it before, and surrounded her brow like a forest (R.N: 311).

Even in death, her beauty in a mixture of light and dark mesmerizes those around her. Pamela Jeckel seems to justify Eustacia’s death in relation to her appearance: “Eustacia’s beauty is all in her skin, her eyes, and her hair like flame, her voice, and her body- in short, all things which will pass. It is almost better that she destroys herself rather than live past her beauty’s end” (Jeckel, 95). As Lionel Johnson states, she is obviously a “lonely, passionate, and hungering spirit, in a marvellous form”(Johnson, 194-195)

If Hardy had not shown Clym trying to cope with life in spite of his being filled with remorse at the end of Book Five, he could have been considered as the principal tragic hero of the novel; but we are aware that the tragic action ends with the heroine's death in the darkness of the heath with which she has been associated so far. We first meet Eustacia at night on the Rainbarrow likewise we saw her for the last time again on the Rainbarrow in the darkness. If Clym's remorse is seen in this light, as an indication more of his character than of the facts of the situation, the earlier comments of Captain Vye, as well as the whole business with the pistols, become merely a vehicle for arousing Clym's characteristic guilt feelings and for rendering those feelings as plausible though not necessarily valid.

Yeobright's manner had been so quiet, he had uttered so few syllables since his appearance, that Venn imagined him resigned. It was only when they had left the room and stood upon the landing that the true state of his mind was apparent Here he said, with a wild smile, inclining his head towards the chamber in which Eustacia lay," she is the second woman I have killed this year. I was a great cause of my mother's death; and I am the chief cause of hers.(R.N. 311)

It may be true to say that Clym, like Adnan Bey in *Aşk-ı Memnu*, experiences physical and spiritual change as he is deeply affected by Bihter's death. Clym's mental weakness was worse than a physical one. The following extract outlines his position after Eustacia's death in the closing scene of the "Aftercourses".

His sarrows had made some change in his outward appearance; and yet the alteration was chiefly within. It might have been said that he had a wrinkled mind. He had no enemies, and he could get nobody to reproach him, which was why he so bitterly reproached himself.(R.N. 316)

As Hardy had to provide a happy ending for the story to please both the reading public of his time and the publishers, he wrote the final book, "Aftercourses". In this book he rewards Thomasin and Diggory Venn for their comprehension and humble acceptance of life on Egdon Heath. The sixth book provides evidence to return to Heaven. Diggory gives up his odd job and becomes a prosperous dairyman. He hopes to marry Thomasin. He comes to ask permission to have a maypole erected in front of Blooms-End. Thomasin realizes that Venn is still interested in her and they meet regularly near the roman road-where the novel begins.

Hardy ends the novel as it began, mentioning twilight and depicting Clym as a motionless figure standing on top of the tumulus, just as Eustacia had stood on that lonely summit some two years and a half before. However, he was not alone but surrounded by a number of heathmen and women listening to his sermon. He chooses to be an itinerant preacher and delivers lectures at many places and towns in Wessex.

3.7.4 An Appreciation of the Ending Scenes of *Aşk-ı Memnu*

In *Aşk-ı Memnu*, the ending has been changed by the writer as the reading public's demand was for a happy ending. The actual ending is Bihter's tragic death. The plot reaches summit and all the ties are resolved with her death. However, just like Hardy, Uşaklıgil created a happy ending with a gathering of everybody. Nihal and her father are together again as in the old good days before Bihter's arrival. The servants are called back even Nihal's best servant, her protector, Mlle de Courton returns from France. In this sense the endings of both *The Return of the Native* and *Aşk-ı Memnu* resemble each other in terms of creating a paradise after the death of the major characters.

The last chapter (chapter twenty-two) of *Aşk-ı Memnu* is actually the ending chapter of the novel. Bihter's mother Firdevs Hanım persuades Behlül that he and Nihal will make a good couple. Behlül likes the idea and goes to Büyükada to convince Nihal. However, Behlül knows that Bihter will not approve this marriage and will cause problems. He believed that she could do everything to deter him. He plans to meet her and even beg her not to cause any problems.

The chapter starts with the description of Nihal's physical weakness. She feels herself weary. The weather is described in harmony with her situation and it seems as if it is the harbinger of the bad events as it was gloomy. The clouds over her head in fact meant Behlül's and Bihter's forbidden love and a bad omen that will bring tragedy and result in losing Behlül forever.

Hava tamamıyla örtülüydü, başının üstünde siyah kümelerle birbirinin üstüne yığılan bulutlar vardı. Şüphesiz yağmur yağacaktı.Nihal hemen oraya pencerenin kenarına dirseğini dayayarak oturdu. Derin bir gürültü ile uzaklarda gök gürüldüyor, tek tük iri iri damlalarağaçların tozlarla örtülü yapraklarına damlıyordu. Onunda başında böyle küme küme yığılan bulutlar vet a uzaklarda, Beyninin derinliklerinde gürüldeyen uğultular vardı. (A.M. 492)

While she is observing the nature from her window, her low spirit accords with the dark mood of the atmosphere. She is concerned about Beşir, her servant, who is badly ill but can not help thinking about her darling Behlül although she does not want to. Considering the heaviness of the rain, Nihal realizes that Behlül will not come that night. Firdevs Hanım and her daughter Peyker was there that night with Adnan Bey. Their laughs make Nihal angry. Beşir is ill and she wants them to respect him. The rain seems to stop but the navy blue in the sky means that the night was approaching after rain. She hears a sound and hopes that Behlül will come but realizes that the voice belongs to another man at home. Her thoughts are given through the weather as they are consistent with the weather. She is weak both in body and in soul. She wants to move and when she is alone she wants to address Adnan Bey as “father” but she is so angry with him that she actually shifts into jealousy and she can not call his help. This shows how much she loves her father and needs his affection and protection as once in the past. In her dark room, she waits for Behlül’s arrival. Bihter confesses to her mother the relationship between Behlül and herself and plans to tell everything to her husband that night. She is so bored that she finds little things to concentrate on. She wants to visit Nihal in her room to understand what she knows about the forbidden love and what she is doing there but she can not dare it. She talks to Beşir in the hope of discovering the events on the island

On returning from Beşir’s room she realizes that Behlül is there in his room but she is afraid of meeting him alone and wants to climb the stairs. At that time Behlül intentionally appears before her. He wants to talk to her to save their future. Behlül informs her that the small note that he dropped on the island is found by Nihal and that she has discovered their relationship. She was smiling because she knows that if Nihal learns the relationship, she will never marry Behlül. Thus Bihter will not lose her lover. On the other hand, Behlül’s concern for Nihal was more humane. He knows that if Nihal perceives the truth, she will be terribly influenced and this will be her end. At the stairs while Bihter and Behlül were talking they hear the coughing of Beşir which makes them realize that he has overheard

their conversation. Beşir, like the Reddlemen, was always aware of the happenings and was a witness of them. As soon as Behlül orders Bihter to visit him in his room that night then they hear someone falling down from the stairs. Nihal overhears the conversation and figures out that their relationship is what she is imagined to be true and that her father is betrayed. Nihal lies there fainted. Behlül's immediate reaction is to find the quilt in them.

They call for help announcing that Nihal fainted. When Adnan Bey sees Behlül together with Nihal on the floor, he discovers the fact everybody tries to awaken Nihal and understands what has happened. When Adnan Bey holds his daughter to take her in her room, the expression on Nihal's face means a lot without putting it into words. His father does not let anyone go in the room for he wants to be alone as he realised that he should have done it before. He should have spent his time with her and feels the quilt that he should have talked about the problems with her daughter before. His marriage is not true from the beginning. He had suspected Behlül and Bihter before but could not believe that they can betray him and "kill" Nihal.

Adnan Bey is in search of Bihter among the crowd but he can not see her. The door of the room is opened with the entrance of Beşir. Like the reddlemen's love for Thomasin, Beşir was a great lover of Nihal and was always around her presence. He plays the same role and wants to protect her from being hurt. For this reason, he witnesses all the secret meetings at home but prefers not to tell the truth to Adnan Bey. However, that night in Nihal's room he explains all the truth to Adnan Bey. Nihal cries upon hearing the facts, Adnan Bey psychologically feels devastated. He is furious and frustrated. He wants to hurt the feelings of Bihter but he can not find her. In the meantime, Bihter thinks about the events how they evolved and how Nihal discovered the truth unaware of Beşir's realization. The thing she fears most is that the truth would widespread all over the Bosphorus and a new period of life would start for her. She fears to share the same fate like her mother, Firdevs Hanım. People would treat her like her mother; they would throw letters to her asking courtship. She would be sent from her husband's house and this would have a permanent stain on her life. As in Eustacia's case the suffering here is almost the same in nature. Her suffering at this point is great. She wants to escape from the responsibility but her worrying thoughts never let her do it. She experiences a huge inner struggle and she feels alone. There is no one to help or understand her. She even accuses herself for being a wicked woman.

In the ending events become much more intensely complicated When Behlül is refused from entering Nihal's room. He realizes the seriousness of the situation and cowardly decides to escape. Bihter accuses him of causing all the troubles. She believes that everything could be solved better. Behlül becomes very angry and he even wants to kill Bihter but he leaves the mansion and escapes.

İşte o da gidiyordu. Bihter ne yapacaktı? Beşir'in dehlizden çıktığını, merdivenleri yavaş yavaş çıktığını gördü. Öyle zannettiği geçerken derin ve vahşi bir lezzetle ona bakıyor. Artık herkeste bu nazarı bulacaktı. Hatta annesinde, hatta hemşiresinde, hatta, eniştesinde; hususuyla bu herifin her vakit onun gözlerini inmeye mecbur eden gözlerinde bu nazar ne çirkin manalar kesp edecekti. Yaşamak, böyle, bu nazarların altında yaşamak? Lakin ne için yaşayacaktı? Zaman ölümü düşündü. Evet, ölecekti. Birden aklına bir şey geldi. Kocasının odasında yataklığın yanında, küçük dolabın çekmecesinde, sedef kabzasıyla bir zarif oyuncağa benzeyen bir şey vardı ki , onun küçük ağzını şuraya, işte kalbini elim bir yarayla sızlayan şu noktasına koysa ve ancak bir saniyelik bir metanetle, yalnız küçük bir baskı ile dokunsa, herşey, herşey bitecekti. Ve o zaman yaşayan sefil bir mahluk için esirgenen merhamet bir ölü için esirgenmeyecekti...(A.M.fifty7)

Behlül's departure makes Bihter more hopeless. She starts to be uneasy from the way the people look at her at home and thought that throughout her life everybody would look her in the same despising manner. She shifts from one temperament to another. Her reason gives way to panic and she could not think clearly and could do anything at that moment. Suddenly she remembers the weapon in her husband's room. It was the only remedy that can soothe her soul. Her solution to the problem was easy: to kill herself. She deeply needed the help of others. Both Bihter and Eustacia collect the pity of the reader after their death. Bihter had the idea that people will always look down on her, gossip about her. She believed that she would not be able to ignore their looks in her later life. The idea in her mind will never let her alone.

...O anda bu riya fikrine karşı bir nefret duydu. Artık riya yetişmemiş miydi? İki adım daha attı ve kocasının odasına girdi. Küçük dolaba koştu, çekmecesini çekti. İşte orada idi. Aldı ve onu eline alırken düşündü ki ihtimal şimdi kocası da gelecek, onu arayacaktı. Bu, pek mümkündü. Lakin mademki ortada öldürülecek bir suçlu var,- bunu düşünürken vahşi bir tebessümle gülüyordu- bu vazifeyi kendisi yapacaktı.

Odasına girerek aralık kapısını sürmeledi. Kaç kereler kocasının hukukuna karşı böyle kapanan kapı işte nihayet onun intikam hakkına karşıda kapanıyordu.

Kendisini odasında, elinde o zarif oyuncuğa benzeyen şeyle, yapyanlız, karanlıkta bulunca titredi. Bütün kuvvetleri birden söndü. Sahih bunu yapacakmydı? Böyle genç güzel henüz yaşamaya vakit bulmaksızın...(A.M. fifty8)

She was in a desperate situation. She has never thought committing suicide before. However, in a situation like this she found a way to escape. When she took the gun out off the drawer, she thought like a judge that her punishment should be death and she herself should commit it. At this point of the events as in *The Return of the Native's* subtitle "The Closed Door" we come across the function of the image of the door as vital. Bihter during her marriage many times does not let her husband to enter her bedroom to avoid any sexual discourse. But this time she uses the same door to avoid Adnan Bey's entrance to kill her because she wants to commit suicide alone but she hesitates when she holds the cold gun. We have interior monologue questioning how young she was and how the world is unfair. It is a dilemma for her. On one hand, she does not want to die as she is young and beautiful. The three dots in the last line emphasize that she wants to live. However, on the other hand, the idea that she has failed in life like her mother urges her to commit suicide. Like in Hardy's novel an animal image is used to describe her agony and victimized position. In this situation she resembles an animal trapped in a cage.

En evvel mumunu yakmak istedi. Herhalde karanlıkta ölmeyecekti. Kendisinin bir defa daha görmeksizin ölmek... demek öldükten sonar artık her şey bitecekti, o da, kendisi de bitecekti, artık bird aha yaşamamak üzere? Karanlık, bitmez tükenmez bir karanlık içinde ebedi bir gölge olacaktı.(A.M.fifty8)

With her thoughts the readers feel clearly the quality and degree of her pain. We can see the fluctuations between sane and insane body. She questions herself and is not sure whether she should suicide or not. "... That, did she really take that to kill herself?" (A.M. 59) It was difficult for her to suicide. For a short time she has conflicts whether to kill herself or to start a new life. In the end she loses the struggle and evil wins. She kills herself. She was probably unconscious when she killed herself.

Kendisini aldatmak isteyen bu hain şeyi silkip atacaktı, ölmeyecekti; bu güzel, genç, nefis kadın yaşayacaktı; sonar birden, artık kırılmaya hazır, çatırdayan kapının karşısında, bileğinin muvakemetine bir

güçsüzlük geldi, sanki, onu bir kuvvet büktümağlup etti, nihayet o siyah ağız kıvrıldı, bir yılan hiyeniyle, karanlıkta, o elim aşk cerihasıyla sızlanan noktayı buldu.(A.M. 511)

After this suicide there is a symbolic return to paradise. There is a happy ending for the rest. The people who left the mansion come back after Bihter's death. Nihal was with her father, the servants and most importantly Mlle de Courton returns from Paris and the live happily ever after. After Bihter's death both Adnan Bey and Nihal experience both physical and spiritual change. The following extract illustrates this as:

Biri daha ihtiyar, diğeri daha çocuk olmuş gibiydiler; onların pek az görüşerek, fakat birbirine pek çok sokularak arabada yanyana bir duruşları, çamlıkta biri ötekinin koluna asılarak bir yürüyüşleri vardı ki onalara, birbirinden şifa bulan iki hasta halini verirdi. Babba ile kız arasında ne Behlül'e ne Bihter'e dair bir küçük kelime teati edilmemiş idi. O uğursuz hatıradan kaçıyorlardı, maziden son senelerini unutmuş gibiydiler; istikbal için nadir dakikalarda iki kelime ile, hulyalar kuruyorlardı.(A.M. 511)

Adnan Bey and Nihal supported each other in the process of healing their pain. Although they avoid talking about the event, the traces of the tragic end become apparent in their appearances and behaviours. They pretend as if they had forgotten the last year of their lives. The only thing they concentrate on is to dream about their future as a happy one. At least they were happy to be together. They were happy that they found their precious friendship and relationship after a devastating tragic event. They know that the pain they suffer will stay in one part of their heart and they have to learn to live with this pain event though they avoid talking about it. The same positive feature outlook can be seen in *The Return of the Native* as well.

4.0 CONCLUSION

Illusion exists in the world of reality and so does dishonesty as a part of it. People who are not able to be honest with each other and within themselves can not succeed their aims and find fulfilment. In the novels studied from different cultures the concepts of freedom and marriage bear importance in terms of society. We see two women suffering from the same pain in many situations. They unite at the end as their decisions for a wealthy life and their choices on marriage prepare their tragic end. For them death is a tranquil harbour for their passionate spirits.

Detailed analysis has shown that the characters are not ready to get married in terms of love. The reasons behind the marriages of the major characters, Bihter and Eustacia, were mostly economical. It was related with a longing for their freedom. They considered that their spouses were the only alternatives that could help them to achieve their goals. In Eustacia's case we can mention about love but it was a conditioned sort of love which started even before she saw him. For her, Clym represented the light of Paris. Paris would be her paradise. Her marriage would bring her freedom as she regarded Egdon as a prison, a hell.

In Bihter's case, it is impossible to mention about a real love at all. She wants to marry Adnan Bey because he is a wealthy man and has a big mansion on Bosphorus. Bihter

accepts his proposal even though he is much older than her and has two children. She presupposes that she will be a good mother to the children and a good wife to her husband. The big mansion represents the light, escaping from poverty and Firdevs Hanım's bad reputation. In both novels the major characters commit suicide in the end and can not reach their goals. They achieve the only possible solution to their problems with ending their lives. When both get married, they can not find the freedom and happiness they have assumed before their marriages. Their illusionary marriages bring them ruin. Due to their desires and ill-wishes they also bring ruin and failure to the people around them. The quality and degree of the pain that Bihter and Eustacia suffer reaches climax. It is a pity that both characters still hold on their own dignity till the end. The agony and pain they feel leads them to feel humiliated. They decide that they can not live with that black stain in their names and dignity.

There are some similarities but of course some differences in the opening and ending scenes. In both novels, starting with a voyage symbolizes mankind in his life with struggle. It is interesting that both novels start at a dusk time and that the description of the setting in a way functions for the same purpose to highlight the major characters. A difference in the beginning scenes is that the major characters are introduced at a dusk time but one as the "Queen of the Night" in *The Return of the Native* in her black shawl and the other in *Aşk-ı Memnu* as Bihter with a white cover. The difference can be attributed to the typical contrast in Eastern and Western cultures. The dynamic tempo at the beginning of the novels attracts the attention and interest of the readers. The ending scenes also resemble similarities as both of the major women characters commit suicide. In both novels their spouses suffer mentally and physically after the major characters' death.

During the characters' preparation period to marriage, we get a sense of their own cultural background of the marriages. Similar to the Turkish family and traditions, we observe that the couples have to ask for the consent of their parents in *English Family*. However, as a result of corruption in both novels we encounter that the couples ignore the cultural ceremonies and requirements. They create their own approaches. Bihter, in *Aşk-ı Memnu* argues with her mother about the marriage proposal and she herself decides to get married to Adnan Bey. The same rebellious attitude is observed in Clym not getting consent from his mother.

Both of the novelists exemplify true marriages and loves with the characters Thomasin and Peyker. Women in every culture from eastern or western sometimes sacrifice themselves for their desires without considering the realities of the life. The writers might have wanted to show the drawbacks of creating illusions about marriage and its destruction to mankind.

WORKS CITED

Abrams, M.H. 1999. *A Glossory of Literary Terms. Thomson Learning. Heinle&Heinle.*
Boston .USA

Aksoy ,S.E.2004. *Aşk-ı Memnu da cennet imgeleri .Türk Edebiyatı Bölümü*
Bilkent Üniversitesi, Ankara Temmuz Yüksek lisans tezi

Aytaç, G. 1997 *Karşılaştırmalı Edebiyat.* Ankara , Gündoğan Yayınları

Bassnett, S. 1993 *Comparative Literature : A Critical Introduction,*
Oxford, UK . Blackwell Publishers

Beach ,J. W.1962. *The Technique of Thomas Hardy.*New York: Russell& Russell,

Brooks R. J. 1987. *The Return of the Native:A novel of environment , Thomas Hardy's*
Return of the Native, modern critical interpretations, ed. Harold
Bloom, New York: Chelsea House,

Calder, J. 1976. *Women and Marriage in Victorian fiction.* New York: Oxford UP.

- Çelik, R. 2001 *The Theme of Marriage in L.N. Tolstoy`s 'Anna Karenina' and The Late Nineteenth Century Turkish Novelist Halit Ziya Uşaklıgil`s Novels 'Kırık Hayatlar' And 'Aşk-I Memnu' Has Been Compared and Constrasted_*. Ankara Üniversitesi Sosyal Bilimler Enstitüsü, Ankara (Yüksek lisans tezi)
- Dutta, S. 2000.*Ambivalance in Hardy: A thesis of His Attitude to Women*. New York: St. Martin`s.
- Gerlach, J.A. 1997. *Masks and Marriage in the Victorian Novel*. California State University, Long Beach(Unpublished MA Thesis)
- Giordano F.R. 1980 Eustacia Vye`s suicide,*Texas Studies in Literature and Language*, 22:4 .
- Hardy, T. 1878. *The Return of the Native*: Wordsworth Classics. Hertfordshire.
- İleri, S. 2001. *Türk Romanından Altın Sayfalar*. Yapı Kredi Yayınları .İstanbul.
- Jekel, P. L.1986..*Thomas Hardy`s Heroines: A chorus of Priorities*. Troy, N.Y: Whitson.
- Johnson,L.1973 *The Art of Thomas Hardy*. New York:Haskel House.
- Kavcar, C.1995 *Batılılaşma Açısından Serveti Fünun Romanı*. Atatürk Kültür Merkezi Yayınları. 2. baskı. Ankara.
- Kefeli, E. 2000. *Karşılaştırmalı Edebiyat İncelemeleri*, Kitabevi. İstanbul.
- Kerman, Z. 1995. *Halit Ziya Uşaklıgil`in Romanlarında Batılı Yaşayış Tarzı ile İlgili Unsurlar*. Ankara(Atatürk Kültür, Dil ve Tarih yüksek Kurumu)
- Kramer, D. 1975 *.Thomas Hardy The forms of Tragedy* .Wayne State University Press, Michigan.
- Leech, G. & Short M. 1984 *Style in Fiction: A linguistic Introduction to English Fictional*

Prose. London-New York: Longman

- Leonard ,W.D.1978 *Heroism and Pathos in Return of the Native” Thomas Hardy: The Tragic Novels, Casebook,ed.R.P.Draper,.*Hong Kong: Macmillan.
- Lodge, D. 1993. *The Art of Fiction*, New York, Penguin Books
- Martin, Bruce K., Whatever Happened to EustaciaVye? *Studies in the Novel*,4:4
1972:Winter
- Miller, J. H. 1970. *Thomas Hardy, Distance and Desire*. Cambridge, MA: Belknap.
- Moran, B. 1994 *Türk Romanına Eleştirel Bir Bakış-1*. İletişim Yayıncılık.İstanbul.
- Morgan, R. 1988 *Women and Sexuality in the Novels of Thomas Hardy*. London:
Routledge,
- .
- Morris, R. 1996. *Hardy, The Return of the Native. Barron’s Educational Series* New York.
- Naci., F.1999. *Yüzyılın 100 Türk Romanı*. Adam Yayınları. İstanbul.
- Notgrass. J, D.2004. *Social Influence on the Female in The novels of Thomas Hardy*. East
Tennessee University.
- Onur, G. 1989. Images and their Functions in Thomas Hardy’s Four Major Novels,
Selçuk Üniversitesi Sosyal Bilimler Enstitüsü, Konya, Doktora tezi
- Önertoy, O. 1995. *Halit Ziya Uşaklıgil Romancılığı ve Romancılığımızdaki Yeri*.Ankara.
- Paterson, J.1978 *The Return of the Native:An Attempt at Great Tragedy*, Thomas Hardy:
The tragic novels, casebook,ed.R.P.Draper.Hong Kong: Macmillan.
- Pinion, F.B., 1978. *Thomas Hardy: Art and Thought Thomas Hardy*; The Tragic Novels,
Casebook,ed.R.P.Draper, Hong Kong: Macmillan.

Said, E. 2003. *Orientalism* London: Penguin Group

Schwab, R. 1950. *La Renaissance Orientale*. Paris: Payot

Steel, G. R. 1993. *Sexual Tyranny in Wessex: Hardy's Witches and Demons of Folklore*.
New York: Lang

Summer, R. 1981. *Thomas Hardy: Psychological Novelist*. New York: St. Martin's.

Thurley, G. 1975. *The Concept of Typology in Fiction. The Nervous and the Statuesque:
The psychology of Hardy's Novels*, University of Queensland press,
St. Lucia Queensland.

Tötösy, S.Z. 1998 *Comparative Literature: Theory, Method, Application*. Amsterdam:
Radopi.

Uşaklıgil, H.Z. 2003. *Aşk-ı Memnu* : Özgür Yayınları.ed. Muharrem Kaya. İstanbul

Woodcock, G. 1978. *The Return of the Native*. Penguin Classics