A COMPARATIVE SURVEY OF THE MAJOR FEMININE FIGURES IN THOMAS HARDY'S TESS OF THE D'URBERVILLES, KATE CHOPIN'S THE AWAKENING, GUSTAVE FLAUBERT'S MADAME BOVARY, AND DUYGU ASENA'S KADININ ADI YOK FROM VARIOUS FEMINIST PERSPECTIVES

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TUTANAK

Mehmet Yılmaz .....'a ait
A Comparative Survey on the Major Feminine Figures in Thomas Hardy's Tess of the D'Urbervilles, ate Chopin's The Awakening, Gustave Flaubert's Madame Bovary, and Duygu Asena's Kadının Adı Yok from Various Feminist Perspectives
adlı çalışma ...45... dk.'lık süre içinde savunulmuş ve jüri tarafından
İngiliz Dili ve Edebiyatı ... Anabilim Dalında *YÜKSEK LİSANS TEZİ* olarak oy birliğiyle / ~~oy çokluğuyla~~ kabul edilmiştir / ~~edilmemiştir~~.

..... yarıyıl ek süre verilmiştir.

Başkan ..... Assistan Prof. Metin Bosnak

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ABSTRACT

This thesis involves a comparative analysis of the major feminine figures in Thomas HARDY's *Tess of the D'Urbervilles*, Kate CHOPIN's *The Awakening*, Gustave FLAUBERT's *Madame Bovary* and Duygu ASENA's *Kadının Adı Yok* from the most influential feminist perspectives.

The research initially focuses on the adventure of woman in various communities all over the world along the course of history. Then, it dwells on the leading feminist movements from the mid-eighteenth century to the present day. Woman's social status in ancient Greece, ancient Egypt, in pre-Islamic Asian communities, in various European countries before Christianity and after, in the United States mainly after the Industrial Revolution, in different pre-Islamic Turkic tribes, and the Islamic and Judaeo-Christian approaches towards woman, from the creation to the present day, are investigated in this survey.

Secondly, the social and historical background of the novels is examined to find out the possible influence of the literary, social and philosophic movements on the writers of the works. The major heroines are, then, respectively analysed through the most popular feminist viewpoints. The similarities and differences between these characters, and conflicts in terms of the relations between men and women are underlined.

In the novels analysed it is found out that, from the very earliest times women, as if second-rate beings, are exposed to severe patriarchal oppression; especially after marriage they find freer conditions and begin to discover their feminine potentiality, but widely use this competence to fight social norms in a vengeful manner. Another remarkable finding is that the rapid environmental and transformative changes in the social life have usually a destructive influence on the psychology of individuals', especially women's. With intensiveness of feminist movements, the excessive emphasis on gender has broadened the gap between the two sexes, and this alienation causes abnormal digressions in sexual norms, such as lesbianism and homosexuality.

To conclude, both men and women naturally deserve equal human rights. As most exponents of feminism state, ignoring women's competence means fifty percent of loss in efforts for the stability of humans' life. Healthy relations between men and women underlie the universally accepted ethics.

ÖZET

Bu çalışma, Thomas Hardy'nin *Tess of the D'Urbervilles*, Kate Chopin'in *The Awakening*, Gustave Flaubert'in *Madame Bovary* ile Duygu Asena'nın *Kadının Adı Yok* adlı eserlerindeki ana kadın kahramanların karşılaştırmalı olarak çeşitli feminist akımların bakış açısı ile incelemeyi öngörmüştür.

Bu araştırmada, öncelikle kadının tarih boyunca dünyanın muhtelif toplumlarında geçirdiği serüven kısaca gözden geçirilmiş, daha sonra on sekizinci yüzyılın ortalarından başlayarak, kadın hareketlerinin günümüze kadar gelişimi incelenmiştir. Antik Yunan'da, eski Mısır'da, Asya topluluklarında, Hristiyanlık öncesi ve sonrası Avrupa'nın çeşitli ülkelerinde ve özellikle Amerika'da sanayi devriminden sonra, ve İslamiyet öncesi Türk kabilelerinde kadının toplumsal statüsü üzerinde durulmuş; yaradılışla birlikte çeşitli ilahi dinlerin kadın-erkek ilişkileri ve kadının toplumdaki rolü ile ilgili tavrı araştırılmıştır.

Daha sonra, bu araştırmaya konu teşkil eden eserlerin tarihi ve sosyal arkaplanları ile yazarlarının yaşadıkları dönemlerde etkisinde kaldıkları muhtemel edebi, felsefi ve sosyal akımlar kısaca değerlendirilmiş, bilahare sözkonusu eserler tek tek ele alınarak kadın kahramanlarının hangi feminist hakereti ile özdeşleştikleri vurgulanmıştır. Bu kahramanların birbirleri ile olan benzerlikleri veya farklılıkları incelenmiş, kadın-erkek ilişkileri ekseninde ortaya çıkan sonuçlarına vurgu yapılmıştır.

İncelenen mezkur eserlerde, küçük yaşlardan başlayarak kadının ciddi şekilde toplumsal baskı altında tutulduğu, anne ve babanın kontrolünden çıkıp daha özgür bir ortam bulduğunda –genellikle evlendikten sonra– kendi potansiyelinin farkına vardığı, ancak bu potansiyelini çoğunlukla toplum normları ile savaşarak adeta intikam almak için kullanma biçiminde tezahür etmiştir. Bilhassa toplumsal değişimin ve çevrenin bireyler üzerindeki etkilerine dikkat çekilmiş, özellikle feminist hareketlerin yoğunlaşmasından sonra cinsiyete yapılan aşırı vurguların kadın ve erkek arasındaki ilişkilerde cinslerin birbirlerinden gittikçe uzaklaşmasına yolaçtığı, ve bu yabancılaşmanın sık sık sevicilik ve eşcinsellik gibi anormal sapmalar biçiminde tezahür ettiği görülmüştür.

Sonuç olarak kadın ve erkeğin bir bütünün birer eşit parçası olduğu, eşit toplumsal haklara sahip olması gerektiği, beşeri ilişkilerin evrensel etik değerler gözetilerek ancak kalıcı ve sağlıklı neticelere varılabileceği sonucuna varılmıştır.

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INTRODUCTION

This thesis, as is indicated in the title, involves a comparative research upon the feminine figures in the works of four eminent authors: Thomas Hardy's *Tess of the D'Urbervilles* (1891), Kate Chopin's *The Awakening* (1899), Gustave Flaubert's *Madame Bovary* (1857), and Duygu Asena's *Kadının Adı Yok* (1987). In all the four novels the central figure is a heroine. Through this project each protagonist will be cross-culturally analysed in her own context first, then they will be examined through a comparative approach to draw parallels or show differences between them from different feminist perspectives.

The selection of the books in question is a conscious choice. Each book represents the position of woman in a different society, sometimes in a closer course of time like Asena's novel, but sometimes in a distant period of the history. The social and historical background of the four novels will be presented in details in further stages. Though the stories take place in entirely different communities in distant territories of the world, they incredibly share common points. This study intends to seek the possibility of drawing conclusions from locality to universality about this most controversial and complicated matter: problems that result in relations between men and women.

Tess of the D'Urbervilles draws a projector onto the British society of the late nineteenth century and early twentieth century, under the impact of the Renaissance, the Enlightenment, the church and the aftermath of the industrial revolution. It is about the tragedy of people who have lost their properties at the shock of rapid social transformation, and the savage materialistic greediness of the new middle-class intoxicated by their wealth that breaks out a chaotic atmosphere. Tess, Hardy's heroine, is a descendant of a once esteemed aristocratic family by blood. But the family becomes extinct during the dazzling social transformation led by the industrial revolution, and Tess finds herself at the mercy of the newly emerged middle class that has discarded the traditional values but not digested new morals yet. The central value is wealth and any way was considered permissible to reach it.

The Awakening, reflects a woman's destiny in puritan America in the second half of the nineteenth century. Kate Chopin seems rather to be under the influence of Transcendentalism pioneered by Ralph Waldo Emerson and Margaret Fuller in America in the mid-nineteenth century: a philosophy that puts emphasis on Nature and individuality; and naturally conflicts with conventional-conservative norms. Edna Pontellier, Chopin's protagonist, starts out in a Catholic family with strict principles in a conventional way on a distant farm in Kentucky first. But later she finds herself in an upper-class society, called the Creoles, a Presbyterian community, in the centre of a much more civilised world, where the freer conditions will lead to the discovery of her feminine potentiality, and she will plunge into a range of sexual adventures.

Being a contemporary of Hardy and Chopin, Gustave Flaubert also shares similar historical and social background in his *Madame Bovary,* which illustrates a picture of French society in the same period of history. He gives a vivid panorama of the country people stupefied by the rapid transformation from feudalism to bourgeoisie, encompassed between modernity and tradition. As a realist, Flaubert attacks the fashionable literary Romantic movement of his time. By producing *Madame Bovary* he tries to prove how the improper nurturing brings people's destruction in the personality of his characters. His protagonist, Emma Bovary, represents the young girls of his time illusioned and driven away to imaginary worlds by the stories of chivalric heroes with supernatural powers and incredibly charming young heroines who would find themselves in passionate loves with them. Flaubert strives to show that these stories are far from reality.

And finally, *Kadının Adı Yok,* by Duygu Asena, one of the leading feminist activists who appears in the Turkey of 1980's, and mainly dwells on the adventures of a heroine from her very childhood to adulthood will constitute the final component of this thesis. "Kadının Adı Yok" can be literally translated as 'Woman Has No Name' or 'Woman is Nameless' indicating that woman has not ever received the appreciation she deserves; in other words, the title implies woman's passivity determined by the patriarchal rule. Asena's book is in an autobiographical form. The narrator is the first person, the protagonist herself. The thematic elements are mainly strict paternal authority, social oppression of women, patriarchal domination at home, at work and in the street, sexuality

and sensuality, and a utopia for ultimate freedom. As for the social background, it was written in early 1980s when Turkey was newly freeing itself from ideological clashes and stepping into a rather liberal atmosphere. Women had already begun to take jobs outside the home on a notable scale. The number of working class had reached a certain degree then. What is more, people had begun to question some settled notions. That liberal sphere germinated new conceptions like feminism, human rights, liberal economy and new means of communication, like private TV channels. Asena drew people's attention to a taboo with a radical step that would voice a smouldering problem: women's status in a harsh patriarchal society.

The social status of woman compared to man's, remains controversial almost all over the world, in civilised communities in particular. Within the framework of this thesis, the woman's adventure throughout history will be roughly examined to find out how the problem has been handled since the creation to the present day. What was woman's position in the Scriptures, in ancient Greece, Egypt, and China, in the Middle ages and among pre-Islamic communities, and what has changed so far? Is woman the "false begotten man", as Aristotles believed, or "misbegotten"[1], as Thomas Acquinas stated under the influence of Aristotle and the Holy Bible? Or is she a complete self-sufficient individual as most intellectuals claim today?

The emergence of Feminist Movements and their consequences will be introduced through this research. When women first began to question their role in the community, and why the emergence of the movement coincides with the industrial revolution on a greater scale, and what the case was like before that will be inquired. Is woman exploited more at home or rather at work, or in either position? Woman's problems at home at work and in the street will be investigated to cast light on the issue. What caused the accumulation of the problem? Is there really a woman behind every successful man as it is a prevalent belief in our own country, or a man standing in the way of every unsuccessful woman as leading feminist circles claim today? In other words, is it the men who block women's horizons and curb their accomplishment, or is the problem intrinsic, related to women's lack of potentiality? The advocates of women's liberation have always blamed

men for blocking the path of women to success, but anti-feminist views, or the traditional notion has argued that women's failure is due to their physical and intellectual weaknesses. With regard to these weaknesses, patriarchal principles, supported by the Scriptures, have been dictated to women that they are subject to men's protection. The irony underlies the fact that *men* are supposed to protect women from *other men.* Is woman really subject to man's protection or can she stand on her own feet and be self-sufficient? Several views on the issue will be presented throughout this study.

Despite the fact that humankind has already stepped into the twenty-first century, unfortunately, wife abuse still remains to be a serious social problem. Many people including the most vehement feminists would argue that this is the question of ignorance. However, this approach sounds too superficial and often baseless, because the latest statistics have proven that the bigger percentages of the husbands who abuse their wives are educated ones. According to a research, for instance, recently conducted in the United States women occupy only 3% of executive positions in business life (Hürriyet, Turkish daily Oct 13th, 2000: 14.) Another research that appeared in Sabah, a Turkish daily, (Oct.27th, 2000) draws attention to battered women. Ifakat Deriçay, one of the victims, is the manager of a Dutch-based company in Turkey. Despite the fact that she has a good career with a good education and has economic independence, she tells the judge on her trial that her husband drinks all day and then terrorises her and their 19-year-old daughter. Merih Yardımcı, another victim with a master's degree in agriculture, tells a similar story at court about how her husband, under his mother's influence, tortures her, though he is a university graduate and has a high position job in a municipal office. Very similar cases exist in the life of some of our heroines evidently. Most of the men in Asena's novel, for example, are well-educated people, but it is they from whom the protagonist and other female characters suffer most. Is this a psychoanalytical case as Sigmund Freud claims that women, who have been abused by their husbands, or have not been able to construct domination over them, turn their attention to their sons and bring them up the way they like?[2] The question underlies the ethics; not personal or local ethics but the universal.

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[1] St Thomas Acquinas, *The Summa of Theologica at:* http://www.newadvent.org/summa/109201.htm

[2] Sigmund Freud's psychoanalytical theory will be handled more comprehensively as a subtitle of Feminism in further stages.

Unless you base your education on universal ethics, you cannot set a consistent solution. Here stands another obstacle: the determination of universal ethics. The dispute exists between two extreme ends: conservatives and radicals. Each group insists on their own truths, develop their own universe, and neither tends to compromise. This is the only fact that prolongs the controversy.

What is the core that constitutes man-woman affairs? Sexuality, love, wealth, children or respect? Or all? Or more? What is the balance, the delicate line? Can a limitless freedom ever prevail, the kind of freedom the subject-matter heroines long for? Has an absolute equality of man and woman ever existed, or is it possible to establish absolute man-woman equality in the modern sense? Theoretically, it sounds possible, however, in practice problems occur. Mutual love, mutual respect and mutual compromise are the suggestion of commonsense for the stability of cohabitation. But one has to deserve this respectability by his/her own personal qualities: intelligence, abilities, hardwork, productivity, tolerance, honesty, etc, but it should not be imposed by either one's personal superiority or social habits as it is the case in several circumstances. Today in traditional communities, the younger generations are supposed to be respectful to the older. No one cares whether the older people deserve that respect or not. Because respectability is dictated to the children for their parents, to the wives for their husbands and even to the people for their government, the conflicts can never be escaped. Some of the qualities that are universally attributed to a respectable person are honesty, intelligence, broad-mindedness, compassion, frankness, tolerance, virtue, consistency, dignity, generosity, mercifulness and even devotion. The attributes that cause conflict in the social sphere, on the other hand, are mainly jealousy, meanness, greediness, ignorance, intolerance, opportunism, ambition, narrow-mindedness, egocentrism, vengefulness and arrogance. Is the solution not hidden in favouring virtue, but discarding inhumane traits? The evident point is that woman and man show a variety of divergent characteristics. The ones who are compassionate, virtuous and devoted have always received respect and become central attractions, but those who are egocentric, ignorant, intolerant, and not virtuous have always been the causes of chaos, both on the familial and social ground. Thus, either man or woman has to conform to the universally proven norms if s/he wants to enjoy respectability.

There is no doubt that we are living in a world that constantly produces problems. In fact, it is *we* who are generating problems, not the world. How can we end conflicts within a world that problems are inevitable? Is it logical to consider women's rights free from men's, free from human rights? In general, putting too much weight onto only one end of the scales will spoil the balance. Converting the problem into enmity for opposite sex will certainly not bring a sound solution. On the contrary, it will deepen the gap and make things even worse. So the remedy of the problem sounds beyond reach unless considered on the ground of human rights, not merely women's liberation.

Strangely, inequality has not only existed between opposite sexes. There have always been rulers and subjects, masters and slaves, the wealthy and the poor, the virtuous and the tainted. Sometimes the stronger have dominated the weaker by force, as Darwin theorises it in terms of survival of the fittest; sometimes the ignorant have willingly submitted to the learned, but often the virtuous ones have received the highest respect, and thus, have been offered distinguished positions. Which party should take the leading role then? Or should there be a leading role at all? Designating a governing and a governed role will definitely put one party in the superior position, and the other into inferiority. In 1873 a member of the U.S. Supreme Court proclaimed, "Man is, or should be, woman's protector and defender. The natural and proper timidity and delicacy which belong to the female sex evidently unfits it for many of the occupations of civil life" (Rothenberg 1998:135). So far in general, men undoubtedly have been in the dominant position. Is this man's fault, or is this because man is really superior to woman? Or is it determined by culture, as radical feminists claim? What is the function of religions in this determination? Social position of women in different religions such as Judaism, Christianity and Islam, will naturally be a focal point of this thesis to find out how much a religion is influential on the determination sexual roles.

There are frequent cases proving that it is the woman who arranges the things around the home. There is a proverb in Turkish which says, "It is the female bird that constructs the nest". To what extent is this true, or should it be? Geoffrey Chaucer's *The Wife of Bath* is a good representation of such cases in fictional world. However, her success is not rooted in virtue, but in her sly, deceitful and egocentric personality. It is

from other men. Men are both threatening and protecting. She writes her friend a letter including the lines, "the minor trouble of an escort. No unmarried lady, not even a well-known author with earnings of her own to finance a journey, was free to travel by herself. O Annie, she wrote her Boston friend, how good it must be to a man when you want to travel" (Olsen 1980:75). Thus, some radical feminists naturally allege that men nurture violence intentionally to urge them to take shelter in male's protection. Can a woman attempt to rape another, or can a woman rob another? Or do women need protection against wild animals in the centre of metropolitans?

vital, for a better understanding of this matter, to question how the Wife of Bath has developed such a personality like many other women (Chaucer 1994: 125-135). In real life, the more virtuous party dominates the other; it does not matter whether it is the woman or the man. Doesn't it depend on virtue, then to receive the desired appreciation and consideration? Or knowledge? Knowledge is said to be power. Does it not mean that the one who knows more is more powerful? Rebecca Harding Davis voices an allusion to the biblical story after finishing her primary education and desiring desperately to get higher education, she yearns, "Of all cursed places under the sun, where the hungriest soul can hardly pick up a few grains of knowledge". She graduates as a valedictorian, but "still is hungry to know" (Olsen 1980:33).

The general conception in the Judaeo-Christian, and Islamic worlds is that God forbade the first man and woman from eating the fruit of a tree in heaven right after their creation. And according to Judaeo-Christian culture, it was the tree of knowledge. The interpretation of the case is that nurturing on that tree would provide you with acquisition of knowledge, which is a godly quality. It was Eve who was tempted to the idea that, if she ate from the forbidden tree, she would not die; their (Adam and Eve) eyes would be open, and they would be like God, they would know good and evil[3]. Does it mean that woman is more curious about knowledge than man or is it because she wants to compensate her weakness with the power through knowing? Is it because she is more liable to governing than man, as Chaucer implies by his *The Wife of Bath*?

What is the cause that stimulates women's impulsion, and urges them into such a hard struggle with men at any cost? Does it have a reasonable ground or is it only caprice on behalf of women? Rebecca Harding Davis' case will cast out light to a certain extent onto the question. She is an American woman writer who lived in the late 19th century. One day she says she was supposed to travel North to visit a friend of hers, Annie, but she couldn't because of the settled understanding that disapproved of a woman's travelling on her own. An escort, a male one, was what she needed to accompany her for her protection. Protecting her from what? From other men. Ironically, she needed a man to protect her

[3] The Holy Bible, containing the Old and New Testaments, revised standard version, American Bible Society, New York, Gen.3:4-5

CHAPTER I

I. Woman's Odyssey Along the Course of History

Etymologically the word *woman* is the compound of the phrase 'wife of man'. Its linguistic interpretation is that woman is something that completes man; or something that man possesses. Thus, the derivation of the word suggests that woman has a subordinate function. This approach naturally puts man in the centre, and designates a subordinate role for woman that puts her at the possession of man. In general, this assumption has been the case among most of civilisations in the human history. That is also possible to infer from the notion aforesaid that man is not a complete phenomenon, either; and thus, he needs a complementary element. To see how the dilemma has been perceived, one needs to look into the practices in different periods of history to different civilisations.

Almost since the beginning of human kind women and men relationships have been a controversial issue. Women have been considered by the male-centred world over ages as,

> "Unclean; taboo. The Devil's Gateway. The three steps behind; the girl babies drowned in the river; the baby strapped to the back. Buried alive with the lord, burned alive on the funeral pyre, burned as witch at the stake. Stoned to death for adultery. Beaten, raped. Bartered. Bought and sold. Concubinage, prostitution, white slavery. The hunt, the sexual prey. Domestic confinement. Illiterate. Denied vision. Excluded from council, ritual, activity, learning, language, when there was neither biological nor economic reason to be excluded." (Olsen 1980:26)

The problem goes back to the creation of man and woman. The modern world is trying to put an end to the controversy with the prompt of movements initiated especially by women organisations for the 'emancipation' of women today. Some reactionary arguments put forward that women are already free. So what should they be emancipated from? And as a counter argument, most women believe that the world is ruled under the domination of men, and want to have equal opportunities in politics, in business life, in education and even in sports. Religious circles, philosophers, social scientists, and especially, feminist movements have endeavoured to settle the problem for over ages, and fortunately, a gradual advancement has now been accomplished on

a large scale, yet with the constant transformation of human society, new demands are being faced every new day.

I.i. Woman's Status According to *The Holy Bible*

In this section an account of information about the historical background of woman from different sources will be juxtaposed to cast light on the issue. In all religions of the book or revelation the adventure of human kind starts with the creation, not in the same but in similar manifestations. Thus, that will be more appropriate to begin with the Holy Bible, which reflects both Judaic and Christian acceptance on the woman's issue.

The creation of man and woman is revealed in the Bible with the verse, "So God created man in his own image, in the image of God he created man; male and female he created them." (Gen.1: 27) In the first clause of the verse the creation of man in the image of God is manifested, yet, it is not clear whether the word 'man' refers to only male sex or to the whole humanity, but the general tendency has been that the term refers only to Adam. The second clause, 'in the image of God he created man; male and female he created them' gives the ground for a proposition that the word 'man' is used for both sexes. The verse "... then the Lord God formed man of dust from the ground, and breathed into his nostrils the breath of life; and man became a living being." (Gen. 2:7) depicts the creation of Adam only because singular elements of the language are used such as 'his nostrils' and 'a living being'. Accordingly, the following excerpt:

> "... but for the man there was not found a helper fit for him. So the Lord God caused a deep sleep to fall upon the man, and while he slept took one of his ribs and closed up its place with flesh; and the rib which the Lord God had taken from the man he made into a woman and brought her to the man. Then the man said, 'This at last is bone of my bones and flesh of my flesh; and she shall be called woman, because she was taken out of man." (Gen.2: 20-23)

supports the previous notion and reinforces the concept that Adam was first created and then Eve. The delivery of the basic male and female roles are designed with this verse saying that woman is the 'helper' of man (2: 20). This automatically puts woman into a subordinate position. Another point that contributes to the designation is that it is the man who names his partner "woman", Another verse manifests that, "The man called his wife's name Eve." (Gen.3: 20) The general experience has shown that when

you have the initiative to name something, it also gives you the right to claim the possession of it. Yet there is another striking point in the same context: the words, "This at last is bone of my bones and flesh of my flesh; and she shall be called woman, because she was taken out of man" evidently stresses oneness, or unity of humanity. That is to say, woman is a part from man, and they both are to complete a whole. One without the other is incomplete. The verse, "Therefore a man leaves his father and his mother and cleaves to his wife, and they become one flesh." (Gen.2: 24) emphasises the great importance of woman for man and the unity embodied by both sexes.

To the Judaeo-Christian tradition, the following lines describe the most dramatic end of both man and woman: woman's excessive curiosity and man's liability that caused a tragic fall from the heaven and a prolonged curse on the humanity until the crucifixion of Jesus Christ as,

> "So when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of its fruit and ate; and she also gave some to her husband and he ate. The eyes of both were opened, and they knew that they were naked; and they sewed fig leaves together and made themselves aprons." (Gen.3: 6-7)

When reprimanded by the Creator, the man puts blame onto the woman to justify himself by the words, "The woman whom thou gavest to be with me, she gave me fruit of the tree and I ate". (Gen.3: 12) Consequently, God expelled them from his heaven and rebuked woman with the words, "I will greatly multiply your pain in childbearing; in pain you shall bring forth children, yet your desire shall be for your husband, and he shall rule over you." (Gen.3: 16) This case would be generalised for all women in the Judaeo-Christian world; thus, woman would be blamed for being the prime cause of the fall from heaven, and would be treated as a creature lower than animals for centuries. In the Old Testament the curse on Adam is accounted in the lines, "Because you listened to voice of your wife, and have eaten of the tree of which I commanded you, 'You shall not eat of it', cursed is the ground because of you; in toil you shall eat of it, all the days of your life; thorns and thistles it shall bring forth to you; and you shall eat the plant of the field." (Gen: 17-18)

In the light of the quotations above it is understood that both man and woman are punished; and, by being expelled from heaven, they both are degraded. Woman is the temptress, and so the bigger portion of blame is put on her. For her temptation, in

the Judaeo-Christian tradition woman receives extra burden than man, such as menstruation, pregnancy and unbearable pains at childbearing. Woman is once again put in a lower position than man with the reproaching words, "... yet your desire shall be for your husband, and he shall rule over you" (Gen. 3: 16). Ecclesiastics accused *women* of the curse she caused for centuries in the western world. All women were believed to have inherited both her guilt and her guile from their mother, the Biblical Eve. Consequently, they were all untrustworthy, morally inferior, and wicked. Menstruation, pregnancy, and childbearing were considered the just punishment for the eternal guilt of the cursed female sex. In order to purify human beings from their 'original sin', God had to sacrifice Jesus, who is considered to be the Son of God, on the cross. Therefore, Eve is responsible for her own mistake, her husband's sin, the original sin of all humanity, and the death of the Son of God. The Jewish male Morning Prayer recites, "Thank God I was not born a woman" (Olsen 1980: 26). Some further findings in the Judaeo-Christian sources about the issue are as follows:

> "I found more bitter than death the woman whose heart is snares and nets, and whose hands are fetter; he who pleases God escapes her, but the sinner is taken by her. Behold, this is what I found, says the Preacher, adding one thing to another to find the sum, which my mind has sought repeatedly, but I have not found. One man among a thousand I found, but a woman among all these I have not found. Behold, this alone I found, that God made man upright, but they have sought out many devices" (Ecclesiasts 7:26-28).

> "Let a woman learn in silence with all submissiveness. I permit no woman to teach or the have authority over men; she is to keep silent. For Adam was formed first, then Eve; and Adam was not deceived, but the woman was deceived and became a transgressor. Yet woman will be saved through bearing children, if she continues in faith and love and holiness, with modesty" (Timothy 2: 11-15)

I.ii. Christian Approach to *The Catholic Encyclopedia*[1]

Within this study various approaches to the issue will be produced, from the Bible to the Holy Qur'an, from different communities of the ancient world to the modern countries of the twenty-first century. *The Catholic Encyclopedia* will be one of basic references of the historical account including prehistoric periods in different

[1] Woman in The Catholic Encyclopedia, Volume XV at http://www.eads.com/adserve/adserve.dll/link?KA763000,9. The Catholic Encyclopedia with the entry "woman" will constitute one of basic sources upon not only Judaeo-Christian history of woman but also some prehistoric periods that will appear respectively along this chapter.

civilisations and afterwards. In the encyclopedia under the entry *woman* it is strictly stated that modern Christianity rejects the Aristotelian designation of woman's role reformulated by St Thomas Aquinas that was accepted as the norm during The Medieval ages that woman is 'false begotten man', 'incomplete or mutilated'. Man, on the other hand, is designated by the Creator to ruling the family because he was created in the image of God manifested in the words, "Man is called by the Creator to this position of leader, as is shown by his entire bodily and intellectual make-up" (The Catholic Encyclopedia). That is to say, in some respects woman is inferior to man as stressed in the point that man owes his authoritative pre-eminence in society not to his personal achievements but to the appointment of the Creator. Susan Fenimore Cooper admits that, "woman in natural physical strength is so greatly inferior to man that she is entirely in his power, quite incapable of self-defence, trusting to his generosity for protection" in her article entitled *Female Suffrage: A Letter to the Christian Women of America*[2]. According to the world of the Apostle the man is the image and glory of God; but the woman is the glory of the man. Yet woman's inferiority does not mean, nor requires woman's degradation to a second-rate human being. Human kind is created in two distinct sexes; there is normally no neutral person. "... essentially identical human nature appears in the male and female sex in two-fold personal form; there are, consequently, male and female persons" writes in the encyclopedia noted above. Each sex bears its own potentiality of perfection and virtue within itself, but should never function as the other according to all religions of the book or revelation. "To be noble the man must be manly," says Susan Fenimore Cooper, "to be noble the woman must be womanly". Sometimes the female sex has superior characteristics than man, but man has his peculiar qualities that woman is never able to acquire

As an individual, woman has the right to be morally as perfect as man. In this sense, woman and man have equal chances before the Creator. Dignity does not lie in gender but in virtuousness. In the social sphere, each sex requires the other to constitute socially an organic whole. A rather subordinate role is designated to woman to assist man. The rights and responsibilities of woman differ from those of the man in the family and in the social context. According to the Apostle,

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[2]Susan Fenimore Cooper, *Female Suffrage & A Letter to the Christian Women of America* at ftp://ibiblio.org/pub/docs/books/gutenberg/etext00/sffrg10.txt

> "The husband is ruler of the family and the head of the wife; the woman as flesh of his flesh and bone of his bone is to be subordinate and obedient to the husband, not, however, as a hand-maid but as a companion of such a kind that the obedience given is as honourable as dignified. As, however, the husband ruling represents the image of Christ and the wife obedient the image of the Church, Divine love should at all times set the standard of duty".(The Catholic Encyclopedia)

Heterosexuality is celebrated by Judaeo-Christian tradition: only male and female; other sexual identities like lesbianism and homosexuality are severely rejected. Neither male sex nor female is adequate to represent the human race alone. Socially, each sex inevitably needs the other for their existence. "The most manly man and the most feminine woman are the most perfect types of their sexes" according to the encyclopedia. The wife's basic duty is motherhood, while it is the duty of husband to represent the paternal authority. Man is supposed to take the charge of external affairs and family protection while woman is expected to be in charge of domestic ones. A woman can attain complete perfection by performing her basic responsibility, motherhood, and this is only permissible through marriage. Woman can only enjoy her full respectability, as aforesaid, with her married status. When family loses its religious ground, degeneration begins, and prostitution pervades everywhere, as was the case in Roman Empire, and elsewhere, and woman exceeds man in moral corruption once society begins to digress from the religious norms.

No people throughout the history has ever confused the natural male and female roles assigned by the Creator; nor has a community been found where women alone could rule. "... the actual task assigned by nature to woman cannot be performed by man, while the reverse is also true..." writes the encyclopedia. Nevertheless, the man has very often misinterpreted both the natural and the divine law. "...men endeavour to sink us still lower..." states Mary Wollstonecraft in her *A Vindicatiion of the Rights of Women*, 1792 (The Catholic Encyclopedia).

I.iii. Women in the Canon Law

St. Thomas Aquinas, one of the most estimable Christian theologians who put a lot of effort to bring new dimensions to Christianity because it was rapidly losing ground versus the Islamic expansion all over the world during the Middle-ages, considered women as defective. He says, "With respect to her particular nature woman

is somewhat deficient and misbegotten. For the active power in the man's seed tends to produce a perfect male like itself while a female produced it is because of a weakness of active power or some material indisposition"[3]. He believes that the 'subjection and inferiority' of woman are the results of her original sin, and adds that 'women by nature are of less virtue and dignity than men'. He states further that woman's only contribution to man is her procreative quality but nothing else because man can get more 'effective help' from another *man* when help needed. In the same context, he says that St Augustine argued that should woman not be a means of procreation, she would not have been created because 'misbegotten' creatures do not deserve to exist. He adds that he is not against the creation of woman. Aquinas' notion of man is highly different from his notion of woman. First of all, man is the master, according to him, and woman is his subject.

Ulpian, a Roman jurist who wrote elegantly and prolifically on many aspects of law (AHD), designates woman's function according to the Canon Law as "women are ineligible to all civil and public offices; and therefore they cannot be judges, nor hold a magistracy, nor act as lawyers, judicial intercessors, or procurators" (The Catholic Encyclopedia). St. Cyprian's approach to women's make-up is that "not only virgins and widows, but married women also, should ... be admonished not to disfigure the work and creature of God by using a yellow colour or black powder or rough, nor corrupt the natural lineaments with any lotion whatsoever". The clothes have to cover the person properly. The Apostle also say that "ought the woman to have a covering over head, because of the angels" but only in church. A woman is not qualified to receive sacred orders in Canonist understanding. St. Paul restricts women's presence in church saying that, "they should keep silence in the churches: for it is not permitted them to speak, but to be subject, as also the law saith". He suggests that they should ask their husbands their questions at home. "For it is a shame for a woman to speak in the church" he states. Aristotle also in his *Politics* quotes from a poet that, "Silence is a woman's glory"[4]

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[3] St Thomas Aquinas, the Creation of Woman (92) in The Summa of Theologica at http://www.newadvent.org/summa/109201.htm

[4] Aristotle, Politics: Book I:III at http://classics.mit.edu/Aristotle/politics.1.one.html

To the Canon Law determines, as is written in *The Catholic Encyclopedia*, woman's residence in church and her relations with priests in their household by "stringent regulations". St. Paul vindicates, "Let a bishop or any other cleric have residing with him either a sister or virgin daughter, but no strangers" for their services in missionary tasks. The Council of Nicaea (AD 325) also permits in a clerical dwelling "the mother, sister, aunt or such proper persons as give no ground for suspicion" (The Catholic Encyclopedia).

I.iv. Woman's Position in Different Ancient Civilisations

In pre-historic ancient times, Egyptians valued woman most among any other civilised nations showing unusual respect for the female sex. Herodotus calls them peculiar among the nations in this respect, on numerous inscriptions may be read as the title of the wife the expression "Nebtper" (ruler of the House) he imparts (The Catholic Encyclopedia). *The Catholic Encyclopedia* cites that, the ancient Asian communities such as Persians, Indians, the Chinese and the Japanese had a bad reputation for they treated woman as a second rate-being like a piece of property. Though there were some exceptions especially around the court, in general, woman was seriously degraded. Today, it has not changed much, according to the same source. The situation is even worse in most of those modern Asian countries. Polygamy is still intensively in practice. The greater part of the male sex has additional wives.

I.v. Ancient Greeco – Roman Approach

Aristotle, the eminent Greek philosopher likens the relation between man and woman to the soul and body interaction in the ancient times of Greeks. He asserts that soul is superior to the body, and naturally it is the soul that governs, but body governed. Regarding this natural law he says that, "again, the male is by nature superior, and the female inferior, and the one rules, and the other is ruled, this principle of necessity, extends to all mankind."[5] During the first times of Greeks and Romans, polygamy was not credited, and woman had a more secure position compared to the Asian societies, though man was again in the very centre. But later, woman began to be considered only as a means of bodily pleasure for man. In the

oration against the hetaera, an ancient Greek courtesan or concubine, especially one of a special class of cultivated female companions, it was stated as, "We have hetaera for pleasure, concubines for the daily care of the body and wives for the production of full-blooded children and as reliable guardians in the house" (The Catholic Encyclopedia).

In the fictional world of ancient Greeks woman occupies an unusually important place, though, as indicated before, she has a secondary role like many other communities, but she is very effective in the determination of familial and tribal relations. There are goddesses, semigoddesses and ordinary mortal heroines in the ancient Greek literature. They are often at the extremes: sometimes incredibly affectionate and devoted to their husbands, but sometimes extremely sly, hateful and brutally vengeful depending on the circumstances. Aeschylus' Clytaemestra, queen of Argos, for example, takes the administrative responsibility successfully for ten years, while her husband is away conquering Troy, and she wins her whole nation's respect and appreciation. Nevertheless, she "is a dangerous woman, beneath her venom is a deep, inconsolable pain"[6] for her husband sacrificed her only daughter, Iphigeneia, for the gods in order to let winds move his ships for Troy. Despite the passage of ten years' time, she cannot forget that and turns into an "exceedingly shrewd temptress", who betrays her husband and, in the most violent way, murders him with her lover, Agamemnon's cousin, Aegisthus, with an incest affair to show the degree of her hatred and revenge. And a sing of womanly jealousy, his return with Cassandra, a young girl captured as a "piece of booty" from the enemy, is the last straw to drive Clytaemestra out of her senses. She strikes her husband three times and vengefully retells how the blood spattered on her clothes. "Each dying breath flung from his breast with bubbling jets of gore," she reports, "and the dark sprinklings of the rain of blood fell upon me, and I was fain to feel that dew –not sweeter is the rain of heaven" (Aeschylus 1996: 53).

Another significance of this case is that, despite her innocence, Iphigeneia, Agamemnon and Clyteamnestra's young damsel, is sacrificed for gods by the

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[5] Aristotle, Politics: Book I:III at http://classics.mit.edu/Aristotle/politics.1.one.html
[6] Aeschylus The Oresteia Trilogy at
http://www.gradesaver.com/ClassicNotes/Titles/agamemnon/charlist.html

hierarchical tradition for sake of adding new lands to their territories or overtaking their enemies. Though a fictional case, this is a notable indication to show how much value was given to women in this prehistoric Greek society. The ritual is depicted in the mouth of the chorus through the lines, "And so he steeled his heart –ah, well-a-day –aiding a war for one false woman's sake, his child to slay, and with her spilt blood make an offering, to speed the ships upon their way!" (1998: 9).

Euripides' Medea, the Princess of Colchis is an epitome of "Barbarian, sorceress, woman of passion and rage, clever, powerful, and ruthless" who (Classic Notes) is so infatuated with her lover that she chops her own brother, sprinkles his pieces in the sea to help him complete his quest for the Golden Fleece. Later, when betrayed by her husband, who decides to take an extra wife, daughter of the king, she grows furious, and what is worse, is forced to go on exile but has nowhere to go. In that desperate position she grieves, "I have no mother or brother, nor any relation with whom I can take refuge in this sea of woe" (Euripides 1993: 9). She does not only kill the bride and her father in a subtle plot but also murders her own children in part to take her revenge from her husband. "She is fiercely proud, unwilling to allow her enemies to have any kind of victory; cunning and a cold manipulator: she sees through the false pieties and hypocritical values of her enemies, and uses their own moral bankruptcy against them. Her revenge is total, but it comes at the cost of everything she holds dear"[7].

Aristophanes' heroine, Lysistrata, pictures a courageous female figure, who strives to assemble the Greek women to protest the patriarchal tradition that excludes women from the governmental affairs and wastes the economic resources of the country on meaningless wars, one of the earliest feminist movements. She convinces the women of fighting parties with a strategy of refusing to lie with their husbands. "We must refrain from the male together." she suggests. Quite aware of women's potentiality and men's aptness, she proposes to meet their husbands lightly clad in transparent gowns of amorgos silk, and deploy all their charms and all their arts; so that the men will be wild to lie with them, but they will refuse and men will soon come to terms to make peace. Aristophanes manifests the male attitude towards women through the words of chorus of men in the play saying, "Let someone knock out two or

three teeth for them, as they did to Bupalus; they won't talk so loud," and in another verse the chorus quotes from Euripides, "... woman is the most shameless of animals" (Aristophanes 1994: 16-17).

Hebrews, like many other societies attributed woman a poor status. Polygamy was widely practiced, which was a privilege bestowed upon man by the Old Testament. Woman had to marry to find a shelter in the social sphere. *The Catholic Encyclopedia* notes that, the Hebrew woman, in general, had no more rights than the women of other nations; marriage was her sole calling in life. Outside of marriage, woman has neither value nor importance. Except for those close relations of Moses' such as Miriam, his sister, Deborah and Judith, Hebrew women in general were not given much importance.

I.vi. Pre-Islamic Turkish Woman

Mehmet Kaplan suggests examining Turkish women's social status in three distinct periods. The first phase is the tribal nomadic tradition in central Asia before Islam, the second one is the status of woman under the impact of Islamic principles from the 8th century to the early 20th century, and the third phase is the Westernised period[8]. The lack of written records do not let us go beyond the fourth or fifth century AD in the history of Turks to explore the social position of woman.

Like many other nations, the early Turks first dwelt in tribes in the vast plateaus of central Asia. The findings only give the opportunity to see the characteristics of the leaders of the tribes and their daughters and wives rather than ordinary people. As in other primitive communities, in Turkic tribes there were also different social classes: the noble tribal leaders who were in the highest position, their warriors at their service who were at a lower status, and ordinary people who belonged to the lowest class. One's position in the society was usually determined by the degree of his/her heroism rather than wealth. Even in modern societies it has not been possible to abrogate class distinction between individuals. Citizens of a community can legitimately be equalised, as it is the case in several modern countries today, but socially it is not always possible because people show a wide range of

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[7] Euripides Medea at http://www.gradesaver.com/ClassicNotes/Titles/medea/charlist.html
[8] Kaplan, Mehmet Türk Edebiyatı Üzerine Araştırmalar, Dergah Yayınları, (Istanbul-1997) p.46-54

variety in character. Some people are more virtuous than the others, so they receive more respect; some are economically more powerful and this usually leads them to a higher position; some are more ambitious, and they naturally go further than the others.

In this pre-Islamic period, Turks led a nomadic tribal lifestyle. Men and women were both almost equally active in daily life. They would both ride horses, use bow and arrow and sword, and even fight their enemies heroically together. Because they were constantly on the move, their life was so rapid that the sexes did not have the time to think over and develop sensuality. Another fact was that there were no social confinements to separate the two sexes so that they would long for each other. As the living conditions were not as secure as they are today, family ties had to be stronger among the early Turks. That means they had to be dependent on each other and so be closer. The husband and his wife had to be almost equally strong and brave so that they could stand against their threatening enemies and the wildlife. The vital value of the time was not sexuality but heroism. And heroism could only be manifested through strength and courage. The secondarily important requirement of a woman was prolificacy because the maintenance of the lineage depended on children, especially boys. Women would sometimes test their future husband's bravery through hunting and the like games. Then they would decide whether to marry them or not (Kaplan 1997: 41-54).

To specify the importance of male children and the wife-husband reciprocal roles, the legend of Dirse Han, one of Dede Korkut tales, could be a remarkable example. Bayındır Han, an omnipotent leader of Oghuz Turks, arranges a comprehensive feast for the tribal leaders of his country. He entertains the chiefs who have sons in a white tent, and they receive the highest respect and the best service. The ones who have daughters only are served in a red tent and shown less respect. And those who do not have any offspring are put in a black tent; and accordingly, they are offered the poorest food and other services. This is considered something disgraceful. Dirse Han is among those who have no sons. He feels badly insulted and goes straight home after the feast, and puts the whole blame on his wife for that dishonourable treatment. He first addresses her with tenderly and praising words, but he gradually grows furious, and reprimands her saying, "Shall I knock you down,

crush you under my feet and behead you with my sword! Why don't you give me a son?" She replies him in a very respectful manner advising him to feed the hungry, dress the bare, do good deeds so that might god grand them a son (Kaplan 1997: 44).

Although woman were shown much respect and considered heavenly, according to Turkic tradition in earlier times, males were usually to maintain the genealogy of the tribe/family, As for marriage, monogamy was mostly in practice among the early Turkic tribes, however, in frequent cases polygamy was also licenced. In some Turkic legends the hero has one heavenly and one earthly wife. İ-ci Ni-su-tu (a semigod Turkic tribesman), for example, had twelve wives. In another legend we find out that Na Tu-liu, the eldest son of İ-ci Ni-su-tu, had ten. The eldest son of the family was traditionally enthroned, but the youngest one would inherit his father's property and look after the household. Maruh-ı Türk, ancestor of Uzbeks, had 72 wives and 32 children by these women (Ögel 1993: 383). Buyan-Han, ancestor of the Kırghız Turks, had forty wedded wives and forty concubines. He prayed god for a son but he was bestowed with forty daughters instead. When one of his wives was pregnant, he said that he would give her the highest status in the family if she had a son, but he would kill her and her baby if it were a girl (1993: 411). Manas, another mythical figure, had two wives whom he had captured by force from his enemies. One of them was Kanıkey Hatun, ("Hatun" was a female title given to women of high rank in the tribe, like "Lady" or "Duchess" in Western culture) the earthly wife, and the other was Altın-Ay, the heavenly one. When he was poisoned by his enemies his earthly wife, Kanıkey Hatun, found out that she was pregnant. To maintain the lineage of the family they needed to have a son. So said she would throw the child into fire or drown her in water if it was female, but she would be delighted if it were a boy (Ögel 1993: 497-532).

In Western legends there are earthly oracles that foretell the future or interpret dreams for the hero. But in Turkish mythology, usually decorated with Islamic motives, there is usually a divine being who appears in the figure of an old wise man (Pir or Hızır), interprets dreams or gives the protagonist advice about either his personal future or the future of the tribe, and then disappears. However, in pre-Islamic periods this figure is often an old woman. In the creation of Uygurs (one of the

earliest Turkic states) a heavenly woman appears to Bögü-Han, the head of the state, and informs him about the future of his nation. She says to him, "The whole world, from the east to the west, shall be under your rule. Work hard, and be stout at your service, and be affectionate to people" (Ögel 1993: 75). This heavenly goddess is called "Bay-Ülgen" in several legends. She functions as a par excellence matured motherly affectionate figure in charge of restoring peace and order on the earth. She possesses the ultimate knowledge and helps the needy. She often plays the role of a "deus ex machina" whenever the heroes are in uncertainty. She is omniscient and her conducts are based on virtue. Another major mythical female figure is Ak-ana who dwells in the depths of the ocean and throws up a huge stone to Bay-Ülgen, so that she can create the earth. That is to say, early Turks owned the creation of the earth to these two supernatural female beings. This must be one of the reasons why women were considered heavenly and received high respect from the society (1993: 433).

The heroines in Turkish mythology are described "as slender and graceful as a cypress," a frequent archetype to represent the physical beauty of a sweetheart. Their countenance is as bright as the moon and the sun; they have heavenly grace and pear-like teeth, and spout lips as red as cherries (Banarlı 1971: 409). Because heroines are believed to be heavenly beings, they are never associated with evil, as evil is something related to the earth only. It is "Erlik", the earthly god, who is liable to wrongdoing but often deterred by Bay-Ülgen. Erlik has manly characteristics and is often identified with devil. That is to say, earlier Turks attributed so high qualities to woman that they did not even believe that a woman could ever be associated with evil (Ögel 1993: 433).

Another strange point is that the mythical Turkic heroes are earthly, but the heroines, their wives, are heavenly. By commands of a divine power, they descend from the heavens to the earth and marry the princes of the tribes. In the Legend of Oghuz Kaghan, for instance, while he is praying, the weather suddenly darkens and descends a beam of light from the heavens in which there is an extra-ordinarily beautiful girl who is brighter than the moon or the sun. When he approaches the light he finds out that there is a girl sitting in the middle. She is "as beautiful as the North Star, the whole earth would smile when she smiled; and the whole earth would cry when she cried" (Ögel 1993: 117). These heavenly women are rather spiritual while

the princes are bodily. Their principal function is procreation. Motherhood receives an extra-ordinary respect. Sexuality is never on the foreground. Witch culture does not exist in the history of Turks, whereas witches, female evildoers are found in many western legends. But devil, a male figure, is often the antagonist of some legends; an element of duality found in world's most mythologies. There are mythical goddesses dwelling in the heavens, who are metamorphosed anthropomorphic beings in old wise women figures that function like a 'deus ex machina' on behalf of the heroes. They are highly different from the Greek goddesses in terms of displaying human behaviours. They are not as jealous, for example, nor as vengeful.

I.vii. The Emergence of Secular Notion

Christianity brought another dimension to woman's status: voluntary virginity. To remain as a virgin and serve God instead of dividing her care for a husband or children is considered to be a much more virtuous act, writes *The Catholic Encyclopedia*. The practice was inspired by Mary, mother of Jesus Christ. The philosophy underlying the notion is that this is a way of woman's emancipation from man's domination for those who are keen on their independence. The notion is, "If you do not wish to obey do not marry" (Olsen 1994: 102) According to Paul, a leading church father,

> "The virgins and widows do well if they persist in the intention not to marry in order to serve God with undivided mind; they indeed do better than those who must divide their attention between care for the husband and the service of God. By this doctrine the female sex in particular was placed in an independence of man unthought of before." (The Catholic Encyclopedia)

As this was the case, the secular movements injured the institution of the voluntary virginity, and laws that were made to ease divorce put woman in a worse position, at the mercy of man again. In the seventeenth and eighteenth centuries, Martin Luther King and Montesquieu propagated anti-Christian ideas attacking institution of virginity. Jean-Jacques Rousseau, a leading figure of the Enlightenment, believes that woman by nature is dependent and needs man's protection in his *Philosophy of Women* asserting,

> "Not only girls be careful and industrious but they should be kept under control from an early age. This hardship, if it be a hardship, is inseparable from their sex... Dependence is a state natural to women, and girls realise that they are made for obedience. The obedience and loyalty she owes to her

> husband and the tender care she owes her children are such obvious and natural consequences of her position that she cannot without bad faith refuse to listen to the inner sentiment which is her guide, nor fail to recognise her duty in her natural inclination"[9].

The modern European standards based on French Revolution theoretically bring almost absolute equality for both sexes. The philosophy developed after the revolution states that, "every human being has, as a human being, the same human rights; women, as human beings, claim like men with absolute right the same participation in parliament and admission to all public offices" (The Catholic Encyclopedia). Nevertheless, from a Christian point of view, an absolute male-female equality contradicts with the nature of woman and undermines the settled stability of social life. French Revolution in 1789 shook she secure position of woman by demanding suffrage for women. As stated in The Catholic Encyclopedia, Pierstorff's approach to the question is that women's liberation without boundaries undermines family life in the western world. The belief that, "Love and marriage are a woman's fulfilment. When you loved, you fulfilled the law of your woman's nature. You were no longer of those whom God had thought unworthy of every woman's right, to love and be loved" (Olsen 1980: 84) is rapidly losing ground today. Thus, the recession in Christian population is now worrying the authorities. The procreation, which is considered to be one of woman's essential responsibilities, now seems to be endangered.

I.viii. After the Industrial Revolution

With the advancement of machinery, women lost bigger portion of their occupation at home. Most of the goods previously produced by women at home were now manufactured in factories. Thus, many young girls and housewives had to take jobs in factories outside of the home. For their cheap labour, shrewd employers preferred women, and made them perform intolerable tasks contradictory to the natural and religious law. To *The Catholic Encyclopedia,* Christian approach was that, "according to physical law woman should be spared all industrial burdens which impair her most important duty in life". This development shook the basis of society,

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[9] Jean-Jacpues Rousseau, "Marriage" in Philosophy of Women: *An Anthology of Classic to Current Concepts,* 3rd ed. Mary Briody Mahowald (1762, rpt. Indianapolis: Hackett, 1994), p. 94-98

the ideal family life. Until then, there was no need to question the status of woman in the community. As they began to function similarly with men, they naturally sought ways to unite and demand equal rights. "It was not until well into the 1800s, primarily as a result of changes brought about by the Industrial Revolution that significant class differences began to affect the lives and work of white women." (Rothenberg 1998:373)

The emergence of industrial revolution urged woman to question her position at home, at work and in the political structure of the community. Until then, women were not allowed in certain educational institutions; they could not study law as a profession, for instance. Women were not admitted to legislative, judicial, and executive positions of public. They had no right to vote. They were overburdened with their responsibilities both at home and in business life, but paid much less than men. Throughout much of the nineteenth century, they could not hold offices, like slaves, nor could they take part in juries, or bring a suit in their own names. Married women traditionally were void of the legal capacity to hold or convey property or to take the legal custody of their own children. In 1873 a member of the U.S. Supreme Court proclaimed, "Man is, or should be, woman's protector and defender. The natural and proper timidity and delicacy which belong to the female sex evidently unfits it for many of the occupations of civil life" (Rothenberg 1998: 135)". The common law legacy ranked married women in relation to their husband as "something better than his dog, a little dearer to him than his horse" (1998: 416). American Poet John Berryman expresses the old patriarchal assessment addressing women with the verse, "Woman, this is man's realm. If you insist on invading it, unsex yourself – and expect the road to be made difficult" (Olsen 1980: 31).

When they realised that they were paying taxes to the government and doing a substantial financial contribution to their family budgets, women decided to fight for their rights. They first focused on the right to vote, suffrage, believing that it would radically end their problems, yet it still does not seem to have. From the beginning of the seventeenth century, both in England and America women, first on individual basis, endeavoured to participate in elections. On July 14, 1848 at Seneca Falls, US, the Women's Rights Convention was held. That was the first radical step to advocate women's emancipation. Elizabeth Cady Stanton, one of the leading members of the

convention, declares their objectives in her article headed, *Declaration of Sentiments*, with the lines below,

> "We hold these truths to be self-evident: that all men and women are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights governments are instituted, deriving their just powers from the consent of the governed. Such is now the necessity which constrains them (women) to demand the equal station to which they are entitled."[10]

The organisation soon advanced to the "International Council of Women" from which sprang the "International Confederation for Women's Suffrage" in Berlin in 1904.

The economic growth fostered the transformation process from the Victorian tradition to a rather modern pleasure ethics. With the welfare, as the outcome of industrialisation, the traditional family transformed from the "producer to the consumer", and consequently, the family members' relations to their own bodies also changed. Jonathan Ned Katz urges that, "From being an instrument primarily of work, the human body was integrated into a new economy, and began more commonly to be perceived as a means of consumption and pleasure" (Rothenberg 1998:57). This led to a new identity. A pleasure-centred notion superseded the traditional "pure" norms. The traditional view was the maintenance of humankind besides the pleasure; but the new improvement introduced consummation and pleasure quite parallel to materialistic notion. So women became a means of consummation and pleasure while they expected to be freed from conventional attitude. Jonathan Ned Katz in her article entitled, *The Invention of Heterosexuality*, quotes that, "Those heterodox sexuals also betrayed inclinations to abnormal methods of gratification, that is, techniques to insure pleasure without procreation"(1998: 58).

The Catholic Encyclopedia records that in Germany, "Allgemeiner deutscher frauenverein" (General Union of German Women) was founded in1865 as a result of Luisse Otto-Peters' efforts to aid 'the suffering of women of working class'. In 1899, a more radical movement, "Fortschrittlicher Frauenverein" (Progressive Women's Union) separated from the former one.

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[10]Elizabeth Cady Stanton, "*Declaration of Sentiments, Seneca Falls Convention, 1848*", in Up From the Pedestal ed. Aileen Kraditor (Chicago: Quadrangle Books, 1970) p. 184

In France, according to the same source, it was not until the Third Republic that an actual women's movement arose, a radical section of which, "La Fronde", took part in the first revolution. From the start the Social-Democratic party incorporated in its program the "equality of all rights". Consequently the Social-Democratic women regard themselves as forming one body with the men of their party, while, on the other hand, they keep contemptuously separated from the radical movement among the middle-class women. (The Catholic Encyclopedia)

I.ix. In Modern West Today

Before the Roman Invasion, on the British Island, among Anglo-Saxons the social status of woman showed a variety of differences. Husband had, in general, a predominant position in the house and outside the house. He had absolute right to take control over his wife's dowry produced by her family. After the death of the husband, the woman reclaimed her dower-rights and some portion of her deceased husband's property. Monogamy was the general practice. Adultery would receive different types of punishment. The general picture of England was as follows:

> "Anglo-Saxons believed that woman's proper sphere was the domestic one. Monogamy was strictly enforced, and the laws of King Canute decreed as a penalty for adultery that the erring wife's nose and ears should be cut off. The statute law of England dispenses women from all civil duties that are proper to men, such as rendering homage, holding military fiefs, making oath of allegiance, accepting sheriff's service, and the obligations flowing therefrom. A woman could not be a witness in court as to a man's status, and she could not accuse a man of murder except in the case that the victim was her husband." (The Catholic Encyclopedia)

In Modern English Law women are in a much better position than before. Gender discrimination is disregarded. Adultery and fornication are not considered crimes any more. In England today, women can vote for all officers as they have absolutely equal rights with men. At the beginning of the twentieth century, in 1908, for the first time the Royal College of Physicians and Surgeons began to admit women to their "diploma and fellowship". Early Victorian True Love was only accepted within the legitimate procreation. Marriage was the only legal organisation for producing a new set of correctly gendered women and men. Proper womanhood, manhood, and progeny were the main products of this mode of engendering and of human reproduction (Rothenberg 1998: 54). During the Victorian age – most likely

because Queen Victoria was ruling – there was a dominance of female motives in English literature from 1830s to 1880s. George Elliott was one of leading representatives whose protagonists were the epitomes of the time. There was much more emphasis on gender difference, femininity and masculinity[11].

Today in the United States women are legislatively equal with men. (Bromhead 1977:120-21) They can get positions in various government offices. But until 1840, Harriet Martineau stated that there were only seven occupations available for women: needlework, typesetting, bookbinding, cotton factories, household services, keeping borders, and teaching. All of these occupations were poorly paid compared to men. In the United States from 1820 to 1860s middle class white Americans idealised a "True Womanhood, True Manhood, and True Love" all characterised by "purity". Adele Ratignolle of Kate Chopin is one of these fictional prototypes. At the end of the nineteenth and the beginning of the twentieth centuries, they began to admit women in medical institutions. *The Catholic Encyclopedia* writes under the entry *woman* that, "at the end of the nineteenth century there were some sixty medical colleges in the United States and Canada that educated women. At present females are admitted freely to medical societies and allowed to join in consultation with male physicians". However, they could equally vote with men in only six states then, but it varied in the rest of the United States. Today, legitimately there is no inequality between the sexes at all, but in practice women are still behind men, especially in business sphere. Statistics show that American women have attained only 5% of the top jobs; yet the percentage of women of colour is even lower than that, 3% (Rothenberg 1998: 240).

In France, French women enjoy equal rights with men owing to the French Revolution and the movements afterwards. Nevertheless, especially women from the Islamic world who are now living in France are not shown equal tolerance. As often appears in the media, the Minister of Education in France, the land of Voltaire, has recently ordered the expulsion of all young Muslim women wearing the veil from French schools. A young Muslim student wearing a headscarf is denied her right of education in France, while a Catholic student wearing a cross or a Jewish student

[11] British Feminism in the Twentieth Century: Details about this document are unfortunately unavailable.

wearing a skullcap is not. The scene of French policemen preventing young Muslim women wearing headscarves from entering their high school is unforgettable.

I.x. Woman in Islam

Religious conservatism – or anti-religious intolerance – today has become a serious matter of conflict, either within the national borders or in the global sphere although in essence, religious messages propose peace and conformity. In the Islamic world today, woman is actually in a secondary position compared to man. This does not mean that Islamic doctrine puts woman in such a position because in most of those countries Islamic principles are in effect. Wife abuse widely exists. What is worse, woman has been subjected to ignorance in most of these countries. It is too hard to decide whether this roots in Islamic doctrine or it is the recurrence of the "Times of Ignorance", the pre-Islamic period. The patriarchal rule of the latest century in the Islamic societies entirely contradicts with Mohammad the Prophet's teachings and naturally with the Qur'anic message. Some of those very fundamental principles will be juxtaposed below to make the idea clearer.

In Turkey, for example, every one woman out of five is illiterate according to the statistics released in daily papers on March 8, 2001, the anniversary of World's Women's Day. A considerable number of women are abused by either their fathers before marriage, or by their husbands after. On municipal basis several women's homes have been provided for those who escape husband's oppression and seek shelter. Feminist activists and bigger number of intellectuals usually put the blame on the religion. But ironically, the statistics on the matter, and interviews with those victims in the media prove that the men who abuse their wives, parents who batter wives and their children are entirely irreligious people. They are either alcohol addicts, a prohibited act by Islamic norms, or ignorant of Islamic principles; it does not matter whether they are educated or uneducated.

Dympna Ugwu-Oju, an Ibo (Nijerian) woman living permanently in the United States gives a vivid picture of traditional African women in her article entitled *Pursuit of Happiness*. "An Ibo woman is born (educated if she is lucky)," she says, "marries, procreates (a definite must, male children preferable), and dies when her time comes". Women are absolutely dependent on their children and husbands as their mothers and

grandmothers did before them, she adds. "An Ibo woman has very little personal identity." she complains, "The native culture takes very little pride in a woman's accomplishment. At an Ibo gathering a woman is more likely to be asked whose wife or mother she is before she is asked her name or what she does for a living" (Rothenberg 1998: 310). A woman's social value depends on whether she is married and has children or not. On occasions, like weddings, when they come together, men gather in a separate place from women and converse while women go into the kitchen to cook for the men. The Ibo culture is very strict of a disobedient woman, she states, and adds that the most severe punishment, ostracism, is given to those who violate the tradition. "Wives are submissive and obedient," she asserts, "the traditional culture, dictated by religion and years of socialisation demand that they should be docile and content in their roles as mothers and wives" (1998: 311). She says one day one of her close friends, another Ibo woman living in the States, called her and said she had decided to get divorced from her husband because she felt *unhappy*. She maintains that her friend has three sons, something that many women back home would envy of, she is allowed by her husband to pursue her career, she has a nice house, a considerate husband with a "considerable income", but she said she wanted to get divorced. She believes that with so many *privileges* that grant a woman a good place in the society she would never have the right to complain in her homeland. She states that her grandmother would say, "What else on earth does she want?" A woman of the third-world would be much content with a professional husband who receives a good income, and allows her to hold her own career; a range of children, mainly male, and a huge house in a good district of the city she claims (1998: 312).

The adventure of woman in the Islamic sphere also starts with the creation. As the Judaeo-Christian approach to the fall was cited afore, here is how the fall of Adam and Eve from the heaven is revealed in the Qur'an with the verses below, which will give the opportunity to be able to compare Islamic and Judaeo-Christian attitudes towards woman;

> "O Adam! Dwell thou and thy wife in the Garden, and enjoy as ye wish: but approach not this tree, lest you become of the unjust." (Al-A'raf 7: 19)
>
> "Then began Satan to whisper suggestions to them, in order to reveal to them their shame that was hidden from them: he said 'Your Lord only forbade you

this tree, lest you should become angels or such beings as live forever." (Al-A'raf 7: 20)

"And he swore to them both, that he was their sincere adviser." (Al-A'raf 7:21)

" So by deceit he brought about their fall: when they tasted of the tree. Their shameful parts became manifest to them, and they began to sew together the leaves of the Garden over their bodies. And their Lord called unto them: 'Did I not forbid you that tree, and tell you that Satan was an avowed enemy unto you?" (22)

"They said: 'Our Lord we have wronged our own souls: if Thou forgive us not and bestow not upon us Thy mercy, we shall certainly be lost" (Al-A'raf 7: 23)[12]

The Qur'an, contrary to the Bible, places equal blame on both Adam and Eve for their mistake. Nowhere in the Qur'an can one find even the slightest hint that Eve tempted Adam to eat from the tree or even that she had eaten before him. Eve in the Qur'an is no temptress, no seducer, and no deceiver. Moreover, there is not a single verse that signifies the pains of childbearing as a burden on Eve. God, according to the Qur'an, punishes no one for another's faults. Both Adam and Eve committed a sin and then asked God for forgiveness, and He forgave them both. Another distinct point is that, unlike the Judaeo-Christian tradition, after they repented of their wrongdoing, Adam and Eve were forgiven, and, there is no curse upon the whole humanity on the account of that original sin as in principle, "no one can be punished for another's fault". On the contrary, every individual is born on pure ground until s/he is awakened to his/her senses at the age of adolescence and commits any sins; if s/he does not, s/he has the chance to remain pure until the end of his/her life. As it will be apparently seen below, God has not punished Adam and Eve differently. The punishment they received is revealed in the verses:

"(Allah) said: 'Get ye down, with enmity between yourselves. On earth will be your dwelling-place and your means of livelihood, - for a time.' He said: 'Therein shall ye live, and therein shall ye die: but from it shall ye be taken out (at last)" (Al-A'raf: 7:24-25)

The general belief is that Islam permits the practice of polygamy referring to the verse, "... marry the women of your choice, two, or three, or four; but if you fear

[12] The Holy Qur'an English Translation of the Meanings and Commentary, King Fahd Holy Qur'an Printing Complex, P.O. Box 3561, Al-Madinah Al-Munawarah: (Al-A'raf 7:19-23, pp: 401-2)

that ye shall not be able to deal justly (with them), then only one, or that which your right hands possess. That will be more suitable, to prevent you from doing injustice." (An-Nisaa 4: 3) This is a controversial point among Islamic scholars. This *surat* was revealed right after the Battle of Uhud, when a considerable number of orphans and widows and some captives of war were inherited the Islamic community. Some scholars believe that, to provide the protection for them, the men who could treat them justly were permitted to take additional wives; and the principle was only peculiar to that case. And thus, it is not valid any more while the others claim that even today there are cases that require the practice.

The 34th *ayat* (verse) of the *surat An-Nisaa* incurs the most severe critiques from anti-Islamic movements and the feminist circles mainly. It is evident that the Qur'anic God places man in a protective position, because man is physically stronger than woman. The dispute stems not from man's protective role but from his permitted treatment to his wife in some certain circumstances. In cases that woman shows 'disloyalty' or 'ill-conduct', the husband is licenced to 'admonish' her, to separate his bed from hers, and even to 'beat' her, according to the circumstance. Various interpretations of the *ayat* have been put forth on the issue, yet it still remains controversial. The healthiest suggestion is to look into the Prophet's practice. All the scholars involved in Islamic studies agree that he never beat any of his wives, nor did He ever even admonish them. The English translation of the *ayat* (verse) is as follows:

> "Men are the protectors and maintainers of women, because Allah has given the one more (strength) than the other, and because they support them from their means. Therefore the righteous women are devoutly obedient, and guard in (the husband's) absence what Allah would have them guard. As to those women on whose part ye fear disloyalty and ill-conduct, admonish them, refuse to share their beds, beat them; but if they return to obedience, seek not against them means (of annoyance); for Allah is Most High, Great (above you all)" (An-Nisaa 4: 34)

However, according to another verse it is revealed that, "The believers, men and women, are protectors, one of another: they enjoin what is just, and forbid what is evil: they observe regular prayers, pay Zakat, and obey Allah and His Messenger. On them will Allah pour His Mercy: for Allah is Exalted in power, Wise" (At-Tauba or Baraat: 9:71); the protection is distributed reciprocally. The verses below from the Holy

Qur'an indicate that the Qur'anic God does not make any distinction between humans according to their sexes,

> "And their Lord answered them: Truly I will never cause to be lost the work of any of you, Be you a male or female, you are members one of another" (3:195).
>
> "Whoever works evil will not be requited but by the like thereof, and whoever works a righteous deed -whether man or woman- and is a believer- such will enter the Garden of bliss" (40:40).
>
> "Whoever works righteousness, man or woman, and has faith, verily to him/her we will give a new life that is good and pure, and we will bestow on such their reward according to the best of their actions" (16:97).

It is not always possible to free all members of a religion from their pre-religious traditions. Sometimes they convert the new notions into their conventional ones, or the reverse is sometimes the case. Today a considerable number of Muslims have either retorted the Qur'anic principles into tradition, or have preserved several customs from their pagan culture, or from the pre-Islamic religions, Judaism and Christianity. Pagan Arabs would practice female infanticide. They would bury their daughters in the sands of the desert alive, believing that daughters would bring disgrace onto their family. Two of the Qur'anic verses on the subject manifest the fact as follows:

> "When news is brought to one of them, of (the birth of) a female (child), his face darkens, and he is filled with inward grief! With shame does he hide himself from his people, because of the bad news he has had! Shall he retain it on (sufferance and) contempt, or burry it in the dust? Ah! What an evil (choice) they decide on?" (An-Nahl: 16:58-59)

II. Feminism

II.i. Construction of Sexes

The term "sex" refers to two concepts: it means the gender that determines either male or female identity, and it is used to refer to sexual activity, lust and intercourse. Sex is a natural, bodily, physiological fact, an attribute of body. But sexuality is cultural, constructed by social experience. Michel Foucault asserts that

sexuality is "a set of effects produced in bodies, behaviours, and social relations by a certain deployment of a complex political technology"[13].

Biologically the formation of the sexes begins with the chromosomes, named X and Y. When the female ovum produces an X chromosome to the embryo and male sperm contributes an X chromosome, the embryo will become a female. If it contributes a Y chromosome, the embryo will become a male. To make it clearer, an XX embryo yields in a male; an XY embryo becomes a female and naturally a YY fetus would come out a female.

Traditionally, girls imitate the mother and naturally boys the father. This is the natural outcome from a conventional standpoint. However, radical feminist groups claim that girls and boys are subconsciously taught to copy either the masculine or feminine behaviours by the social surroundings. That is to say, if not imposed, all boys and girls would display alike behaviours. And thus, woman would be able to do everything men can do; and men would not refuse to do so-called feminine jobs today. In short, the male-female distinction is 'cultural, not natural' is what they mean. Yet when a girl imitates a man, and chooses a traditional man's job she would not be able to invalidate the distinction because of the biological fact. Biologically, masculine and feminine traits are mainly inborn qualities.

The basic sexual identity is developed and reinforced in school years when children find themselves in a much broader social atmosphere. They learn the accepted sexual norms better. Girls often seek for relations with older opposite sex at the adolescence period as their male peers seem indifferent to girls and prefer flocking with their own sex at this stage. Usually at this point adolescents develop their own views which are often unrealistic and contradict with settled norms, and confront the social pressure that forces them to the conformity of the socially accepted roles of masculinity and femininity. Their reactions are mainly emotional, short-termed, and based on bodily satisfaction beyond social requirements. The next step is sexual awareness. In strict societies, adolescents' sexual desires are usually repressed by the superego, as Freud states, which sometimes prevents developing a healthy sexual identity. On the other hand, in too loose societies, adolescents cannot often escape

undesired consequences of a limitless sexual freedom like pregnancy and sexually transmitted diseases that might profoundly overshadow their futures. At the adulthood stage they begin to develop rational affairs with the opposite sex for the long run, and in harmony with the social body. Psychiatrists often relate women's sexual reawakening after a certain age to the social repression they received during their younger ages. In three of the books novels involved in this research this seems to be the case. All the heroines are awakened to their sexual identity after some experiences, and they strive to satisfy their sexual desire deviating from the socially prescribed norms at any cost. They also put blame on their parents -fathers mainly- that brought restrictions upon their childhood, and so they grudge vengeance for those strict parents in person and for the social norms in general to a certain extent. Some anti-feminist movements claim that it is this sexual dissatisfaction or frustration that drags those savage feminists into such an aggressive mood[14].

After taking on some social responsibilities and having some experiences, women begin to discover the role designated for them, and thus, start to question their position in the society. There emerges the controversy and consequently conflict between men and women, and between women and society. Women's questioning the settled patriarchal norms and claiming equal rights with men, and emancipation of women from a man-based world began in the mid-nineteenth century. Later, the movement yielded several fractions of Feminism.

II.ii. What is Feminism?

What is feminism? The term "feminism" derives from the Latin word *femina,* a concept that means *women* or *having female qualities*[15]. In the modern sense, the history of feminist movements traces back to the late eighteenth century beginning with Mary Wollstonecraft's *A Vindication of the Rights of Women,* 1792, inspired by the French Revolution. The term "Womenism" was first used, but in the late nineteenth century, *Feminism* superseded *Womenism.* It soon turned into a movement arguing that something was wrong with the social attitude towards women. And since

[13] British Feminism in the Twentieth Century: Details about this document are unfortunately are unavailable.
[14] Feminism in The 1998 Grolier Multimedia Encyclopedia Deluxe 2. CD, http://www.grolier.com
[15] British Feminism in the Twentieth Century

then, people associated with the movement have been struggling to change the unjust treatment to women, and thus, give them equal rights with men. *The American Heritage Dictionary* gives the definition of the term Feminism as, "the belief in the social, political, and economic equality of the sexes". Another definition of the movement by *The 1998 Grolier Multimedia Encyclopedia* is that, "feminism means the advocacy of women's rights to full citizenship--that is, political, economic, and social equality with men". Feminism now has become an ideology and a radical movement that strives to improve women's social status. Feminists bear the idea that women are still being oppressed because of their sex, and so are trying hard to remove the sexual segregation and discard patriarchal oppression in society. "Feminism has one obvious, simple and overarching goal: to end men's systematic domination of women,"[16] say Jane Mansbridge and Susan Moller Okin.

II.iii. Divergence in Feminist Movements

II.iii.i. Classical Approach

At this stage of this survey, different philosophic approaches to women's case along the women's history will be cited. It is better to start with the neo-classicism, which is the threshold of the Renaissance and afterwards the Enlightenment, two vital springboards that boosted the intellectual movement in Europe. The discovery of ancient Greek philosophic and literary heritage led the Western world to the Renaissance, and respectively to the Enlightenment that germinates new philosophic movements in the West. Aristotle was the most eminent pivot of the newly discovered heritage. While the western world was highly suffering the inferiority versus the superiority of the Islamic expansion, and thus losing ground, Aristotle's views functioned like a springboard on behalf of the westerners. The theologians first tried to reinterpret the Scriptures via Aristotelian philosophy hoping to revive the religious life and regain people's trust, but they failed.

To come to the point, as aforesaid Aristotelian concept of women's social status was not very different from the Biblical notion. He believed that women were false begotten men, and naturally they were inferior. In his *Politics* he likens man to

the soul and woman to the body, and asserts that "the soul governs, and the body is governed"[17]. The eminent Christian theologian St. Thomas Aquinas adopted Aristotelian views; and thus once again affirmed that women were defected creatures that are put to men's service by the divine command[18]. "The ultimate destiny and mission of women are to fulfil the noble and benign offices of mother and wife. This is the law of the Creator," he stated. Similarly, Susan Fenimore Cooper, in her article entitled, *Female Suffrage, A Letter to the Christian Women of America*, states that,

> The natural position of woman is clearly, to a limited degree, a subordinate one... Woman in natural physical strength is so greatly inferior to man that she is entirely in his power, quite incapable of self- defence, trusting to his generosity for protection. In savage life this great superiority of physical strength makes man the absolute master, woman the abject slave."

Virgina Woolf, ironically, describes the traditional wife-mother prototype of Victorian age in her *The Angel in the House* as one, "... who must charm, sympathise, flatter, conciliate, be extremely sensitive to the needs and moods and wishes of others before her own, excel in the difficult arts of family life" (Olsen 1980: 34).

The renowned French philosopher Jean-Jacques Rouseau was another figure of he traditional view. He believed that human beings innately bear "good" qualities, hus through their intuition, they are capable of deducing laws to determine an ideal society. He claims that, if not corrupted by social surrounding, individuals would intrinsically reach virtue. In his utopian work *Emile,* a didactic attempt, he creates a realm for his characters, Emile and Sophie. He sets Emile free of social effects and lets him develop his own ideal world, but educates Sophie to be an ideal wife for Emile[19]. The delivery of the roles is patriarchal; Emile is the dominant figure while Sophie is subordinate, just as God creates the earth and the heavens, and then man in his own image, and later creates woman from the man's rib as an assistant to him.

The traditional non-feminist approach put emphasis on absolute difference between the two sexes, favoured men as norm, and determined woman's position

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[16] Jane Mansbridge-Susan Moller Okin, "Feminism" in A Comparison to Contemporary Political Philosophy, ed. Robert E. Goodin-Philip Pettit, (Blackwell Reference, 1992)
[17] Aristotle, Politics Book I /V at http://classics.mit.edu/Aristotle/politics.1.one.html
[18] St Thomas Aquinas, "The Creation of Woman" in The Summa Theologica at http://www.newadvent.org/summa/109201.htm

through her function with man, as a woman-mother and even sometimes a temptress. To the classical notion, women are incapable of owning property, keeping wages, making contracts which shall be binding on themselves or their husbands, suing, inheriting from their husbands and child-caring after the death of their husbands. Susan Fenimore reports, "A woman cannot now in the States of New York, appoint a guardian for her child, even though its father is dead"[20]. The traditional approach associates mind with man, body with woman; culture with man, nature with woman; stoical reason with man, and emotional intuition with woman.

As a counter argument to the classical view, but rather mediative, a contemporary American woman writer, Sallie Bingham, complains about having to spend most of her time on bearing and raising children. She says she would be able to yield more works, if her time was not "always subject to interruption and cancellation" (Olsen 1980: 210). She agrees that this is a problem, an overburden for women, but there is no solution. Even though she has had to spend a considerable time on the care of her three sons, she says she does not regret to it, however, if it were ten years before, she would choose a different type of life. "A life without children," she admits, "is ... an impoverished life for most women; yet life with children imposes demands that consume energy and imagination as well as time, and that cannot all be delegated – even supposing there were a delegate available." (1980: 210)

II.iii.ii. The Scientific Attitude towards the Case

With his evolutionary theory of the "Survival of the Fittest" Charles Darwin is another notable personage who concludes –at least biologically- that human male is more fully evolved than female because he had to compete for access to females and to hunt for food through the ages. He asserts that poverty is not a matter of social problem, but it is the consequence of a personal failure; thus we cannot hold the whole society responsible for that. Darwinism claims that being poor in itself indicates that an individual is morally defected, and thus, deserves his/her poverty. Herbert Spencer,

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[19] Jane Mansbridge-Susan Moller Okin, Feminism: in A Comparison to Contemporary Political Philosophy, ed. Robert E. Goodin-Philip Pettit, (Blackwell Reference, 1992), p.272

[20] Susan Fenimore Cooper, *Female Suffrage & A Letter to the Christian Women of America* at ftp://ibiblio.org/pub/docs/books/gutenberg/etext00/sffrg10.txt

the developer of Social Darwinism, argues that competition leads to progress in society; and the distinction between male and female sexes is biologically destined, if interfered to support female, the weaker sex, that would be a threat to the improvement of the human race. In 1873, Edward Clarke of Harvard University, in his *Sex in Education,* claimed that intellectual activity in women causes reduction of energy in the brain needed for her reproductive capacity, as a result, they have fewer children. Influenced by Clarke's views, the authorities of the time immediately reduced the availability of higher education for women in the States[21].

Sigmund Freud, the founder of psychoanalysis, also takes man as norm, and woman inferior, who envies man/boy of his penis, he believes. That is why she feels sexual desire for her own son to compensate her deficiency, he claims. Their unconscious endeavouring to govern their sons signifies their subconscious desire of revenge from men according to Freud. To elucidate the matter, it is virtually inevitable to give an outline of Freudian psychoanalytic theory here because almost all the subject-matter characters of this study will need to be interpreted through Freudian approach on a large scale. Freud theorises that human's mind is divided into three psychic zones: Id, Ego, and Superego. The "Id", "the reservoir of libido", constitutes the greater unconscious zone which contains instinctual (animalistic) drives, and socially repressed –unfulfilled – desires. It is the "source of all sexual-oriented psychic energy" that governs bigger portion of human behaviours. It functions to fulfil the "primordial life principle which Freud considers to be the pleasure principle". That unconscious premise is "a chaos, a cauldron of seething excitement [with] no organisation and no unified will, only an impulsion to obtain satisfaction for the instinctual needs in accordance with the pleasure principle. It is lawless, asocial, and amoral"[22]. If not tamed or kept in balance with the ego, it becomes too selfish and aggressive, and threatens the society and even causes self-destruction if not satisfied. The second part is named "Ego", which is conscious and contains reasonable thoughts and functions. This is the rational zone that guides the individual to differentiate what is right from what is wrong, and it filters the excesses by the "Id" and "Superego".

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[21] Sandra Lipsitz Bem, The Lenses of Gender: Transferring te Debate on Sexual Inequality (New Heaven: Yale University Press 1963: p. 6-38)

[22] Wilfred L. Guerin, Earle G. Labor, John R. Willingham A Handbook of Critical Approaches to Literature, The Murray Printing Company, pp. 122-26. Printing date and place unavailable.

This sphere of individual's mental process, which is governed by the "reality principle", has a regulative function over the instinctual drives of the id, and is vitally necessary for the protection of individual and society from the potential destruction of the id. "The ego stands for reason and circumspection," states Freud, "while the id stands for the untamed and passions". The superego, the other mostly unconscious sphere, is the representation of social decorum. The superego, governed by morality principle, functions to "repress or inhibit the drives of the id, to block off and thrust back into the unconscious those impulses toward pleasure that society regards as unacceptable, such impulses as overt aggression, sexual passions, and the Oedipal instinct" (Guerin, Labor, Willingham: 122-26). Social norms determine what is a good behaviour, what is bad. This is imposed through parental influence mainly. That is why, the child identifies the parents with the society, when feels oppressed, she/he first rebels against the parents.

There are strong boundaries between the three psychic zones. When the boundary between the id and the ego weakens the id transgresses the rational sphere, and the individual behaves aggressively, in a rather animalistic way in accordance with instincts or the repressed desires. When the boundary between the ego and the superego weakens, the superego invades the premise of ego that keeps us healthy, and governs the person to develop an unconscious sense of guilt. An overactive superego would repress the individual into a passive, restraint personality with lack of self-esteem (Guerin, Labor, Willingham: 122-26).

II.iii.iii. Classical Liberal (Humanistic) Movement

In his *Two Treatises of Government,* (1690) John Locke theorises the classical liberalism as the philosophy of culminating independent and equal individuals that pursue their own self-interest guided by their reason. Reason was the most distinguishing mark of the secular notion introduced by the era of the Enlightenment. A good liberal society is the one in which each individual is able to pursue his or her self-interest in competition with others limited only by the requirement to respect the right of others to do the same. People are awarded in accordance with the competence and effort they display. The marked values of liberalism are equality, freedom, and justice. Members of a liberal society agree on a social contract (a constitution)

compromising on some common ground to assure their protection. Theoretically, the individuals govern themselves autonomously through some bodies such as parliaments, legislative organisations, military body and governments. In return to procuring their security, the members of the community relinquish certain liberties. A liberal society assures its individuals' civil rights such as the right to own property, the right to vote, freedom of association, freedom of speech, and freedom of religion. A sharp distinction is preserved between the private and public spheres in a liberal society[23].

Classical liberal feminists, led by Mary Wollstonecraft and John Stuart Mill, developed a new philosophy on the views above. They said that men are by nature unequal in height, weight, age and intellect; but they are politically, economically, and socially treated equal. Following the same logic, women are naturally different from men, but they should be considered like men regardless to their sex[24]. In other words liberal feminists propose that differentiation in society need not, and should not be based on gender. The core of this new approach suggested culminating, "free and equal independent individuals -both men and women- who pursue their own self-interests guided by their reason"[25], principles included in the Declaration of Independence. They stress the similarities between men and women, not differences. They put human into the very heart of the things as the norm believing that women are oppressed by man-dominated culture and left behind. Consequently, humanity has not been given the chance to make use of women's contribution, they believe. To them, women's liberation requires equal opportunity to enter the mainstream, and judging humanity should be by one human standard of virtue not by mere male or female ground; men and women are basically the same; they have natural rights grounded on general humanity. Classical liberalists do not see women from a gender point of view, but as a human[26]. However, women should have the right to determine themselves free from their relations to the opposite sex while classical tradition determines woman's status associated with her husband and children. They accept superiority in mind over

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[23] John Locke, Two Treatises of Government, rev. ed. Peter Lasiett (London 1968, rpt. New NY Cambridge University Press 1963), II.vi.63, p. 352

[24] British Feminism in the Twentieth Century

[25] Elizabeth Cady Stanton, "*Declaration of Sentiments, Seneca Falls Convention, 1848*", in Up From the Pedestal ed. Aileen Kraditor (Chicago: Quadrangle Books, 1970) p. 184

[26] Angelina Grimke, "Letter to XII to Catherine Beecher 1837", in Kraditor: pp 62-63

body, culture over nature and reason over emotion but naturally reject man's superiority over woman.

II.iii.iv. Gynocentric Feminism

Gynocentric feminists, like the classical liberals, bear the belief that patriarchal norms have excluded woman's potentiality from the efforts for the advancement of human kind. They focus on the special traits, talents, and values as sources of power and strength that women could utilise to improve the world. To a certain extent, those "special traits, talents, and values" elevate woman to a superior position. This philosophy acknowledges that women are fundamentally different in sexuality from men, but morally are equally created, are equally rendered rights with men. The social distinction is unnatural. Anthropologist Gayle Rubin states;

> "Gender is a socially imposed division of the sexes... Men and women are, of course, different. But they are not as different as day and night, earth and sky, yin and yang, life and death. In fact from the standpoint of nature, men and women are closer to each other than either is to anything else – for instance mountains, kangaroos, or coconut plants. The idea that men and women are more different from one another than either is from anything else must come from somewhere other than nature."[27]

Gynocentric feminists believe that purification of politics could be only realised with elevation and involvement of women. Women's potential could take the whole society out of trouble if evaluated. They dwell on the distinct differences between the two sexes, and favour *woman* as the norm. One of their arguments is that women's liberation requires extension of female principles; both men and women are moral beings. Thus, both sexes should be equal; physical law must not be the only medium. Otherwise, that would mean the denial of morality.

One of the vehement advocates of the second wave feminist movement is Betty Friedan, who argues that motherhood and house keeping are burdens and obstacles for women because they keep women at level of animal existence and prevent them from realising truly human potential and competing with men. She asserts that "Motherhood means being instantly interruptible, responsive and responsible," (Olsen 1980: 33) and suggests women's full time work out of the home, and engagement in creative

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[27]Gayle Rubin, "The Traffic in Women" in Toward an Anthropology of Women, Rayna R. Reiter.ed. (New York Monthly Review Press, 1973) p. 179

activities as the prescription so that they could attain equal social position with men. Sallie Bingham, an American woman writer, complains about how she has been encumbered with bearing and raising children. She says she has lost five out of ten past years having to spare at least half of her time for children's care. Her working hours are now reduced to five to six hours a week, "always subject to interruption and cancellation" (1980: 33), but adds that she does not regret to it, yet, she would choose a different way ten years ago. The result of detaining women at home causes a "tremendous boredom among middle-class women", which usually results in depression, and naturally, a miserable personal and familial life. She believes that women's matter has been generally "misdiagnosed as a problem of individual adjustment rather than as a social fact with important implications for sexual equality"[28]. Audre Lorde, expressing her views on the matter, also admits that there certainly are very real differences between individuals of race, age, and sex, but it must not be those differences that are separating people. The bigger part of the problem, rather, underlies "our refusal to recognise those differences, and to examine the distortions that result from our misnaming them and their effects upon human behaviour and expectation" (Rothenberg 1998: 533). This notion insists on acclaiming the nature, the body, the emotion and the intuition but contrary to the classical tradition, gynocentrics refuse to "value mind over body, culture over nature, detachment over feeling and hierarchal reasoning over holistic intuition".

II.iii.v. Existentialist Notion

Existentialism mainly found ground after World War II when savage capitalism, violation in human rights, and the challenging atmosphere of that chaotic depressive world intensively suffocated individuals. Jane Adams gives a picture of modern city life corrupted with "unsanitary housing, poisonous sewage, contaminated water, infant mortality, the spreads of contagion, adulterated food, impure milk, smoke-laden air, ill-ventilated factories, dangerous occupations, juvenile crime, unwholesome crowding, prostitution and drunkenness"[29]. In such circumstances, thinkers strive to discover a way to overcome social problems. Existentialism was one

[28] Betty Friedan, The Feminine Mystique, 1963: rpt. (NY: Dell,1974)
[29] Jane Adams, "*The Modern City and the Municipal Franchise for Women*" in "Opposing Viewpoints: Feminism, ed. Anrea Hindin (San Diego: Greenhaven Press, 1986) Pp. 46-8

of the reactions to those inhuman practices and an alternative effort to help society get out of trouble. It focuses on substantial personal perspective. Jean Paul Sartre, the developer of the philosophy, stresses on "human freedom" and personal existence, and importance of the "individual's need to make choices". He states that humans are frighteningly free but responsible for the choices they make. "One may be cowardly or shy," he explains, "but one can always resolve to change. One may be born Jewish or black, French or crippled; it is an open question what one will make of oneself, whether these will be handicaps or advantages, challenges to be overcome or excuses to do nothing"[30]. In the Existentialist viewpoint, there is no eternal power to guide the individual to determine his/her sphere. On the contrary, every person has his/her own intrinsic qualities to design his/her individual world.

Highly influenced by Satre, Simone de Beauvoir develops Existentialist Feminism. She claims that men, since the beginning of life, have been in a subjective position, engaged in free, creative projects that express their "transcendence", but women are generally in the objective position, "relegated to the domain of immanence". Yet, they are responsible for their inequality with men, as they have not used their competence to overcome their inferiority, but only submitted to their biological fate. "... maternity has imprisoned her in repetition and immanence..." she says. Under influence of Darwin she says that, "man armed himself with stick and club with which he knocked down fruits, slaughtered animals," and thus, "enlarged his grasp upon the world"[31]. However, women's activities, as wives and mothers, have not exceeded "mere animal existence at the level of satisfying everyday bodily needs through mindless, repetitive or instinctual behaviour," she asserts. According to her, it must be admitted that the patriarchal social situation has strictly limited woman's exercise of her capability. In Marge Piercy's novel *Small Changes*, Beth Phail, the protagonist, wants to go to college and law school, but her family insists that her highest aspiration should be marriage and homemaking. Similarly, when Carol Kennicott tells her college boyfriend that she wishes to do something with her life; he responds enthusiastically, "What's better than making a comfy home, and bringing up some cute kids?" In another case, a man of literature humiliating the female sex, gave

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[30] Existentialism in The 1998 Grolier Multimedia Encyclopedia http://www.grolier.com
[31] Simone de Beauvoir, The Second Sex, trans and ed. H.M.Parshley (1953, rpt. N.Y.:Bantam Books)

Ellen Glasgow a piece of advice "to stop writing and go back to the South and have some babies." "The greatest woman is not the woman who has written the finest book," he said, " but the woman who has had the finest babies" (Olsen 1980: 199-200). This is largely the consequence of the religious/historic legacy that defines woman with her femininity. Believing that women have occupied a subordinate position in history, just like an "oppressed and exploited minority" because of social conditions that have denied their potential, Beauvoir suggests assessing women free from their relations with other phenomena such as men and other social factors. "One isn't born a woman;" she says, "one becomes a woman" (Rothenberg 1998: 32). In general sense, femininity and masculinity are not natural, but cultural. In her opinion, the emancipation of women depends on their self-determination in equal conditions with men. This philosophy suggests that women must not be left to the mercy of the world; but they should build and design the world. This is the distinction between animals and humans, according to the existentialists.

II.iii.vi. Radicals

Rosemarie Tong, an exponent of Radical feminism, protests that "it is the patriarchal system that oppresses women, a system characterised by power, dominance, hierarchy, and competition; a system that cannot be reformed but only ripped out root and branch". She suggests not "only overturn of patriarchy's legal and political structures but also its social and cultural institutions such as the family, the church and the academy" [32]. Radicals stress on the fact that there is constant threat of rape. Their notion of rape is unconventional; any sexual act, unless initiated by woman, is rape by whomsoever. They complain that even the language in use has much more male discourse, and that there is widely verbal harassment, which causes more harms than physical violence because it damages self-esteem so deeply (Rothenberg 1998: 568). Media, they say, abuses woman as an image of sex object, and there is the eroticisation of violence in pornography. They even argue that the patriarchal norms determine the ideal feminine body, and produce pressure for slimmers, and bring subsequent men's control over women's body.

[32] Rosemarie Tong, Feminist Thought: *A Comprehensive Introduction* (Boulder: Westview Press 1989), p. 2-3

Radicals see the emancipation of women with a radical restructure of all the conventional institutions such as marriage, the family, the media establishments, the church and the culture of heterosexism. From their point of view, the military, industry, technology, universities, science, political office and finance, the police and the like are all in male's hand. They consider women as a *class* rather than a *sex*, and think that women's childbearing capacities are an obstacle to a woman's self-realisation. They favour the word "androgyny" and reject the terms "femininity and masculinity" believing that they are socially constructed, and men misuse women's reproductive capacity to overcontrol them. For this reason, another exponent of Radical Feminism Shulamith Firestone demands for "any alternative system to free women from the tyranny of their reproductive biology by every means available, and the diffusion of the childbearing and childrearing role to the society as a whole, men as well as women"[33].

Suzanne Pharr, another radical, in her article entitled *Homophobia as a Weapon of Sexism*, gives an account of reasons how they are forced into men's protection, and consequently dominance:

> "It is not just the violence but the threat of violence that controls our lives, because the burden of responsibility has been placed so often on the potential victim, as women we have curtailed our freedom in order to protect ourselves from violence. Because of the threat of rapist we stay on alert, being careful not to walk in isolated places, being careful where we park our cars, adding incredible security measures to our homes – massive locks, lights, alarms, if we can afford them – and we avoid places where we will appear vulnerable or unprotected while the abuser walks with freedom. Fear, often now so commonplace that it is unacknowledged, shapes our lives, reducing our freedom." (Rothenberg 1998: 567)

II.iii.vii. Feminism as a Political Response

To some radical women, feminism is not only a movement to advocate women's equal rights with men, but also a kind of political belief, an ideology, a new way of life, and even a new religion. In order to identify herself with feminism, according to them, a woman has to change her behaviours, her habits of consumption, and even her whole lifestyle when needed. She has to make new friends, respond

[33] Shulamith Firestone, "Structural Imperatives" in Feminism in Our Time, The Essential Writings, World War 1 to the Present, ed. Miriam Schner, (N.Y. Vintage Books, 1994), p. 247

differently to people and events. To become a genuine feminist, first of all, a woman must develop a radically consciousness of herself and then of other women. This is called "consciousness-raising". From this standpoint, Sandra Lee Bartley suggests that a woman have to discover her strength and weaknesses. She must first individually realise that she is the victim of an "alien and hostile force". This hostile force is sometimes the society, the system, or men. This awareness is vital and constitutes the first step towards feminist ideology, and this stage is called "consciousness of victimisation". Once you explore your strength and weaknesses, you become more awakened, and so develop strategies to overcome your weaknesses. A feminist has to be conscious before the social ambiguity, she warns, because even a very innocent offer of help, a slight compliment, a short chat could turn to be a threat to her. "Feminist consciousness," says Lee Bartley, "is the consciousness of being radically alienated from her world and often divided against herself, a being who sees herself as victim and whose victimisation determines her being-in-the-world as resistance, wariness and suspicion"[34].

As aforesaid, biblical God is attributed male qualities. He created man in his own image, rendered him godly features and put woman at his subordination. It was Eve (woman) who succumbed to the Satan, and tempted Adam (man) consequently. Thus, woman is to be blamed for every trouble on earth because she caused the fall from heaven. A woman who believes in biblical God has to accept that, indirectly, she is cursed for Eve's disobedience; she is put at the service of man and her emancipation depends on the accomplishment of her religiously prescribed role. Susan Fenimore Cooper determines woman's position from the Christian point of view that, "Christianity has raised woman from slavery and made her the thoughtful companion of man; finds her the mere toy or the victim of his passions, and it places her by his side, his truest friend, his most faithful counsellor, his helpmeet in every worthy and honourable task"[35]. Such a woman who has accepted her destiny beforehand, claims Carol P. Christ, cannot ever be an independent individual in the modern sense. So cannot she stand firm against man's world's unequal, unjust

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[34] Sandra Lee Bartky, "Toward a Phenomenology of Feminist Consciousness" in Feminism and Philosophy ed. Mary Vetterling-Braggin et. al. Totowa, (NJ Rowman and Littlefield 1977), p. 22-34

[35] Susan Fenimore Cooper, *Female Suffrage & A Letter to the Christian Women of America* at ftp://ibiblio.org/pub/docs/books/gutenberg/etext00/sffrg10.txt

practices; nor can she ever feel self-esteemed, or think rationally and freely. Whenever she prays God, she has to humiliate herself and plead for forgiveness she continues. That is to say, and has been said, that a woman has to reject religious principles – at least the Judaeo-Christian doctrine – and deny the existence of God in order to be an equal individual with man. Otherwise she cannot free herself of male supremacy granted by divine ordinance. It was for this reason why several western philosophers of the Enlightenment and Positivist movement, such as Nietzsche, Darwin, Marx, Satre, Simone de Beauvoir, and the like endeavoured to remove the idea of God from human's minds. However, this has not been possible; does not seem to be either; most people, including women, are now turning to spiritualism. To compete with man, who is said to be in the image of God, they identify themselves with the image of Goddess as a counter-image.

II.iii.viii. Goddess Image vs God[36]

Carol P. Christ writes that in the mid-seventies women gathered around some magazines such as *Womanspirit* in 1974 and *Lady League* in 1976. In 1975, the first women's spiritual conference was held in Boston. In 1978, a course on the Goddess was offered at University of Santa Cruze and drew incredible attention. The philosophy that underlies in the new movement is that the "divine principle, the saving and sustaining power is in herself that she will no longer look to man or male figures as saviors" (Christ 1993: 239-47). These qualities are denied by the Judaeo-Christian male notion. Male images of divinity had developed the notion that "female power can never be fully legitimate or wholly beneficent" according to this extremist notion.

In human's life religion has two basic impacts, according to Carol P. Christ; one is the "mood", which determines the individual's spirituality, and the other is the "motivation" that constructs his/her social-political sphere. She quotes from Anthropologist Clifford Geertz that,

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[36] Carol P. Christ, "Why Women Need the Goddess" in Women and Values: Readings in Recent Feminist Philosophy, 2nd ed. Ed. Marilyn Pearsall. (Belment, CA: Wadsworth 1993), p 239-47. This part will be largely dependent on Carol P. Christ's article headed *Why Women Need the Goddess: Phenomenological, Psychological, and Plolitical Reflections.*

> "Religious symbols shape a cultural ethos, defining the deepest values of society and the persons in it. Religion is a system of symbols, which act to produce powerful, pervasive, and longlasting moods and motivations in the people of a given culture. A mood is a psychological attitude such as awe, trust and respect, while a motivation is the social and political trajectory created by a mood that transforms mythos into ethos; symbol system into social and political reality. Man, being born in the image of God, owes his dominant position to religion" (Christ 1993: 239-47).

As a counter argument to the male image of God in Judaeo-Christian tradition, some women are now developing the notion that they are in the image of Goddess. Since that man's superiority derives from his divine quality, then why shouldn't woman's superiority enroot from another divine being, they ask? It is believed that this new image will elevate woman's position in both personal and communal life, and she will develop self-esteem because a Goddess figure represents "power, legitimacy, beauty and dignity whereas man is the symbol of patriarchy, hierarchy, authoritarianism, and dogmatic rigidity of biblical monotheistic religion".

As repeated previously, many Jews and Christians –including women– are culturally convinced that all women are descendants of Eve, the symbol of sexual temptress, the epitome of woman's carnal nature, who is cursed and punished with menstruation, childbearing and menopause. Thus, women are, as a consequence, being considered that all witchcraft stems from their carnal lust, which in women is "insatiable", and menstruation particularly is considered a way of purification. It is believed that, by nature, there is something wrong with woman's function and those periods let the dirt out to purify women temporarily. Birthgiving is also associated with blood and treated as a "disease requiring hospitalisation" they say. So, radical feminists are trying to refute that notion and stating that there are spiritual experiences that are peculiar to only women. Those feminine peculiarities are not things to be ashamed of, but to be proud of, on the contrary.

Goddess symbol puts woman in the heart of the issue, replaces the patriarchy with matriarchy, and thus the religious male image, and rebels against both patriarchy and its religious tradition. Then, they only submit to their own will and refuse obedience to God as king or ruler, or man as God's divine representative as C.P. Christ writes. Goddess image, first of all, is believed to urge women to acknowledge that female power is "legitimate, beneficent, and independent". This new notion

expects that women will not need male saviors and will not be made to believe that they are illegitimate and deleterious to humanity. This will bring self-confidence in them, self-respect and independence, and respectively development in the construction of a healthier femininity. Secondly, women will reject denigration of the female body. Patriarchal tradition imposes that menstruation, birthgiving and menopause are signs of women's carnal defects. On the contrary, these will be acknowledged as the uniquenesses of female quality that should be proud of, think this new wave of feminism.

From this new wave feminist viewpoint, Eve used her "will" against God's commands and caused fall from the heaven; so female "will", as has been proven, can never be independent, nor reliable unless the Goddess image is adopted. "A third important implication of the Goddess symbol for women," states Carol P. Christ, "is the positive valuation of will in a Goddess-centered ritual, especially in Goddess-centered ritual magic and spellcasting in woman spirit and feminist witchcraft circles". She justifies the denigrated witchcraft saying that, "the basic notion behind ritual magic and spellcasting is energy as power". And goes further that the Goddess is "a centre or focus of power and energy; she is the personification of the energy that flows between beings in the natural and human worlds".

Fourthly, the Goddess symbol will procure a pedestal for the female heritage and bond. Women will be conscious of their roots and develop solidarity with other women. "The celebration of women's bonds to each other, as mothers and daughters, as colleagues and coworkers, as sisters, friends, and lovers," says C. P. Christ, "is beginning to occur in the new literature and culture created by women in the women's movement". Because "Christianity celebrates the father's relation to the son, and the mother's relation to the son, but the story of mother and daughter is missing." says she (Christ 1993: 239-47).

CHAPTER II

I. General Background

I.i. Thomas Hardy and *Tess of the D'Urbervilles*

Hardy's destiny is quite similar to his heroine Tess: he originally descends from, once, estimable aristocratic ancestors, but unluckily, in a sociological turbulence, his ancestors failed to adjust to the new way of life. The traditional way, agrarianism slowly lost ground to the modern industrial life, and those, who failed to adapt, could not escape extinction. Most of the ladies and lords of the past lost their status, power and property and had to serve the newly emerged middle-class as housemaids and stewards. Thomas Hardy, a victim of the new era, lived between the old-world and the new. In his "fictional creations", he tries to juxtapose both the old and new, displeased with either.

Hardy lived in the Victorian Age, an era bearing turmoil with its 'alive contradictions and conflicts' while the new political power was trying to revive the religious life on the bases of the Bible. However, the rapid social and economic developments, nurtured by the new scientific discoveries, disabled the efforts. Further more, the church was serving the ruling class and had already lost its attraction, which was far from introducing satisfactory moral remedies for the society. As in *Tess of the D'Urbervilles*, the new era brought out its own standards with its newly emerged middle-class that had already lost the ethical values based on religion but not yet established nor digested its new moral system. Wealth, as it is still the case today in the capitalistic world, meant power and urged people to 'compromise human dignity and liberty'. Alec D'Urberville, who plays a very key role in Hardy's novel, stands to be the epitome of the new age with his opportunist, hasty, egocentric unethical stance. Tess, on the other hand, will be one of the victims of this new brutal man-oriented hedonistic world.

Hardy's detailed, realistic descriptions of both the natural panorama and the inner world of his characters have always attributed him a distinguished literary quality. Just as the Blues that became popular in certain places of America among lower classes of people at certain times, and arabesque music in the late twentieth

century at the outskirts of metropolises of the third world countries, the tragic fatalistic endings of his novels were much appealing to the people of his time under the influence of Romanticism and a shaking sociological transformation from the conventional to modernity. Hardy had read Shakespeare and other determinist philosophers of his time. Undoubtedly, one could easily conclude that his sceptic personality and his literary accumulation stem from those philosophers. In Tess, all Romantic, ancient, Christian, Naturalistic, humanistic, sceptic and the like impacts are quite obtrusive. He was a man of countryside; 'shy, reclusive and individual' who preferred 'solitary' and tranquillity out of overcrowded big cities[37].

To some extent, Tess's tragedy, as "a pure woman", is very similar to the tragedy of the old "pure" Wessex where she comes from, comments Alfred Alvarez in his introduction to Tess. They are both "corrupted and betrayed by the modern world in its various aspects" he says. Tess is tainted and "betrayed by Alec's parvenu hunger" and "Angel's narrow", cold rationalism. The countryside and its customs are invaded and defiled by the relentless transgression of the new society "with its railways, its indifference, its new rich families taking over the old names and building their hideous new mansions, its gradual industrialisation of the old methods of agriculture, typified by the demonic threshing machine on which Tess is tortured" he continues. (Alvarez: Introduction to Tess: 14)

Hardy's architectural concern and his interest in the classics are two factors that placed him against modernity because such studies require close observations and interactions with the nature and history. His love for Nature makes it a dominant element in his work, and this arouses his opposition to industrialisation with primitive methods fearing that it will destroy the eco-balance. As machinery begins to replace human labour, masses of people incline to migrate to bigger towns for alternative jobs. Hardy describes the position of such people in his novel as, "Those families, who were the depositaries of the village traditions, had to seek refuge in the large centres, to possess, humorously designated by statisticians as 'the tendency of the rural population towards the large towns', being really the tendency of water to flow uphill when forced by machinery" (Hardy 1985: 436).

[37] The background information about Thomas Hardy and his novel has basically been exracted from the World Library's BARRON'S BOOK NOTES (tm) Windows (tm) ver. 4.6 Copyright 1991-1996.

In Hardy's novel women are mainly on the foreground, who appear to be the victims of industrialisation more than men. The new wave has scattered traditional family, and thus, the close relations between the members of the same family and the members of the society have been destroyed. Parents do not hesitate sending their young daughters to farms miles away to venture for financial support to their family budgets, as do the D'urbeyfields to their 16-year-old daughter, Tess. Once material becomes the central concern, morality fades away. Parents do not educate their daughters to learn how to stand on their two feet, but train them how to hound a 'well-be-doing' husband to ease their lives, but put ethics and affection to a second degree. In most cases poverty overshadows love and morality and this naturally puts women at the mercy of men after marriage.

By all religious doctrines adultery is condemned and requires severe punishment. In the Bible, for example, it says; "If a man commits adultery with the wife of his neighbour, both the adulterer and adulteress shall be put to death" (Lev.20; 10). In the Qur'an, the matter is revealed in the verse; "The woman and man guilty of fornication, flog each of them with a hundred stripes: let not compassion move you in their case, in a matter prescribed by Allah, if you believe in Allah and the Last Day: And let a party of the Believers witness their punishment". (An-Nur: 24:2) England of the nineteenth century is still, to a certain degree, under the church's influence, at least the lower class. Thus, after being seduced, Tess is considered by the society as an unchaste woman although the Bible says, "if a man meets a young woman in the open country and seizes her and lies with her, only the man is guilty and shall die" (Deut. 22:25-6). The interpretation of the case from the biblical point of view is that she is innocent, but especially with the birth of her illegitimate child, she begins to incur severe social oppression. In the rural area where she lives there is no way to hide her commitments. Her closeness to the nature is Hardy's conscious preference as he himself is on the favour of Nature versus pseudo modernity.

The D'Urbervilles, Tess' aristocratic ancestors, are now extinct. Their descendants, the d'Urbeyfields, Tess' present family, lead a miserable life on the farms of their new masters who hire them for temporary terms. Her mother, Joan D'Urbeyfield's explicit purpose is to find a gentleman for her daughter, and she has

pursued this course of action since her daughter's birth. One of her hopes is raising herself from poverty, the other is to have her daughter marry a gentleman (Hardy 1985: 65). Though Tess D'Urbeyfield comes from a lower class background, she could easily be differentiated from other girls of her age because she is better educated to a certain extent, and Hardy intentionally attributes her with her ancestral nobility that grants her a distinguished position. With this, Hardy implies that class distinction can be diminished by educating people to a certain degree, and that people usually inherit their ancestral legacy no matter whether they transfer into a higher class or vice versa. Alec, for example, ascends from lower class to the higher but he does not possess the behavioural norms of the aristocracy.

The Clares, Angel's family, all hold very strict religious and moral views, except Angel. He, as indicated in his name, is a man of ethics, which stems from pagan culture of classicism that attempts to replace Christian belief with a new concept, Humanism. As known, with the emergence of Enlightenment and, subsequently the Renaissance and Reform movements, ethical approaches changed on a large scale. The church, and Christianity naturally, were removed from the mainstream and Virgin Mary, not as a religious symbol but as a human figure, was put into the centre. As a result of industrial revolution, a new type of man appeared and the impact of materialism began to question the moral values of the Renaissance and Enlightenment.

I.ii. Kate Chopin and *The Awakening*

Kate Chopin found herself in a group of elderly women in the family, which gave her the opportunity to witness women's social role closely from a very early age, and was educated at the St. Louis Academy of the Sacred Heart as a boarding student. She experienced both the 'pleasures' and 'restraints' of Catholicism in school. For the first time she attracted attention by tearing down a Union flag in public during the Civil War, which was a significance of her rebellious character and close interest in social and political issues. After her marriage she moved into a demographically 'melange' community of people; black, white, Indian, French, Irish and so on, and soon attracted attention of people by her unconventionality: she rode horse, toured the

city with a streetcar, and walked about the city alone. These all were strange to the women of her society.

She was unusually bold and carefree, and wrote directly what she saw. As an egocentric person, she never gave priority to anything but herself, and was highly inspired by the Romantic Movement that marked a profound digression from the solemn, rational Enlightenment. She created a new type of woman awakened to her social status, her sexuality and spirituality. Love and passion, marriage and independence, freedom and restrictions were distinct dualistic thematic subjects of her writings. Like her heroines, she herself was keenly fond of her freedom, both bodily and spiritually. She mainly dwelt on the individual and nature's interactions, romance of the individual, woman particularly, to the nature[38].

When *The Awakening* was published in 1899, it immediately created a social controversy. Kate Chopin shocked her contemporaries with the bold, rebellious personality of her protagonist who openly pursued extra-marital sexual affairs with her lovers despite the strict principles of Presbyterian marriage of the late nineteenth century America. Unlike Flaubert, Chopin does not condemn her heroine for her immoral affairs with other men, instead she "maintains a neutral, non-judgmental tone throughout and appears to even condone her character's unconventional actions" (Classic Notes). Edna Pontellier lives in a local community of people called the Creoles, who have peculiar rules that in general are the rules governing the late nineteenth century American society (S.E. Ward: Introduction). In that time of America, in the Creoles in particular, women were "to be pious and pure, obedient and domestic" before they were "to be anything else" (S.E. Ward, Introduction). The dominant religious tendency of the time was Calvinism/Puritanism, which regarded belief "in the work ethic, hostility toward sloth, and conviction that individuals are the masters of their own fate" (Classic Notes). Mr Pontellier's addiction with business could be explained with this tradition.

Edna, after awakening to her both intrinsic and physical potentialities, refuses to be identified with her husband's wealth and social position. With her attempts to "support herself through her painting, she mirrors the struggle of many late nineteenth

and early twentieth century American women who sought to define themselves through successful careers outside the home" (S.E. Ward: Introduction). She is aware of the fact that the conventional way of life will never let her lead her own way she desires. In the end she kills herself to free herself of a world that does not fit her expectations. Her husband, Mr Pontellier is often out at the Klien's Hotel until late, the manly routine of the time, while Edna, like most of the housewives of the day, has to stay home, look after the children and docilely wait for her husband's return.

Kate Chopin's *The Awakening* coincides with three sociological movements in the United States of the time: the local-colour movement, naturalism, and modern-day feminism. The local-colour movement was a literary movement popular during the 1890s. Just as Edna Pontellier discovers her feminine qualities, the Local-colour writers became conscious of their comprehensive contribution to the society, thus voiced further social demands like the right to vote and some cultural peculiarities to define themselves. At this time, the United States was still disintegrated culturally, and local-colourists wanted to convey their minority culture to the mainstream American society (Classic Notes). The Creole culture of Louisiana is one of these local cultures determined by mainly Hispanic and French oriented people portrayed vividly in *The Awakening*. Chopin herself, as mentioned above, belonged to this culture by her husband. Another influential literary movement that marked "the turn-of-the-century" was Naturalism that, throughout the novel, affects the characters intensively in the image of water, birds, trees, islands, etc. Characters behave in a certain way because their environment has a direct affect on how they perceive the world, themselves, and other people.

Edna, although originally has a trace of French blood, does not exhibit a "specific ethnic heritage". In fact she socially comes from a much stricter part of America, so she is not foreign to the world of patriarchy. When she realises that her husband is more obsessed with his "male world of activity, work, and social responsibility" and she is destined to a "female sphere of domesticity and passive dependence" begins the conflict. Mr. Pontellier's laying bank notes, silver coin, keys, knife, and handkerchief on the bedside table on one of his returns from his night of

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[38] The bibliographical information about Kate Chopin and her novel has been compiled from Classic Notes at http://www.vcu.edu/engweb/eng384/Kate_c.htm

drinking and gaming at the club is a typical behaviour of masculinity (Classic Notes). Robert, who will later play an important role in her awakening, and all other people around Edna are French Creoles and have grown up in Louisiana, while she has been brought up in the Protestant South. Thus, she is not entirely familiar with Creole customs and social conventions; nevertheless she enjoys the hospitality and intimacy of all her neighbours, though she is an outsider, but often misinterprets their absence of prudery, their freedom of expression and even the books they read (1995: 11).

The Creole society has obvious boundaries that separate the men's world from the women's. Even the Pontelliers' children are almost abnormally independent because they are male, and thus, they treat their quadroon nurse as a "nuisance". These are the behaviours they acquire through the example their father and other elderly men of the Creole society set before them. This is the way a gentleman is expected to treat a woman, they think, and their father is proud of the way they behave. Mrs Pontellier is not very happy with her position, nor her husband is satisfied with her concern with the children, because she is expected to "idolise her children, worship her husband, and esteem it as holy privilege to efface herself as an individual and grow wings as a ministering angel" (Chopin 1995: 10). Adele Ratignolle, one of their neighbours, on the other hand, represents the perfect example of a mother-woman who is voluptuously and romantically beautiful, sews elaborate clothes for her children, and is constantly pregnant. The Creoles are like an extended large family with their close, very chaste, freely discussing sexual matters, and straightforward treatments that Edna is rather reserved to. One of the typical Creole characteristics is that the men apparently never get jealous of their wives even when young men, like Robert, follow married women around and make them feel beautiful and desirable, because they believe in the myth that "the perfect idealised Creole woman-mother has eyes only for her husband and children. In such a society, Robert cannot pose any significant threat to the husband of his "beloved". Thus, her husband never thinks of anything bad of Robert when Edna talks about Robert constantly even with him. Creole women generally occupy themselves with their children and their domestic duties when their husbands work outside the home.

The Pontelliers live in a richly adorned, distinguished, large, neat, and stately house in New Orleans. Mr. Pontellier, quite conscious of his social and economic

position take great pleasure in walking around the house and admiring his possessions (1995: 51). They lead a very structured, high-society kind of living. Mr. Pontellier has very regular working hours everyday, and on certain nights they go to the opera or the theatre. In turns, the women of the neighbourhood hold gatherings in their precious homes while their husbands are out at work, and Mr. Pontellier attributes special importance to this for it is a means of developing business contacts with certain members of the social elite around them.

Mr Pontellier is worried about the changes in his wife's behaviours towards him and the rest of the household, so he decides to consult her situation with one of his friends, Doctor Mandelet. Speaking of the overheard feminist movements in the country, they mutually agree that women are ill or even mentally unbalanced, if they dare to defy convention and venture outside of the domestic sphere assigned to them. They consider women to be childish, inferior, beings with reduced intellectual capacities and unstable temperaments. They speak ill of the feminist movement that is gradually gaining ground, and this bothers Mr Pontellier fearing that his wife has "got some sort of notion in her head concerning the eternal rights of women," concluding that for that reason she refuses doing the housework and sleeping with him (Chopin 1995: 67). Doctor Mandelet is a respectable person who represents the prototype man of patriarchy among people. They believe that the feminist movement of their times is "analogous to a disease that transforms good wives and mothers into atypical, deluded beasts, a misguided social movement that recruits and brainwashes vulnerable young women" (Classic Notes); a good picture that illustrates men's attitude of those times towards women in the American society.

I.iii. Gustave Flaubert and *Madame Bovary*

Flaubert, disappointed by society, 'abandoned the outside world' and secluded in a small town devoting himself 'mystically' to literature at the age of twenty-two. Having a sensitive character, Flaubert developed a pessimistic personality as a consequence of the 'grim environment' and the 'gruesome pain and suffering' of the patients that he had to experience during much of his childhood. That environment, on the other hand, gave him the opportunity to become familiar with science and medicine, as his father was a surgeon in a hospital. In Madame Bovary he uses this

medical and scientific terminology in details. His early exposure to human deficiency and professional mishaps he observed among the middle-class medical practitioners prompted Flaubert to develop a rather pessimistic mood. He believed in true science, but he did not appreciate those people who abused the science and medicine merely to strengthen their social position and reputation that meant more money and so leading an ostentatious and pretentious life instead of using them truly and humanely.

Flaubert's youth coincides with the rise of the bourgeoisie during the reign of King Louis-Philippe (1830-48), and with the period of Romanticism, a new literary and artistic movement, as a reaction to the thinkers of the time that considered "reason" as the "guiding principle of life and man's most important attribute". Rationality, as heritage from the classical world of ancient Greece and Rome, was still the norm of French education, whereas the romantics "looked to the nature and indulged in colourful, often excessive, explorations of human emotions" (Barron's Notes).

Under the influence of the Romantic writings of Victor Hugo, Jean-Jacques Rousseau, Lord Byron, and Sir Walter Scott, "writers who extolled sentiment, feeling, and beauty, often in exotic historical settings," (Barron's Notes) Flaubert turned to Romanticism, which "led him to reject as coarse, ugly, and unfeeling the middle-class culture that had increased its influence steadily since the end of the napoleonic era (1815)" (Barron). Flaubert directed his first attacks on the new middle-class values, such as obsession with money and political power, intellectual pretence, vulgarity, and sexual hypocrisy, through a fictional character, called le Garcon (the boy), who represented the target class of people like Rodolphe and the dry-goods merchant. And he detested the lower middle-class people of "smugness, vulgarity, greed, and ignorance, aspired to money, power, and respectability- not to art or beauty," like Homais and Emma's father.

Flaubert's particular obsession with word choice rendered him a perfectionist literary quality that, over the years, would characterise his permanent style identified with his famous mot juste, the "exact word". He endeavoured to introduce a very common character that could be found across France of his times. He believed that Emma fulfilled such a task and claimed that she was 'suffering and weeping at this

very moment in twenty villages in France' (Barron). With Madame Bovary, Flaubert creates a combination of realism and romanticism with the very detailed descriptions of the setting and the inner feelings of his characters[39].

Flaubert's novel, *Madame Bovary*, was first published in 1857 in instalments in a weekly, when the artistic and literary movement Romanticism was at its peak, and the French society was going through a rapid social transformation from feudalism to a pervasive "petty bourgeoisie", lower middle-class. Monarchs were in power. A councillor, who goes to Yonville for the Agricultural Festival in the name of the government, delivers a long patriotic, patriarchal and political speech to flatter and illusion the mobs of uneducated people. "Gentlemen!" he addresses the crowd regardless to "Ladies!" which indicates his, and namely the government's, ignorance of women's presence at the gathering. In his speech, he introduces functions of the ruler as, "a king interested in both public and private affairs, directing the country with firm hands, restoring peace, ready for any potential wars, encouraging enterprises in industry, commerce, agriculture and fine arts, and very cautious about any movements that might sow discord among social classes and cause any chaos" (Flaubert 1995: 109). King Louise-Philippe, the Citizen Philippe, was ruling France (1830-48) when French education system was still based on the previous century values (the Enlightenment era) under the influence of ancient Greek and Roman heritage. Reason was the central motive to which Romanticism emerged as a reaction suggesting going beyond mere rationality to explore other sides of life. The leading romantic literary personages were Hugo, Rousseau, Byron, and Sir Walter Scott.

Emma, Flaubert's heroine, is mainly brought up on a distant farm far from the civilised world with very few of peers, and later, placed in a Catholic convent for her further education, which almost completely isolates her from the outside world. Consequently, to escape boredom, she reads a lot about imaginary romantic heroines loved and taken away to exotic places by passionate chivalric heroes, and begins to identify herself with those romantic characters. Soon, she causes troubles at the convent, and her father has to take her from the convent back to the farm again. She marries a country doctor hoping to ease her loneliness and fulfil her romantic dreams,

[39] The background information about Gustave Flaubert and his novel has basically been exracted from the World Library's BARRON'S BOOK NOTES (tm) Windows (tm) ver. 4.6 Copyright 1991-1996.

but she soon finds out that neither her husband nor the country people she is living with meet her expectations, and soon gets disillusioned.

Emma lives in a small town, called Yonville, where there is no excitement. The people around her are half-educated lower middle class people who can neither depend on the conventional, nor have digested the values of modernity. Flaubert typifies their "smugness, vulgarity, greed, ignorance", romanticism, and conventionality with three characters: Emma represents the romantic, unrealistic emotional sphere; Homais symbolises the pretentious, so-called scientific mentality of the middle class, while Lheureux exemplifies the inhumane, greedy, materialistic identity of the middle-class people who pursue their opportunism at any cost (Barron). The traditional (Charles) and Romanticism (Emma) die in the end; the false scientific mentality (Homais) and material opportunism (Lheuraux) are promoted, and the innocent future generation (Berthe, the Bovarys' child) falls to the hands of savage capitalism by being urged to work at the mill.

The religious services are conducted through a dotard priest in a cassock covered with grease spots and snuff stains, who does not even recognise Emma when she asks for his advice to help her out of her trouble. He represents a distorted, regressed religion far from satisfying people's spirituality (1995: 85). He thinks that religion is something "taken for granted but nothing you genuinely feel" (Barron). Thus, the clergy has fallen a lot behind the age, and is far to challenge the scientific and philosophic movements of the new era. In the personality of the priest, Flaubert describes the failure of the religion in discovering and interpreting what is going on catching up with the age. At any individual or social trouble the traditional religious attitude would argue that it was a curse from God for people are going astray. The central function of the church they devised to attract people's interest in the church was its historical and architectural heritage they were proud of. The essence was lost. In the case when Emma and Leon meet at the church, the beadle says to Leon, "The gentleman, no doubt, does not belong to these parts (1995: 187-9)? The gentleman would like to see the curiosities of the church?" because the new type of people like Leon and Homais were rather snobbish towards religion for they had no faith in religion, only "reason" was their central concern. The beadle would habitually guide every visitor to every curiosity of the church, mainly to the graveyard, and try to

introduce every historic personage buried there in the hope of impressing the visitors with the historic achievements.

I.iv. Duygu Asena and *Kadının Adı Yok*

As in many other patriarchal communities, in Turkey also from very early ages parents traditionally train their children to play with peers of their own gender: girls with girls and boys with boys. Each group is exposed to distinct toys and games; girls have toys and games peculiar to them such as dolls, sets of cups and utensils, false make up sets and sewing kits, and teddy bears that are all rather associated with childcare and housework. The purpose is to familiarise them with feminine traits and acquaint them with domestic responsibilities. Similarly, boys have their own type of toys and games such as toy-guns, swords, cars and machinery of excavation and maintenance, police sets, balls and the like that all are associated with masculinity. The accepted course of training is that boys follow their fathers' steps, and girls imitate their mothers. The two spheres are marked with strong boundaries. A girl would not be welcomed playing football, for example, or a boy would never try needlework.

In Asena's novel, the mother interferes at any attempt when the protagonist intends to digress from socially set female behaviours. She puts considerable effort to persuade her little daughter that the natural role of males is to work outside the home and earn the family's sustenance, and the females' responsibility is to bear and rear children, and naturally do other domestic jobs. Young girls have to be careful about their behaviours, and their way of dressing as the society prescribed certain roles for them that they are to follow. Any loose behaviour, or an ostentatious make-up, or an abnormal piece of clothing, a miniskirt for instance, can easily tempt males' attention, and incur their either verbal or even physical harassment.

The family of Asena's heroine belongs to the middle-class having a detached nice double-deck house in a nice garden, a car, and even a housemaid. Not as prosperous as the Pontelliers, but these were signs of being wealthy enough in the Turkey of 1960s. You observe almost no serious complaints by any member of the family of their economic situation throughout the story. The family has only two daughters, (traditionally families were much larger in general in Turkey) and they are

both educated at a 'private high school for girls'. Being educated in a 'private high school for girls' bears three facts: first of all, affording the two girls' fees at a private school shows the economic comfort of the family, when compared to the society's general panorama. Secondly, the father's deliberate choice of girls' school indicates the family's conservatism about male-female relations; and a third inference could be the parents' distrust in their daughters.

Every Saturday, the father would take them to the cinema, hire private cabins for the family, so that no strangers, males mainly, could cause any disturbance. The Pontelliers would also go to the theatre or opera at certain times of the week. The father would often drive them out to open-air tea gardens and restaurants whenever convenient, the typical lifestyle of the middle-class people of those times. Again compared to the general population of 1960s in Turkey, this was a considerable opportunity that millions of people could not even imagine to possess.

Virginity – or chastity – is still a girl's most vital attribute that has to be preserved until marriage, in especially conservative circles. When lost in an adulterous commitment, the victim is usually excluded from her surrounding, and no man would accept to marry her. Further more, the family would be considered disgraced. Men would treat such a girl as a loose, licentious woman, and would try to seduce her at any chance. The social sphere in which Asena's heroine is culminated shows no actual signs of religious influence; instead, they have developed their own traditions based on materialistic middle-class values. She does not report any religious practices; neither in her family nor among the spheres she is in contact. She often confronts hypocritical people around her, including her own father, her husband, her lovers, even some of her close friends, some of their neighbours, and later some of her coworkers – both male and female.

This type of modern society was the outcome of a rather long historical background, from the movements initiated by the Young Turks with the decline of the Ottoman Empire that ended with the foundation of the Republic of Turkey in 1923 after the War of Independence (1919-22) following the First World War. With the declaration of the modern Turkish Republic in 1923, almost all the Ottoman institutions were abolished including the caliphate and monarchy, the traditional

educational system, the law based on Islamic principles, and the alphabet grounded on Arabic script. Religion and state were separated; women were given the right to vote in 1930[40]; Western law, and the Roman alphabet were adopted. A secular and republican policy was put in practice, and a modernised nation cultivated with the values of the western civilisation was the objective of the new official ideology. Following the emergence of multi-political parties in the late nineteen-forties, the first liberal attempts appeared but soon repressed by a military coup in 1960, and afterwards, the country underwent a boom of ideologies between the late 1960s and 1980 that ended in another military takeover.

As stated in the introductory part, Asena wrote her *Kadının Adı Yok* in the early 1980s while Turkey was newly recovering itself from the invasion of strict ideologies such as, several fractions of Communism, radical religious movements, and Nationalism that led the country into a chaos, and ultimately ended in another military rule. That smothering anti-democratic period yielded to a rather liberal atmosphere that engendered more economic, individual, ideological and religious liberties, and broadened people's horizons with the elections of 1983 that Turkey returned to the democratic life. That new liberal atmosphere germinated new philosophic movements, and the revival of feminism that mainly led Asena to write such a novel was an outcome of this new era.

[40] Türk ve Dünya Ünlüleri Ansiklopedisi, cilt 1, sayfa: 478-88, Anadolu Yayıncılık, İstanbul, 1983

CHAPTER III

I. Major Feminine Figures in Question

I.i. Tess (from *Tess of the D'Urbervilles* by Thomas Hardy)

At the very beginning of her adventure when the novel opens Tess, with large, innocent eyes, is a "mere vessel of emotion untinctured by experience"(Hardy 1985: 51). She is "innocent, malleable and pure". As an attendant of the May Day procession, a traditional annual ritual, her being clad in white symbolises "purity and virginity" (Classic Notes). Hardy suggests that this purity come from lack of experience. She is quite responsible, though very young, and obedient, and has a rather passive character subject to the wishes of her family and exposed to harsh living conditions, at the mercy of strangers by her parents' irresponsibility. She is unaware of the dangers awaiting her, and almost content with her role designed by the society. Tess shows the first sign of her sense of responsibility by reprimanding her friends during the May Day parade for mocking her father. She is unconscious of her charm, her sexual and intellectual traits at early stages, but as the story proceeds, she develops a stronger personality especially after her seduction by Alec D'Urberville. Hardy draws a vivid picture of a country girl in a rapidly changing society from feudalism to modern bourgeoisie, a social turbulence through which people go and fall into a traumatic sphere. Tess finds herself on a hazardous path that leads her to maturation, but at a high cost. Despite the fact that she comes from a lower class background, she can easily attract people's attention not only because of her physical charm, but also of her educated, though low, and noticeable natural manner. Despite her failure to be accepted as a true D'Urberville, Tess is somehow different from other members of her own family and other people including commoners she works with and the aristocrats around her. On a large scale, Hardy decorates her genuine personality with Virgin Mary's qualities.

With his unconventional, moral and religious views Angel Clare sounds like a man of Renaissance. He is dissatisfied with both the convention and so-called modernity although he was brought up by a father, who is a narrow-minded clergyman, "a type that has nearly died out, a spiritual descendant of Luther and Calvin, an Evangelical of Evangelicals" (Hardy 1985: 217)), a typical representative

of the convention. His mother, Mrs Clare, shares her husband's strict views. In some cases she is even stricter. Her reaction to her son's marriage to "a simple country girl" who belongs to a lower class is a woman's unjust treatment to another woman. It does not matter what qualities she possesses; the determiner, according to her, is the social status, wealth and subsequently power, and Christian teachings. Hardy presents Angel as a nature lover, "an equal symbol of purity and goodness, as shown by his name and his demeanour", an incredible man of humanism, a savior and compassionate lover of Tess' in earlier stages, and a broad-minded intellectual, who, however, behaves more like a farmer. For he is not satisfied with the old-fashioned and inadequate practices of the church, unlike his two brothers, he refuses to attend college and become a clergyman despite his parents' high expectations of him. However, on his wedding day when Tess confesses her tragic experience with Alec D'Urberville, he resorts to his patriarchal views without showing the slightest tolerance, and abandons her with her everlasting troubles.

Like Flaubert, Hardy also does not regard the pseudo scientific improvements as *the giant steps* to bring ultimate happiness to the humankind. On the contrary, he believes that those developments would corrupt the human soul, and consequently, distort human's harmony with Nature. He assigns Angel with a convenient role to turn the reader's attention to it. But Flaubert does not make as clear preferences towards Nature as Hardy does. Although Hardy alluldes Angel's reaction to Tess' confession with his subconscious Christian background, the fact is that his intolerance stems from Hardy's pagan Hellenistic tendency. Only mythological Gods or heroes could have been so obstinate and intolerant towards a woman who had violated rules. Angel reminds the reader of the fury of a mythological figure rather than a Christian's attitude. At earlier stages Hardy says, "he (Angel) thought that the Magdalen might be at his side" (Hardy 1985: 187) while he and Tess are walking in the field referring to the sinful woman Jesus Christ forgave after she washed his feet with her tears and wiped them with her hair, and also the first woman that saw him resurrect. Tess similarly sheds tears and implores Angel for forgiveness but he refuses her. "Christ freely forgave Mary Magdalene;" comments Willim Bonnell, "Angel, if he had imitated Christ's moral example, should have done no less" (Bonnell 1994). That is to say, a true Christian believer would have forgiven Tess and would not have caused

her destruction, and relatively his own; what is more, Tess was not even close a sinner to Mary Magdalen. His outrage at Tess' story also contradicts with his liberal opinions. To emphasize incompatibility of logic with some socail facts or fallibility of logic in some cases, Bonnell argues that "Angel has hidden within a hard logical deposit, which, having blocked his acceptance of church, now blocked his acceptance of Tess" (Bonnell 1994). Superficially thinking, Angel appears to be on the spot with his humanistic views and even practices until Tess' confession. Bonnell associates Angel's demonically bursting into laugher, despite her intimate plea for mercy, with hell because, unlike Jesus Christ, he refuses to forgive Tess, but remains "the slave to custom and conventionality" (Bonnell 1994). Angel resembles Chopin's Robert and Flaubert's Leon. He is to Tess, what Robert is to Edna and what Leon means for Emma Bovary with their amiable attitudes towards the heroines. Hardy tests the attitude of several men of different personalities and different social positions by exposing Tess to their mercy, though with her pure, loving, innocent stance, they will all betray her. That is to say, a woman, no matter how devoted is she, is destined to men's abuse, or in other words, men potentially are ready to exploit women under any conditions however would women be angelical, according to Hardy.

Another character that plays a vital role in the tragedy of Tess is Alec D'Urberville. Alec is a seductive opportunist, devoid of both traditional aristocratic values and the humane qualities introduced by the Enlightenment movement. He is "rapacious and possessive", he has not, at least, digested the mores of modernity. Hardy introduces him as a representation of the new middle-class that sees the world from a pure materialistic perspective with no ethics. He has a lot in common with Flaubert's philandering character Rodolphe with his insincere, seductive, egocentric opportunistic behaviours. He believes that his status in society and his financial situation gives him the power to take any advantage he wishes of others. He brings Tess to his mother's, who is blind and unaware of her son's plots, farmhouse under ill intentions; he does not bring her to revive their kinship, but rather for his own personal advantages.

Hardy's novel displays the tragic downfall of once an aristocratic family who used to have wealth and power, but now leading a miserable life at the mercy of newly emerged middle-class people. The D'Urberville family is now extinct; the only

descendants are the D'Urbeyfields, hired to work on the fields of their new landlord. Tess, the central figure of the novel, is the oldest child of the family with a heavily drunken father and a greedy materialistic mother, who has already lost qualities of maternity. Joan D'Urbeyfield, Tess' mother, is a "bawdy, irresponsible" woman who considers her daughter only in exploitative terms (Classic Notes), like a piece of property to be hired to someone to bring income to the family. As such, she believes that she can send Tess to the D'Urbervilles explicitly to marry a gentleman and thus "raise the fortunes of her family", a terrible picture of a greedy woman of materialism that could even hire her own innocent daughter to strangers for financial interests. Thanks to her drunkard husband, she enjoys the advantage of constructing an authoritative position over him and the rest of the family. Though a mother-woman, she is at least as guilty as Alec D'Urberville of her 16-year-old daughter's tragic downfall. This proves that not only men but also women can easily do unjust to other people, unless *tamed* with ethics. Her husband, on the other hand, John Durbeyfield, is an alcohol addict, irresponsible man, who "tries to enjoy his descendence of nobility after, by coincidence, finding out about his aristocratic legacy, and entirely frees himself of working" (Classic Notes). He is responsible for the greater part of his daughter's misfortune because he would have taken the beehives to the market if he had not been drunk. Thus, Tess would not have had to cause the death of the horse, and so would not have felt guilty and accepted going to work for the D'Urbervilles. Eventually, she would not have gone through this tragic sequence of events. By his aristocratic blood, he does not hesitate treating people in a class-based manner, no matter they are men or women. Those types of people believed that they were privileged, so they had rights to govern people of lower classes.

Being brought up in a social atmosphere nurtured by distorted religious faith, Tess is innocently superstitious like other members of the family. As in several cases, when she and her brother Abraham take the beehives to the market, on the way, looking at the stars in the sky, she says that some worlds are splendid, but a few are blighted, and concludes that the earth they are living on is a blighted one (Hardy 1985: 61). Strangely, women tend to be more superstitious than men, which is most probably the result of being left ignorant by the men-oriented society. Tess, though later will display a more stable stance, is one of those women. With the discovery of

their fake aristocratic relative, Tess becomes a great hope of the family as they believe that their kin, Alec D'Urberville, will marry her, and thus, she will regain their former familial functionality. As materialism has become the basic concern, nobody seems to be worried about morality. People are going through confusion.

As she blames herself for the death of the horse, Tess cannot resist her parents' urgency to go and claim kinship with the D'Urbervilles and seek for financial assistance. By being sent to the D'Urbervilles, Tess is in fact sent to find a husband; her mother's expectation is that Tess will marry a gentleman who will naturally look after not only Tess, but also the whole family. At this point of the circumstances Tess is absolutely unaware of her sexuality; thus, she fails to comprehend the motif underlying her mother's plot. Her so-called cousin Alec d'Urberville and Tess are two extreme ends; Alec is a representation of sexuality while Tess Durbeyfield is a symbol of innocence. It is for this reason why she does not recoil when he attempts to kiss her at the dairy. She is neither aware of the fact that they are not kins at all, nor of Alec's plot starting with the letter of invitation to the D'Urbeyfields to offer her a job on the dairy in the name of his mother. Traditionally, as it is still the case in most countries, the mere objective of parents was to train their daughters for marriage when they grow to a certain age. Joan Durbeyfield, a typical woman of convention, has been discovering matches for her daughter since she was born (1985: 65). She thinks highly of Alec as a mighty handsome man, and convinces her husband that. Alec will certainly marry Tess. This is her final hope for emancipating herself from poverty by her daughter's marriage to a gentleman. No one cares about Tess' feelings. According to their sense what else on earth could a young girl expect? Wealth and social status meant the most desirable motif for a girl's marriage at those times of strict patriarchy, at the threshold of the age of materialism.

The case of the other heroines is considerably different from Tess' in several terms. First of all, none of them has as bad financial position. Edna Pontellier, for example comes from the family of a renowned colonel who runs his own estate in Kentucky far from economic problems; and Edna *herself* made her decision to marry Leonce Pontellier despite her sisters and Catholic father's opposition. To her expectation, marriage was the major way to escape paternal pressure. That is to say, she was not as susceptible to her family's charges as Tess is; neither was as young and

inexperienced as Tess is now. The social background of the Creoles was also very different as they were more organised, wealthier, and more civilised than people of Yonville where Emma, Flaubert's protagonist, lives. Emma Bovary was economically in a much better position than Tess before she got married to Charles Bovary, though she was also a country girl. Her father had enough property to get by. And she was not forced to marry the country doctor; it was her own choice. Asena's protagonist was also of a rather wealthy family that could even afford to educate their children in private schools. Her marriage, again, was not imposed, but her own decision after flirtation with several young men. She was aware of her sexuality from very early ages; thus she was not as inexperienced as Tess is.

Finally Tess begins to reap what she feared of; Alec begins to coerce her for his own sexual gain, calls her by insulting names that she is "rather sensitive for a cottage girl, and an artful hussy" (1985: 97); an interesting reflection of men's opinion of girls of the time. She reproaches him that she did not expect him to treat her that way as her kinsman. He does not even abstain from violence to fulfil his sexual desire thinking of himself privileged, but people of lower class subject to doing anything he wishes. Compared to Rodolphe, the seducer of Emma Bovary, Alec has a lot in common, though he does not sound as experienced as Rodolphe is. Alec's sexual background is not as much manifested as the other's is, but they both obviously represent two seductive, egocentric, dishonest philanderers of the middle-class who considered women as a piece of possession, and merely "temporary preys" of sexual pleasure. As for their preys, Emma Bovary, though married, *asks* for seduction while Tess is totally reluctant to Alec's attempts. In Chopin's novel, Edna Pontellier, the major feminine figure, newly awakened to her sensuality by Robert, is ready to have extramarital affairs with whomever she desires, but on her own initiative. She does not succumb to her lovers as easily as Emma Bovary does. Asena's heroine, though very often obsessed with sexuality, complains about being molested especially by her bosses at work, who are Rodolphe-like philanderers but pretend to be more prudent. Yet, when she desires someone she favours, she does not care about the social restrictions. She enjoys the freedom of her sexual affairs with the ones she chooses despite the gossips and constraints. In her opinion, sexuality is a basic instinct, which *is* to a certain extent, apart from social factors, and should be satisfied with anyone,

whenever needed. Asena, with her too liberal heroine, reminds her readers of the existentialist philosophy suggesting that the emancipation of women depend on their self-determination in equal conditions with men. Since men are largely pursuing women, no matter who they are, whenever they find the chance to satisfy themselves, women should also behave equally.

On the way from the market to the village when Tess joins some other people, as a rival and a stranger, she is wildly insulted, threatened, continuously demeaned and made feel "indignant and ashamed" by another elderly girl, called Car, who used to be Alec D'Urberville's girl-friend (1985: 112-3). Unlike feminist allegations, the case fits the Darwinian theory of "Survival of the Fittest" rather than gender discrimination. Both Car and Tess are females; yet, Car is much stronger than Tess, and she is extremely jealous of her as a rival because Alec has left her and is now concerned with Tess. On the other hand, as feminists conclude, they are both brought up in a tradition that a girl's ultimate objective is to find a "well-be-doing" man, marry him and raise children. In this case rivalry and jealousy are inevitable and so is conflict even between the same sex. As a "savior" Alec D'Urberville, always on the move and pursuing his prey, immediately appears, takes desperate Tess *out of trouble* and rides to the Chase where he fulfils his dreams. Suzanne Pharr, a radical feminist, says that it is the notion of male's protection that engulfs women, and then very truly puts them at the service of men. "As women, we have curtailed our freedom in order to protect ourselves from violence," she complains, "because of the threat of rapist we stay on alert, being careful not to walk in isolated place. We avoid places where we will appear vulnerable or unprotected while the abuser walks with freedom" (Rothenberg 1998: 567). Ironically, Tess does not resort to Alec's protection because she is exposed to a rapists attempt, but because, as a stranger, she is assailed by another *girl* supported by a large group of *women*. And Tess' "guardian angel' is nowhere, thus she pays the price of protection once again by being raped, because she is intensely tired and weak to defend herself; and man's physical superiority once again prevails versus woman's weakness.

Tess confides her mother about what occurred, but instead of showing a slightest sign of sympathy for her daughter as another victim, Joan D'Urbeyfield reprimands her for not managing to marry Alec. Tess is now more conscious of the

fact that men constitute a potential danger, threat or trap for women, and scolds her mother why she did not warn her about it as an experienced woman. At this point, Tess is not only awakened to the male threat, but also to her sexual capability for the first time, because she admits that her "eyes were a little dazed" (1985: 125) and it was "a moment of weakness" referring to her affair with Alec in the Chase. She, afterwards, blames herself more frequently than she accuses Alec. Another point to be underlined is that her mother's motivation underlies her weakness when she succumbs to him. Her mother's reaction is not surprising at all when the traditional social perspective considered, though she seemingly scolds her daughter of the event.

The following Sunday, Tess joins the ritual in the church, but considers herself as "a figure of Guilt introducing into the haunts of Innocence" (1985: 135). There is reference to the original sin when the church naturally is associated with religious legacy. Being traditionally a churchgoer, and aware of the conventional function of the place, she expects to soothe her disturbance to some degree by going to church, a significance of purification. Despite the fact that her illegitimate child remains to be the living representation of her sin, her fondness of it is an indication of a woman's natural motherly instinct although she is too young and pretends to hate it (Classic Notes). Her father refuses the baby's baptism for the child is illegitimate; thus, she baptises the baby by herself with help of her brother and sisters. By this individual attempt, she also rejects the socially accepted norms that perceive her as an outcast. Now socially more conscious, she makes the parson confirm the baptism she has performed, which means the acceptance of her child into society without the public declaration of the church (Classic Notes), her first triumph over the convention. After the baptism of Sorrow, the illegitimate baby, she exhibits her first rebellious reaction to the community and its morality when the parson refuses a Christian burial for the child, telling him not to speak to her "as saint to sinner", but "as person to person" (1985: 147). Although Hardy does not stand as a pious Christian, he can't help attributing Tess some Christian qualities: for instance, he urges her to baptise the child and demand for a religious burial. On the other hand, he also equipts her with unconventional manners of reason, or the Renaissance in a better term, especially after her intellectual and sexual awakening. This is a turning point in Tess' life that she suddenly changes from "a simple girl" to "a mature woman" (Classic Notes), and

begins to question the sense of chastity. As the story proceeds, Hardy will assign Angel Clare to reinforce her social consciousness and intellectuality.

Tess, as a result of social oppression, leaves home for work for the second time; but this time she takes her resolutions with her own discretion, while her first departure from home was on her mother's initiative. This time she is more confident, more courageous, more experienced and conscious of what she should do. Tess finds a job at Talbothays dairy with more intimate, cheerful, and warmer people compared to her "manipulative parents and predatory relatives" (Classic Notes). The atmosphere at Talbothays dairy is more intimate, accommodating, and inviting then her narrow-minded, gossipping village. There, she meets Angel Clare, who represents a "significant sense of idealism and purity" when compared with Alec D'Urberville, who represents inhumane, forceful sexuality at the very beginning of her tragic story (Classic Notes). Angel looks in a great sense as if "desexualised" according to Tess' roommates, the other dairymaids. He is Hardy's representation of the Renaissance man with his deep moral convictions, and despising stature towards the distinctions between people based on rank and wealth (1985: 171-2). Soon he discovers Tess whom he idealises as a "fresh and virginal daughter of nature" (1985: 176). She finds herself embraced in a romantic, chaste, respectful and, above all, affectionate sphere, like Adam and Eve's position in the heaven before the fall, with hers and Angel's earliest awakening at the dairy. Tess discovers Angel's playing of harp that reminds her of a literal angel. At this point the ancient Greek influence on Hardy becomes more evident as Angel considers Tess a "visionary essence of woman", and calls her Artemis, Demeter and by other mythical names of Greek Mythology (1985: 187). He moulds Angel's personality with godly qualities of mythological figures, and reasonable, humane characteristics of the Enlightenment. As for Tess, to Angel she is a representation of perfection: a goddess such as Artemis or Demeter rather than a person with obvious faults and follies (Classic Notes).

Artemis was a Greek goddess known as the "unshakeable virgin", aware of her physical beauty, vengeful to evildoers, a protector of young virgins and newly born children, and a good hunter (Comte 1991: 52-3). Hardy's reference to her signifies a few points: one of the implications is her outstanding charm that Angel finds in Tess; a second one is ironically her virginity that Hardy devises to remind the reader his

heroine's victimisation. And a final inference can be Hardy's adoration of the ancient Greek heritage. As for Demeter, she had a lot in common with Tess: heartbroken for loss of her child, indifferent to her appearance, filled with knowledge of cultivation, sent on exile for some time, and attributed divinity of fertile earth (Comte 1991: 69-70). Tess similarly loses her child; she is heartbroken, socially forced away from her home, she does not care much about her appearance, and she is involved mainly with agriculture. This is another indication that Hardy is heavily obsessed with the Renaissance and the Enlightenment pedestaled by the Classicism grounded on the ancient Greek legacy.

Angel's growing affection for her not only arouses the other dairymaids' jealousy of her, but also frightens her that someday Angel's opinion of her will change when he discovers her "unchaste" experience. They are mutually in love, yet her own anxieties and experience with Alec has taught her to be more cautious about men. She believes that Angel's affection for her is intimate but it might be a temporary feeling like many other men's, which is another sign of her awakening to social consciousness. Compared to other heroines, she is much more reserved, oversensitive, fatalistic and obedient, but at least as much aware of the facts of life. Finally, Angel professes his love for her with a tenderly kiss, unlike Alec's lustful charges; otherwise that would contrast with his idealism he has displayed so far. Angel's true love marks a greater contrast between himself and Alec; "while Alec is carnal and ruled by his passions, Angel operates under his principles and ideals" (Classic Notes). Alec and Angel represent two extreme ends of two distinct spheres.

While Hardy puts blame on men for their misuse of women, at the same time, with his introduction of an angel-like man, Angel Clare, he first gives an impression to avoid generalisations. In other words, there are both good men and bad men; while there are also ideal women and loose women. But as the things proceed, he makes it evident that there is almost no exception: all men are oppressive to women because he converts Angel from an angelic personality into a tyrant, even, in a sense, more unscrupulous than Alec D'Urberville. Tess does not suffer as much after her seduction by Alec as she does after being abandoned by Angel. She has her happiest days at the Talbothays dairy, but the hardest times at the Flintcomb-Ash after Angel's separation.

Angel is mastering different farming methods as he is planning to start his own farm in a few months. Being a member of country people, he thinks that Tess would make an ideal helper of him. Through Angel's opinions of Tess, it is easy to infer Hardy's views between the lines about women's role in daily life. To him, a woman does not have an equal social position with a man, but in an assisting position. Men are superior, but by giving Angel an angelic role, he also emphasises that this does not give them the right to abuse women. As it is easily inferred from the picture he draws, men must be compassionate, appreciative, loving, considerate and protective, the way that Angel treats Tess. His view of women is close to the Classical Liberal movement that stresses the similarities between men and women, not differences, and puts human into the very heart of the things as the norm.

As aforesaid, all other members of the Clare family, particularly the parents, hold very strict religious and moral views. Reverend Clare, Angel's father has very strict expectations for Angel, especially about the type of woman he supposes Angel will marry. His mother is at least as conservative as her husband. As a consequence of class-distinction, when Angel mentions that he has found a prospective wife, immediately his mother asks if she is from a "respectable" family (Hardy 1985: 224). Their views naturally represent the classical tradition. "A truly Christian woman, who will be a help and comfort to you in your goings-out and your comings-in" is the type of wife Parson Clare sees fit for his son (Hardy 1985: 223). When Angel goes home following his break up with Tess, The Clares read a chapter in Proverbs that gives a good description of "a virtuous" wife. After reading the chapter, his mother wonders how the passage so well illustrates the woman Angel has married but soon notices her son's uneasiness about her inquiry (1985: 236). According to that notion, the ultimate destiny and mission of women are to fulfil the "noble and benign" offices of mother and wife, and this is the law of Creator. Tillie Olsen quotes Virgina Woolf's ironic description of the traditional mother-woman of Victorian age in her *The Angel in the House* that a perfect wife "must charm, sympathise, flatter, conciliate, be extremely sensitive to the needs and moods and wishes of others before her own, excel in the difficult arts of family life" (Olsen 1980: 34).

At this point while Angel is desperately endeavouring to persuade his parents about his marriage to a country girl, Tess' aristocratic heritage becomes an

"insurmountable obstacle" before her happiness from her own point of view, because she knows that Angel disapproves of people of wealth and nobility. She does not dare to tell Angel about her aristocratic blood because she thinks he would reject her. But she believes she cannot keep it as a secret for fear that, sooner or later, he would learn of bad reputation of her distinct ancestors. Instead of manifesting her historic legacy, to evince his insistence, she proposes that it is her lowly status that his parents would not find convenient to their social status. On another proposal, Tess inevitably begins to tell Angel the history of her family that she is not a D'Urbeyfield but a D'Urberville. He says that he would "rejoice in the d'Urberville descent for Tess's sake" (1985: 253); although she knows that he hates the aristocratic principle of blood. This is a typical humanistic response that dwells on similarities between people and ignores differences, believes in equality of people, holds human as norm, and rejects any kind of discrimination, the values mainly introduced by French Revolution.

They finally get married on December 31, the last day of the year that could be nterpreted as the last moment of a tormented living, and a threshold for the rise of a new peaceful world on behalf of Tess. Ironically, Hardy makes them spend their wedding night at a mansion that belonged to the aristocratic D'Urbervilles, Tess' ancestors. There still remain "foreboding and forbidding" portraits of d'Urberville women with wicked faces that manifest the whole unpleasant reputation of the family (1985: 283-4). Under the influence of ancient Greek pagan culture, Hardy overburdens his heroine with her cursed ancestral heritage which will foreshadow her whole life, and subject her to paying for that curse. This is a picture that illustrates how the modern sense, nurtured on the Enlightenment era, perceives the feudal structure that was grounded on class distinction.

On their first night, they decide to manifest their delayed confessions to each other. Angel begins with his premarital affair with a loose French woman when he was in Paris. Tess feels relieved by his honesty, and does not find his sin worth even bothering. His manner in general is encouraging to Tess that makes her believe he will certainly forgive her for her commitment with Alec D'Urberville in the Chase against her will. Nonetheless, Angel's unexpectedly intolerable reaction to her confession drives her even more depressed than Alec's inhumane, animalistic charge, and brings

he immediate end of their marriage despite her pleading for hours to convince him hat it was not her fault. She begs for forgiveness, for she has forgiven him the same vithout hesitation, but he says that forgiveness is irrelevant; "she was one person ɔefore and now is another," he thinks (1985: 298). Tess, having lost all her hopes, vows not to do anything unless he orders her to, and vows to behave as a wretched slave and die if he desires so. In fact, it is not Tess who is a doppelganger; it is Angel himself who has held the most reasonable, affectionate, and utmost humane qualities towards her, and has stripped himself off all damned conventional inhumane views. Now he exhibits completely a dogmatic inflexibility. Being a man of idealism not realism, Angel loves the theoretical conception of Tess more than her actual personality (Classic Notes). His Renaissance-oriented character of the love that he feels for Tess becomes apparent in his reaction. Having built his world on perfection, the fact that she is not a chaste woman he idealised too greatly conflicts with his "vision of flawless figure of woman", in fact not a mere woman but a goddess. This reservation of Angel contradicts with his being man of Renaissance who is expected to ground his world on reason and humanism. Here it becomes obvious once again that referring to the mere "reason" does not always bring out the ideal solution. In other words, "reason" is sometimes liable to failure in handling social affairs; or his reaction could be interpreted that he cannot cast off all the traits he has subconsciously juxtaposed in his personality through the conventional world in which he has been cultivated.

Angel's intolerant, furious reaction aligns with reaction of a mythical god rather than Jesus Christ, or a man of humanism cultivated under the influence of the Enlightenment. That outrage underlies the human nature, and bursts out whenever it is stirred with any stimulant, if not tamed with ethics. Like many eminent figures that gallantly fought feudalism and rose against the Judaeo-Christian tradition, but later fell into an abyss, Angel also cannot escape his self-delusion. His unforgiving attitude drives Tess into tears; she argues that she told him that she was not respectable enough to marry him, but *he* urged her, yet it does not work to change his mind.

Despite all the things that have broken up their relation, Tess instinctually looks after the household, as any other traditional housewife would do. But Angel does not allow her to act as a servant because in principle, she is still his wife, and he

cultivated by the outcomes of the Renaissance yet, and Angel represents the man of Renaissance with certain principles grounded on intellectuality, yet he has not been able to evade conventional conservatism. Tess is still oversensitive and submissive, and Angel pretends to be rational but fails. He is seemingly concerned with humanism rather than divinity, a typical characteristic of a Renaissance man chasing illusions for sake of rationalism.

Angel, in South America thousands of miles away from Tess, realises that he must not expect her to adjust for she is a simple country girl after all; *he* has to take the bigger portion of the burden onto himself as a man of intellectuality to repair the breakage. He comprehends his own narrow-mindedness, knowing that he is a slave to the custom and conventionality (Classic Notes). He, at last, begins to soften his reservations against Tess after months. This process of going through a "series of haphazard and self-destructive actions" that follows the ecstasy at the Talbothays is a period of purgation and probation overlapping the biblical story of Adam and Eve after the fall. In a way, Hardy, his creator, punishes Angel because he cannot retreat from his principles which he believes contrast with both his feelings and views. It is not always easy to give up the behaviours one has acquired over ages, although he/she may find them irrational. Angel has betrayed his humanistic and reasonable norms, and thus, deserved expel from heaven. In the biblical story Adam is punished with tilling land after the fall; similarly Hardy burdens his hero and heroine with cultivating the land. Here, Hardy regulates the affairs between the characters he has created in a rather different way compared to the biblical God's interference in man and woman's relationships. In Hardy's creation woman is in the centre and victimised, while in the biblical creation man is the prime figure who is seduced by the woman. The biblical God puts the bigger part of blame on the woman but Hardy condemns men for their victimising woman. Hardy's woman is not a representation of Eve, but Mary, mother of Jesus Christ. His allusion is not because Mary was Jesus Christ's mother, but because she had to face a great deal of social oppression, like Tess, though she was innocent. This is part effort to create an alternative religion to the traditional set of beliefs started with replacing Jesus Christ's figure with Mary after the emergence of the Renaissance.

also promises that he will avoid despising her. All these are the exhibition of classical liberal notion that considers women not as servants but equal beings with men. Tess' stance does not fit any feminist notion. She is loving, devoted, submissive, emotional, and responsible at the same time. Could this be the consequence of the traditional way her mother brought her up? It is hard to agree with that idea, because she has almost nothing in common with her mother. She bears the qualities of a perfect woman-mother based on religious expectations favoured by classical tradition. Hardy consciously puts such a woman at the mercy of men to prove that men would abuse women under any circumstances no matter how ideal traits hold women. Strangely, the other protagonists would behave as faithfully to their husbands *before* their awakening to their position in the society, whereas Tess does it *after* her social consciousness. Asena's heroine, for example, would passionately endeavour to prepare most delicious dishes for her husband all day, and wait impatiently for his return from work. She would fling her arms around his neck lovingly on the earlier days of their marriage, and would look into his eyes expecting his expression of appreciation after each meal. But soon she becomes bored of the routine as her love for her husband fades gradually, and her husband gets used to the idea that what she does is her natural responsibility. Similarly Edna Pontellier illustrates quite a domestic nature until she meets Robert. And Emma Bovary, on the other hand, does not behave differently until she discovers that Charles is not the right person with whom she can fulfil her illusions.

The key factor must be "love" then. Tess' devotion to Angel Clare stems from her genuine love; so genuine that she remains open to the possibility that he may murder her or cause their mutual death at his sleepwalking over the river, but remains still rather than disturb him (Classic Notes). Izz Huett reminds Angel that no woman could love him more than Tess did. Despite the fact that Angel's affection for her is also as unquestionable, he cannot reconcile his principles with *de facto* because he has based his principles on perfection and idealism. Traditionally men have been associated with reason but women identified rather with emotion. This is a striking point that illustrates the duality: reason versus emotion. Here two contrastive figures are displayed; Angel and Tess. Each represents one gender in general. Tess stands for an exact female prototype of the time, still under the influence of the church and not

When Tess returns hopelessly from the vicarage to Flintcomb-Ash, where she holds a job at Angel's absence, she finds a flock of birds shot by a hunting party some of which are already dead, but some are still suffering badly from their deadly wounds. Hardy lets the reader draw an analogy between Tess and the wounded birds as she sympathises with the dying animals by compassionately removing their heads from their body to end their pain. This motive suggests that death is the ultimate remedy to escape the torment of life. Being associated with aviation, which represents eternity, birds usually symbolise freedom prevailing along that world of infinity. Most writers utilise this archetype in their literary world, especially in poetry and fiction. Kate Chopin also employs such a symbol while Edna is depressed with the boredom of the social oppression and, thus, goes to the seaside for some relief; and she similarly sees a wounded bird that can barely soar any longer in the air, and ultimately falls into the deep water, the sphere of independence, infinity, and purity.

Hardy makes an unusually interesting point at this stage of his heroine's tragic story. He urges Tess to realise that it is the *sexuality* that produces all her disturbance. Her parents cast her into Alec D'Urberville's arms because she was a *girl* hoping that she would attach herself to that wealthy family, so they would economically relieve. If she were not a *girl* she would not have been sent there, she believes. The plot of Alec D'Urberville was a result of her *feminine* charm. And worst of all, it was her embarrassing *sexual* experience that drove Angel away from her. Her saying that, "Farmer Groby will not hurt me, because he's not in love with me" (1985:397) evidently refers to her certainty about her sexuality as the mere source of her troubles. Realising this fact, to make her less attractive, and thus, evade further charges, Tess, as a measure of self-defence, cuts her hair in a rather ugly style and covers bigger part of her countenance to hide her charm from men. In another sense, she does so to reserve everything of hers for Angel only, which is a sign of her fidelity to her husband. Flintcomb-Ash, the farm on which Tess is working, has the harshest, most unbearable conditions; yet, Tess deliberately prefers that place mostly because of the adversity it offers; she considers it as a form of purgatory (Classic Notes). Angel Clare, on the other hand, cannot overcome his feelings of Tess and, as aforesaid, indulges himself with similar haphazards by fleeing to South America.

Alec d'Urberville has now converted to a fundamentalist preacher, who even suggests Tess spiritual help for her redemption. Many Jews and Christians (including women) are culturally convinced that all women are descendants of Eve, the symbol of temptress, the epitome of woman's carnal nature, the cause of fall from the heaven, and thus cursed and punished with menstruation, childbearing and menopause[41]. Alec d'Urberville, with such a background of his new identity, tells Tess that he should not look at her too often, for women's faces have too much power over him already (Hardy 1985: 388). He asks Tess to swear on the Cross-in-Hand that she will never tempt him by her charms and ways. Interestingly, he blames Tess for tempting him to raping her at the Chase, a quite common accusation among men even today saying, "She asked for it", the classical Judaeo-Christian tradition that puts women in an inferior position for their bad historical reputation as descendants of Eve. Alec still refrains from the responsibility for what he has done to Tess; he does not blame himself for seducing her, but blames mothers who do not warn their daughters against the threats that men pose for women. The dialogue that takes place between Tess and Alec D'Urberville at the Flintcomb-Ash dairies, when she refuses his proposal and strikes him with her glove, gives a factual picture of the traditional approach to women's position associated with men from both feminine and masculine points of view. "Remember, my lady, I was your master once! I will be your master again. If you are any man's wife you are mine!" says Alec when refused (1985: 412). "Now, punish me! Whip me, crush me! I shall not cry out! Once victim, always victim – that's the law!" says Tess to him (411). Alec's words are strikingly domineering, and Tess' are rather fatalistic and submissive although she strongly resists. She is in the mood of someone who is desperately cornered and has nothing left to lose.

Alec is the representative of the new movement that started after the Industrial Revolution, which refused neoclassical values but favoured wealth as norm. Although once he seemed to have converted into a vehement preacher of Evangelicalism, he could immediately put it aside when encountered a better opportunity. Tess sounds more challenging and consistent in her own morality when compared to Alec's superficial religious fundamentalism and Angel's inconsistent pseudo rational

[41] Carol P. Christ "Why Women Need the Goddess" in Women and Values: Readings in Recent Feminist Philosophy, 2nd ed. Ed. Marilyn Pearsall. (Belment, CA: Wadsworth,1993), p 239-47

principles. Hardy obviously introduces Tess as a symbol of Nature with her femininity, productivity, endurance, fidelity, purity and even elegancy; while he pictures Alec as a hedonistic, immoral representative of the newly emerged middle-class parvenus. And Angel symbolises the stereotypical man of rationality with his utopian, disintegrated humanistic views encompassed between unjust class-based old-fashioned feudalism, and the modernity of the greedy, savage, immoral, hedonistic new middle class.

Tess has not heard from her legitimate husband, Angel Clare, for about a year's time, and she is beginning to lose all her hope about either his return or summoning her to Brazil. She is not only suffering from the hard climatic conditions of Flintcomb-Ash but also subject to cruel treatment of the farmer, her boss. She is desperate, fallen into between the devil and the deep blue sea. At this point, Alec D'Urberville appears again more frequently at her most depressive moment, and persistently tells Tess that her husband will never come back, and offers financial support not only to her, but also to her whole family, the weakest point of Tess. Here, it is hard to figure out the meaning of Alec's insistence, because Tess is not the only woman left on the earth. There are hundreds of girls around, who are ready to be tempted to his wealth, on one hand. On the other, when his opportunist, unscrupulous personality considered, it is the weakest possibility to think that he feels guilty for what he has done to her, and thus, he wants to compensate for that. The strongest probability to be taken into consideration must be, then, Tess' extra-ordinary feminine qualities that are tempting him. So it is again her sexuality that drags her into trouble.

At this stage of the story there seems another phenomenon that is at least as seductive as sexuality: money; and Alec is well aware of power of this weapon. He does not waste time devising this effective plan at once. He constantly emphasises his essentiality for Tess and her family's survival because he is a *man* of prosperity. Biblically speaking, "God created man in his own image", and assigned Jesus Christ, the Savior, to lift the curse on humankind and spare them. Thus, Alec, a descendant of Jesus Christ, is naturally set to saving not only Tess but also the whole family at their most desperate situation. Yet, there is a significant difference: Jesus Christ sacrificed himself for others' redemption and did not get any advantage in return. But when Alec saved Tess from the violence of other "women" on the way back home from the

arket, she had to give her chastity in return; a typical materialistic sense of "Give-
ıd-take" principle.

Alec manages to tempt Tess to a certain degree, just for sake of her family, hen he promises for economic support although she has declared in any case that she oes not love him. Yet she pursues her chance to the farthest limit and writes Angel ıat she would be content to live with him as his servant if not his wife, instead of ccepting Alec's offer (1985: 416-18). Another striking point is that Tess does not ubmit to Alec for her own good but her family's. Alec is striving to satisfy his *self* lesires; while Tess sacrifices her *self* to save *others*. Many feminists would conclude hat this is because women are more humane and trained to be more self-sacrificing han men; and Tess and Alec's case exhibits the genuine difference between the two sexes. However, Tess's mother, another woman, does not hesitate sacrificing her own daughter for her personal interests. Chopin's heroine, Edna Pontellier, would never do the same. "I would give up the unessential; I would give in money, I would give my life for my children; but I wouldn't give myself," (Chopin 1995: 49) says Edna Pontellier. Neither would Asena's protagonist sacrifice her *self* for anyone else as she says, "At last I don't have to serve anyone but myself. I'm absolutely free now. I can do whatever I like. I have no one to criticise me any more" when she leaves her husband and begins to live by herself (Asena 1987: 120).

Tess is once again trapped by Alec D'Urberville and desperately inquires Angel's help to spare her: "a man to protect a woman from another man"; it is her sexuality that irresistibly temps Alec, and Alec's wealth that tempts her. This is another vital question whether women can look after themselves or are they subject to men's protection. Members of a liberal society agree on a social contract, according to John Locke, (a constitution) compromising on some common ground to assure their protection[42]. That is to say, they give up certain liberties for sake of their security. From such a classical point of view, should women pay for their protection provided by men as Tess did, or is it men's natural responsibility to protect women for nothing in return, just as Jesus Christ did? Or, as a third way favoured by radical feminists,

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[42] John Locke, Two Treatises of Government, rev. ed. Peter Lasiett (London 1968, rpt. (New NY Cambridge University Press 1963), II.vi.63, p. 352

hould women be given the chance to take care of themselves? It is an irony that it is hen who produce threat for women, and also design a role for themselves to protect vomen from their own threat.

While Tess is exposed to unbearable torture both physically and spiritually at Flintcomb-Ash, Angel goes through serious health problems in South America and on he way back home, and consequently has weakened in appearance, but grown much more matured in his opinions. His parents regret not having sent him to Cambridge so that he would not have been destined to be a farmer and, thus marry "a simple country girl". Especially Mrs. Clare's intolerable attitude toward Tess is notable. She is much more class-conscious than her husband, which brings another dimension to the controversy. Though a woman, Mrs Clare belittles Tess for being a simple dairymaid, another case that proves that women are not subject to segregation only by the opposite sex, but also by the same gender. When Angel comes back from Brazil, and his parents give him Tess' latest letter asserting that she will try to forget him, Mrs. Clare tells him not to worry about such "a mere child of the soil"; but Angel retorts that they are "*all* children of the soil" (Hardy 1985: 455). This illustrates Mrs Clare's classical conservatism but Angel's maturation through his suffering away in Brazil, a spiritual and intellectual transformation. Another indication that shows profound changes in Angel's beliefs is the reference above to the creation manifested in the verse "... then the Lord God formed man of dust from the ground, and breathed into his nostrils the breath of life; and man became a living being." (Gen.2: 7). His words 'we are all children of the soil" allude to the composition of man from the dust. Possibly, his persistence of being in agriculture to cultivate *soil* subconsciously derived from the religious teachings manifesting that Adam was destined by God to tilling land as the punishment after the original sin. Nevertheless, there is a point worth taking into account: in the biblical story it is explicitly revealed that the woman tempted the man; but in Angel's case Hardy does not blame Tess for hir hero's sufferings as openly. The biblical story is revealed in the verse,

> "Because you have listened to the voice of your wife, and have eaten of the tree of which I commanded you, 'You shall not eat of,' cursed is the ground because of you; in toil you shall eat of it all the days of your life, thorns and thistles it shall bring forth to you; and you eat the plants of the field" (Gen 3: 17-18).

Tess' mother similarly is another figure who is at least as much responsible as Alec for the ordeal that Tess has been exposed to. She has seen her daughter as an instrument for her family's interests, yet she will realise that her ill treatment has caused Tess's downfall, but it will be too late. Feminists argue that women's intolerance to women is due to the determination of culture they are nurtured on, or it is because the women who have experienced similar wickedness, subconsciously want other women to go through the same experience. That is taking a sort of revenge not from the oppressor but the oppressed, while vice versa is the general case: women that have been abused usually overpower their sons to get back at their husbands, the oppressors as is it obvious in Charles Bovary and his mother. However, the attempts of Izz Huett and Marian to repair the marriage between Angel Clare and Tess are almost the only examples of feminine cooperation throughout the novel.

From a mythological approach, according to the family legend that "a d'Urberville man abducted a beautiful woman who tried to escape from his coach, and in a struggle, he killed her" (Classic Notes) is the cause of the curse that follows Tess wherever she goes. This is a typical motive in ancient Greek literary legacy discovered by the western intellectuals, like Hardy and most of his contemporaries, which was, and now is intensively used in literature. Yet, from traditional Judaeo-Christian point of view Tess' case is exactly like Eve's probation for her disobedience to God's commandments by eating from the forbidden tree and tempting Adam. She was expelled from the heaven to the earth and subjected to atonement for her sinfulness. It must be for this belief that even Tess herself agrees that her family's dismissing from their home after her father's death is because of her curse thinking that she is not a proper woman.

Hardy never seems to be at ease with aristocratic heritage; for this reason he connects Tess to the d'Urberville legacy, believing that she has inherited a "faulty moral deficiency that has made her capable of murder" (Classic Notes) in the end. Unlike traditional feminist approaches, Tess stabs the 'man', her seducer, who has caused her destruction to death and submits to another 'man' for whom she is ready to enslave herself. This is an indication of how a woman's inner world is complicated. Tess has now paid for her sin, and justice has at last prevailed with the death of Alec and her consummation with Angel, and now is ready to return to heaven, the

rimordial life. That is why she does not hurry to escape to Southampton or London aying that "what must come will come" (Hardy 1985: 481), another signification of ıer fatalism. At her last moments, Tess' request from Angel to marry Liza-Lu, her ounger sister, and take care of her represents another scene of feminine solidarity, ıut with the aid of a man.

It would not be a groundless point to draw parallelism between Tess, Emma Bovary and Edna Pontallier's ends. Emma and Edna both literally commit suicide, but Tess is executed. Her stoical stance to her execution can be interpreted as longing for death, and it strengthens the idea that they all yield to death as a kind of shelter from their earthly sufferings. But Asena's heroine never seriously attempts to put an end to her life; she prefers struggle instead. She sounds more materialistic, self-conscious, prepared and experienced than the others believing that no one else is worth sacrificing herself for. She holds the idea that everything is permissible to satisfy one's instincts. Her being more advantageous than the others is the time difference and the texture of the society she lives in. There was more social oppression when the other stories took place, more than a hundred years ago; whereas Asena's novel was published in 1987 when things were much more different.

II- Edna Pontellier (From *The Awakening* by Kate Chopin)

Kate Chopin's Edna of *The Awakening* is a married woman of 28 years of age with two children at the beginning of her story. After she spends an unusually enjoyable summer holiday on an island with a young man, called Robert Lebrun, she discovers her emotional, intellectual, and sexual capacity (Classic Notes). With that experience of self- discovery she decides to leave her prosperous husband's house and enjoy her freedom of adulterous affairs with her lovers and her growing interest in art. With this rebellious act she displays very similar characteristics with Asena's protagonist, who, in a similar way, protests conventional norms, leaves her husband, hires a moderately furnished small flat and ventures into constructing her personal world. Emma Bovary is also disappointed with her marriage like the other two, but her attempts of flight from her husband end in failures because her lovers she wants to escape with are not as faithful and willing. As she is not as talented nor economically ndependent as the others, she is incapable of living on her own. She is not either as

honest or straightforward as the others are mainly because the environment she lives in is a small place and so she is always before people's eyes. They are all bored of their husbands' indifference and monotonous living. Edna Pontellier and Asena's heroine sound more intelligent and realistic. As for Tess, she also leaves home to escape social pressure from time to time. The social sphere she lives in is entirely different from the former ones.

Edna's husband, Leónce Pontellier, gives much more priority to his business than to his family. Following typical Puritan tradition he is rather obsessed with making money and collecting expensive articles for his ostentatious house on one hand; on the other, he is "quite mild and gentle", and incredibly tolerant of Edna's "whims and rebellions" in a paternal role rather than a husband. Being a typical member of a patriarchal community and of a certain age, he does not enjoy the activities his wife and other young people participate in, because these are rather childish and loose facilities in his opinion. Instead, he prefers to play billiards and other manly games with people of his age and social status at the Kline's Hotel. Chopin distinguishes the male and female spheres with notable boundaries at the very beginning. This is a key-turning point that will cause Edna and her husband's break up in future. But when compared, he stands wiser, more involved, domineering, and much more conscious of his social position than Charles Bovary, who is as passive as a puppet, and absolutely ignorant of what is happening around him. Gürkan, husband of Asena's heroine, is more like Leonce Pontellier. He is very considerate and tolerant to his wife at the beginning. But by the time, he changes and begins to criticise her for the "disorder" in the house, and even warns her to be more careful about that, just like Mr Pontellier's complaint about his wife for her lack of interest in her children. As an executive of the company he works for he also goes on long business trips like Mr Pontellier. At buying expensive gifts for his wife, he is almost as generous as Mr Pontellier, too while Charles Bovary is more devoted, but economically not as successful, nor as discreet; yet he spends all his wealth for sake of his young wife. This was the natural outcome of his mother's strict, particular training.

Edna's father was an old solemn retired colonel who served in the army for years during the Civil War and was domineering and tyrannical to his wife, and

ıccording to Leonce Pontellier, his son-in-law, he caused his wife's early death with ıis intolerant suppressing treatment. Most likely, his authoritative strict nature stems ırom his conventionality and his military background. He criticises Leónce, his son-n-law, that he is too "lenient" a husband towards his wife, and that he should "put his foot down" (Chopin 1995: 73) to force his wife to obey him; but Leonce says nothing, remembering that perhaps the Colonel drove his wife to "her grave" with such a treatment. To a certain extent with his strict discipline, narrow mind and authoritative, intolerant conventional personality, he resembles Asena's protagonist's father. Emma Bovary's father is also a man of convention who brought up his daughter through a religious education in a Catholic convent. He is identified with the settled norms, very keen on the social principles of his day, but toward his daughter, he is milder than the former two, yet there seems a serious generation gap between him and Emma. As for John D'Urbeyfield, Tess' father, he falls even farther behind the convention. Unlike the other father figures, in the very personality of himself, he represents the notion of a collapsed tradition, aristocracy. Tess does not hate him for he has oppressed her; she is more sympathetic, on the contrary, for his ruined soul and being an object of fun of the new social class. From a rather Freudian perspective, the father figure, as a representative of socially prescribed norms, represses the child's desires, and causes a gap between the individual and the society. This naturally disrupts the harmony between the two phenomena, and the child grows alienated to the strict parent – and consequently to the society, and nurtures an Oedipal complex, enmity for the parent and the society he represents. After a certain time, when conditions change the repressed desires emerge. This emergence is the self-awakening in the four heroines.

Robert Lebrun, a young flirt, unexpectedly grows attached to Edna Pontellier and highly stimulates her sensuality during the summer holiday on the island. He, later, tries to distance himself from her by going to Vera Cruz, a place in South America – like Angel Clare's enterprise – because he thinks she only plays with him as a substitute when her husband is away. He is a typical symmetry of the notary's clerk, Emma's Bovary's first flirt, Leon, who also flees to Paris to complete his law education after realising that his unaccomplished love affair with a married woman is not promising. These both young men are still under the influence of their mothers. The first flirt of Asena's heroine also leaves her unexpectedly and goes to France to

complete his higher education. Compared to the others he is not as devoted and affectionate, but more egocentric. He is more like Alcee Arobin of Kate Chopen with his social consciousness and hedonistic self-favouritism.

Alcée Arobin, a stereotype of the middle-class, is a fashionable philanderer with a reputation for his attachments to the women around him. He manages to attract Edna's attention, too, and have an affair with her. With his mechanical/insensitive behaviours based on opportunism and hedonism, he has a lot in common with Rodolphe, a major character of Flaubert who plays an active role in Emma Bovary's destruction by exploiting her sexual weakness. There are a couple of such types in Asena's book, too. Gürkan, for example, the protagonist's husband, is one of those; and Erhan, one of her earlier flirts is another stereotype alike. To their understanding in general, woman must be docile, obedient, domestic, reproductive and, above all, a means of sexual pleasure. In Hardy's story, Alec D'Urberville, who is also a seducer, a prototype of opportunist, materialistic hedonist middle class parvenus, has certain characteristics in common with those types. One of the differences between Arobin and the others is that he is not the hunter and Edna the prey in Edna's case: they both use one the other for mutual sexual satisfaction, but Edna is in the dominant position.

Mrs. Pontellier's response to the "constantly hazy, suffused interminably hot ocean with deep colours" is unusual (Classic Notes). The ocean, as an archetype according to Jungian theory, is "the mother of all life, spiritual mystery and infinity; death and rebirth, timelessness and eternity, and the unconscious"[43]. With its comfort, purity and peacefulness it represents the womb, and thus, stands in direct contrast to the gloomy city, which represents the world of rules and constraints, work and responsibility (Classic Notes). While everyone, especially Mr Pontellier and Robert are in a rush and competing with each other in the city life, people at the beach display entirely different behaviours; they are "slower, calmer, happier and more humane with less regard to social convention" (Classic Notes). The eternal, tenderly and motherly seizure of the ocean stimulates her individuality and frees her from social constraints for the first time. In the ocean she learns to swim, to gain control over her body and becomes aware of its full potential. She discovers herself as "a full

[43] Wilfred L: Guerin, A Handbook of Critical Approaches to Literature, The Murray Printing Company, p.158m. Printing place and date unavailable.

human being, with sexual desires, intellectual capacities, and emotional needs, and again for the first time she realises that her body is her own, and this moment of physical awakening accompanies and heightens her mental and emotional awakening" (Classic Notes). And a religious implication of water is that it is often symbolically associated with the baptism of Jesus and John occurred in the Jordan River (Classic Notes). Edna unconsciously undergoes a spiritual rebirth in the ocean.

Robert begins to fill the gap when her husband devotes himself to his business and to the male sphere and so becomes too indifferent to Edna. She becomes dazzled by Robert and the sensuous atmosphere of the ocean. The two talk excitedly with each other about nothing in particular and are just happy to be together. This is like the way Emma Bovary and Leon would converse while her husband and the Chemist were in hot conversations about so-called scientific issues. Mrs. Pontellier goes to bed and is a little unhappy that her husband has not yet returned from playing billiards, as Emma is bored of her husband's endless and "meaningless" talks with Homais, the chemist. Robert plays with the Pontellier's children for a while just as Leon plays with Berthy, the Bovarys' baby. Mrs. Pontellier and Robert are carefree. Robert's attitude to women is more humanistic unlike Mr Pontellier's notion of women as simple, domestic creatures. Robert is more like Angel Clare, Hardy's epitome of Renaissance man. Edna and Robert's relations strangely resemble Emma Bovary and Leon's relations as consequences of their husbands' indifference. While their husbands are blindly preoccupied with their business world, the two women fall into loneliness and begin to seek someone to fill the gap. Thus, from a feminist perspective, the two women's extra-marital affairs is not their fault, but their husbands', because they do not treat their wives like humans but like items of possession. Charles Bovary, by his passive nature, can be easily manipulated by chemist Homais; so he forgets about his wife although he does not mean to ignore her. But Leonce Pontellier is very conscious of his role when he leaves his wife at home and goes to the club or on long business trips. A woman's place is her home, traditionally speaking; and Mr Pontellier is a typical man of tradition.

Mr. Pontellier's male world of activity, work, and social responsibility is entirely different and determined strictly by the social decorum, and he plays his role accordingly, while Mrs. Pontellier's female sphere consists of domesticity and passive

dependence, that makes her feel uneasy. On one of his returns from the club where he often drinks, gambles and pursues social relations, Mr Pontellier talks to his wife about his adventures at the club, and produces her the "harvest he has reaped" at gambling hoping to impress her with his manly performance. But this is not what Mrs Pontellier expects to hear. Being disappointed by his wife's reluctance to his male sphere, he turns out to reproach her for her "inattention and habitual neglect of the children" (Chopin 1995: 7). He implies that, as a woman, she must limit herself to domestic duties, and at the same time, that she lacks certain maternal traits to fulfil her responsibilities properly. Here are again two traditionally designated distinct worlds. What binds Edna to her husband is the world of business and his ability to provide them with money and luxuriously objects; and what gives Mr Pontellier the privilege to treat her as a piece of object is again his worldly success.

Mrs Pontellier realises that their children, two sons, are brought up abnormally independent when she remembers the way she was raised as a girl. The way they treat their quadroon nurse is unbearable. These are the behaviours they acquire through the example their father sets before them specifically, the patriarchal sphere they are raised in. They are made to think that this is the way a gentleman is expected to treat a woman traditionally. Mrs. Pontellier can hardly conform to the socially designed mother-woman typology. She cannot "idolise her children, worship her husband", and consider her role as a holy privilege, unlike Adele Ratignolle, for example, who represents the epitome of idealised mother-woman. Adele is "voluptuously and romantically" beautiful; she sews elaborate clothes for her children and appreciates her husband's success at work while Edna leaves her children's care to the nurse, and is not concerned in her husband's "successful" career but only the money and expensive articles he brings home.

Edna is still fairly unfamiliar with Creole culture. Even though her neighbours are extremely friendly to her, she can hardly adjust herself because she was raised in an entirely different, much stricter culture in a very different way. Now she is a respectable upper-middle class woman, well acquainted with sexual and social norms while these were taboos back in Kentucky, her rural hometown, where women were treated as worthless female creatures. She would run "idly, aimlessly, unthinking and unguided" (1995: 18) in the fields back in Kentucky when she was a little girl, a

signification of escaping from the authority to eternity. The Creoles, on the other hand, treat each other as extensions of one big family and feel free in discussing matters of a sexual nature, although in reality they behave very chastely. She is very cautious at the beginning although she finds herself as "a respectable upper-middle class woman, well acquainted with sexual and social norms" in a much tolerant community. Still under the influence of her native culture, she even frequently becomes embarrassed by her friends' topics of conversations and books, as she has never been exposed to such a carefree, sensuous summer environment before.

During her younger ages, as these were considered taboos, bigger part of her sexual desires was repressed by the social oppression. As a young girl she had fallen in love with three unattainable men: a Confederate soldier who was friends with her father, an engaged man who knew her sister Margaret, and a famous tragedian, whom she was platonically in love with (1995: 19-20). Her imaginary world of love at early ages is like Emma Bovary's illusionary realm of supernatural passionate heroes and heroines. To interpret the case via Freudian psychoanalytic approach, now, with the weakening of social restrictions the repressed desires and instincts emerge and operate according to their natural functions. Edna Pontellier, consequently, becomes conscious of her individuality and has conflicts with the settled system. She used to adjust her behaviours to the socially expected norms, but now she only cares about whether her behaviours are consistent with her own personality. Although she is a married woman now, she flirts and goes even further with any men she likes. Her violating norms, and so enjoying unlimited sexual freedom is a result of the id's dominance over the ego according to Freudian psychoanalytic theory. The earlier repressed emotions and instinctual drives of which she was unconscious become conscious and begin to govern her behaviours, because the Creole society is more intimate, straightforward and open compared to her paternal background. This is also the case for Asena's heroine. She was raised in a very strict, patriarchal family but, after her marriage, when she finds herself with a much more tolerant husband in a more independent situation her instincts begin to govern her free of the social constraints. Again, psychoanalytically speaking, the boundary between the id and the ego weakens and invades the rational zone, thus breaks up the balance.

As for Emma Bovary, she was trained according to the Judaeo-Christian tradition, which brings severe restrictions on manifestation of sexuality and confines women in a very limited sphere. When she finds convenient conditions, similarly her unfulfilled desires revive, and she goes through a range of sexual-oriented adventures. One of the differences is that the Creole society is much more "civilised" and tolerant than the rural community in which Emma Bovary lives. It must be for this reason that Edna Pontellier behaves more independently and intimately, whereas Emma has to fulfil her actions through secrecy because the country life bears more strictures.

On an island where all the husbands are off working in the city, Edna and Madame Ratignolle develop a close relationship. Edna is attracted to her friend's charming appearance; their ability to communicate and understand each other is described not as sympathy, but rather as love; and their interaction at this stage is highly eroticised. Edna's ability to share her feelings and thoughts with Adèle highlights her inability to do so with her husband or with anyone else. This indicates two facts: one is the invisible wall built between husband and wife by patriarchal stricture; the second is that if you ignore women and expose them to each other you may give way to development of improper affairs, like lesbianism. The emergence of lesbianism, on a large scale, stems from the lack of opposite sex, or from building unsurmountable walls between the natural male-female relationships.

Mrs. Pontellier demonstrates her first resistance against her husband, and indirectly the society, when one evening she declines his strong demand to go inside with him. Although he grows irritable and more forceful, she tells him not to wait for her and keeps staying out. "Leonce, go to bed," she shouts to her husband, "I mean to stay out here. I don't wish to go in, and I don't intend to. Don't speak to me like that again; I shall not answer you" (1995: 33) On another occasion she remembers this first victory against her husband and thinks she would have just done what her husband asked, simply because of inertia. Feeling stubborn and strong, she realises that she had never taken such a stand against her husband before. Asena's heroine, displays similar reactions to her father, husband and her boss, then states that even she herself cannot believe in her own resistance, which will encourage her for further. Edna decides no longer will she blindly obey what her husband tells her to do; instead to do what she wants and when she wants.

Strangely, people are awakened to their potentiality on islands, especially in the Western culture. Edna Pontellier's awakening to her intellectual, emotional and sexual capacity coincides with her summer holiday on an island where she becomes fully conscious of her individuality like Robinson Crosoe who dwells on an island similarly and creates his own world on the basis of his personal initiative. After her first victory over her husband, she is now more self-confident. She does not hesitate asking Robert to accompany her on a boat trip to a distant island called Chênière where she falls asleep and they miss the boat back home. Her long sleep on the island represents a transition between "the old, conventional Edna and the new, freer woman who awakens to her senses and decides to temporarily forget about her husband and children and stay on the island with her lover" (Classic Notes).

Robert's unexpected decision to go to Mexico upsets Edna. Similar departures take place in the other novels too. In Tess' story Angel Clare leaves Tess and goes to South America, and this departure lays a hazardous range of events before her. In Asena's novel Erhan, one of the protagonist's earlier lovers goes to France to pursue his career and disappoints her badly. In another case, after she gets divorced she begins to cohabit with "the man of her dreams", Aydın, who is later assigned to take office as the representative of his company in the States, and prefers his career to her. In *Madame Bovary* in a very similar way, Leon abandons Emma and goes to Paris to complete his law education.

After Robert's departure Edna misses him and does not refrain expressing her feelings about him, even to her husband. When one day Mr Pontellier says he saw Robert in the city she urges him to talk about his appearance and behaviours regardless to what her husband might think about her views. She now thinks that these are her private thoughts and her husband has no right to interfere. This is what Asena's protagonist often does to provoke her husband, Gürkan. She does not hesitate implying her affairs with her lover, Mehmet, very often to test her husband's reaction. Emma Bovary also, in some circumstances, talks about her lovers with her husband. Edna is now so preoccupied with her *self* that she would not let even Robert distract her, despite the fact that he triggered her awakening and she is still infatuated with him. She puts her being in the very heart of things as radical, existentialists and

gynocentric feminists would appreciate. Like Edna Pontellier, Asena's protagonist also puts a lot of emphasis on her *self*. At her birthday party, for example, she says, "I saw myself as a symbol; I was the symbol of war, symbol of courage, symbol of honesty and symbol of love. I was like a star, like an alien in the centre of the earth. 'Watch me!' I said, 'To whom do you think I'll give the first piece of the cake? To myself, of course!" (Asena 1987: 112). To Adele Ratignolle's surprise, once Edna tells her that she will never sacrifice herself for anyone, including her children, as she is just discovering herself as a *whole* person, and she will not give up her personality, her desires, and her happiness for anyone, not even her children (Chopin 1995: 49). She does not even want to define herself by her children. This is a reflexion of ego-centrism that could be explained through gynocentric, and existentialist feminist approaches that accept women as norm.

Women of the higher class of the neighbourhood come together in homes in turns as a means of strengthening their social bonds so that their husbands would have better business links with each other. Periodically, Tuesday is Mrs Pontellier's turn to entertain the women. But after a few gatherings and that argument with her husband, she begins to ignore that "social facility" because she does not want to be merely one of her husband's instruments to help him earn money, or simply an ornamental figurine that decorates his ostentatious house. She now finds ridiculous to sit around in pretty dresses waiting for Tuesday afternoon callers. Similarly, Asena's protagonist is fed up with pretentious parties of high-class people by swimming pools arranged by her husband's company. She finds the attendants insincere parvenus, and says she does not have much in common with them, nor does she agree to be drawn like a stylish puppy by her husband to such places so that her husband would gain more confidence and respect within the business circles (Asena 1987: 88-89).

Edna's refusal to entertian women of the elite, which is considered as a social obligation, drives her husband mad, and they have a row consequently. Being frustrated, he refuses eating dinner at home and leaves for the club. Offended by her husband's temper, Edna takes "her wedding ring off her finger, flung it upon the carpet and stamps her heel upon it, striving to crush it", she picks up a glass vase from the table and scatters it at "the tiles of the hearth". "She wanted to destroy something. The crash and clatter were what she wanted to hear," writes Chopin (1995: 54). When

the id begins to overpower one's behaviours, the dissatisfaction of his/her impulses drives him/her more aggressive; and the person starts to give harm to the society, but still remained dissatisfied, he/she turns to himself/herself according to the Freudian theory. Edna's agression must be the consequence of such dissatisfaction, and finally she will cause her self-destruction with the uncontrollable pressure of the id. She realises that marriage means being a man's possession. Her reaction does not indicate her loneliness or her wish for a more caring, sensitive husband; rather, it signifies her assertion of independence (Clacssic Notes). This is a significance of refusing moral and social responsibilities, which indicates another egocentric impulse as a result of the ego's growing dominance over the superego psychoanalytically speaking.

Art, in general, helps people to redefine themselves and their relations with others, express themselves when they cannot verbally do it, build up world of their dreams and broaden their horizons as an effective mental exercise. It must be for this reason that Edna turns seriously to painting inspired by Mademoiselle Reisz' artistic lifestyle; however, she will have to undergo certain risks of being considered eccentric, of neglecting society, thus being ostracised and of being completely left alone like the pianist, who often plays for her (Classic Notes). The more she listens to music the more becomes she aware of her sensuality and the beauties around her. Mademoiselle Reisz is teaching to be strong and courageous and to be unafraid to confront emotion and art directly. These sudden changes in her behaviours urge her husband to think that his wife is having mental problems, which is a very frequent accusation; whenever an individual digresses from the prescribed social norms he/she is immediately diagnosed as "mentally ill". Just like Charles Bovary, who one day comes home with one of his colleagues, a physician, to help Emma with her "mental disorder", Mr. Pontellier also pays a visit to the family physician, Doctor Mandelet and explains to him that, though very healthy, Edna seems to be "exhibiting odd and uncharacteristic behaviours" (Chopin 1995: 67-68). The symptoms are: "neglecting the housework, provoking him to quarrel with her, refusing to sleep with him, and talking about women's equal rights". The Doctor inquires whether she has any connections with those "pseudo-intellectual" feminists. After a few more questions the Doctor immediately concludes that the changes in her behaviours are "symptoms" of adultery, but refrains from saying that directly to his friend. Through the conversation

between Doctor Mandelet and Mr Pontellier, it is quite possible to discover the male attitude towards women at the turn of the twentieth century of America. Women, being victims of their historical reputation, were considered ill, or even mentally unbalanced, if they dared to defy conventional domestic role assigned to them. Doctor Mandelet and Leonce Pontellier do not make "overtly misogynist comments, but it is apparent that they consider women to be childish, inferior beings with reduced intellectual capacities and unstable temperaments" (Classic Notes). The inference from the conversation of the two men is that the feminist movement of their times is "analogous to a disease that transforms good wives and mothers into atypical, deluded beasts, a misguided social movement that recruits and brainwashes vulnerable young women" (Classic Notes).

Doctor Mandelet's inquiry of whether Edna has been associating with those "pseudo-intellectual" feminists is a significance of the fact that Kate Chopin was seriously interested in the feminist movements, and while writing this story she intended to create a stereotype of feminist figure. Thus, Edna's reactions to the patriarchal practices are a conscious protest, not a simple spontaneous individual disobedience. The insurrection identified with her individual act overlaps with both existentialist and gynocentric feminist movements. The former focuses on individualism and suggests that an individual's intrinsic potentiality must determine his/her personal sphere free from extrinsic interference, while the latter similarly puts women at the very heart of the things, refuses childbearing and childrearing so that women could compete with men under equal conditions.

Edna refuses to go to her sister's wedding believing that "a wedding is one of the most lamentable spectacles on earth", which shows her disapproval of one of the most fundamental conventional institute, the family. Etymologically the term "family" derives from the Latin word *familia,* which means household, servants of a household; the singular form is *famulus*, servant[44]. That is to say, the word "family" refers to domesticity conceiving woman as a servant in charge of the household assigned to certain jobs inside the home. Both Aristotelian notion of woman as the classical approach, and the Judaeo-Christian tradition consider woman as a dependent,

[44] The American Heritage Dictionary, 3rd ed. Version 3,6a, 1994 SoftKey International Inc.

submissive, subordinate, and inferior being to man. This is the notion that is rejected by Edna Pontellier and Asena's heroine; two representatives of existentialist, gynocentric and radical feminism in fiction.

Madame Ratignolle, "who innocently and coquettishly flirts with the Colonel", Edna's father, "to stroke his ego" and keep him in good terms is the typical, and even ideal, female behaviour that any man of tradition would appreciate. This is a sign of how women were trained to please men, their husbands in the first place. And how Adele Ratignolle is conscious of her social role, knowing that the old man would definitely be pleased and show her his appreciation, although it was like a game rather than a courteous act (1995: 70). Those behaviours socially expected from a woman caress man's ego and present woman as submissive feminine device of pleasure. This is, in fact, perceived by women as a weakness of men, Achilles' heel in other words, and often used as a weapon against them. This is quite obvious in Chaucer's Wife of Bath. Having discovered the "folly" of men, she knows how to govern them. Compared to Mrs Ratignolle, Edna would not behave in such a manner; instead she would exhibit her instinctual drives, and treat people accordingly disregarding social expectations. "If she does decide to pursue other men, it is clear that she will do so on her own terms" (Classic Notes).

She finds herself trapped in a triangle: Arobin is one of the components with whom she satisfies her bodily pleasure, "adoring and subservient" to her. She enjoys his company in Robert and her husband's absence only as a "temporary diversion". She now considers herself in equal terms with men and does not hesitate playing with them, just as they do with women. She lets the things develop, but on her own initiative. For the first time she is so passionately affected and filled with sexual desire when Arobin lands a lustful kiss on her hand. Later, she will have an affair with him because *she* desires him at that moment, and wants to make use of her own body for her own pleasure, as an indication of her full awakening. Until now, she has used her potential for sake of others because she was not aware of her feminine capacity. She thinks she is a free individual. Once having "broken the paramount rule of marriage and has crossed outside the realm of social respectability" she can now sleep with "whomever she chooses". "She is breaking all taboos and trying to have not just one, but two, extramarital affairs, whereas upper-middle-class women were expected to

repress all impulses of their sexuality, Edna's sexual desires are central to her personality, and she acts on them with pleasure and confidence, rather than shame (Classic Notes). Her obsession with sexuality and absolute self-centricism indicate the id's transgression over the boundary of the ego, and the excess of the ego over the boundary of the superego because she has "broken the paramount rule of marriage and has crossed outside the realm of social respectability" (Classic Notes).

Robert constitutes another component of the triangle that fulfils her spiritual satisfaction. She bodily desires Arobin, but she does not love him. They merely use each other for mutual pleasure; she loves Robert who symbolizes idealism in her sphere and considers herself primarily loyal to Robert, rather than to her husband. For her, love, rather than marriage, is the most significant tie binding a man and a woman. Her husband, on the other hand, the third component of the triangle, patronizes her materialistic world for the time being. She contradicts with her assertion that love is the ultimate point to combine man and woman when she doesn't avoid having love with Arobin, though she is so delighted with Robert's return from Mexico. Realising this, she feels sad, shocked, irresponsible, and ashamed of her lustful affair rather than love with Arobin, because she knows that she loves Robert, and she is still surrounded by the material possessions that her husband has provided for her.

Her departure from the house on Esplanade Street ends her emotional and financial dependence on her husband forever. That was the last cord binding her to the social sphere that expected her to be a "devoted wife, self-sacrificing mother, and chaste maiden", standards of convention (1995: 20). She still cannot cast conventionality off her shoulders when she considers herself a wicked example of femininity because she is consciously turning down the values of the society. But soon, she concludes that the standards that society prescribes for women are inappropriate, not her stance. She begins to live on her own in a hired small, cozy flat that she calls, "pigeon house". She now could determine her own sphere by her own standards far from social oppression and enjoy the feeling of "originality and independence". She prefers to be an *individual* living by her own standards on the earth to living in a heaven with constraints as a *servant* at the subordination of a man. Her descending from the social elite determined by strict rules to the little pigeon house is Chopin's subconscious allusion to the heaven and earth duality and her

defiance to the moral values, although this will contradict with the assertion that Edna makes her way into a "rebirth and a return to innocence" with her suicidal commitment.

Close to the peak of her self-conscience, Kate Chopin urges her heroine to witness Madame Ratignolle in the "throes of childbirth", to reveal her how "the excessive physical charm of the Creole" "has now become unattractive, irritable, and inconsolable" (Classic Notes). Adele Ratignolle's "spun-gold hair that comb nor confining pin could restrain" is now "braided and looks like a golden serpent" (1995: 111). This serpentine image denotes connotations with Eve and the original sin. From Chopin's point of view, Adele's most painful and horribly unpleasant moment of giving birth is going through the atonement for the curse she incurred after eating from the forbidden tree (Classic Notes). The previously "more feminine and matronly figure" presently represents human's folly rather than divine qualities of motherhood as the tradition dictates. Thus, the earth is not a place in which to pursue happiness but a place to suffer for one's wrongdoings. When Edna first met Adele, "There was nothing subtle or hidden about her charms; her beauty was all there, flaming and apparent" (1995: 10), but there is nothing special about her "charm and beauty" at the time of birthgiving, the moment when a woman is a most mother. "The blue eyes that were like nothing but sapphires; two lips that pouted, ... so red that one could only think of cherries or some other delicious crimson fruit in looking at them" are now all shadowed with pain and unpleasantness. Kate Chopin depicts the childbirth as the painful, "gut-wrenching process" that manifests her defiance to the conventional notion that maternity is the most divine quality of a woman (Classic Notes), and implies that women should refuse to atone for the curse they have been burdened with since the fall from heaven. This is not an insurrection only to the conventionality, but also her radicalism towards the whole Judaeo-Christian Faith.

Having now burnt down all her bridges with the society, and nothing left to sruggle for, she goes to the beach house and puts on her old bathing suit. Then she takes it off and stands naked on the beach, in front of the ocean, with its "seductive, ceaseless" voice. Death becomes the only way for her to free herself from the social constraints. Her nakedness here appears to have two different interpretations: one could be the sign of returning to the primordial position, before the conduct of the

original sin; the other is that she is so keen on her independence that she cannot even bear the bathing suit on her. As the sea or water in general is considered to be a symbol of womb, and taking her subconscious religious background into account, the former deduction is more appropriate. And another reinforcing point that supports the idea is that all humans are born naked. Thus, Edna's act signifies her desire to trace back to her origin. Her awakening is rather a rebirth and a return to innocence. She refuses to compromise from her new principles. This is a trait of personal integration from her standpoint. By her decision to put an end to her existence, she is turning down the traditional expectations from a woman-mother to sacrifice herself for her childen, for the social values or for her husband. And she refuses to submit to a husband who is traditionaly obsessed with the idea of having a divoted wife to himself and to his children. She believes that nothing else is as dear as her own being including her own children. An extended conflict between an unconventional woman and the society ends tragically with the defeat of the woman on one hand; on the other the woman victoriously declares her independence of the society and refuses to surrender by resorting to death as the saviour.

Chopin personifies the water of the Gulf, in which Edna drowns herself, with the words "gleaming with the million lights of the sun ... seductive, never ceasing, whispering, clamouring, murmuring sound inviting the soul to wander in abysses of solitude" (1995: 116). A very similar story is Audrey of *Earthen Pitchers* by Rebecca Harding Davis, 1873-74. On a stormy night, Audrey, fully obsessed with music, is filled with an inexorable desire, hunger for human love. She cannot sleep, and so decides to go out to the seaside. Davis describes her protagonist's love for nature with the words,

> "... It seemed to her, she had grown to the age of sea and woods: they had received her into their company; she was one with them. ... She would have penetrated into the heart of this eternal world, if she could; its mysteries, its vastness, its infinite, inaccessible repose. ... The longing, the hope, which belong to those who are akin with Nature, for which on man has ever found words, oppressed and choked her. "And I, " she said, looking up and around her, as one who seeks a familiar face, "I too" (Olsen 1980: 104-5).

She has never had such a transcendent experience, "strains of simple, powerful harmony, unkown before". This is awakening to her "self", rediscovering the Nature. She spends all the night out by the sea; toward dawn, when "all things seemed waiting,

glad, questioning, having accepted her as their own," kingbirds, sandpipers "fixing their eyes on her in recognition," she swims far out to deep water. She feels the "solemnity of baptism." She believes she has been "summoned by a heavenly call to do her work; forbidden to do any other." But, unlike Edna, she does not end her life.

In her critique, entitled *Morality and Self-sacrifice,* Crystal Epps comments that, "Edna Pontellier, the protagonist of the story, places herself as the individual against society from the onset of the novel" (Classical Notes). Compared to Madame Ratignolle, a stereotype of ideal motherly figure who exhibits dependent behaviours that the society not only "encouraged, but also required" to a considerable extent, Mrs Pontellier favours the notion that she would give everything she had (material) for her children except her very own individual essence. The traditional men's view of women was summarised in Doctor Mandalet's words to Edna hoping to convince her about the natural role of mothers; "The trouble is...that youth is given up to illusions. It seems to be a provision of Nature, a decoy to secure mothers for the race. And Nature takes no account of moral consequences, of arbitrary conditions which we create, and which we feel obliged to maintain at any cost" (Chopin 1995: 113).

III- Adele Ratignolle (From *The Awakening* by Kate Chopin)

Kate Chopin's secondarily a major female character, Adele Ratignolle, is described by her creator as "the embodiment of every womanly grace and charm" (Chopin 1995: 10), who is often pregnant and has innate maternal instincts and a voluptuous appearance. In the personality of Madame Ratignolle, Chopin describes the ideal physical charm of woman-mother favoured by the man-centred society with the lines, "the spun-gold hair that comb nor confining pin could restrain; the blue eyes that were like nothing but sapphires; two lips that pouted, that were so red one could only think of cherries or some other delicious crimson fruit in looking at them" (1995: 10). And all men of the Creoles, including Leonce Pontellier, would passionately dream of having such a wife.

She has been cultivated in the Creole values, thus is well aware of the expectations of the dominant culture from a woman. For this reason, she is often sympathetic to Edna, an outsider, and tries to help her adjust herself to the traditions of Creole society; but as Edna grows conscious, she soon becomes bored of Adele's

frequent "unsolicited" advice. Adele Ratignolle, both physically and emotionally, represents a genuine woman-mother stereotype that is favoured by classical tradition, "adored by her offspring, and the perfect symbol of fertility and motherhood". She is very feminine, charming, loving, compassionate and devoted to her children and husband, and very domestic, who is always ready to receive male support, as if to prove that, as men of tradition claim, women are subject to men's protection. While her husband is out at work for their sustenance she knows that she has to help him by bringing up children and looking after the household. With her feminine and voluptuous stature, she attracts Edna beyond the response of a woman to another woman, which connotes first attempts of lesbianism, digression from natural sexual norms inclined by Edna, not Madame Ratignolle (1995: 18-9). To a certain extent, Adele resembles Chaucer's Wife of Bath, who is aware of her power of femininity and men's weaknesses. She is conscious of the social expectations and plays her role accordingly. In *Madame Bovary* there is not as a feminine character that overlaps with Mrs Ratignolle. The wife of the chemist Homais has very little in common with her in her social role but not physically. Mr Ratignolle is interestingly a chemist, too. In Hardy's novel, Tess herself has a lot in common with Adele Ratignolle in terms of femininity, but from the social and behavioural viewpoint they are entirely different. As Hardy burdens Tess with the responsibility of a victim, who is often abused but submissive to her fate, while the other is ready to accomplish her role avoiding conflict with the social sphere in a more conformist attitude.

IV- Mademoiselle Reisz (From *The Awakening* by Kate Chopin)

Mademoiselle Reisz, who plays a major role in Edna's awakening, is a very accomplished pianist. She is found very "eccentric, ugly, and irritable" by the conventional notion because she lives alone, does not care about what the others think, and rejects conforming to their prescribed norms. Physically she is not attractive at all, and the way she gets dressed never conforms to the expectations of the society, Chopin's deliberate choice to demonstrate her insurrection to the social dominance. Mademoiselle Reisz symbolises Kate Chopin's rebellious feminine figure that can be associated with radical feminist typology of women of the twentieth century. Her feminine sensuality with her courageous strong opposition to the settled

mentality, and of course, her outstanding musical ability and determined, solemn, firm, disobeying features highly encourage Edna and set an example before her to a further opposition. She also plays the role of a mediator between Edna and Robert, her lover. Robert and Edna go against the tradition, thus the religion with their adulterous act, and Mademoiselle Reisz helps them to go further. Her disobedient and temptress involvement in the lovers' commitment gives her a serpentine character that alludes to Eve's story. She is in a mood as if taking revenge from the society for its unjust treatment towards woman since the creation. She is one of the dominant factors that rekindle Edna's insights, stimulate her artistic capacity, and motivates her for a fuller concentration on art. Mademoiselle Reisz has never married and lives alone, which is the evidence of her nonconformity to the social expectations. However, the price she pays for such independence is social isolation and a reputation for eccentricity rather than her artistic aptitude (Classic Notes). Even the owner of the local grocery store considers her "the most disagreeable and unpopular woman that ever lived" in their street, and thanks heaven for he does not know "where she had gone" (1995: 60). Yet, she does not care about it because she herself has consciously disregarded social convention and refused to wear a social mask of insincere "politeness and amiability" (Classic Notes). She has isolated herself from the others; she leads a private life as she likes, and is trying to be a guide to Edna.

Traditionally marriage is a criterion to receive social respectability and, thus, be accepted by the society. "Mademoiselle Reisz has never married" means that she will naturally not receive social respectability and acquire social acceptance. Thus, she does not need to observe social restrictions, either. Emma Bovary is also interested in music and decides to take piano lessons from a lady in Rouen; but that lady has a very minor involvement in the sequence of circumstances when compared to Mademoiselle Reisz-Edna relations. Emma's desire for music is much more superficial, and is only a means that helps her escape from home to meet her lover, Leon in Rouen and distract her from the monotony of Yonville. In Asena's novel there is not such a female character that impresses the heroine; instead there is the leader of the socialist group, a young man not a woman, who evokes her hunger for knowledge and rekindles her consciousness of social affairs.

V- Emma Bovary (From *Madame Bovary* by Gustave Flaubert)

During the late nineteen sixties and early seventies, there was a craze of romantic and tragic movies in Turkish cinema. Major weekly tabloids would hold beauty contests at the end of which the most handsome male and the most charming female candidates would be named. The winners would be employed in films based on third class novels that had almost no literary value, but written in very short periods for only economic intentions, or poor immitations of either American or Indian romantic movies of the time. The target audience-readers were lowly educated people of middle-class or even lower, who were in cultural abyss as they had lost their own traditional culture but had not digested western values prescribed by the new era yet. Especially young girls, who were foreign to the street, and thus, had almost no chance to attend the real life activities to develop a rather realistic personality, would be easily influenced by those movies, and *idolise* and *idealise* those unrealistic heroes or heroines of supernatural quailities. There used to be moderate summer movie theatres in almost every neighbourhood where people could easily reach. One could very often hear women saying to each other, "There is a new movie on, they say is very tragic; let's go and shed some tears,". And soon, several young girls who would mostly identify themselves with those heroines began to escape from their parents to the film producers and ask them to *make a movie-star of them*, completely unaware of the fact whether they had the adequate qualifications or not. Tabloid newspapers were full of stories about those disillusioned young girls who were very often exploited by philanderers, and soon, would find themselves in brothels instead of at the hug of fame and wealth.

These were reflections of western tradition that the modern Turkish society would adopt usually from about a century behind. In other words, these were Turkish versions of Emma Bovary for about a century later. Likewise, Emma grows up on an isolated farm almost alone with a traditional father, not strict but "sentimental, genuinely affected by the death of his wife" (Classic Notes). Then begin her Catholic convent school days, a school for girls completely shut off from the external world; hus she turns inward and develops her ideal world of imagination. With intensively eading novels of romance she decorates her world of imagination with "strong,

handsome, athletic and artistic" idols, images of perfect, supernatural lover. Similarly, Asena's heroine is strictly raised off her male peers from very early ages by her father, entrusted to a strict headmistress in a school like the convent where Emma Bovary is educated, not even allowed to travel by public means to restrain from male contact. Edna Pontellier was also brought up on an isolated farm, very like the one Emma grew up on, by strict patriarchal tradition, whereas Tess, Hardy's protagonist, is not as restricted on her relations with her male peers. For instance, on the May Day festival young girls and boys could freely dance with each other. Further more, her parents do not abstain from sending her away with a young man to work on a farm. They even urge her to develop affairs with him.

In his earlier ages Gustave Flaubert, often accused of being a misogynist by literary critics, was under influence of Goethe, Lord Byron, François Chateaubriand and Victor Hugo, the eminent literary figures of the romantic movement of the time based on "emotion individualism, and imagination" (Barron's Notes). During Emma's youth in the early nineteenth century, the literary and artistic movement of Romanticism was at its zenith. Just as in Turkey of the sixties and early seventies, "young girls everywhere read about romantic heroines being swept off their feet by dashing young heroes who carried them away to imaginary lands of love. Flaubert's resentment of the romantic novels was because their characters indulged in emotional excesses and behaved idiotically" (Barron's Notes). The traditional approach would comment that women are by nature emotional and oversensitive; thus Emma's illusions are not surprising, whereas feminist circles would definitely argue that it is because she was shut off the real world and not given equal chance with men to develop a rather rational sphere.

Just as does Edna Pontellier, Emma accepts Charles' marriage proposal as a hope to escape the boring monotonous life on her old father's farm, and pursue the happiness she has dreamt of. However, soon realises she that her real marriage does not correspond with marriage of her dreams. This is the case in both Asena's novel, and Kate Chopin's work. Edna Pontellier begins in a traditional way, has two children, acts as a woman-mother for a long time and does not discover her feminine potential until she meets Robert Lebrun on a summer holiday. Similarly, Asena's heroine starts out as a housewife, adores her generous husband until she is

disappointed with his indifferent response to her pregnancy, and unexpected changes in his behaviours towards her. While imagining an ideal life of romance, they find themselves trapped in conventional marriages.

Charles, as a country doctor, meets Monseigneur Rouault's elegant young daughter, Emma, and develops an attachment to her during his frequent visits to their farm to check his patient's recovery even before his first wife's death. His old wife, Heloise, is a shrew domineering wicked woman, much like his mother, "who enforces her tastes on Charles, a weak-willed person by nature who is easily dominated by other people, especially women" (Barron's Notes). This point, though fictional, supports the idea that when people's feelings are repressed, they immediately emerge uncontrollably whenever social and rational oppression is lifted according to the Freudian theory. It does not matter whether men or women. Charles has been oppressed not only by his mother, who greatly suffered from her husband that wasted most of his wealth on other women and alcohol, but also his wife. As soon as he encounters a better chance in a more independent sphere he immediately inclines to discard the previous one. This is the general case for both women and men, unless they have balanced their id and superego with a stronger ego from a Freudian point of view. Whereas from a Classicist or religious standpoint, including both Judaeo-Christian tradition and Islamic doctrine, it would be suggested to "tame" the id through ethics to prevent possible transgressions. Otherwise, even Charles with his passivity would not attempt an extra-marital affair.

After his wife's death, Charles begins to enjoy a "feeling of freedom- the first in his life since he is no longer controlled by a domineering woman", and soon gets married to Emma Bovary with whom he is infatuated. Like Edna Pontellier, Emma hopes to escape boredom of the village life, but not long after the marriage she is disillusioned, and Charles' joy of freedom fades away with overcontrol of his new wife. He customarily, in typical bourgeois style in other words, sees her as a possession, like Leonce Pontellier who looks "at his wife as one looks at a piece of personal property which has suffered some damage" in Chopin's novel. Once you consider someone as a piece of property, you do not care whether he/she is happy or not. Emma is now badly disappointed with Charles' stupidity and her monotonous marriage, which is too far from her expectations. She had imagined "travelling in the

mountains, visiting countries with exotic names, and spending nights in a villa where she and her husband can gaze at the stars, hold each other's hands, and talk about the future". Yet, Charles is "dull, insensitive, and stupid whose "conversation is "as flat as a sidewalk" and he's unaware of life's refinements" (Barron's Notes).

Emma finds the type of life she has ever dreamt of at a ball at La Vaubyessard, the chateau of the Marquis d'Andervilliers, one of Charles' former patients. The chateau is splendid, well-ornamented with art and expensive furnishings, and the guests are members of the aristocracy, an extraordinary atmosphere with its music, dance, food and drinks, and women in fashionable clothes and jewellery that daze Emma. This is how the dominant culture constitutes the superstructure from a Marxian perspective. In Chopin's novel Edna revolts to the Presbyterian Creole culture grounded on some moral principles, believing that it is restricting her freedom. In Madame Bovary, on the contrary, with Emma's story Flaubert attacks the aristocratic corrupted culture for its lack of morality, a culture determined by "the special brutality that comes from half-easy triumphs which test one's strength and flatter one's vanity – the handling of thoroughbred horses, the pursuit of loose women" (Barron's Notes). With a close examination, Emma discovers that the world of her dreams is not out of reach, and that those upper class people are not as supernatural as she has thought of, what is more she deserves such a lifestyle better than they do. This is one of the moments that accelerate her both social and personal consciousness. Now she is ready to fulfil her delayed dreams. Emma's desire for reading represents her hunger for knowledge, and after acquiring it she goes astray and commits adultery; subsequently she pays a high price for the violation of divine order. This brings Eve's case to mind, taking the historical consideration of Eve image.

Flaubert is neither pleased with the traditional way of life, the extension of Medieval Ages based on religious doctrines nor is he content with the positivist movement typified with the Chemist as a representative of the new middle class who often has trivial arguments with the priest. He frequently despises that traditional notion through the personality of the town priest of Yonville, Father Bournisien who "represents the corruption of religious values in middle-class society". The chemist Homais, is another figure who occupies a remarkable place in the story of the

Bovarys. Pictured as a symbol of scientific ideas of the growing bourgeois, who is obsessed merely with materialistic interests, "loves to hear the sound of his own voice". Despite his awkwardness and obvious egotistism, he manages to receive the prestigious national decoration of the Legion of Honour, which worries Flaubert about the dimensions of the corruption in the society (Barron's Notes). In such circumstances, ordinary people go through a social trauma, the heads and feet usually become intermingled, and it becomes impossible to differentiate what is right from what is wrong. The opportunists like Homais easily manipulate the commoners and manage to shade their improprieties. Sometimes it becomes hard to construct a balance between the ethics and wealth as progress is thought to be only dependent on money and scientific discoveries. Homais stands for the positivist movement that believes that the emancipation of human kind merely depends on the new liberal, economic principles determined by so-called scientific progress. Whereas the priest symbolises the old fashioned religious perspective that is far to meet the society's spirituality any longer and has already lost its functionality. Flaubert also severely mocks at the Romanticism, the basic impulse that urged him to write Madame Bovary was to prove how the consequences of such a movement could be destructive on the human nature (Barron's Notes). Being contemporaries, Flaubert exhibits very similar opposing responses with Hardy to the pseudo modernity. Radicals argue that femininity and masculinity are not natural but cultural. In other words, they are not inborn qualities but imposed traits by the dominant social norms. Similarly, the romantic literary movement moulds Emma's unrealistic world, and the philosophy of Homais and Lheureux, the dry-goods merchant, is determined by the new liberal and scientific wave.

In a world that men have always been idealised but women not only ignored but also have been degraded, Emma is once again, disappointed with giving birth to a *girl* because she has always wanted to have a *son.* When she learns that she has had a daughter she turns away and faints. But Charles is overjoyed with the birth of the child, very proud of having proven his manhood, whereas Emma believes that a child is an unbearable burden for a woman who pursues a life of romance. On one of her depressive days when her daughter instinctually attempts to amuse her in her childish innocent way, she pushes the child away, and Berthe falls out and cuts her cheek on

the edge of the dresser. "How ugly that child is," she thinks, as she stares at Berthe's tear-stained face (Flaubert 1995: 88). In a similar case when Asena's heroine finds out that she is pregnant and that her husband does not show any sign of appreciation for the burden she has undergone, immediately she goes to a surgeon and has the baby aborted. She thinks she is now much more relieved, otherwise she would have to be bound to the house all day for the child, and more dependent on husband. "I would have to be the slave of this bastard all my life!" (Asena 1987: 67) says she, and reproaches her mother for she would constantly tell her that motherhood is the most divine responsibility for a woman. She exhibits similar reactions to the little kitten given her by one of her lovers. When she realises that the little cat brings some restrictions on her freedom she decides to get rid of it, otherwise she would not be absolutely free. "Get away, you dirty little cat!" humiliates she, "You're restricting my freedom!" (Asena 1987: 128). Edna Pontellier also finds her children a kind of burden, or obstacles blocking her way to leading her personal life. Chopin explains Edna's thoughts of the children with the lines, "appeared before her like antagonists who had overcome her; who had overpowered and sought to drag her into the soul's slavery for the rest of her days. But she knew a way to elude them" (Chopin 1995: 116)

Having discovered that her world of dreams is not out of reach, Emma is now more determined than ever to fulfil her repressed desires. And her first attempt is to take a walk publicly with Leon, ignoring the critical reserve of the people of Yonville that she has "compromised herself" by being so close to another man.

The biggest social event of the week they are involved is to attend a small gathering at the pharmacist's house every Sunday. There, Charles and Homais, two representatives of middle-class values, will play dominoes, discuss the scientific anvancements and Emma and Leon, who symbolise the values of romanticism, will talk about latest fashion and recite poems to each other. A prelude to the love that Emma believes "must come suddenly with great outbursts of lightnings – a hurricane of the skies, which falls upon life, revolutionises it, roots up the will like a leaf, anr speeps the whole heart into the abyss" (Flaubert 1995: 77). Charles does still not have the slightest idea about his wife's disappointment and her mutually growing desire for the young notary clerk. Likewise, Mr Pontellier is often at the Kline's hotel in evenings, or at the men's club occupied with gambling and other gamings while Edna

Pontellier is left to Robert's company, and like Emma and Leon, Edna and Robert are also emotionally getting closer. Traditionally speaking, Edna and Emma's adulterous acts and also Asena's heroine's case are consequences of their husbands' ignoring them, but especially existentialists and other radical feminists would argue that it is the result of the women's self-consciousness that refuses to be possession of a man.

Jonathan Ned Katz, in her research entittled *The Invention of Heterosexuality* (Rothenberg 1998:60), cites that with the emergence of capitalism and new means of commerce, which led to a social transformation, women gained their economic liberty on a greater scale by taking jobs outside the home. Both men and women began to revalue their sexual tastes. "The democratic attribution of a normal lust to human females (as well as males)" states Katz, "served to authorise women's enjoyment of their own bodies and began to undermine the early Victorian idea of the pure True woman – a sex-affirmative action still part of women's struggle." As an influence of this notion, Chopin's protagonist, Edna Pontellier, says her body belongs to her, and she can use it the way she likes and lies with whomever she wishes on Robert's return to her (Chopin 1995: 110). In another instance, Asena's heroine is badly disappointed by her dearest husband's words the first night on their honeymoon when he whispers, "You'll soon be mine tonight" into her ear, a very manly jargon that gives a distinctive picture of patriarchal attitude (Asena 1987: 58). "I have never wanted to be anyone's possession," she thinks to herself, a counter notion of individual consciousness that illustrates radical feminist stance.

Though she is now conscious of her senses, and desires to make use of her femininity, Emma does not know how to respond to Leon's emotional charges because she cannot cast off traditionally acquired traits easily. The only way she knows to control them is to deny them (Barron's Notes), and this will drive Leon even farther from her, as he begins to think that she does not bear any sensual feelings towards him. They both are uncertain because they are too inexperienced. The boundary that holds back the id's invasion over the ego is still strong at this stage. After Leon's departure Emma falls into an abyss. To distract herself from that depression she plunges into purchasing luxurious items from the usurer and dry-goods merchant of Yonville, Lheureux, who will take advantage of her inexperience in money affairs, and subsequently, "milk her to dry" and trigger her inevitable

destruction. A similar departure takes place in Chopin's novel, and in the others as well; Robert's unexpected decision to go to Mexico to pursue his business upsets Edna in the same way. Neither Robert nor Edna attempts to manifest his/her feelings to the other, and Robert begins to think that she is only using him as an instrument to fill the gap when her husband is away. Thus, he unexpectedly leaves for Mexico in a rather sulky mood that fosters Edna's loneliness.

Women have always been considered to be overpowered by their sensuality rather than rationality by traditional experience – like the principles introduced by Aristotle and Aquinas. This is said to be one of the reasons that have prevented them from, for instance, taking socially vital top jobs. The Medieval notion of woman, for instance, was formulated under the influence of Aristotle as "weak, overemotional and at the mercy of their raging hormones that construct their entire being around the function of their reproductive organs" (Rothenberg 1998: 32). Ulpian, Roman jurist who wrote successfully and productively on many aspects of law, designates woman's function as they are "ineligible to all civil and public offices, and therefore they cannot be judges, nor hold a magistracy, nor act as lawyers, judicial intercessors, or procurators" (Catholic Encyclopedia). Emma's affairs with Rodolphe, who is depicted as "a cold seducer with no conscience", intellectually immature but economically wealthy, an "inhuman vulture that preys on her weakness and exploits her to his own advantage" (Barron's Notes) supports the validity of these allegations. Because Emma herself is enslaved by her own sensuality that she cannot see the lack of intimacy behind his words when he patiently tries to impress her romantic nature by lying to her that their "duty is to feel what's great and cherish what's beautiful – not to accept the conventions of society and the ignominy it forces on them" (Flaubert 1995: 111). There is a strange parallelism between Rodolphe's holding Emma's hand and his other seductive charges at the agricultural festival, and Alcee Arobin's first touching and kissing Edna Pontellier's hand. "It was the first kiss of her life to which her nature had really responded," writes Chopin, "It was a flaming torch that kindled desire" Chopin 1995: 85).

Being resentful for having missed Leon, Emma now clings to Rodolphe whom he idealises as a representation of the romantic knight on horseback, the hero of her

dreams she has read numerous stories about. On their ride into the forest he professes his love for her; at first Emma resists, but in the end she succumbs to him. This scene has a lot in common with the one at which Alec rides Tess away to the Chase and seduces her. Though it is not clear enough, Tess first resists but soon yields to Alec's desires similarly. The difference is that Tess is too young, unaware of her sexuality, reluctant and even highly offended compared to Emma; whereas Emma is a married woman and has dreamt of such a temptation all her life. Her utterance, "I have a lover!" is the indication of such a situation she has always longed for (Flaubert 1995: 125). Emma is blindly attached to Rodolphe now and she does whatever he wants.

Asena's protagonist leads a very similar adulterous affair with Mehmet, one of her coworkers. They are both married, but they find themselves in a passionate love that the heroine describes one of their affairs as, "... he is kissing my neck, respectively my arms, my knees, my bosom, my back, my breasts and finally my lips, and caressing every part of my body passionately. And this is lasting for a thousand years. He spends another five hundred years undressing me, savouring every moment of love" (Asena 1987: 94-5). There are slight differences between all these cases: Mehmet, for example, is a very appreciative, compassionate, naïve, docile and considerate man according to Asena, and he and her heroine are mutually in love, but the heroine is more dominant. In Emma Bovary's case, she is in a governed position and infatuated by Rodolphe, the dominant party who is not in love but only toying with her. As for Edna Pontellier's affair with Alcee Arobin, it is not based on romanticism but only mutual sexual satisfaction. It is not Edna who chases Arobin for an affair, but Arobin who pursues her. *She* is in the dominant position. Compared to the others, Emma is at the beginning more timid, and so conducts her gatherings with her lover secretly while the others act more freely and publicly. But by time, she will appear in public in Rodolphe's arm like "a married couple placidly keeping a domestic affair alive" (Barron's Notes). To end their illegitimate affairs, Rodolphe turns down Emma saying she is being too reckless. Fearing that Rodolphe is growing tired of her she wears new makeup and jewellery, and gives him more presents in order to attract him; her maid, Felicite, spends the day ironing her dresses.

Emma slowly begins to fall, the more she violates the rules the faster she goes down both economically and spiritually; this was the divine justice that Eve was

exposed to from the biblical tradition of interpretation. Her imploring words, "I'm your servant and your concubine! You're my king, my idol!" (Flaubert 1995: 147) will have no use to stop her downfall because Rodolphe has heard the same words from countless other women. "Just the same, though," he says to himself when departs, "she was a pretty mistress." When he decides to finish his relations with Emma he writes her a letter saying, "Forget me, accuse only fate", another reference to woman's destiny. But Edna and Asena's heroines are on their own initiative, it is *they* who turn away their lovers when they are bored of. Things are intermingled. In some cases men are deceiving women, in others men are becoming the victims. Under these circumstances it is growing impossible to conclude who is victimising whom. Radical feminists would say that this is the victory of feminine awakening. In other words, women are beginning to discover their potentiality and acting on their own initiative; while the conventionalists would argue that women are going astray and they will have to pay for it sooner or later. Doctor Mandelet, Kate Chopin's character humiliates the feminist movement as, "analogous to a disease that transforms good wives and mothers into atypical, deluded beasts, a misguided social movement that recruits and brainwashes vulnerable young women" (Classic Notes).

A life based on illusions and thus failures is now about to collapse completely because Emma is both economically and spiritually crushed. She has no hope left, she has tried all her chances but all doors have been closed to her face. Her dreams are now over and she is back to the earth, the *fall*. Having paid for her conducts now it is time to ascend to the heaven, the primordial place where she was expelled. The only instrument that can take her back is death, thus from this point on, Emma will think about suicide as the only certain escape from the miseries of life. This is the ultimate end of those heroines of the romantic literature with which she is well acquainted through her romantic readings. One of the symptoms is that when once she was seriously ill she asked for Communion and said she had envisioned a celestial image where she imagined herself being carried away by angels with wings of fire assigned by God the Father to heaven (Flaubert 1995: 165). After her recovery she kept the memory of that moment that gives her hope that there's a "bliss greater than worldly happiness, a different kind of love transcending all others," (Barron's Notes). the heaven, recurrence of her religious background.

For a spiritual revival, after Emma's recovery from her ailment, Homais recommends Charles to take her to the theatre in Rouen, where she will undergo new illusions by identifying herself with the players and fall in love with the actor. She sees Leon again, her first platonic lover, at the theatre and her senses are rekindled with the encounter. As the superstructure is determinative over the construction of personalities, Leon's experience with the loose women of Paris has given him more confidence though still rather shy. Here it becomes evident how the values of the new way of life have cultivated Leon in Paris, just like Rodolphe. They mutually tell each other, but hypocritically, how they have suffered and desperately longed for one the other. They are now both much more experienced than before; thus they know very well how to seduce one another. Leon has obviously become "a miniature version of Rodolphe" in regard of dealing with women (Barron's Notes). Mutual deceptive, insincere remarks are repeated as occurred at the very beginning in Yonville, while Charles and Homais were in the heart of very hot and pseudo scientific discussions in the Chemist's house. Leon and Emma's mutual remarks are not very different from the conversation between her and Rodolphe at the agricultural show when neither was honest in their words, a very obtrusive characteristic of the new social/middle class, according to Hardy and Flaubert.

Like Hardy, Flaubert, also being a realist, gives a very vivid description of the temples and attributes important roles to the places that make a considerable contribution to the story. He, thus, pictures in details how Emma is impressed by the place during her visitation with Leon to the Cathedral, a "gigantic boudoir". Subconsciously she cannot cast away her religious background mainly shaped in the convent, and this is a significance of the function of faith in the moment of despair, a relief to resort to. It also shows Flaubert and Hardy's close interest in the past.

To prolong her flight with Leon and look more charming to him, and in order to maintain a higher class life-style in Rouen Emma incurs greater debts. Her attempts, at this point, are not only the signs of her genuine love for Leon and Rodolphe but also of the fulfilment of her dreams of romanticism (Barron's Notes). Economic and spiritual bankruptcy begins to go side by side. Ironically, the fulfilment of her love affairs requires notable amount of money. Flaubert's satiric approach to

the values of the new bourgeois, draws attention to the fact that even loves of this materialistic world are dependent on money, because they are not true loves. She often meets Leon in a hotel room and they "embrace passionately, telling each other how miserable they've been all week". Her sexual thirst and subsequently its fulfilment are pictured through her relations with Leon. Her feelings are not genuine, that is not her ultimate fulfilment of happiness; on the contrary, it is only a temporary satisfaction because her romanticism is everlasting (Barron's Notes). As soon as she finds an alternative to Leon she will never hesitate to leave him. Her affair with him never completely satisfies her. She still imagines the possibility of a perfect lover, who "excels in manifold activities, initiate you into the energies of passion, the refinement of life, all myteries" (Flaubert 1995: 30).

As stated afore, Emma and Leon's affairs differ in many regards from Emma's affair with Rodolphe. With Leon, Emma seems to be playing the dominant role, or teacher, whereas with Rodolphe the roles were reversed. Emma introduces Leon to the pleasures of sensuality, just as Rodolphe had done with her (Baron's Notes). In Tess sexuality is not as prevalent as it is in the others. As for Edna Pontellier's affairs with her lovers, she is more conscious and consistent than Emma in pseudo modern sense. Edna is, in a way, in a mood of taking revenge from the society, believing that she has been devoid of sexual pleasure by its norms. With Arobin she fulfils her sexual desires, but Robert is the person who feeds her spirituality. She thinks these are two distinct things. Leon exhibits some similarities with Robert at the beginning but with the second phase of his relations with Emma he has totally changed. He has given up his traditional values, like prudery, and now is completely adjusted to the new way of life. Another point is that Emma is governed by Rodolphe, but governs Leon. Emma is the body, but Rodolphe the soul in the first case, but in the second Emma is the soul and Leon the body. The soul governs the body according to Aristotle. As for Edna, she is more controlling over her lovers in her affairs. She is much more individual and realistic compared to Emma Bovary.

As for Tess, after going through several tormenting experiences she realises that it is her sexual identity that has incurred all those troubles upon her, and thus, she decides to *defile* her feminine charm by some means so that she could evade male harassment to a certain degree. This is one of the tactics women often put in effect

when needed. Whereas Emma Bovary, after discovering the power of her sexuality, in some very desperate situations, she begins to use it like a weapon being aware of men's weakness. In one of these situations she is cornered by Madame Bovary Senior and her husband on her extravagancy when she is hopeless about refunding her depts. She sits in her husband's lap, caresses him for the first time since their marriage, and tries to explain how she has spent the money. Charles is immediately convinced with this motherly tender treatment and does not hesitate to justify his wife against his mother, whom he has never dared to oppose until then, an extreme implementation of sexual power to govern the opposite sex. Aware of her sexuality she can easily take Charles under her control by using her sexual power against his weakness, and she can easily drive him against his own mother who has been very dominant in all his life. However, she ironically declines the banker's seductive attempt wildly when he offers financial support in return, even at a point that her financial dealings with Lheureux get completely out of hand. That is another noteworthy point. Yet she never seems to give up her illusions; she still dreams of flying "away like a bird" and making "herself young again somewhere in the vast purity of space" (Barron's Notes).

Emma has now come to the crossroads where she cannot escape her destiny. She finally commits suicide to emancipate from earthly troubles fleeing into a world of irresponsibility, the primordial period that human kind originally came from. Charles can hardly comprehend why she has killed herself while everything was accurately going well in his opinion. "Weren't you happy? Is it my fault?" asks he "I did everything I could!" he implores (Flaubert 1995: 248), still unaware of the facts. Can a person go beyond his capability? He genuinely believes that he has done everything she expected him to, and the rest is beyond his power. As a realist, Flaubert gives every detail about the scene of Emma's death, which is an ugly, painful ordeal picture compared to her sensual, beautiful, romantic world of dreams (Barron's Notes). When compared with Adele Ratignolle's scene of giving birth it becomes evident that both include unpleasant descriptions, one is a birth and the other ironically is a death. With Emma's death most likely, Fluabert symbolically puts an end to Romanticism, but maintains the middle class life through Homais and Lheureux's hypocritical values, Rodolphe, living peacefully in his chateau and Leon doing his business in Rouen (Barron's Notes).

VI- Asena's Nameless Heroine (From *Kadının Adı Yok* by Duygu Asena)

Asena's novel, as stated afore, is in an autobiographical form. The narrator is the first person, the protagonist herself, a little girl at the opening, whose name is not given by the writer. Asena, as a general outlook, dwells on strict paternal authority, social oppression on women at home, at work and in the street, sexuality, and a utopia for ultimate freedom. The novel starts with extreme gender segregation by the father figure, who grows furious at the boys' company with the girls when they attempt to play together in the garden of their house even at pre-school ages. He threatens the boys with "breaking their legs" if he ever sees them around his little daughter again. The protagonist, a little girl under six – because she says she does not go to school yet – cannot comprehend her father's intolerable treatment towards her male peers. She says the more her father oppressed the children, the more mischievous the boys grew. She illustrates an interfering, unpleasant, intolerant, too protective father figure.

The father's insistence in separating them from the boys urges the heroine to discover the reason. She always asks her mother questions about why her father does not let them play with boys, because she has a tremendous lack of communication with the father, and it is not the father's responsibility anyway. The mother says that it is because she is a *girl* and the others are *boys*, so they have to play separately. Thus, she says she became conscious of the gender difference at a very early age and had to develop a feminine identity. Another point that she cannot understand at the beginning, she says, is the father's questioning her mother in any financial case, after her shopping trips for example. This point leads her to question the paternal role in the family. What makes him superior than her mother she wonders? She soon realises that it is the father who earns and owns the money, and the other members of the family are bound to him for *this* reason. In other words, it is the father who has economic dominance and the other members of the family are financially dependent on him. The magic thing that gives him that power is the money she thinks.

Asena evidently bears the radical feminist perspective, which claims that femininity and masculinity are cultural, not natural; the social surrounding determines the sexual identity in other words. "One isn't born a woman;" says Simone de

Beauvoir, "one becomes a woman"[45]. Another factor she draws the reader's attention to is the economic power that designs the sexual roles in the family; she finds out that the person who holds the economic power has the dominant position. Thus, she concludes that, in order to be powerful one must be economically free. The father does not allow his daughters to wear slacks that are fashionable those days. He believes that wearing pants is a masculine tradition, another cultural input. On one of the little heroine's questions, her mother asserts that having breasts is a motherly quality; thus, it is females who are responsible for bearing children. Boys do not have breasts, says the mother, because they have different responsibilities; they work outside the home and make money to look after their families (Asena 1987: 12). Seeing her father's enjoying his dominant position over the others and her mother's inferiority, she comes to the point that she should not have breasts and bear children, but work and earn money like her father. She says she would not like to be in the passive position of her mother, and begins to understand the vitality of money that makes her father's position so decent.

When she starts school, she sits next to a boy, called Mustafa from their neighbourhood, because he is the only familiar person in the class; and his presence helps her feel relieved in that strange atmosphere. But on the second day, she is seated at another desk next to a girl on her father's demand. The father's ceaseless efforts to keep her distant from the boys drive her to the conclusion that boys are a threat to girls, because they are impertinent, unreliable creatures. The worse her father treats the boys, the more mischievous they grow because when exposed people to abnormal conditions they digress from the norms and develop unnatural behaviours. The boys begin to lift up the girls' skirts, try to see their breasts, and even give them pinches. "At wrestling, the boys easily defeat us. They are stronger, I believe; and I decided to be as strong as they are," she says (1987: 16). To prove this she digs some worms out in the garden and touches them, though they are disgusting, and even holds them in her hand, just as boys do. She feels much stronger by touching the worms fearlessly.

One day, they play hide-and-seek with boys; when she hides with a boy in the coal cellar underneath their house, she says she wanted to stay there forever. "I would

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[45] Simone de Beauvoir, The Second Sex, trans and ed. H.M.Parshley (1953, rpt. N.Y.:Bantam Books)

love to recline my head against his shoulder and stay there still forever," says she, "but I did not dare to" (1987: 17). This means that females feel more secure in males' company by nature, and instinctively feel more comfortable with opposite sex, despite the fact that she was at a very early age. "but I did not dare to lean my head against his shoulder" stresses that she was under the cultural dictation, but her instinctual desire to recline at the boys chest cannot be a consequence of the father's oppression but a natural feminine tendency.

The father finds a school for girls after a careful search, and registers the heroine and her younger sister in that school to keep them away from boys; and makes a strong demand to the headmistress to keep a close eye on his daughters. "Whenever she attempts to do something nasty," he says to the headmistress, "dismiss her from school at once" (1987: 21). She says she did not know what things were "nasty" and what things were not, but he supposed we knew it. One day she is summoned to the headmistress's office and severly reprimanded because she has been seen walking to school with a boy. The headmistress her if that happens again she will be expelled from school. On the incident, her father hires a service-car to take her to school and from, so that the case would not repeat. The windows of the car are painted white to prevent the girls from watching the boys at the French High school, right across the street from theirs. The father's close care is not a sign of his giving importance to his daughters' education, as at the end of the fall term he will say, "These are girls. They are of no importance," (1987: 29) when she brings home her school report full of low marks and will show no offence with her at all. "Fortunately, we're not boys;" relieves she, "otherwise he would shout at us".

She is terrified one day when her mother tells her about menstruation as an 'unpleasant, dirty evil, and, to some extent shameful occurrence' that only befalls to women, an allusion to the original sin from a biblical point of view in an Islamic country. To convince and calm her down, her mother tries to explain the case with the fact that 'circumcision' is something peculiar to boys and 'menstruation' to girls. Culturally, circumcision is considered to be the first step into manhood, and is marked with ostentatious feasts in proudly celebrated occasion. The protagonist ironically inquires whether her first "period" will be celebrated as remarkably as a boy's circumcision party, and if she will receive as many gifts. "Why is it ashamed of me to

evince my first step into womanhood while a boy's is an occasion to be proud of?" asks she (1987: 24). One day she eavesdrops to Gül's father, a neighbour, when he says women are not successful at work because they menstruate and bear children. "Then," she says to herself " I mustn't bear children and menstruate if I want to be as successful as men. "When I get a job" she decides, "I should hide my menstruation" (1987: 25), another cultural charge that broadens the gap between the two sexes.

One day at school when one of her school-mates tells them her experience of intercourse with a young man the day before, she listens to her adventure attentively trying to catch every detail. But the other girls warn her not to tell about it to anyone else; otherwise she might be considered as a harridan by others. "I don't understand," she protests, "why men are not considered as prostitutes for such acts. On the contrary, they talk about their extra marital dissipations in loud voice proudly" (1987: 27). "Because men do not have virginal membrane," they conclude. Purity and virginity are two specifically important attributes of a girl in traditional Turkish culture and the Judaeo-Christian tradition.

One of the worst incidents that fostered Asena's heroine's hatred of men was Fügen's – one of her close classmates – seduction and abandonment by a young man with whom she used to flirt. She says they had to raise some money among themselves stealthily, and had the fetus aborted in very poor conditions after a hard trial to convince the so-called surgeon. The social background is very similar to the French society of the late nineteenth century in which Emma Bovary's tragedy takes place and Tess of the D'Urberville's English society of the same period. The so-called surgeon, who aborts Fügen's baby – abortion was illegal in Turkey then – and Chemist Homais have a lot in common. Their economic success and social respectibility depend on failures of the weak. Again, Rodolphe and the youth who seduces Fügen, and Alec D'Urberville are the harvest of similar immorality nourished on materialistic opportunism.

Despite bearing a severe enmity for men and finding them disgusting creatures, she says she was dying for being close to them, repressed desires by social restrictions from the Freudian point of view. Yet, from the classical and scientific perspective her desire to be with opposite sex is quite a natural feminine instinct. Her hatred towards

the opposite sex is unnatural, not instinctual but a consequence of paternal oppression. To keep his daughters in security from men's seductive acts, her father bans them from public transportation. Yet, she says, even public buses were great a deal of freedom for them to contact opposite sex. Her father's distrust in other men derives from his own sensual weaknesses, as seen in the case that the protagonist catches him deceiving her mother with one of their close family friends, Gülriz, a 30-year-old lady, when her mother is away at a women's reception (1987: 38). But after her mother's return she says he treats her as if nothing unusual has happened. She says she cannot understand why men are so hypocritical and privileged. She is sure that her mother does not love her father, because she observes that they are never in good company with each other; she would not endure her father's oppression if she had somewhere else to take shelter, thinks the protagonist. Otherwise, she says she would tell her mother what her father and their neighbour, Gülriz, did. At any opportunity she evinces her uneasiness towards her father after his affair with that woman, and blames him for his indifference towards them. She says he has never hugged her or caressed her but has constantly restricted her freedom and kept her away from boys. The father figure is a terrible representation of the social norms with his oppressive, repressive, suffocating sanctions. Nonetheless, Asena does not give any account of the father's sense of ethics; the only ground he dwells on is the gender discrimination.

At this stage, she often changes boyfriends; she is unnaturally obsessed with mere sexuality, as if the whole universe is based on it; nothing else has a slightest value. Her infautation with opposite sex starts when she was a little girl at pre-school age. Mehmet, a boy of her age in the neighbourhood, draws her attention; later she falls in love with Altan, another little boy. These are called platonic loves that are naturally not fulfilled. Edna Pontellier has similar emotional experiences during her childhood. Soon she forgets both Mehmet and Altan. At high school, she falls in love with a young playboy, called Okyay. Now she has forgotten him already and is flirting with Erhan. She believes that her inexorable desire for opposite sex stems from her repressed personality by social pressure, especially of her own father's. Her conclusion about the problem connotes a Freudian interpretation. During her childhood all her desires for the opposite sex were repressed by strict prohibitions, and when she finds herself less dependent on her father in a freer atmosphere her unfulfilled desires

emerge and invade the zone of the superego, when dissatisfied she begins to develop social enmity and conflict.

Despite the common view that lack of education is the central ground of the problem, she assumes that wife battering and child abuse is not a consequence of "ignorance" which is a relative concept changing from culture to culture. Her father, first of all, is not an uneducated person, but he is a narrow-minded tyrant according to the protagonist. Another evidence she puts forward is Nilay's – a classmate of hers - father, an engineer; when he discovers that his daughter is flirting with a young man despite his strict disapproval, he locks her up and batters her seriously. When she goes to school the next day, her body is badly in bruises and swellings. "Such a well-educated person," she protests, "should not have been so much cruel. What we are doing with our boyfriends, after all, is something quite natural" (1987: 41). Education is a relative concept; a system that is not based on universally accepted ethical norms lacks in humane qualities. A system that is grounded on competition, set for materialistic objectives devoid of ethics, merely trains individuals to pick a profession, and ultimately to make money; and the consequence is always disillusionment, injustice, exploitation and depression.

In further stages, her younger sister marries a very "affectionate, broad-minded highly cultured" actor; another well-educated man with a popular career, but after the birth of their first child he immediately begins to treat her sister like a servant. He often comes home late badly drunk and never takes his wife out with him again. One day while arguing with him why he does not take more care of her sister, he says that people in his company are bad-tempered and they might cause disturbance while drinking if he takes her out with him. Thus, he says she had better stay at home and look after *his* sons. The changes in his behaviours madden the heroine and her sister; she furiously slams the door behind her, rushes out into the street and concludes that all men are the same (1987: 51). She decides to talk to her mother about her sister's problem hoping to find a solution together, but the old woman unexpectedly reprimands her severely instead. She is badly disappointed not only with her mother's indifference to her sister's position but also with the accusation that she hasn't been "as decent as her sister is", because her sister "has managed to get married, now has her own house with two cute children". Being frustrated, she hurries up to her room

protesting her mother's old-fashioned attitude. This case exhibits two distinct notions: the tradition in the personality of the old woman and radicalism with the representation of her daughter. Another point worth noting is the feminine solidarity between the two sisters.

To attack such traditional practices, "We are living in a world, in which women are insulted in thousands of ways," says Gülay Göktürk in her October 17, 2000 dated article in Sabah, an Istanbul-based Turkish daily. "Women are insulted by being raped," she continues, "they are insulted by being battered by men, by being abused as objects of rating in the media, by being treated like slaves at home, and by being treated as second class people in the business life. And worst of all," she concludes, "is that they are insulting themselves by hounding husbands". Similarly, Sharlene Hesse-Biber, in her article entitled *Am I Thin Enough Yet*, complains that a woman's sense of worth in their culture is still greatly determined by her ability to attract a man. She adds further that social status is largely a function of income and occupation (Rothenberg 1998: 492).

In another case, Günseli, another girl from the same school, expects a proposal from a prosperous and handsome young man with a beautiful car and a good career, which are the satisfactory criteria for the time. That would be her emancipation from her parents' dependence, her friends think; and all the girls are overexcited with the hope that she will have a lot to tell them about "the first night" of her marriage. However, they lapse into indecisiveness when they rethink about their parents', mothers', position fearing that a similar end is unescapable. The strangest point is that they passionately want to marry not only to satisfy their sexual desires and fulfil the task the society prescribed for them, but also to escape their parents' oppression, to freedom. On the other hand, when they think of their mother's status, their enthusiasm about marriage fades away.

After her high school graduation, she is very enthusiastic about getting into a university, but her father is not as consent. He says she will sooner or later get married and leave them. She is a girl after all, so he would not like to be bothered about a girl's higher education. "Things would be different," he asserts, "if only I had a son". What is more, "university education is inconvenient for girls because, by nature, they are not

as competent as man are" he says (1987: 44) She firmly opposes her father's notion and manages to get him to retreat. "That conviction," says she, "was my first resistance against my father, and that was my first victory over a man, the enemy. I was overjoyed with self-confidence for the first time in my life" (1987: 45). Edna Pontellier, Chopin's heroine, experiences such a satisfaction when she has a stand-off with her husband and considers it as her first victory against him, but thinks she would have just done what her husband asked, simply because of inertia. Feeling stubborn and strong, she realises that she had never taken such a stand against her husband before. In another case, Edna resists both her father and her husband when she refuses going to her sister's wedding. Asena's heroine says she wanted to be a scout girl when she was younger, but her father did not permit her; later she intended to be a ballet dancer, but her father grew mad at the idea; at the secondary school she wished to study drama, again she was turned down by her father. From a Freudian point of view all these desires remain unfulfilled, thus the heroine nurtures antagonism for the society in the personality of the father figure. Later she will consider him as the "enemy", and in freer conditions, immediately she will attempt to fulfil her repressed desires, when prevented she will begin to take revenge from even innocent people[46]. Gynocentric theoreticians would interpret the case that the masculinity, the father's attitude is imposed by the dominant culture, patriarchy. If the heroine's potentiality – her being a scout girl, ballet dancing, studying drama and the like – was utilised, they would comment further, it would make a considerable contribution a better civilisation of humankind. The father's tyrannical views are beyond the notion of the founders of the classical tradition, Aristotle and St Thomas Aquinas, and the biblical God.

She is now dating out with another young man, called Erhan with whom she often goes out to the movies, the theatre, cafes and beaches. They even go to his house one day when his mother is away. She says they made love, and she was entranced with his touches, but was also aware that she had to preserve her virginity, a mood pressed between the id, the psychic zone of natural instincts and repressed desires, and the superego, the zone of social prohibitions. After a while Erhan, her new boyfriend decides to go to France pursue a better career being dissatisfied with the education in

[46] Wilfred L. Guerin, Earle G. Labor, John R. Willingham A Handbook of Critical Approaches to Literature, The Murray Printing Company, pp. 122-26

Turkey. "I know," she states, "he isn't happy with here. He'll settle there in France. He only cares about his career, not me because he is a man, he has the freedom of travelling anywhere and doing anything he likes" (1987: 54). In a joking tone, she asks her father's opinion of her going to England to improve her English. He bursts into laughs at the idea. In response, he says If he had a son, he would let him go to London to study, and when he returned he would leave his business at his hands and retire himself. He displays another unbearable discriminatory behaviour that cannot be explained with any philosophy that has ever prevailed. She says that they both sisters could undergo the task and do their best to run the business if he liked, but the father is far to consent; and she is once again disappointed with gender discrimination.

After Erhan's departure, now being fed up with his long letters describing the spectacles of Paris, she meets another young man at a café and begins to flirt with him, who is incredibly different from the others. He favours absolute freedom and speaks ill of jealousy. "Jealousy," he asserts, "signifies the idea of possessing, but human beings are not possessions. You can even have affairs with a married one. That is nothing to be ashamed of," he continues (1987: 56). This is the man of her dreams, she thinks. She finds him quite modern-minded and, finally, marries him thinking that this would give her the opportunity to struggle with the traditional narrow-mindedness. He is more like Hardy's character, Angel Clare, with his rather liberal and humnistic views. However on their honeymoon, the first night turns out to be a failure on behalf of her when he whispers the words, "You'll soon be mine tonight" into her ear. "I have never wanted to be anyone's possession," she thinks to herself (1987: 58). Again like Angel Clare, he soon gives up his radical humanistic views and yields to his conventional, patriarchic realm, which reinforces the heroine's negative notion of men.

When she comes back from the honeymoon, she finds out that her father has fallen into depression in her absence and brought home a canary to help him alleviate his depression while "his dearest daughter" was away. She is highly moved by the words she hears from her mother, "You were his most beloved", and wishes he had, at least for once, hugged her and caressed her hair, and had not been so reserved towards her and her sister. In such patriarchal communities girls are usually ignored, and some parents, fathers especially, avoid professing their love for their children, and thus the lack of love may mark irreparable damage in the children's personality,

phsychologically speaking. Lack of communication between her parents and the heroine, the father's despisal, the mother's passivity and the society's general discouraging attitude casts her out of norms in her future life; thus she grudges an oedipal complex, from a Freudian viewpoint.

Her husband is pretty extravagant. He often buys her incredibly expensive presents like Leonce Pontellier, Kate Chopin's character. They frequently go out to expensive restaurants, bars, discotheques, and parties; and soon she finds herself among people of upper class with different tastes, different notions, and different relations, an entirely new way of life to which she is unaccustomed. She is dazzled with this unexpectedly pretentious lifestyle beyond her imagination; but after a while her routines begin because she is a housewife after all. She gets up early every morning, makes breakfast for her husband, and after he leaves for work, she goes out shopping for dinner, cooks delicious meals with ultimate care, and waits for his return from work enthusiastically. Her husband is very considerate and appreciative for her at the beginning, incomparable with her father. He often helps her with the washing up, one of housewives' traditional burden they often complain about. Later, gradually he forgets to express his appreciations after meals and begins to criticise the disorder in the house, and even warns her to be more careful about that. He is a bit fussy about regularity like Mr Pontellier. She is hurt by his words and disappointed by these unexpected changes in her husband's behaviours.

She has now stepped into a much more liberal and prosperous living from strict paternal constraints with a moderate middle-class lifestyle to unexpectedly high living standards and from an inconsiderate, intolerant, restricting traditional father to a much more liberal, tolerant, considerate, and modern-minded husband. At this point she has a lot in common with Edna Pontellier, who came from a socially poor country life into a more civilised and high level status, from a narrow-minded, strict father to an incredibly generous and understanding husband. For a while they both, Asena's heroine and Edna, enjoy this dazzling world of their dreams, but soon they become bored of the monotony and begin to question their position in the society as women. With the weakening of the social and paternal pressure, their repressed desires and natural instincts begin to find ground on which they will declare their independence.

She is finally pregnant, the divinest funtion of a woman from the traditional perspective that her mother would often dictate her whenever convenient. She prepares an unusually rich dinner one evening and begins to wait for her husband impatiently to give him "the good news". Her expectation is that – as often seen in romantic movies – he will jump into the air joyfully, embrace her tenderly and whirl in the room, then seat her on the couch carefully, and say, "I'll do everything! Don't bother yourself! Just relax!" But her husband is not happy at all with the "good news" saying that it is too early, with a cold voice (Asena 1987: 63-64). Her enthusiastic but traditional expectation from a very "modern-sensed" man dies away with another terrible disappointment. She says she was shocked again by *another* man; she immediately leaves the table, locks herself in her room, reminisces all the tales she has heard, all the novels and stories with happy endings she has read; but none is like her own story she says. This scene exhibits the imaginary realm of happiness fed by the romantic craze of the late sixties and early seventies in Turkey, and is quite similar to Emma Bovary's unrealistic world of romanticism. She thinks of those seemingly happy couples with "two children, one a boy and the other a girl", those housewives who strive to cook tasty meals all day long for their husbands, welcome them every evening returning from work in luxurious cars at the door, exchange kisses, and help them with the "bags" in their hands filled with expensive gifts, a typical picture of the traditional lifestyle of the middle class people of the late twentieth century in Turkey. She recalls of those abused women often with bruised faces and black eyes and mutual voluptuous lovemakings, she supposed, they have. "Will I have to be consuming all my life awakening to the facts of life?" she asks herself (1987: 64). As expressed in her own words, she is beginning to discover her femininity and the social role prescribed for women by a man-oriented world. She immediately goes to a surgeon and has the baby aborted. She is now much more relieved. She would have to be bound to the house all day for the child, and be more dependent on the husband. "I would have to be the slave of this bastard all my life!" says she, and reproaches her mother for she would constantly tell her that "motherhood is the most divine responsibility of a woman" (1987: 68). The husband typifies an ideal norm of well-educated modern man of secularism with a good career and liberal views, whose world is grounded on pleasure and materialism. He is much more like Leonce Pontellier, Edna's husband, whose

central interest is business and, consequently, making money, ignoring people's sphere of emotion and feeling.

She graduates from university, and finds a job at a company at last. Now she is more than a housewife because she has her own job, which means her economic liberation in a broader sense, although the men in upper positions are more concerned with her femininity rather than her professional performance, and she is paid less than her male counterparts; which is a common characteristic of a world of patriarchy. Her competition with men begins. She works extremely hard to attain a higher position and, consequently get a better salary. She is mad at her husband's attitude towards her job as he belittles her efforts and is becoming more arrogant and contemptuous saying why she does not stay like other women of her class. She has to fulfil both her business tasks in the office and the routines at home. Another obstacle she has to surmount is the common belief that a woman cannot promote at work unless she "pleases" her male bosses. She is now beginning to experience it personally, and decides to fight the notion. She finds most people around her hypocritical; she even sometimes condemns herself for she cannot express her feelings, thoughts and beliefs frankly. This is the consequence of the way she was raised in a community governed by authoritarian principles that suppress individual development. Every one around her – her husband, her parents, her parents-in-law, her coworkers, her bosses, the doctors and nurses she has met during her operations, etc.- is wearing a social mask, as Carl Jung names it "persona" (Guerin, Labor, Morgan, Willingham: 181)[47]. She hates this hypocrisy.

At this point of her life she concludes that she has to struggle more consciously against this male dominated world. She decides to be as strong as her husband and her bosses, ultimately, as strong as a man. Their love for each other has already disappeared, and her mutual relations with her husband are more mechanical. She turns to her feminine function in the society rather than her sexual fantasies at this stage; her fully social awakening starts at this point. The conditions have changed on a large scale, compared to her position with her family at her early ages. The father's

[47] The publishing year of A Handbook of Critical Approaches to Literature by Wilfred L. Guerin, Earle G. Labor, Lee Morgan and John R. Willingham is unavailable. Further information about Jung's theories can be found under the title of *Mythological and Archetypal Approaches* in pp 153-191.

world based on strict principles is now superseded with the husband's more liberal world, and she is economically independent now. The Freudian interpretation of her present case is that the boundary between the social sphere, the superego, and her individual realm, the ego, is weakened, and now she is governed by her reason, the rational psychic zone. She refuses cooking at home the first thing, and going shopping for food. Her husband grows furious at her resistance, but he inevitably runs to the market, picks some food and asks her to cook dinner. She is offended with his commanding voice, but she is not submissive any more. She urges him to do it together. He feels disparaged but accedes to her demand realising that it is not that easy to subjugate her any longer. "Look, man! Stop giving me orders! I'm not your concubine! I'm working as hard, I earn close, and I am as well educated! What do you think you are? What's your superiority?" she talks to herself, but cannot find herself as defiant to verbalise it voicefully (1987: 85). She says this self-restraint is one of her weaknesses socially imposed that she cannot free herself of.

Her husband is now promoted to a higher position, and consequently his responsibilities are extended. For this reason, they cannot go out to discotheques and the like as often as they did previously. But instead, they are frequently invited to splendid evening parties arranged by the executives of the company in luxurious houses usually by swimming pools, like the ball that the Bovarys were invited to held at La Vaubyessard, the chateau of the Marquis d'Andervilliers. At these parties they meet eminent figures of the high society: writers, poets, actors and actresses, and leading business people. Men usually come together and talk about soccer or their business. Their wives, each in very expensive fur coats and fashionable evening dresses, wearing very precious jewels and world-famous perfumes, gather at their tables and usually talk about their impressive journeys abroad and the latest fashion, exchange most fashionable diets and insincere mutual compliments. The jargon they use and the subjects of the conversations are so trivial to the heroine that says she detests such tedious talks and cannot find much in common with those parvenus. At such atmospheres, there are certain rules and clichés that the attendants are supposed to follow, thus wear their socail mask that overshadows the individual originalities, and soon turns into monotony and boredom. Gülay Göktürk, a woman columnist renowned for her feminist views, considers these types of women worse than

prostitutes; because she says prostitutes hire their *body* for money, but these women decorate their *femininity* with elegant clothing styles, precious jewellery or pretentious operatic culture and try to sell it at a higher price (Sabah, 27.10.2000).

At one of those parties she meets a writer whose books are best seller on national scale, an idol and unreachable personage for many people including her. She approaches him at once to express her appreciation and respect for him, but hears them speaking ill of other writers and poets. She says the famous writer is badly drunken, corpulent, foulmouthed and disgusting, incessantly swearing and uttering contemptuous words for women writers especially. Once, similarly, Ellen Glasgow heard a piece of advice from a man of literature humiliating female sex. His advice was "The best advice I can give you is to stop writing and go back to the South and have some babies. The greatest woman is not the woman who has written the finest book, but the woman who has had the finest babies" (Olsen 1980: 199-200). She cannot believe that so successfully written novels and poems she has read with great pleasure and appreciation could have ever been created by such and indecent man. Men, once again, disappoint her and display their persona, insincere social mask. "Did you enjoy the party?" asks her husband. "Yes, very much," replies she ironically, "I enjoyed with my living in a crystal jar, with the fantastic dreams in my mind, with the stupidity of witnessing the collapse of those beautiful dreams. I enjoyed a lot, with myself." (Asena 1987: 90)

As an executive of the company, her husband often joins distant meetings with his secretary, which begins to prompt the protagonist to nurture strong jealousy of them. The idea that her husband might be having some attachments with his secretary drives her even more nervous. She has a serious row with him on the matter one day. Even though he says that the secretary is an ugly creature who is not worth bothering about, she decides to go to his office unexpectedly and discover what is happening between them. When she sees that the secretary is pretty beautiful unlike her husband's description, she rushes into his office, shouts at him for his lying to her, slams the door and walks out into the street furiously. In the evening when her husband comes home he shows no signs of anger, but hugs and kisses her compassionately as if nothing has happened. She grows more suspicious, searches his pockets while he is asleep, smells his clothes trying to find something to verify her

suspicions but fails to see anything unusual. "Suddenly," says she, "I was filled with embarrassment; I felt ashamed of what I had done and began sobbing." (1987: 92) She feels embarrassed, "Trust other people, and love them!" she says to herself. However, remembering other men's nature, she concludes that she cannot consider her husband reliable at all like all other men.

She is assigned with a new project in cooperation with two men from her office. They often go to her house in evenings to work on the project when she finds Mehmet, one of the two office mates, very so naïve and very different from the general man's typology. He pays her frequent congenial compliments, and tells her how much the other men in the company are attracted to the beautiful colour of her eyes, her obstinate, determined, straightforward and self-governing original personality besides her physical charm. Her general manager in particular he says, finds her far more different from other women. These confessions and compliments caress her pride, and she soon falls in love with Mehmet. This is a sign of the power of language when effectively used how the addressee can easily be taken under control, and also of people's liability to flattery. "I had an extra-ordinary evening with him," she admits after one of their affairs (1987: 94). "You are like those cats that scratch you when reluctant, but prostrate at your feet when desirous," says Mehmet to her (1987: 93). She says, describing the night she spent with her lover, "... he is kissing my neck, respectively my arms, my knees, my bosom, my back, my breasts and finally my lips, and caressing every part of my body passionately. And this is lasting for a thousand years. He spends another five hundred years undressing me, savouring every moment of love." (1987: 94) She says she cannot remember any other sessions as sweet she has ever had until that first adulterous attempt since her wedding. A case that proves how the conditions one is exposed to are influential on determining her/his behaviours. As soon as she finds the appropriate situation, immediately she fulfils her repressed desires without caring about her marriage, her husband and the rest.

Her mother was kind of a mediator – a means of balance – between her daughters and their father, like a representation of the ego between the id and the superego. She would use a euphemistic language when she conveyed messages from one party to the other. Having consumed her individuality, she was totally subservient and dependent on her husband, and keenly devoted to her children – a prototype of

mother – woman of the convention in patriarchal communities. The heroine believes that her mother did not love her father at all, but she had no other chance. Her mother, she believes, would not have endured her father's unbearable caprices if she had had another way out. The old woman falls into an abyss and depression after her husband's death because she was not used to living independently and the pivot that she leant against all her life was removed finally. Soon she dies of cirrhosis. The protagonist was already getting depressed, and her mother's death accelerates her misery. She displays an enormous support to her mother after her father's death, an unusual female-to-female cooperation after her awakening to the social facts and her femininity.

She says she does not feel obliged to conceal her affairs with Mehmet; everybody around her now knows about their relation including her husband, her boss and even Mehmet's wife. Her bosses oppress her to end her affairs with her lover, but no one blames Mehmet for his relations with her. "I don't want to lose him for others' sake," she protests, "I cannot live devoid of the words 'I love you!' uttered hundreds of times a day. I am so obsessed with that." (1987: 106) Here are two distinct points to take into account: one is that two people, a married man and a married woman, are having extramarital affairs, but only the woman is blamed for her immoral act, the second point is her obsession with sexuality as she herself admits. The words, "I cannot live devoid of the words 'I love you!' uttered hundreds of times a day" underline the fact that she has not received the respect she expected during her earlier life, but has been crushed under the oppressive social and familial rules. Another notable point is her nonconforming egocentrism and the unsurmountable desire for sexuality in a traditional society.

She believes that her husband and the rest of the society treat her just like an object of sexuality and a component that completes the traditional unity of the family. She expects him to hug her tenderly as in the old days, to love her just as he used to at the beginning, but he does not. They fall into a hot argument. From the husband's point of view, she has everything of which any other woman would envy: a well-educated husband with a good career and a considerable income, frequent domestic and exotic journeys, expensive and impressive clothes, a high social status, and she can do whatever she wants. In fact, this is the dream of millions of young girls,

including the heroine, in the traditional sphere. She owns almost everything she could ever imagine. Yet, the result is a disappointing, miserable failure. A similar case is presented by Dympna Ugwu-Oju, an Ibo (Nijerian) woman living permanently in the United States that gives a vivid picture of traditional African women in her article entitled *Pursuit of Happiness* as aforesaid. From her point of view, her husband is considered "successful but she isn't; he seems to be making money but she doesn't; he is taking her to exotic trips, he is leading in other words, but she is following him after all" (1987: 109). She does not want to be in a subordinate position; she wants to lead, not follow, or at least, go hand in hand with men. The *de facto* is inequality in her opinion. Her husband is shown limitless tolerance because he is a man, but she is restricted and blamed for her relations with other men. Whenever she attempts to exceed social norms, she is intolerably criticised; and she is the one blamed for anything that goes wrong in the family. After observing all these, one inevitably comes to a conclusion that either all women are doomed to an inevitable suffering as Eve's descendants, as Hardy also alludes through Tess D'Urberville's experiences, or some women are greedy, selfish, dissatisfied wicked creatures pursuing illusions throughout their lives.

She identifies marriage with a set of social norms, and believes that those norms only exist to confine women's freedom. "Would a marriage not be possible without rules?" she thinks rebelling to the male-centred world. She says she does not want to be protected either by any men or by any social principles; nor she wants to be shown pity for. The only thing she wants is to be appreciated and shown tolerance as much as a man is. Why can't a man and a woman share anything without observing certain principles she wonders?

Her lover, Mehmet, gives her a ride out one day, and produces her a tiny kitten as a present. "Nothing else has ever made me so happy!" she says flinging her arms around his neck and grabbing him passionately. She says she can hardly find proper words to express her happiness. "*This* is the genuine love," she says, "being taken into consideration! And that's why I love you, Mehmet. You accomplish everything about love I have ever dreamt of." (1987: 111) She asserts she does not care about the rest: her husband, her lover's wife, her boss and other coworkers, and even the whole society. "Nothing is worthwhile, but only love; because it is love that revives my soul"

she says; another indication that reveals the fact that she has not been considered and appreciated in her life but repressed her instincts and desires.

She arranges a big party on her birthday and invites a large group of people she finds close to her. She holds the knife to divide the cake; the lights are turned out; she cuts a big piece from the cake; traditionally expected to offer the first piece to the dearest person to her. Yet, contrary to the expectations she swallows it herself implying that her very self is the dearest to her. In an obviously egocentric, even narcissistic manifastation she illustrates the atmosphere as,

> "The knife and fork in my hands, I cut a piece from the cake; everyone at the party was watching me with wide-open eyes. I saw myself as a symbol; I was the symbol of war, symbol of courage, symbol of honesty and symbol of love. I was like a star, like an alien in the centre of the earth. 'Watch me!' I said, 'To whom do you think I'll give the first piece of the cake? To myself, of course." (1987: 112)

She leaves her husband too, after being dismissed from her job on the rumours hovering around about her illegitimate affairs with Mehmet, a married man from her office. After a detailed inquiry, she manages to find and hire a moderate apartment owned by an old lady on a busy street. Very similarly, Edna Pontellier also declares her independence by leaving her husband's house after her exra-marital affairs with Robert and Alcee Arobin and hiring a moderate house that she calls the "pigeon house". She neither invites anyone nor accepts anyone's invitation on her first night at her "own" apartment, because she wants to enjoy every moment of her solitude in her "own" privacy. She declares her independence with the following words:

> "I'm on my own at last. I can sleep if I wish; or can I read in bed; I can sleep with the lights on or off; I may want to answer the door or I may not. I can cook if I want. I may wish to eat or I may not. I can either fling my clothes here and there on the floor, or I may put them away. I can turn up the stereo to the loudest level if I wish to. At last I don't have to serve anyone but myself. I'm absolutely free now. I can do whatever I like. I have no one to criticise me any more." (1987: 119-120)

She gets divorced from her husband. "I'm no one's property any longer," she says to herself, "Being another's wife; belonging to someone is an insult to a living soul." (1987: 120). She hates being clad in expensive clothes and 'decorated' with precious jewellery, and being dragged into high-class parties like a puppy. Mrs Pontellier similarly refuses to join the gatherings hold in turn by the women of high

class Creoles despite her husband's insistence. At the peak of her consciousness she visits the graveyard where her parents are buried. "Oh, dearest daddy!" she cries, "You always wanted to protect us. You incessantly dictated into our mind that we were weak. You fortunately oppressed us, cornered us, and showed us no affection. You always introduced the rules and expected us to obey. Otherwise how could I have learnt to be stronger? How could I have learnt to fight?" (1987: 124)

She finds another job. Her relations with Mehmet are not as warm as they used to be. She is beginning to get bored of him because he seems more traditional to her now. At this point she is more like Gustave Flaubert's Emma Bovary, who is never satisfied with the thing at hand but wants more. She meets a socialist group in her new office and is invited to their secret meetings after a while, where she finds them in hot discussions about very complicated social issues in her opinion, which are very foreign to her. Now her hunger for sexuality is not as strong; her hunger for love is now added to her hunger for knowledge, but her hunger for knowledge weighs heavier at this point. The young members of the socialist group and their discourse sound very new and appealing to her. She discovers her ignorance about social issues. After a while she falls in love with one of them, who was once badly injured in one of the street clashes by an opposing group, and now is paralysed. She begins to flirt with him because Mehmet is nothing more but a burden to her now. It was only an ephemeral desire when she was lonerly; and he was only one of the milestones that marked her way to her self-discovery and sexual satisfaction.

By time, she realises that the little cat is bringing some restrictions onto her freedom. She has to spare some considerable time for its care. She has to feed it, for example; she has to take it out at intervals, and she naturally bothers about it when she is out at work. Emma Bovary gives a similar reaction to the birth of her daughter believing that a child is a hindrance, a burden for a woman who pursues romanticism. She believes that this contradicts with her harsh struggle that she has undergone for her independence until then. Why, for instance, did she refuse to have children and stay married since that she would have to compromise? Was this not dependence? After a short contemplation she asks herself, "Should there not be even one single living thing in a person's life? Is the price of freedom this loneliness?" (1987: 129) At this point, her rational psychic zone begins to govern her. Her humane qualities

become dominant, as contemplation is a process directly related to reason, and the consequent judgment is usually rational.

Her new lover asks her to deliver a pile of handouts to one of their members in a distant place, which is a risky task because these are illegal publications – the years when the whole country was turned into a battlefield of ideological clashes. She says she knew it was jeopardising her life; but after she fulfils the task, she adds she was filled with peace and delight because she was at last worth of use; as useful as a man for a social cause (1987: 144). She is in an extraordinary competition with her male counterparts to prove that women are at least as strong as men, or sometimes even stronger. This notion is supported by gynocentric feminists claiming that special traits, talents, and values peculiar to women elevate them to even a superior position. They go further stating that the patriarchal standards have excluded woman's potentiality from the efforts for the advancement of human kind. Asena's protagonist holds similar opinions believing that women are more competent than men. "I'm working to be more powerful," she says, "I'm trying to prove that I'm not inferior, but as competent as men are." She declares that she does not want to depend on anyone else, as her wretched mother was, and many other elderly women still are. "They have lost their feminine identity and fallen into servitude," she thinks, "I will not share the same destiny." She admits she has to work even harder, and some day she certainly will catch up with men. Otherwise, she thinks, she cannot receive equal respect and friendship unless she attains equal conditions (1987: 145). Marriage terminates the couples' love for each other, she believes; because once one gets married, he/she confides his/her husband or wife all his/her secrets. No privacy is left for either the wife or husband; and soon they begin to feel bored, because there is no mystery left in his/her spouse that might attract either of the parties. She goes further saying that extra-marital cohabitation gives either the man or woman the opportunity to break up any time he/she likes. This is an egocentric approach rather than a gynocentric notion. This is the refusal of family life; and thus a serious threat to the existence of future generations, in the long run it is the end of human kind and will not help to solve gender discrimination. This is not mere self-discovery, nor emphasis on individuality. This is as dangerous as the classical tradition that designates a possessive inferior role for women.

She complains about why friendship, love, sexuality, excitement, respect and freedom cannot be attained all at once! "Can't we have them all at the same time?" she asks, "Do we have to miss one when we reach another? Why do we have more of one but less from the other? (1987: 153)" She wishes to have all of them at once in abundance, and adds that she will surely reach them all some day. She asserts, "I don't like a peaceful but monotonous, a secure but not exciting, a comfortable but dependent living" (1987: 158); very similar to Emma Bovary who loses something when she attains another, and maintains pursuing illusions.

She is now cohabiting with KDG, a member of an illegal Marxist organisation, who strongly desires her to marry him. He is helpful, loyal, compassionate, well educated, considerate, appreciative, confident but obedient to the heirarchy of the orgonisation and to the norms of the society; but he is not struggling, bold and enthusiastic enough to meet her expectations she thinks. He wants peace, comfort and tranquillity; but *she* wants more than that. Most of these are what she has already refused for her ultimate independence and self-sufficiency. She says she does not want to pertain to *another* man once again. She displays an extreme individuality that totally refuses moral values, and pursues the ultimate freedom, a utopian realm that has never existed in a societal life. Similarly, Kate Chopin expresses Edna Pontellier's sense of individuality with the words, " She had resolved never again to belong to another (man) than herself" (1995: 82).

CHAPTER IV

CONCLUSION

The struggle between the sexes is apparent and appears to be everlasting. One of the obtrusive factors, in a western sense, that causes the war is the notion that man is in the image of God; and this inevitably puts woman in a subordinate position by religious teachings. That is to say, women will be considered as second rate beings as long as the traditional approach exists according to radical, socialist and existentialist feminists because it designates a subordinate function to women from the very beginning. Carol P. Christ argues that women can never acquire self-respectability unless they deny the values and principles imposed by the biblical tradition, and replace the God image with the Goddess image in her article entitled, *Why Women Need the Goddess: Phenomenological, Psychological, and Political Reflections* (1993: 239-47). She quotes from Simone de Beauvoir that the function of patriarchal religion is legitimising the male power. She argues further saying that a woman has to humiliate herself as long as she prays in traditional biblical religion; because, as a result, she fundamentally accepts the inferiority of women and can never realise her potentiality and acquire self-consciousness and confidence. As partly marked above, religions have been highly influential on the deliverance of the sex roles. "Divine ordinance has been a dominant theme in decisions; justifying laws establishing sex-based classifications" quotes Paula S. Rothemberg in her *Race, Class and Gender in the US* (1998: 418).

Since the very primitive ages until the beginning of the twenty-first century, women have been raped, deceived, murdered, battered, traded, used as instrument of sexual pleasure, housemaids, concubines, sometimes exchanged to cease feud between clans, and even have been offered to gods, like Iphigeneia, daughter of Agamemnon and Clyteamnestra in Aeschylus' *The Oresteia Trilogy,* as afore noted. This abuse still continues in various forms in different parts of the world at different degrees depending on the country's standards of human rights. In the United States, for example, they are fighting to pick top jobs in equal conditions with men because, according to statistics, the rate of women who have achieved that status is only 3%;

and 65% of these women are either unmarried or have no children, but the men who occupy higher positions are 95% married and most of them have children. According to Peggy Orenstein, the conductor of the research, women's energy is divided between childcare and their career; but men only focus on their career because their wives take the responsibility of the children and the rest of the household. Thus, their potential is not diverted, and this gives men better opportunity in the competition to take the executive positions in the business or political life (Hürriyet, Oct. 13th 2000).

In earlier ages, before the advancement of machinery, majority of job fulfilments depended on men's physical power; as a result, being physically superior attributed men the dominant position both economically and socially. But with the development of sophisticated technology, manpower has lost its vitality to a certain degree; and this gives women the chance to attain equal positions with men today.

It is the social or familial oppression that causes instability not only in women's behaviours but also in men's. Consequently, the individual cannot develop a sound personality when the conditions in which he/she lives are not natural. External dominance precludes self-determination psychologically speaking. It has become evident that "an oppressed would oppress his wife; an oppressed wife would most likely oppress her children; and the oppressed children would be potential oppressors" (Rothenberg 1998: 580). Such a case exists in Flaubert's novel: Charles Bovary's mother was abused and often deceived by her husband. As a consequence, she overpowers her son overtly, constructs a strict domination over him; so in the end, Charles cannot develop a sound individuality, and becomes the victim of his both wives and mother, and his adventure ends in a tragedy. For the construction of one's own stable individual identity free conditions are vital. To attain these free conditions, individual attempts often fall too short. Thus, one has to develop a collective consciousness and get organised with people of the same position because it is "the responsibility of the oppressed to teach the oppressors their mistakes" according to Audre Lorde (Rothenberg 1998: 532)

Too much emphasis on gender, or gynocentrism does not solve the gender discrimination problem; on the contrary, it broadens the gap between men and women, and both sexes are forced to alienate to each other. Worst of all, they begin to

turn to their own sex; thus lesbianism and gay culture are rapidly increasing; and aids and similar ailments are the consequences of such unnatural relations. The natural course is heterosexism, which is accepted as norm by all religions such as Judaism, Christianity and Islam. The sexual affairs between the same sex may temporarily satisfy one's sexual desire, but in the long run it is a potential threat to the future of mankind, not only from the health care point of view but also in terms of reproduction because lesbianism and gay relations do not end in procreation, which will definitely lead to the extinction of humankind theoretically if not prevented. Social and spiritual worlds of both sexes are corrupted when digressed from the norm. As a result, drug abuse and the like fantasies are resorted to. Another drawback is that excessive emphasis on sexuality evokes further sexual consciousness and makes it the focal concern, the ultimate objective of the person; and it consumes the bigger portion of his/her psychic energy; and this causes decrease in one's productivity in other fields. When it is not satisfied properly, it drives the person into anomaly and the result is usually depression, aggression and the like psychological disturbances.

Availability of certain circumstances, stimulates the libido, as it happens to Asena's heroine when she is exposed to working at home with one of her office-mates in her husband's absence, and the result is inevitably temptation. In Emma Bovary's case, when her husband falls into endless boring conversations with the chemist, Homais, she begins to develop emotional attachments with Leon, the notary clerk. Similarly, Edna Pontellier is often exposed to Robert's company when her husband is away on business trips, and the result is again adultery.

Constitutionally rendering women full liberation does not always prove the enforcement of the women rights properly. The Republic of Turkey, for example, granted women ultimate equal rights at the end of twenties, yet very few women are today conscious of their rights, or at least are able to enforce them. Like the United States, the percentage of women occupying executive positions in Turkey is less than 3%. Among the members of the Parliament, for example, about 5% are women, but the rest are men. The statistics reveal that one in every four women in Turkey is exposed to violence, usually battered by husband (Sabah, Oct.27th, 2000). Similarly, in almost the whole modern world, women are legitimately equal with men, but the

application is not always a success. The remedy lies in the notion to consider humanity by one human standard of virtue as the classical (humanist) liberal tradition suggests. Education is, of course, an effective way to the solution of the issue; yet, if not reinforced with universal ethics, the problem will remain unsolved.

Carl Jung believes that every living creature is born with certain innate qualities. Peculiarities of each species are encoded into its genes according to his point of view. Joseph Campbell, a supporter of Jungian theory, reports the reaction of newly hatched chicks to a hawk flying overhead. He recounts that instinctually the chicks "will dart for cover" when they feel the hawk's presence over them, but they show no reaction to other birds; when the false/wooden "hawk is pulled back there is no response," he comments further (Guerin, Labor, Morgan, Willingham: 154-55). That is to say, the chicks are programmed against a hawk's assault by nature, like any other living beings. Looking into the existence from this perceptive, even a tree is expected to yield fruit, or at least, provide shade for living beings, or nutrition for herbivorous animals, or oxygen for the air or an aesthetical contribution to the natural scenery. However, one cannot expect a pear tree to yield apples. Likewise, women have their peculiarities and men their own responsibilities traditionally speaking. Each party has to accomplish its responsibility, so that the natural balance can be preserved. Termination of motherly features of women is threaten to the existence of future generations; today, for instance, as most women in developed countries refuse childbearing the population rate has declined to subzero. This de facto worries the authorities of those countries; as a solution, they have begun to transfer population from the third world countries to compensate the deficit temporarily. Germany, for example, every year transfers thousands of people to supply the workforce they need. The United States tries various methods to solve the problem; the Green Card application is one of these methods.

It is fairly obvious that the Judaeo-Christian tradition, during the Middle Ages in particular, put unbearable and unfair burden on women. Woman was identified with the devil, serpent, temptress, witchcraft and the like. She was not considered only a sinful temptress who caused the fall of humankind from heaven as a consequence of her disobedience to God's commandments, but she was also considered responsible for the crucifixion of Christ, the Son of God; so she was guilty twice. She was

condemned to accepting her destiny as a cursed, humiliated, sinful temptress, who was to bear the punishment cast onto her. This notion was actually unbearable, an overburden that naturally had to be shaken off; and that is what was done with the Enlightenment in the West. However, they fell into another mistake; while trying to remove the religious influence from human's sphere they held onto empiricism. Gustave Flaubert caricatures that empirical notion with the typology of Chemist Homais in his *Madame Bovary*, who is at least as much responsible for Emma's downfall with his awkwardness and unsolicited recommendations as Rodolphe and Lheureux, the dry-goods merchant are.

Empirical science soon replaced religious dogmas and freed women from the traditional accusations. Yet, the scientific researches resulted in the fact that women are biologically, and psychologically less capable than men. Darwinism, for instance, biologically found out that women are less evolved than men, and Sigmund Freud argued that psychologically women are inferior to men. This new improvement lifted the religious accusations that woman was a temptress, sinful, witch, devilish and the like but proved the traditional approach that accepted woman inferior to man. So the leaders of the feminist movements had to find alternative ways to dispel that disappointment. They dwelt on humanism, but it soon fell inadequate to satisfy them. They brought forth distinction in gender again in the name of emancipating women but this time they became more alienated from society. Today women's relations with men are based on a mechanical logic. Everything is handled through physical and mathematical laws. Yet, physical laws are not always compatible with social ones. The application of scientific theories to social affairs sometimes may cause destruction on human race. For instance, the application of Charles Darwin's theory, natural selection in species requires the weak's elimination. That is to say, since that women are biologically inferior to men, then their extinction from life is natural and inevitable. Another outcome of the application of the same theory to social affairs gave way to fascism. Some races believed that they were superior to the others and concluded that they have the right to dominate the less developed races. It was the consequence of this belief that millions of Red Indians, Jews and Africans were slaughtered by the white Europeans.

Savage capitalism urges people into competition and competition often breeds egotisticism, and this leads people to insensitiveness. As a consequence, the social relations are developed merely on materialistic philosophies such as the application of Social Darwinism that naturally eliminates the weaker but maintains the stronger; this naturally brings out class distinction and inequality. Depression, exploitation, and suppression are the natural outcome of materialistic hunger. Conflict and disorder become inevitable in the long run when the system is not supported by ethics. This is the case in all the four works that have been in question through this research. In the personality of Tess of the D'Urbervilles, for example, hundreds of families who were once wealthy and estimable, are then the victims of savage capitalism. Alec d'Urberville is the prototype of the new class who causes Tess' tragedy and people alike. In Flaubert's *Madame Bovary*, the Chemist, Rodolphe and Lheureux, the dry-goods merchant are all symbols of the new bourgeoisie who altogether cause Emma's destruction. The inhumane treatment that Asena's heroine is often exposed to at home, in the street, on her business trips, and at work is also the consequence of building everything on materialism devoid of ethics.

It is an irrefutable fact that women have been and still are abused by men; but it is also an undeniable reality that women also abuse not only women, but they very frequently abuse men as well, as both Emma and Madame Bovary Senior unjustly abuse Charles Bovary. Tess D'Urberfield's mother is at least as responsible for her daughter's seduction as Alec is. Cohabitation requires congenial compromise and conformity from the both women and men. It is almost impossible to find all ideal qualities juxtaposed in one husband or wife. So men and women are to complete each other and compensate the shortcomings of each. The inequality between the sexes can only be diminished with the intensive involvement of women; a solution imposed by only men will always fall inadequate; a solution without men's participation cannot be consistent, either. The fantasies that urge to look for a lover who is physically good-looking, another who is romantic, one who is economically wealthy, the other who is intellectually satisfactory and another who has a high social status a woman has to marry five husbands, which is unethical, abnormal and impossible. The reverse is for men too. This is what Asena's protagonist and Emma Bovary pursue, and partly Edna Pontellier, but the result is naturally disappointment.

As for the heroines in question, Tess is close to Nature, as result of Hardy's naturalistic inclination; she is untinctured, inexperienced, unaware of her femininity and content with her role until she is seduced. Until then people of her class are in peace and in harmony with Nature, but her seduction is a result of the modern invasion over naturalism because Alec D'Urberville is an outcome of the social transformation from feudalism to modernity. In other words, Tess' tragedy is the consequence of downfall of Nature versus culture from Hardy's point of view. Women used to have a domestic role in the house only as wives and mothers before the industrial revolution, but after that they also became instruments of production, and soon, means of sexual entertainment. Men's molestation to Asena's heroine in the public bus, in the taxi, in the office, in the hotel lounge and even on the plane derives from this modern notion that woman, like any other means, is a device of sexual satisfaction. In Flaubert's story, Rodolphe's maltreatment to Emma Bovary is another example of the case.

Tess is destined to suffer like Eve; whatever she does, however is she devoted, pure and innocent does not change a woman's destiny according to Hardy. Men have the right to exploit women under any circumstances because they are created in the image of God, and women are cursed and designated to their servitude. Traditionally young girls are trained priorly to find a wealthy husband and be docile wives, the way all the heroines of this research are trained because marriage is a shelter for a woman to escape parental oppression, to deserve social respectability and receive protection.

Edna Pontellier, Emma Bovary and Asena's heroine are fully awakened to their femininity after their marriage, and until their self-consciousness they are faithful to their husbands and play their socially designed roles. But Tess is different; she becomes more obedient and loyal to Angel, her legitimate husband, after her awakening. The others become bored of their monotonous marriages and commit adultery at the first opportunity, but Tess is almost ashamed of her sexuality and never seems to be seeking ways for sexual satisfaction unless she is forced by Alec D'Urberville in her very desperate situations, only for sake of her family's economic comfort. After a while she finds out that the bigger portion of her trouble stems from her sexuality; thus she decides to look less attractive to men by putting on a disguise.

Biblical God puts bigger part of blame on Eve, but Hardy holds man much more responsible for his heroine's downfall. His image of woman is not Eve but rather Virgin Mary, who had to go through similar sufferings imposed by the society although she was, at least, as innocent as Tess. Again in the Bible, Eve is openly condemned for tempting Adam to eat from the fruit of the forbidden tree, but Hardy does not put blame on Tess for the purgation/probation through which Angel goes. There are prevalent religious motives in Tess and Emma Bovary's stories, not as many as in Kate Chopin's novel so overtly, but on the background the presbyterian/ puritan traces in the Creole culture are very obtrusive. In Asena's novel there is not a slightest allusion to religion in the life of the heroine. The notion then was that religion is only for the poor and ignorant.

In all the four stories, in Tess on a smaller scale, the heroines find themselves in a much freer world and economically in better conditions than their early lives with their parents. The uneasiness of Asena and Chopin's protagonists is not because of economic reasons but is because of sexual and social equality with men. Emma is absolutely obsessed with romanticism and sexuality. They all go astray because of their husbands' indifference. None of them is physically battered by their husbands; on the contrary, their husbands are incredibly generous and tolerant to their wives' relations with other men, except Angel Clare. In all the stories there is separation not between husbands and wives but between the heroines and their lovers. Emma Bovary and Edna Pontellier commit suicide, Tess is executed because she murders her seducer, but Asena's heroine never thinks of killing herself; instead, she prefers to fight. The other protagonists believe that, at least subconsciously, they will return to their primordial life, before the fall, but Asena's protagonist never evinces such an intention or belief. After their awakening, Chopin and Asena's heroines manage to use their sexuality to build a dominant position over their lovers; Flaubert's protagonist, Emma Bovary is usually in a governed position by her lovers, and Hardy's Tess is more fatalistic and bound to her husband faithfully.

Asena's protagonist is essentially obsessed with two things: sexuality and competition with the opposite sex and conventionality. She would devote anything for the satisfaction of her excessively self-centred sexual desire. For her, the basic

function of men's existence must be to satisfy her sexuality. She imagines a world that has no norms. Such a world, according to historical records, has not ever existed. Thus, very often she inevitably falls into isolation, loneliness, disappointment, and consequently depression like Emma Bovary and Edna Pontellier, who kill themselves when they realise that such a world does not exist.

Her harsh competition with men and heirarchic world must be considered as a constructive potentiality of dynamism to a certain extent, which constitutes the core of human quality that fosters the progress on one hand; on the other hand, it is the very source of depression. Every challenging atmosphere bears tension and stress. Today, the rapid rise of psychiatry that endeavours to overcome psychological illnesses, and people's desperately seeking tranquillising devices such as alcoholism, drug-addiction and the like alternatives, is a consequence of modern world that owes its comfort to such a competitive life.

Sometimes societies lose their dynamism and fall into lethargy, a state of stagnation, passivity, and dissolution. In such cases, from time to time unconventional figures appear, break through the idle social barriers and widen the path for better conditions while the commonplace is preoccupied with futile issues. And the status qua, which is always idle, resists hard to innovations. Although the civilised world owes the bigger part of its advancement to them, those radical types have usually had to pay high prices for their radicalism. Asena's protagonist is one of those radicals who mainly puts stress on feminine individuality, questions the idle social principles and shakes the settled values. However, she often becomes too personal, and intensifies on sexuality and male enmity. She sounds too persistent on her own interests. The number of egocentric people who have marked a considerable place in the course of history is very small; and they are not commemorated with much respect and appreciation today whereas, those, who have struggled not for their personal benefits but for other people, have occupied a respectful place in the history of humanity.

By natural instinct, human beings cannot completely remain irresponsible or indifferent to the phenomena around them, nor can they live in seclusion from the communal living all their lives. Otherwise, human kind would not have any of these

either local or international institutions that serve on the common grounds, such as the Green Peace, the United Nations, humanitarian aid organisations and the like. No one would have taken action against the Nazis' violence upon the Jews before the Second World War; nobody would have cared about the ethnic clearance by Serbians in Bosnia; and no one would have bothered about the humanitarian aid to people of the third world countries dying of hunger if human beings did not have a social and humane notion. Asena's heroine contradicts with historical tradition from this point of view. When compared to historical heroes or heroines, she is rather self-centred. She rarely takes on social responsibility, but sometimes only on behalf of femininity, especially when she herself and other members of her family are concerned. One of the rare cases at which she realises her humane qualities is after she reproaches her little innocent kitten. This is a consequence of one's seclusion from the social sphere, or at least, the attempt to estrange oneself from the social environment that naturally brings loneliness, boredom, depression and both inner and outer conflict into one's life. Sometimes the result is suicide as in Edna Pontellier's case.

To conclude, the general acceptance is that woman and man are two distinct sexes, and each sex has its own peculiarities, like the two opposite ends of a magnet. It is illogical, unnatural, and also impossible to convert the positive end into the negative. In other words, it is against the natural law to make both ends either positive or negative; and it is not worth discussing which end represents which sex. Strangely, the opposite ends attract each other but the same ends push one another. The magnet represents the whole humanity; and each end symbolises the opposite sexes. As long as differences exist between the sexes, naturally, there will always be conflict between men and women. To interpret it through Marxian logic, one party is the other's anti thesis. There has to be a conflict in order to make progress; otherwise there would be stagnation. The conflict between the two anti-theses leads to a synthesis; the synthesis is the family/marriage, which produces new anti-theses, boys and girls for sake of human's progress.

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