

T. C.
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SOSYAL BİLİMLER ENSTİTÜSÜ
AMERİKAN KÜLTÜRÜ VE EDEBİYATI ANA BİLİM DALI

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WATCHING GOD" BY ZORA NEALE HURSTON AND IN "SINEKLI BAKKAL"
BY HALİDE EDİP ADIVAR**

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ABSTRACT

In this study it is focused on the race and gender effects on the development of voice and identity. The identity of woman is a concept that shapes the live of woman in her own position. There is not one stereotype of woman rather there are women coming from very different life conditions and groups. It could be said identity is a concept that is changing with regards to many conditions. However, woman could be stereotyped as they are similar to each other in terms of trying to fulfill their own identities. In this study, the concept of identity will be analyzed in general and adapted to the novels *Their Eyes Were Watching God* and *Sinekli Bakkal*.

After the analysis of identity, African-American writer Zora Neale Hurston's *Their Eyes Were Watching God* and Turkish writer Halide Edip Adıvar's *Sinekli Bakkal* are surveyed. I choose these two books to underline how social system of privileges and group identity identify women. I prefer to examine the Turkish version of Halide Edip Adıvar's book *Sinekli Bakkal* because I consider that women from different cultures and different languages share the same struggle to gain their own voice. The characters within the books are analyzed and then the events that take place in the novel are looked over. The important theme Janie's and Rabia's struggle to find their voice and identity in terms of gender is examined. The theme of voice has been given special emphasis because gaining one's own voice is significant to gain an identity.

ÖZET

Bu çalışmada ırk ve cinsiyet farkının kadının kimliği ve kadının sesinin oluşumundaki etkileri incelenmiştir. Kadının kimliği kadının yaşamını şekillendiren bir olgudur. Bu bağlamda değişik hayat şartlarından ve sosyal gruplardan gelen kadınlar incelenmiştir. Böylelikle kimlik kavramının çeşitli koşullara göre değişkenlik gösterebileceği ele alınmıştır. Fakat tüm bu olgulara rağmen kadının kimlik arayışında hangi toplumda ve hangi kültürde yaşadığının önemli olmadığı üstünde durulmuştur. Ayrıca bu çalışmada kimlik kavramı genel olarak ele alınmış ve farklı ülkelerden gelen ve farklı ırklara mensup iki kadın yazarın gerçekçi romanları ve romanların kadın karakterleri referans verilmiştir.

Kimlik kavramının genel olarak analiz edilmesinden sonra Afrika asıllı yazar Zora Neale Hurston'ın "Their Eyes Were Watching God", "Tanrıya Bakıyorlardı" ve Türk yazar Halide Edip Adivar'ın "Sinekli Bakkal" adlı romanlarında kadın karakterleri Janie ve Rabia'nın kadının kimliği ve sesi oluşumundaki süreci ve bu kadın karakterlerin sosyal sistemdeki daha ayrıcalıklı olan ataerkil gruba karşı kimlik mücadelesi irdelenmiştir. Halide Edip Adivar'ın "Sinekli Bakkal" kitabının Türkçe basımı özellikle tercih edilmiş ve böylelikle kadının kimlik arayışı ve sürecinin kadın hangi ülke ve hangi kültürden gelirse gelsin değişmediği ve aynı olduğu karakterler ve olaylar incelenerek irdelenmiştir.

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INTRODUCTION

Each woman has her own identity. A woman's identity shapes her own life. However, each woman has her own lifestyle and life course. There is not just one stereotype of woman since there are women coming from different life conditions, groups and classes. These women in different classes and different societies have all their own identities and these identities are different from each other. Identity is a concept that is changeable with regards to many conditions. In this study, it is focused on the class, gender and religious effects on the development of woman's identity. Identity is the sense of self that emerges through an individual's struggle for autonomy. Identity may also refer to a group feeling deriving from one's race, ethnic or class background, especially as that identification is used to challenge negative definitions asserted by the dominant culture.

The identity of African-American women is very different than white women since the two groups have different lifestyles and different backgrounds in life. The African-American women have several significant disadvantages within their lives. White women do not share the same problems with African-American women. African-American women have inequalities because of their skin color, classes and social groups. For this reason, they have a different consciousness than the white women. The African-American women have been oppressed by white, male society in America.

Do women have power? Are women treated the same as men? These questions are replied to in different ways in different cultures and societies during the years. However, it is very obvious that no matter in which society the woman lives, she is subordinated by male power. Patriarchy was originally defined as the power of a father over women members of his household and younger men (Lockwood, 1986). It currently refers to the systems and structures that accommodate male authority over women (Walby, 1990). The main problem that women face

is discriminatory treatment. Before the foundation of the Turkish Republic, legally, Turkish women had no real power. They are in an inferior position. For most women, to be a human is to work long hours in agriculture or at home. The women by working long hours, only receive little respect. They often face with political and legal processes which ignore their contribution to society. A masculine worldview is privileged and women are not taken seriously in public life. Women are accepted as aliens. It is thought that women are only objects that men can easily show their masculine power over them. There is an incorrect characterization of women that they are aliens by male power, customs and traditions. The women have no practical value in the places where illiterate and isolated majorities of men have influence and power. To be an alien is to be another, to be an outsider. Women are aliens within their states. Women lose their individuality and identity. Women have less economic, social and cultural rights than men in the period in the two compared novels. It could be distinguished between legal rights and those actually granted by the prevailing cultural practices.

After the foundation of the Turkish Republic, the liberation of women have forced many responsible leaders to review the duties of women. Even in the places where traditional rules are operative, there exist some differences between the other generations. These changes in the Turkish Republic reveal themselves in appearance, costume and external behaviours but also in value judgements. As Nermin Abadan points out Atatürk's reformist efforts aimed at rescuing women from second-degree, passive and obedient roles. Atatürk's biggest yearning was to develop the abilities of the Turkish women which she was born with. His greatest wish was to have Turkish women serve for the progress of all the women in world by promoting their social, professional and political knowledge and experience. Atatürk expresses in this speech of his which was made a few months before the proclamation of the Republic; "There exists no possibility at all for the development of a society, unless progress towards the same goal is made together with its men and women" (Abadan, 132). Atatürk strongly desired to

develop the abilities of the Turkish women by supplying her the equal opportunities, education possibilities and political rights. However, as it is going to be underlined Atatürk's efforts to give their rights to women are not enough.

Through history, women have been represented through their husbands. The women's basic rights have been in the hands of male power. By this way, women have been isolated from society. The history of patriarchal subordination reveals that women haven't had any social, economic and legal rights and this situation have made them dependent upon male power. In Roman society, men had the right to kill woman. During medieval times, both Christian and Muslim religions tolerated wife-beating. Some themes appear from these historical accounts. Men were considered to own their wives. As owner, the man assumed legal and social responsibility for his wife's actions. Women were expected to obey their husbands. Men had complete authority over their wives in domestic, legal, economic and social matters. The woman's place was in the home. Women have not been equal with men. There has been discrimination towards women because of their sex. There have been prejudices which have been based on the idea of inferiority of women and superiority of men. For this reason, there have been some stereotyped roles for women such as being wives and accepting and respecting their husbands' thoughts. Women cannot claim to know and so they can do nothing. Women have not been able to assert that they should be given the same rights with men since they have been repressed.

Patriarchy oppresses women whether they live in different societies. Gerda

Lerner explains the significance of examining women's experience in its own terms:

Women have been left out of history not because of the evil conspiracies of men in general or male historians in particular, but because we have considered history only in male-centered terms. We have missed women and their activities, because we have asked questions of history which are inappropriate to women. To rectify this, and to light up areas of historical darkness we must, for a time, focus on a woman-centered inquiry, considering the possibility of the existence of a female culture within the general culture shared by men and women. History must include an account of the female experience over time and should include the development of feminist

consciousness as an essential aspect of women's past. This is the primary task of women's history. The central question it raises is: What would history be like if it were seen through the eyes of women and ordered by values they define?

(Lerner, 51)

Female culture was defined. The activities, rules and behaviours generated by men. Social system privileges men. Men decide everything. Patriarchal power is a kind of prison for women that the women have no rights and they take permission to do anything from men. Women suffered painfully because of their place in such a patriarchal society. Women had no rights to talk on equal terms with the men. There was a submission and it was supposed that women were in an intellectually inferior position. From the centuries until now, although there are some developments for all women to gain their voice, they should struggle too much to gain their freedom. It is not important in which society or time you live, still patriarchal rules lead the society.

If we consider the case of African-American women, it is seen that they don't struggle merely against the patriarchal powers in the society. They also strive against the white women and their identity construction process has nothing to do with them. The women who suffer from this kind of oppression have to construct their own identities. In America, African-American women fight against the oppression of the society. However, in all fields of life both African-American and white women struggle against dominant male power.

In the first part of the introduction to this study gender socialization and feminism will be examined in detail. The gender socialization, the place of women in society with respect to *Their Eyes Were Watching God* and *Sinekli Bakkal* will be analyzed. Other than this, the feminist views in America and Turkey are analyzed to some extent. Then, in the second part of the first chapter the African-American women and identity concept will be dealt with. Also, the effects of religion upon identity will be examined. In the third part, the construction of feminine identity in Turkey with respect to *Sinekli Bakkal* will be analyzed.

The effects of religion upon identity will be examined. In the last part, identity of women and voice who live in different societies will be evaluated.

After these analyses of identity, feminism in Turkey and African-American feminism, Zora Neale Hurston's *Their Eyes Were Watching God* is surveyed in the second chapter of the study. The characters in the book *Their Eyes Were Watching God* are analyzed and the events that take place in the book are examined. The protagonist of the novel is Janie. During the book, Janie, tries to find her feminine identity. She begins her journey as a voiceless woman. However, during her journey, she gains experience and she completes her own personal growth. She holds her own voice and identity. Also, I am going to underline that African-American people use their own language as power towards white people in American society. African-American people see signifying as the use of language to affirm their own identities. In fact, African-American people accept themselves more powerful than white people. However, to be seen as oppressed is a kind of tactic for them. Janie is an example of this situation that she doesn't speak in community since she is not allowed by her husband. Also, at the court after the death of Tea Cake she doesn't speak. Her speechlessness is her power.

In the third chapter, Halide Edip Adivar's book, *Sinekli Bakkal* is looked over. The characters and events that take place in the book are decomposed. The main character in the book is Rabia. The important theme is to find her own feminine identity. When Rabia begins her journey, she doesn't have a right to tell her own ideas. She just does what her grandpa wants her to do. That's to say, she's voiceless. The theme of voice and gaining one's own voice is important themes in *Sinekli Bakkal*.

The reason why I have chosen this study is the significance of finding one's own voice. If a woman is able to find her own voice, then she can take place in society.

The reason why I have chosen these books to look over is; the authors are women and

both of them deal with the women issues and identity in different societies. The two characters Rabia and Janie are limited by their husbands and parents but by through voice, they fulfill their identities. It is going to be emphasized that voicelessness of women begin in the very early age in the family. The family grow boys as they are prior. Also, social environment influences a child's gender development. I will analyze how these two characters reveal their voice by labor. They both work in the store. By this way, economically they earn money and have a place in society. In this work, I am going to show with the examples if the women struggle, they could develop their identities through gaining their voice. I choose Halide Edip Adivar's book's Turkish version "Sinekli Bakkal" to show in different countries and in different languages woman shares the same destiny. These two books are chosen to underline how social system of privileges and group identity identify women. Also, I choose these two books because they are written by women writers. In a way, these writers evoke their voice with their books. Hurston lived as "the other" in terms of class, race and gender in American society. Also, the characters in the books are both similar in plight but also different in terms of race, religion and culture. This difference doesn't prevent them from having the same struggle. The books are written at the same period in 1930s. Although one is written in the USA and the other is in Turkey, there are similarities in terms of development of women's voice. I will show that even though Atatürk made some improvements for women in Turkey, that wasn't enough to gain their voices. Still today, there are many women both in America and in Turkey who struggle against patriarchy to gain their voice. However, I am going to underline if a woman struggles to gain her own voice like Rabia and Janie, she could be successful.

I - THE PROBLEM OF IDENTITY AND FEMINISM WITH REFERENCE TO *THEIR EYES WERE WATCHING GOD* AND *SINEKLI BAKKAL*

1.1 The gender socialization both in America and Turkey.

Identity is a critical concept for the self especially for women since they mostly are seen as socially-created images by patriarchal power. Women could be free as much as patriarchy allows them. Women as socially-created identity concepts cannot reveal their true selves since they are subordinated by male power. This situation is valid both in 20th century America and Turkey. In this section, it will be analyzed the gender process and its effects in America and in Turkey. Halide Edip Adivar gives importance to the woman issue and examines it. She looks over American woman and she examines the development of American woman. She compares the American woman with the Turkish woman. She finds that The Industrial Revaluation and schools make woman to spend her time out, not at home. However, the idea of working outside for women wasn't accepted well especially by men in 19th and 20th century Turkey. (Enginün, 409).

Dr. Enginün states that Halide Edip Adivar clears up that the civil societies in the east did not develop much and the men are the power holders. However, in the west the state is more democratic. In the west, the societies are open. Women are less dependent on men economically and socially. The gender roles are not so strict and those roles do not directly give a gender role definition. Halide Edip Adivar defines the Turkish woman not as a toy woman; as a mother, a friend and a working woman. She also states that the reason why the Turkish army was defeated by European army is that men repress women in the society (409). The Turkish men ignore the identity of Turkish women. If she is given a chance to be active in public life, the society will be more powerful since there will be more mindful, insightful, working individuals. However, still in both the east and the west gender roles are defined and males are favored. There are even some economical and social developments throughout history, the difference between women and men is still the same.

This situation is still the same since gender roles are obtained by parental impact, gender role learning, education and media. Gender role is attained with these different social institutions. One's gender role is first acquired in the family. Children during their developmental period learn to categorize people in terms of gender. Bussey and Bandura tell that when children begin to perceive the world, they are able to label people. When children learn the language, they discern that there is a difference in naming the male and female. They observe that their parents use different words for boys and girls. They first notice this difference. As they develop biologically, they learn generally men and women. (696)

A child learns the gender role differences at a very early age. Now, that child can be labelled a boy or a girl. Also, after these labeling, that child can discern the certain roles of women and men. House work is thought to be a female role. Working outside is accepted as a male role. Bussey and Bandura state that parents play an important role in children's gender role development by labeling, modeling and directing the gender-related issues. The parents, at first hand, give information about gender-related issues. They teach them the roles by classifying people and objects. Also, the parents classify activities into male and female categories (698). An exemplification from Sinekli Bakkal to support the previously described concept.

At the beginning of the novel, Rabia is raised by her grandfather. Her grandfather is a religious person. He tries to raise his granddaughter according to religious rules. He always tells stories about hell. When Rabia was five years old, she was doing the house work like her peers in her district. However, there was a thing that separates Rabia from her peers. She knew very well the difference between hell and heaven. She was subordinated by her grandfather. One day, she stitched up a doll. When her grandfather saw that doll, he condemned her and he burned it. Also, Rabia was beaten by her grandfather. (Adıvar,26) This was the only time that Rabia attempted to make a doll. Although she wished to play with dolls

like the other girls, she wasn't allowed. She suppressed her own desire of being a girl playing with dolls. She couldn't reveal her real self. She had to hide it because of male power. Since her grandfather is a strict religious man, her religious upbringing subverts the gender identification for Rabia.

In *Their Eyes Were Watching God*, Janie lives with her grandmother, Nanny, in the first section of the book. In this chapter, Nanny is very protective towards her granddaughter since Nanny desires a better life for her granddaughter. This chapter also illustrates Janie's feelings and dreams about love. Janie's life is compared to a tree, "Janie saw her life like a great tree in leaf with the things suffered, things enjoyed, things done, and undone (Hurston, 8). The image of the tree continues as Janie is confined in her grandmother's house. When Janie sees a bee entering the center of a bloom and extracting pollen, she begins to understand love and she dreams of love and marriage. Janie wishes to find the true love. However, she will not be able to find the true love until her third marriage. The desire to find unconditional love makes Janie different from the other black women. Janie has her own power and desires. She is eager to find her love. The other black women in her neighborhood believe that they have to bear the burdens of society since they are "the mules of the world". However, Janie is very sure that there is real love and a lover that one day she will find it. She sees the beauty of nature and she knows there are some bees somewhere which will sing for her. Janie's first marriage is an unsuccessful one because she got married with Logan Killicks only to make her Nanny happier. She subdues her own wishes and dreams of romantic love. It could be said that her dream is postponed for a time.

When a child's socialization exceeds the home, his / her friends influences his / her gender development. In *Handbook of Child Psychology* Huston points out that the friends of a child are very important figures in terms of his / her development. The friends are models and the child during his / her social learning period is affected by his / her friends. The friends

become references for personal approval of which actions are proper for certain genders.

While children are socially playing, they give meaning in some activities and they associate themselves with the same gender. In this way, they develop gender-specific activities (389-393).

The other significant factors for gender role development are the educational habits and the media. Bussey and Bandura state that school is one of the outside factors that influences the gender roles. Schools are significant social institutions in which children meet with their peers. At schools, children learn some behaviours from each other. They imitate each other's behavior. Teachers also play an important role in the development of gender roles. Teachers have certain ways of rewarding boys and girls. However, it's stated that the boys are given attention more than the girls. The reward-system operates in a different way between girls and boys. Boys are rewarded for academic success. However, girls are rewarded for tidiness and submission. Children are referred to certain behavior models in magazines, books, television, computer games and the Internet. In these representations, the boys are ordinarily shown as powerful, confident, directive, risky and hard at work. On the contrary, women are admostly shown as unambitious, sensual and unsuccessful. Men are displayed as having victorious careers but women are shown as characters who are limited to house work (701). This process is valid for African-American women and Turkish women.

At that point, women are disadvantaged in comparison with men. This situation is one of the results of the patriarchal system. Whether in industrial or non-industrial societies a woman lives, she then becomes subordinated by the partiarchy. Woods and Eagly lay stress upon the women's lack of political representation in many socities. Women are less educated. They don't have sexual independence. Although they do the same work with men, their wages are less than men. They are disadvantaged in access to professional employment (710).

Halide Edib Adıvar points out that a woman should be very vigorous since she is a mother. She is going to raise her child. She defends that there is an awakening among the Turkish women. The Turkish woman is no longer a decorative figure of the house. She is now at the same level with the Turkish man. Halide Edib Adıvar couldn't bear the idea that a woman and a man should have different educations. A woman could be a manager, a doctor not only as it's thought a nurse or a clerk (408). A woman is still a mother in spite of working outside. She could cope with being a mother and also a worker outside.

It is stated by Wood and Eagly that the technological revolution brings some advantages for women in educational fields and at work. Women's rates of school and university education now exceed those of men in the United States and some other nations (721). These developments are creating a more appropriate society for women and men to live equally. The post-industrial society creates more advantages for working women. The society now can handle the child care and this makes the woman involve into work life more. In very developed nations such as America, Japan and Europe women are easily get involved in working life. Also, there are some legal practices to increase the woman's place in the work life in Turkey.

1.2 African-American women & identity and adapted to *Their Eyes Were Watching God* and *Sinekli Bakkal*

In American society, African-American women have struggled to gain their own voices throughout years. However, by trying to do it, they suffer too much since they not only have to struggle against the patriarchal system in the society but also against the white women. Patricia Meyer Spacks in *The Female Imagination* quotes Phyllis Chesler (a white female psychologist): "I have no theory to offer of Third World female psychology in America.... As a white woman, I'm reluctant and unable to construct theories about experiences I haven't had" (32). African-American women writers are seen that they struggle against both white women writers and also against male writers. During their life time, they have to fight to build their own identities. This is a hard process for them. In this section, it will be examined that women should have their own language to fulfill their identities. However, it is a difficult process since African-American women are oppressed both by male-controlled language and white women's language. On the other hand, Rabia has to struggle in patriarchal world since she uses female language. It will be analyzed how Rabia and Janie cope with this problem and have their identities. Davies states that whiteness and blackness are both related to physical characteristics and the whole identity of the issue. By outside forces, women feel the sense of isolation and social difference. They have to accept their given identities in American society. African-American people, especially women, try to prove themselves against the white society. Being African-American in American society, especially a woman, has its disadvantages. In *The Social Construction of Reality*, Berger and Luckmann state the degree to which social experiences give shape people's construction of identities. Throughout black American history, the construction and conception of identity has been both socially and historically ascertained. Black constructions of identity have been shaped by the social context and historical experiences. According to those criteria, it has been determined

whether black people embraced or denounced America. For this reason, blacks' self-identification reflects the degree to which they either felt a sense of isolation or endearment toward American society. Zora Neale Hurston in *Mules and Men* states that African-American people feel the sense of isolation but this situation doesn't bother them as it is thought because African-American people play a kind of tactic. They make think white people that they are oppressed by them. However, it is a way of rendering powerless through language and oppressor:

The Indian resists curiosity by a stony silence. The Negro offers a feather-bed resistance. That is, we let the probe enter, but it never comes out. It gets smothered under a lot of laughter and pleasantries. The theory behind our tactics: "The white man is always trying to know into somebody else's business. All right, I'll set something outside the door of my mind for him to play with and handle. He can read my writing but he sho' can't read my mind. I'll put this play toy in his hand, and he will seize it and go away. Then I'll say my say and sing my song.

(Hurston, 32)

Signifying is a kind of coping mechanism for African-American people. It is a kind of revolt to the imposition of cultural dominance of white people. In the African-American oral tradition the Signifying Monkey is the mythic folk hero; he who as Signifier. The Signifying Monkey exists as a tool for narration itself; he stands "as the rhetorical principle in Afro-American vernacular discourse" (Gates, 44). Signifying Monkey tales are narrative poems. As to the structure of the poems, Abrahams notes that poems have a general framing pattern, including a "picturesque or exciting introduction, action alternating with dialogue (because the action is usually a struggle between two people or animals), and a twist ending of some sort, either a quip, an ironic comment, or a brag" (97). Signifying Monkey poems achieve unity through the "consecutiveness of action"; that is, they're organized by the traditions of the traditional *epic* (98). Signifying Monkey tales center on three main characters: the Monkey, the Lion, and the Elephant. In most versions of the tale, the Monkey reports to his friend the Lion some insult generated by their mutual friend the Elephant (Gates 55). The Lion, outraged by the insult, demands an apology from the Elephant, who refuses and then trounces

him (55). Realizing that he has been duped, the Lion then returns to the Monkey to settle the score. The Lion's mistake is that he fails to realize that the Monkey was signifying. Signifying is a strategy for bestowing "voice" that is culturally available to Janie, as opposed to Rabia or white women. It proclaims black/white binary opposition. Janie in *Their Eyes Were Watching God* could stand for the Signifying Monkey. She uses the vernacular discourse and she also insults her husband, Joe Starks. Because of this insult, Joe dies. The lion stands for Joe Starks. Then, it could be said these Signifying Monkey tales not only to put down or make fun of someone but categorically to discredit an individual's or community's self-imposed status of power. In *Their Eyes Were Watching God*, Janie felt the sense of isolation when she was six years old. Her grandmother works as a nanny for some white children. Janie does not even know that she is black until she sees a photograph of her is taken with the other children. Until the age of six, she thinks that she is white, and "the same as everyone else": "So when we looked at de picture and everybody got pointed out there wasn't nobody left except a real dark little girl with long hair standing by Eleanor. Dat's where Ah wuz's s'posed to be, but Ah couldn't recognize dat dark chile as me. So Ah ast, 'wher is me? Ah don't see me'." (Hurstun, 9) This event presents Janie's identity awakening. Since Janie lives in the whites' backyard and wears the Washburn children's hand-me-downs that are much nicer than what the other black children wear, she couldn't recognize her blackness. When she realizes the truth, she begins to understand her place in society both as an African-American person and as a woman. For African-American people, this reality that Janie faces has been both negative and positive, perhaps more negative. Many African-American people tried to gain the civil rights. However, by struggling, they had a crisis of hopelessness due to the potency of institutional racism. This situation created frustration, isolation and anger among African-American people. The struggles continued centruies and African-Americans began to be alienated from America. Andrew Hacker points out; "blacks "subsist as aliens in the only

land they know”. This alienation is “pervasive and penetrating” with blacks continually confronting obstacles and boundaries erected by whites.” (32) According to a pessimistic perspective, racism is an obstacle to the development of African-Americans. Racism keeps African-Americans alienated. On the other hand, optimistic point of view could represent a positive portrait of the black experience. That is to say, African-Americans are in a developmental progress period from slavery to freedom. Afrocentric scholars believe that slavery and the American experience dislocated African-Americans from their African identity and heritage. According to Afrocentric scholars, the African identity is fortunately indestructible. The purpose of Afrocentric epistemology is to bring African-Americans psychologically and conceptually back to Africa to reclaim their African identity.

Afrocentrism depicts the idea that African-Americans are Africans culturally and ethnically but Americans by nationality. The defenders of Afrocentric identity include Molefi Asante, Maulana Karenga and Dona Marimba. Asante points out the relationship between Africa and African-Americans in terms of “continuum and confraternity”. Asante states that both share historical and cultural experiences. Both are one and the same people. In *Their Eyes Were Watching God*, Nanny doesn’t like that Janie is picked on by the other African-American children for living in the whites’ backyard. The other African-American children are jealous of Janie since she wears the clothes which only white people could wear. In a way, Janie rejects her African-American identity. For this reason, to protect Janie, Nanny asks the Washburns to help her buy some land and get a home of her own: “Nanny didn’t love tuh see me wid mah head hung down, so she figgered it would be mo’better fuh me if us had uh house. She got de land and everything and then Mis’ Washburn helped out uh whole heap wid things” (Hurston, 10). By this way, Nanny thinks the other African-American children will not feel themselves alienated both from Janie and the white people and they will not give harm Janie.

As an African-American woman, Janie is different from the other African-American women in the novel. The other women are seen as they accept the conditions around them. However, Janie sees what she wants to see. At age six, she recognizes her ethnicity when she is confronted with a photograph showing her with a group of white playmates:

“...Ah ast, ‘where is me?’ [...] Miss Nellie [...] pointed to de dark one and said, ‘Dat’s you, Alphabet, don’t you know yo’ ownself?’
 ‘Dey all useter call me Alphabet ‘cause so many people had done named me different names. Ah looked at de picture a long time and seen it was mah dress and mah hair so Ah said:
 ‘Aw, aw! Ah’m colored!’
 ‘Den dey all laughed real hard. But before Ah seen de Picture Ah thought Ah wuz just like de rest.’” (Hurston, 9).

Janie fails to recognize herself since she does not have a name which could mean she does not have an independent identity. Eva Boesenberg states that in African-American culture names are of primary importance and this shows Janie’s hazardous sense of identity. Since she is constituted through ethnic difference, Janie’s self-identification hinges on the recognition of her clothes and hair that characterize her as a female. Janie has no identity because her mother and father are absent. She doesn’t have a personal name and an image. To find her identity, Janie will have intense self-understanding. She will journey to find her name and cultural tradition through the novel.

In *Sinekli Bakkal*, Rabia is raised by her grandfather. Her grandfather raised her according to religious rules. When she was seven, she was able to wash the dishes and cook. Also, she has a characteristic that makes her different than her peers. Her identity that is a very important concept for the self that one can see herself through the eyes of the socially-created images and identities was built by her grandfather. She was able to describe heaven and the hell. Her description of hell resembles Dante’s description of hell. It was forbidden to play with dolls. When Rabia’s mother realized that she had a doll, she told it to her father. Hacı İlhami Efendi slapped her. After that event, she knows her boundaries. She obeys her grandfather. In a way, her grandfather shapes Rabia’s identity. To prevent herself, she

behaves as her grandfather wants her. Rabia is silent, alienated and oppressed by male power, Hacı İlhami Efendi. Deborah Cameron states that radical theorists feel that women have disadvantage as speakers and writers. This advantage appears in two ways. On the one hand, women could use the male-controlled language. This language's meanings are fixed according to men's experience. If women use this language, they falsify their own experiences by putting everything into a male frame. This is alienation. On the other hand, women may discuss their experience in a female way. In this case, they will have a lack of a suitable language. They will be silent. (93) It is assumed that men control the language as they control all other resources in a patriarchal society. It is Hacı İlhami Efendi who decides what words will mean and who has the right to use them. With the power of the words, Rabia is frightened by her grandfather. Hacı İlhami Efendi educates Rabia. He teaches her everything about the Quran. She prays very well. She becomes very famous all around Istanbul. Although she is young, by attending mevlüts and praying there, she earns money that Hacı İlhami Efendi couldn't earn in two years. Identity is a concept that includes a paradox in it. The meaning of identity is given by John Sinclair from the Collins Cobuild Essential Dictionary as follows:

1. Your identity is who you are.
2. All the qualities, beliefs, and ideas which make you feel that you belong to a particular group.

Identity, ideas, individuality are connected to each other. A person has his/her own qualities, beliefs and ideas. For this reason, he / she is different from the others. However, he / she is identical with the others in her / his group. Then, it could be said that a woman is identical among all the other women. However, she is different than the other women. In *Sinekli Bakkal*, Rabia is different from her peers that she has a beautiful voice and knows all religious rules. By this way, in a patriarchal society, she is able to earn her own money. On the other hand, she is identical with the other women in society. Rabia is described by Sabiha Hanım who is the wife of Selim Paşa as she is unhappy and raised under harsh and strict

rules. Rabia's mood makes Sabiha Hanım feel sorry about her. To make Rabia gain life energy, she orders her to visit the "konak" every night. Sabiha Hanım believes that Rabia should be joyful and full of energy like her peers since she is a young girl.

In *Their Eyes Were Watching God*, Nanny dreams a very different life than Janie dreams to live. Janie gets married with Logan since she desires to find a mate that is worthy of her. In fact, she does not love Logan, but she hopes that she will love him. Three months pass and Janie visits Nanny. She asks Nanny how to love Logan. Nanny says she should want Logan because he has sixty acres of land on the main road: "If you don't want him, you sho oughta. Heah you is wid de onliest organ in town, amongst colored folks, in yo' parlor. Got a house bougt and paid for and sixty acres uh land right on de big road and ... Lawd have mussy! Dat's de very prong all us black women gits hung on. Dis love!" (Hurston, 23)

However, that's not what Janie wants. She wants sweet things in her marriage. Nanny thinks all black women are doomed to bear the burden of society. For an African-American woman being married to a man who has his own land is a perfect thing. Such a woman could live in better conditions than the other black women in society. However, Janie is a different type of woman. She has her own dreams and hopes. Janie wants to represent who she is. However, Nanny doesn't support her. In *Feminism Identity and Difference*, Hekman states that identity defines the individual within a given social context. In this respect, identity has fixed elements but also it has fluid elements. The ideas and feelings of someone changes in years. Then, identity has both fluid and fixed elements during the years of someone's life time. In chapter six in *Their Eyes Were Watching God*, Janie rebels against the oppression of her husband, Joe Starks. There is a parallel between the motif of the mule and Janie. In the first chapter Nanny tells that "nigger woman is de mule uh de world". Since Janie is part white, part black that is a "mulatta", she identifies with the mule's struggle; she, too, is a "yellow mule". However, the mule died because of "fat". The metaphor of the mule depicts not only Janie but all the

other black women. Joe treats his wife like mules. He starves her of love and slowly kill her. Also, the fact that Joe forces her to keep her hair tied all the time shows Janie's waning freedom. Janie's hair is a symbol of her power and unconventional identity; it represents her strength and individuality. It represents her independence and defiance of community standards. The town's critique at the very beginning of the novel shows that it is considered undignified for a woman of Janie's age to wear her hair down. Her refusal to bow down to their norms clearly reflects her strong, rebellious spirit. Her hair threatens Jody because it is the symbol of her power. Her hair, because of its straightness, functions as a symbol of whiteness; Mrs. Turner worships Janie because of her straight hair. Her hair contributes to the normally white male power that she wields, which helps her interrupt traditional power relationships (male over female, white over black) throughout the novel. This situation makes Janie rebel against her husband. Joe silences Janie for many times in the novel of Hurston. Janie wants to attend the funeral of the mule but Joe forbids her. In the funeral ceremony since Joe thinks that he is "a big voice" stands on top of the mule and gives a speech claiming how wonderful the mule was! As Nanny thinks women are "the mules of the world" then Janie and other African-American women stand for mules. Janie isn't allowed to reveal her thoughts about the mule. In this way, no one is there to speak against the mule's desecration. Also, Mrs Robbins is depicted like a mule who is starving for food: "'Cause Ah'm hongry, Mist' Starks. 'Deed Ah is. Me and mah chillun is hongry. Tony don't fee-eed me!" (Hurston, 73) That African-American woman is starved and treated like a mule by her husband. However, after Mrs. Robbins goes, the men in the store speak about her as if she were a mule. Janie can't bear that situation and this time she speaks. She tells that God and nature will watch over women and protect them from agony. Hekman states that each individual has several identities. When he / she faces different situations, he / she could be defined by different identities. There is a "dense self" which is responsible for choosing

and accepting. The dense self is the daily identity of the individual. During the day, it chooses and then consents. The hopes and desires of a person are focused on the dense self. The dense self leads the individual. However, Hekman points out the importance of the differences. Differences include power. Those differences are constructed by societies. Different groups of women are oppressed by one common power, that's patriarchy. In *Their Eyes Were Watching God*, Joe beats Janie after she cooks a bad meal. However, Janie shows no expression of anger. Joe is not only psychologically abusive, but also physically abusive. In this event, Janie's dense self consents. She recovers from the slap by putting on a new dress and going back to the store. Also, in *Sinekli Bakkal*, Rabia is slapped by her grandfather because of having a doll. She acts as Janie acts. She cries for a while. However, as years pass she chooses to forget that event. She recovers by forgetting that event and chooses to become silent. Rabia learns how to stand up to her grandfather and uses her silence to overpower her grandfather's voice. Rabia's character begins to develop after that event.

In *Sinekli Bakkal*, Rabia both works at home and also she goes to the "konak" to attend mevlüts. Although she earns her own money, she always does the housework. She does what a housewife does at home. She cooks, waters the plants in the garden, washes the dishes. After her marriage, she continues to do the daily routines. She obeys the custom that has considered for her sex. Also, she works in the "bakkal". In a way, her devotion is a kind of submission to patriarchal values that is accepted in Turkish society.

In *Their Eyes Were Watching God*, Janie like Rabia, is responsible for doing the housework and working outside. Even though she helps her second husband Joe in the store, he doesn't allow her to speak. Joe, by behaving towards his wife in that way, reminds Janie of her dependent roles as a woman. According to Sir Walter Beasant, the drives for independence produced a change in the status of women during the late Victorian period. In England, many women became successful novelists. In fact, in the twentieth century in

America and in Turkey also many women novelists produced literary pieces. However, they use a male name to publish their novels. Most of the time, patriarchal power is debasing to women. There occurs different problems that women face. Those women should build their own identities to be as powerful as men. Women, in order to cope with patriarchy should define and construct their own languages. However, it is sometimes hard that women also oppress each other. Several women suppress the women who have to gain their own voices to have a place in society.

1.3 Identity of women & voice evaluation in *Their Eyes Were Watching God* and in *Sinekli Bakkal*

There are many women who have different backgrounds and live in different societies and under different political systems. For this reason, the identity of woman is variable and changing. In a general point of view, all women from different backgrounds and societies share the same problem that they should cope with patriarchy. The identity of women is related with the voice and language they could use or could not. By using the language which could be described the use of an organised means of combining words in order to communicate and voice which is a sense of personality or individuality that is the effect of all of the many aspects of a piece of writing, including word choice, tone, sentence variety women could become free in the patriarchal system. There could be differences in the voice of the women since they come from different societies, different classes and different religions. In her book *Women and Men Speaking*, the linguist Cherris Kramarae formulates linguistic hypotheses based on the dominant / muted mode:

- 1 Women have difficulty in public speaking (because male language is mandatory).
- 2 Men have more difficulty understanding what women mean than vice versa (because members of muted groups have to be aware of dominant and muted models, whereas the reverse is not true).
- 3 Women express dissatisfaction with dominant modes of expression and search for alternatives.

(Kramarae, 31)

Kramarae points out the problems of women which in every day life they come across.

Women should develop superior skills to understand what men say. Men are often unable to discover what women say. Since men limit the conditions, women can't effectively express their ideas. In this section, it will be examined the importance of language and voice in *Sinekli Bakkal* and *Their Eyes Were Watching God* that these elements develop the protagonists' identities.

In *Their Eyes Were Watching God*, the heroine Janie is a tragic character. As a result

of suffering, she learns who she is and she finds her voice. Janie, at the beginning of the novel, begins her journey as an individual who is controlled by male power. However, at the end of the novel, she is self-confident and self-assured. In *Sinekli Bakkal*, the heroine Rabia also shares the same experiences with Janie. Rabia moves from being an influenced individual by her grandfather who is a strict Muslim, she learns and observes what life is all about. She gives her own decision and gets married to a foreigner, Peregrini. Also, Janie chooses her husbands. Even though they live in different societies and they have different skin colors, they face the same problems. Their destinies are very similar since both of them are women in patriarchal societies. During their journeys, Rabia and Janie find their voices. When Janie returns Eatonville, she no longer cares about what other people think about her. She silently walks through the town and does not let anyone bother her. Janie, at the end of the novel, discovers her real self. She tells Phoeby that she has travelled to the horizon and back. The horizon is a significant motif. The horizon represents the realm of dreams and the realm of the unattainable. Janie has seen the horizon and now she is able to control it. She won't be trapped in the horizon again: "you got tuh go there tuh know there. Yo' papa and yo' mama and nobody else can't tell yuh and show yuh. Two things everybody's got tuh do fuh theyselves. They got tuh go tuh God, and they got tuh find out about livin' fuh theyselves" (Hurstun, 192). These sentences summarize the whole identity journey of Janie. Janie concludes that she must live for herself to be self-fulfilled. Critic Darryl Hattenhauer states that Janie's journey has been "more psychological than geographic" since she is not able to find the right words to express what she has learnt. Janie "finds God" in the hurricane. As Hattenhauer points out Janie cannot tell anybody what she has learnt since it is not something that she is able to tell it. The power of the storm transforms Janie into a hopeless person. She tries to find a meaning behind it. However, she cannot articulate it.

In *Sinekli Bakkal*, Rabia has a psychological journey throughout the novel. She finds

true love and gets married to Peregrini. Although they are not from the same religion and customs, Rabia doesn't allow anyone to talk about this situation. She does what she wants in such a conservative society. Towards the end of the novel, she expresses her idea that she can keep her identity and voice if only she continues to work and earns her money. (Adivar, 302)

Halide Edip Adivar states that women should be educated very well to take place socially in society. A woman should have political and social rights in order to find her voice and identity. She expresses that a woman is a woman that doesn't matter in which society she lives. An individual's independence shouldn't limit the other individual's independence and each woman is an individual that has an identity and voice. (Adivar, 1926)

In fact, in *Sinekli Bakkal*, the reader can hear the voice of Rabia since in mevlüts, she is praying in a musical tone. Every listener likes her voice that's powerful. However, at the beginning of the novel, there are some traits of her grandfather in Rabia's voice. She, then, meets Vehbi Dede who helps her to have a point of view. After that she meets Peregrini who represents the West. She likes Peregrini's music and is affected. At the end of the novel, Rabia finds her real voice in which there are representations of both East and West. She learns the life style of the West. She learns the music of the West. She builds some connections with the West. She learns from Peregrini the values of the West. However, she doesn't leave her Eastern values. She wants Peregrini to convert to her religion. Although she is strict about her religion, she agrees to get married to Peregrini if he accepts to be a Muslim. This shows that she feels intimacy to the West. Now, she finds the other of herself and she is fulfilled. Rabia moves from being silent and submissive to a woman with a powerful voice. There are points in her relationship with Peregrini when his cultural viewpoints are oppressive as well. It is significant that he must accept her on her own terms. He must make the transition in cultural values that is important, since the "West" was assumed to enjoy the privilege in this opposition. This may be as great a factor as the male-female opposition.

In Susan Griffin's *Woman and Nature: The Roaring Inside Her*, male and female are depicted as opposites. She states that the nature of woman is passive, that she is a "vessel" with supposed objectivity. Women from different backgrounds and different classes have a little bit different approach to patriarchy. The economic situation of a high class woman is better than a working class woman. The high class woman is freer than the working class woman. The language and the voice of higher class women are not oppressed by patriarchal power. They have more privileges than the other women in society. They can express their ideas. They can raise their voices. On the other hand, there are also women from the lower class that they don't have the same chance with high class women. They don't make their decisions. Their decisions are made by their fathers, husbands or brothers. Those women don't have their own language and voice.

The president of Women Entrepreneurs Association of Turkey, Gülseren Onanç, states that women in today's society in Turkey are considered as a mother and a wife and then as a person who looks after the elders. However, she maintains that a woman is an individual. A woman has her own voice and identity. A woman should be educated not for the reason that she is a mother and a wife but that she is an individual. A woman should take place in public life. (Elele, 41) There are some improvements in terms of women rights since the Turkish Republic was established. There are numerous women's associations that defend women's rights. Also, in America there are women from different ethnicities that are not as free as the other women. However, that's not because of their class. They suffer because they are forced by the patriarchy and the white thought. African-American women in American society share the same destiny with the women in Turkish society. They are forced by male power and white thought. In the patriarchal society, they are suppressed by the male and the white people. In this white patriarchal world, they have no language and voice of their own. In fact, those women have their own languages but they are not given a chance to speak.

However, there have been some women movements to change this situation of African-American women. In today's American society, many woman take place actively in political and social life. In the past those women were voiceless but today they have a voice. Through feminist movements, African-American women and the other women from different ethnicities have developed a language of their own and the black power movement. Language and voice are significant elements that those oppressed women have developed their own languages. With the help of words women can communicate and express their feelings. Language develops the women socially since their minds are developed. The women become more active and have an opportunity to participate the social events. They will taste the enthusiasm of being an individual.

II. ANALYSIS OF THE NOVEL *THEIR EYES WERE WATCHING GOD* IN TERMS OF IDENTITY, GENDER ROLE AND SOCIAL ROLE

2.1 Construction of Feminine Identity in *Their Eyes Were Watching God*

It had been believed by the African-American women that the idea of women did not include them. They felt themselves inferior in terms of race. In this part, the aspects of identity for Janie and how she constructs her own identity will be analyzed. Janie is a symbol of African-American women who searches for her identity. As having a distinctiveness because of her skin color, she tries to determine her real self. Shulamith Firestone, in her book, *The Dialectic of Sex* argued that ‘‘racism is sexism extended’’. To have a place in society African-American women should fight both with men and white women. They should struggle with the dynamic of all oppressions. (Firestone 1970, 103-120). Through the novel, Janie Starks tries to find her inner voice and her way of being that is somehow true to herself. At the end of the novel, Janie is described that she finds the true identity by her practical reason and sense:

Soon everything around downstairs was shut and fastened. Janie mounted the stairs with her lamp. The light in her hand was like a spark of sun-stuff washing her face in fire. Her shadow behind fell black and headlong down the stairs. Now, in her room, the place tasted fresh again. The wind through the open Windows has broomed out all the fetid feeling of absence and nothingness. She closed in and sat down. Combing road-dust out of her hair. Thinking. The day of the gun, and the bloody body, and the court-house came and commenced to sing a sobbing sigh out of every corner in the room; out of each and every chair and thing. Commenced to sing, commenced to sob and sigh, singing and sobbing. Then Tea Cake came prancing around her where she was and the song of the sigh flew out of the window and lit in the top of the pine trees. Tea Cake, with the sun for a shawl. Of course he wasn't dead. He could never be dead until she herself had finished feeling and thinking. The kiss of his memory made pictures of love and light against the wall. Here was peace. She pulled in her horizon like a great fish-net. Pulled it from around the waist of the world and draped it over her shoulder. So much of life in its meshes! She called in her soul to come and see.

(Hurstun,192-193)

Janie's sense of self reveals that she finds her real identity. Sonia Krucks declares that :

What makes identity politics a significant departure from earlier, pre-identarian forms of the politics of recognition is its demand for recognition on the basis of the very grounds on which recognition has previously been denied:

it is *qua* women, *qua* blacks, *qua* lesbians, that groups demand recognition. The demand is not for inclusion within the fold of ‘‘universal humankind’’ on the basis of shared human attributes; nor is it for respect ‘‘in spite of’’ one’s differences. Rather, what is demanded is respect for oneself as different

(Krucks 2001, 85)

Janie constructs her own identity since she refuses to live as a typical African-American woman. Whenever she feels bored of her life style and relations with her husbands, she goes away. She organizes her identity around a fundamental restriction. William Connolly states it:

An identity is established in relation to a series of differences that have become socially recognized. These differences are essential to its being. If they did not coexist as differences, it would not exist in its distinctness and solidity. Entrenched in this indispensable relation is a second set of tendencies, themselves in need of exploration, to conceal established identities into fixed forms, thought and lived as if their structure expressed the true order of things. When these pressures prevail, the maintenance of one identity (or field of identities) involves the conversion of some differences into otherness, into evil, or one of its numerous surrogates. Identity requires differences in order to be, and it converts difference into otherness in order to secure its own self-certainty.

(Connolly 2002, 64)

Differences of a person that the other ones constitute that person’s own identity. He/she has his/her characteristics that are unique only for her/him. Janie is the protagonist of the novel, *Their Eyes Were Watching God*. Janie never knows her parents, and is brought up by her grandmother. Janie is an African-American woman who searches for love and independence and by doing this she embraces her black identity as well. Janie always expects to find love. She has three husbands and a relation with Johnny. The men with whom she has relationships are like gates which make her character develop. Gates symbolize beginnings and openings into new stages in life. When one relation of hers has failed her, she looks out of the gate for a new beginning. In each gate, she gains experience and it leads her to self-discovery.

The story of the novel, begins and ends with two people, Janie and Pheoby. The novel is told ‘‘backwards’’ because in the first chapter Janie returns her hometown. In the following

chapters, the narrative is told through Janie's words. Since the novel is told in first person narrative, Janie's language, voice and ideas could be understood by the reader. The oscillation between Standard Written English and Black Vernacular English mirrors one of the novel's themes: the significance of controlling language. Throughout the novel, Janie struggles with her own voice and control of language. Hurston views the "search for voice" as the defining quest of one's lifetime. The divided style of narration, however, suggests that the quest is complicated and lacks a singular resolution. Gates argues, "Hurston uses the two voices in her text to celebrate the psychological fragmentation of both modernity and of the black American . . . [H]ers is a rhetoric of division, rather than a fiction of psychological or cultural unity" (Hurston, 204). Against this division, though, Hurston, opens lines of communication between the two narrative styles. The third-person narrator is a voice that, while different from Janie's, has experiences in Janie's life. Hurston colors the narrator's prose with colloquialisms and tone. Because of these qualities, the narrative voice is more than just the absence of dialect; the narrator has a personality that is related, though not identical, to those of the characters. Also, the other element is the dialect which is intrinsic through the novel. During 1920-1935, in Eatonville, Florida that dialect was used. By using this dialect, Janie embraces her African-American self. In fact, Hurston was controversial among the leaders of the Harlem Renaissance because she represented a southern rural dialect. However, this is an effective literary language. Many northern blacks were trying to distance themselves from the experience of the rural south. Janie's voice conveys that a university-schooled voice could not. It is easy to detect a distinctly Southern sensibility in the narrator's voice. Her voice represents the real situation and feelings of African-Americans that they are different. The voice of Janie is a symbol of wish of independence of African-Americans. They have their own culture and values. They have their own voice.

Bell Hooks in *Black Looks: Race and Representation* tells what it is expected from a

boy and from a girl. She gives examples from her childhood and reveals the separation between the duties of the boys and girls. The oppression begins in the childhood and a girl and a boy is raised according to some stereotyped rules:

Black and white snapshots of my childhood always show me in the company of my brother. Less than a year older than me, we looked like twins and for a time in life we did everything together. We were inseparable. As young children, we were brother and sister, comrades, in it together. As adolescents, he was forced to become a boy and I was forced to become a girl. In our southern black Baptist patriarchal home, being a boy meant learning to be tough, to mask one's feelings, to stand one's ground and fight-being a girl meant learning to obey, to be quiet, to clean, to recognize that you had no ground to stand on. I was tough, he was not. I was strong willed, he was easygoing. We were both a disappointment. Affectionate, full of good humor, loving, my brother was not at all interested in becoming a patriarchal boy. This lack of interest generated a fierce anger in our father.

(Hooks, 87)

Bell Hooks emphasizes that a boy in Black society is tried to be raised as powerful and to be a man. Her father tries to raise his boy as a man's man. However, when his girl is like a patriarchal boy, her father doesn't accept this. This situation is a kind of separation. A man doesn't give the right of being powerful although she is his daughter. A girl's duties are at home. She is oppressed. Although they seem equal in their childhood period, a girl has been labelled to the housework and to be silent.

Janie has a fight to find her voice and identity to become free in society throughout the book. In the 1920s-1930s, the African-American society and the white society oppressed women. Women had not been given freedom yet. As a young woman, Janie began her journey to find her real self in the male-dominated society. In the beginning part of the book, she is voiceless. However, she begins to awaken. Janie has her first awakening as a woman when she kisses Johnny Taylor. In fact, Janie has no interest in Johnny. However, while she is sitting under a pear tree, she thinks about men. She then reflects her desire to find a man who is Johnny:

Oh to be a pear tree-any tree in bloom! With kissing bees singing of the beginning of the world! She was sixteen. She had glossy leaves and bursting

buds and she wanted to struggle with life but it seemed to elude her. Where were the singing bees for her? Nothing on the place nor in her grandma's house answered her. She searched as much of the world as she could from the top of the front steps and then went on down to the front gate and leaned over to gaze up and down the road. Looking, waiting, breathing short with impatience. Waiting for the world to be made.

(Hurstun, 11)

Johnny is a gate for Janie who represents a new beginning. Janie kisses Johnny over the gatepost and by acting in this way, she leaves her childhood and becomes a woman. For the first time, Janie has her sexual awakening. She has the first step into womanhood. However, Janie's Nanny sees this kiss. Nanny decides that now Janie is a woman. Even though Janie refuses the idea that she is a woman, Nanny insists on the idea that Janie has to marry now. Since she is a woman, she has to have a husband. Nanny decides to get married Janie before she dies:

“Janie, youse uh ‘oman, now, so-“
 “Naw, Nanny, naw Ah ain’t no real ‘oman yet”.
 The thought was too new and heavy for Janie. She fought it away.
 Nanny closed her eyes and nodded a slow, weary affirmation many times before she gave it voice.
 “Yeah, Janie, youse got yo’ womanhood on yuh. So Ah mout ez well tell yuh whut Ah been savin’ up for uh spell. Ah wants to see you married right away.”
 “Me, married? Naw, Nanny, no ma’am! Whut Ah know ‘bout uh husband?”
 “Whut Ah seen just now is plenty for me, honey, Ah don’t want no trashy nigger, no breath-and-britches, lak Johnny Taylor usin’ yo’ body to wipe his foots on.”

(Hurstun, 12-13)

Nanny, who sees sexuality as threatening and punishes Janie for kissing a boy, Hurstun sees it as an integral part of identity. Janie's sexuality is linked to nature from the very beginning. She learns about it from bees, rather than from a human mentor. Janie's opposition to her grandmother are not enough to change her mind. In fact, Janie persists that she does not know what a husband is. At that point, she resists the traditional categories. Since she is a woman she doesn't have a chance to fight back. She is not listened by her Nanny.

After this event, her grandmother forces Janie to marry to Logan because now she is a

woman. Logan is the second gate for Janie that makes her gain experience. In fact, she does not love Logan. However, she has a hope that she will find love which she has been searching after she is married. Although she is hopeful that she will find love, she couldn't. Months have passed but she can't love Logan. Janie isn't happy in her marriage. Whenever they have an argument, Logan always blames Janie of being raised up in the white folk's back-yard:

“Don't you change too many words wid me dis mawnin', Janie, do Ah'll take and change ends wid yuh! Heah, Ah just as good as take you out de white folks' kitchen and set you down on yo' royal diasticutis and you take and low-rate me! Ah'll take hol tuh dat ax and come in dere and kill yuh! You better dry up in dere! Ah'm too honest and hard-workin' for anybody in yo' family, dat's de reason you don't want me!” The last sentence was half a sob and half a cry. “Ah guess some low-lifed nigger is grinnin' in yo' face and lyin' tuh yuh. God damn yo' hide!”

(Hurstun, 31-32)

Logan blames Janie of being raised up among white people. He tells her that since she is raised up in the white folk's back-yard, she acts as if she is white. For this reason, Logan doesn't respect Janie. He is afraid of the opposite. He sounds threatened. He thinks Janie is from an upper class from him. He has, at that point, inferiority complex. To hide his fear, that is Janie is like a white woman, he tries to oppress her. The attitudes of Logan have changed toward Janie after they get married. Before their marriage, Logan begged Nanny to marry Janie. However, after marriage, Logan ignored Janie that he mostly doesn't answer the questions of Janie. He tries to repress her since he feels himself inferior. To get rid of this situation, ironically, he tries to make his wife remember her gender role that she is inferior.

Janie begins to stand at the gate because her first dream that marriage can create love has disappeared. She has waited for love during long days in her marriage but it does not come. She is disappointed because she couldn't find true love. This disappointment makes Janie suffer so much that now she gains experience and becomes a woman.

One day, while she is married to Logan, she meets Joe. Joe reminds her that she is a young and a beautiful woman. He fulfills many things that are lacking in her marriage. Moreover, Joe has dreams and hopes about the future. He always thinks big whereas Logan is

only interested in his sixty acres of land. Joe is like Janie since Janie also has ideals. Also, Janie sees Joe as a chance to find real love since they are at the same age. She thinks that they are speaking the same language. Since they have many things in common such as loving of sugar in water and thinking big; Janie, for a while, believes that she can find true love with Joe Starks:

The morning road air was like a new dress. That made her feel the apron tied around her waist. She untied it and flung it on a low bush beside the road and walked on, picking flowers and making a bouquet. After that she came to where Joe Starks was waiting for her with a hired rig. He was very solemn and helped her to the seat beside him. With him on it, it sat like some high, ruling chair. From now on until death she was going to have flower dust and springtime sprinkled over everything. A bee for her bloom. Her old thoughts were going to come in handy now, but new words would have to be made and said to fit them.

(Hurstons, 32)

Joe Starks fulfills Janie's need for relationship with a person that shares the same ideas. They both have big dreams. They marry and settle in Eatonville. They run a shop there. However, during their marriage, Joe couldn't fulfill her needs. Joe keeps her hair tied and does not allow Janie to talk much. Janie's hair is a symbol of her power and unconventional identity; it represents her strength and individuality in three ways. First, it represents her independence and defiance of petty community standards. It reflects her strong, rebellious spirit. After a while, their relationship begins to deteriorate. By acting in this way, Joe abuses Janie psychologically. Also, he slaps her face for preparing a bad meal. Now, he also abuses her physically. After these events, Janie tells Joe that he is not a big voice. She tells everyone that when he pulls his pants down there is nothing there. Janie's character, at this point, develops. She stands up to Joe. She speaks to overpower Joe's voice:

'Naw, Ah ain't no young gal no mo' but den Ah ain't no old woman neither. Ah reckon Ah looks mah age too. But Ah'm uh woman every inch of me, and Ah know it. Dat's uh whole lot more'n you kin say. You big-bellies round here and put out a lot of brag, but 'tain't nothin' to it but yo' big voice. Humph! Talkin' 'bout me lookin' old! When you pull down yo' britches, you look lak de change uh life.'

(Hurstons, 79)

The words of Janie damages Joe in terms of his manhood. He exercises his authority hoping to subordinate his environment to his will. He thinks he can control the world around him and that, by doing so, he will achieve some sense of profound fulfillment. Bell Hooks in *Black Looks: Race and Representation* tells her father's power and this description of her father is like Joe's power that he seems very strong:

In the black community of my childhood, there was no monolithic standard of black masculinity. Though the patriarchal ideal was the most esteemed version of manhood, it was not the only version. No one in our house talked about black men being no good, shiftless, trifling. Head of the household, our father was a "much man", a provider, lover, disciplinarian, reader, and thinker. He was introverted, quiet, and slow to anger, yet fierce when aroused. We respected him. We were in awe of him. We were afraid of his power, his physical prowess, his deep voice, and his rare unpredictable but intense rage. We were never allowed to forget that, unlike other black men, our father was the fulfillment of the patriarchal masculine ideal.

(Hooks, 88)

The African-American man is the head of the family in African-American community. He is the most powerful person and he is the one who knows everything and does everything perfect. Joe Starks in *Their Eyes Were Watching God* is also like Bell Hooks' father. He rules Janie and he believes that what he does is the most perfect thing since he is the power holder.

However, with her voice Janie has metaphorically killed him. After this event, Joe separates their rooms. They begin to sleep in different rooms. Joe thinks that as a woman Janie talks too much. According to him, a woman should be submissive. Janie, on the other hand, is fed up with being controlled by Joe. Joe thinks that a good wife shouldn't speak in public. By talking, Janie hurts his reputation that he is a "big voice". After these events, they continue to live in the same house. Joe's health deteriorates. Janie prepares Joe meal but he refuses to eat the food. He indicates that she may try to poison him. In fact, Joe is afraid that Janie may kill him spiritually since food feeds the body and the soul. For the last time, Janie wants to speak to Joe. However, he doesn't want to see her. Janie tells Joe that the main problem that they have is that Joe always refuses to listen to Janie. He has been so busy

listening to his own voice that he has never listened her. After this conversation, Joe dies. The first thing Janie does after her husband's death is that she walks to the mirror to look for the 'young girl' that has been waiting for her in the mirror. She now gains her freedom. When Joe dies, she immediately takes the rags off her head that throughout their marriage her hair had been tied.

After Joe's death, Janie marries Tea Cake. Tea Cake is the man that Janie has truly loved. Through her relationship with Tea Cake, Janie experiences true fulfillment and enlightenment and becomes secure in her independence. She feels a deep connection to the world around her and even feels that the spirit of Tea Cake is with her. Tea Cake comes through the gate to Janie. For the first time, a man has come through the gate to her. When she meets Tea Cake, Janie has already begun to develop a strong sense of self, but Tea Cake accelerates her spiritual growth. Beforehand, she has to leave through a gate to find a man. He plays a crucial role in her development. Tea Cake is a little bit different than the former husbands of Janie. He is not obsessed with being patriarch. Bell Hooks emphasizes this type of African-American man in *Black Looks: Race and Representation*:

Though I admired my father, I was more fascinated and charmed by black men who were not obsessed with being patriarchs: by Felix, a hobo who jumped trains, never worked a regular job, and had a missing thumb; by Kid, who lived out in the country and hunted the rabbits and coons that came to our table; by Daddy Gus, who spoke in hushed tones, sharing his sense of spiritual mysticism. These were the men who touched my heart. The list could go on. I remember them because they loved folks, especially women and children. they were black men who chose alternative life-styles, who questioned the *status quo*, who shunned a ready made patriarchal identity and invented themselves. By knowing them, I have never been tempted to ignore the complexity of black male experience and identity. The generosity of spirit that characterized who they were and how they lived in the world lingers in my memory.

(Hooks, 88)

Tea Cake ignores the patriarchal values of the society and involves his own. He is a kind of example of Bell Hooks' description who questioned *status quo*. Instead of stifling her personality, he encourages it, introducing her to new experiences and skills. Also, Tea Cake

provides her with fish, lemonade, coke and a ride to a grocery shop. He doesn't do anything material. Logan provides a position on the farm and Joe provides nice clothes. However, Tea Cake nourishes her spirit. He doesn't restricts her. Tea Cake is a new experience for Janie. He is the fourth gate for her. Tea Cake fulfills her need for love. They do many things together:

Tea Cake and Janie gone to Orlando to the movies. Tea Cake and Janie gone to a dance. Tea Cake making flower beds in Janie's yard and seeding the garden for her. Chopping down that tree she never did like by the dining room window. All those signs of possession. Tea Cake in a borrowed car teaching Janie to drive. Tea Cake and Janie playing checkers; playing coon-can; playing Florida flip on the store porch all afternoon as if nobody else was there. Day after day and week after week.

(Hurstons, 110)

Janie, at the end, finds real love with Tea Cake. By spending so much time together, they reveal their true selves to each other. Since Tea Cake is not driven by money and power like Joe Starks and Logan Killicks, Janie finds true love in him. Unlike Joe, Tea Cake encourages Janie to be a part of the community. Tea Cake wants Janie to play checkers and go to the baseball match. Tea Cake is very different from Joe Starks since he relies on nature not the material things. Now, Janie can reveal her true self. She can speak to Tea Cake her doubts and fears. Janie is very eager to get married Tea Cake. She finally gets the courage for real love; that's a life of love. She recognizes the difference between her dream and her Nanny's dream.

2.2 Examination of gender role in *Their Eyes Were Watching God*

In *Their Eyes Were Watching God*, The South is represented as a dual society where the whites and the blacks live together and infinitely far apart. Bell Hooks in *Yearning: Race, Gender, and Cultural Politics* underlines that without contact and enough knowledge about the non-white “Other”, white theorists could not move to support radical liberation struggle (Hooks, 26). It is underlined in the postmodern blackness, the white supremacy prevents the black subjectivity. For this reason, African-American people cannot dismiss their worry about identity politics. This situation is harder for African-American women because they are in a struggle against both black and white patriarchy. It could be such nature of the land that brought the South such suffer as no other place of America has known. The spirit of the Southern character brought people closer. However, the Southern character had different conventions and meanings for men and women. Thus, gender emphasizes radical differences between men and women and it became a dividing line among the members of the Southern society (Showalter,259). In this part, I will discuss how both Southern white women and Southern African-American women share the same destiny in terms of the similarities of patriarchy and division of labor in the house. However, there is a point that Southern white women are superior to Southern African-American women. For this reason, it could be concluded that “the idea of women” has not included Southern African-American women, those two groups are inferior to patriarchal power.

Gender conventions serve the needs of individuals. They are influenced by tradition and circumstances. Those conventions tell people how to act as a man and as a woman, they lead them how to relate to society. In *Their Eyes Were Watching God*, Southern gender conventions operated like a language that help the individuals make sense of their place in the society. Those conventions constituted a system of signs that described some ways in which women and men were expected to live. The relations between individual women and men, as

with those among women of different classes and races, unfolded as discrete stories, but gender conventions offered a way of interpreting those stories and linking them to society. The acceptance of gender conventions limited a woman's freedom to live her life as she might have chosen (Fox-Genovese 1988: 193-197).

The private sphere of the Southern women embraced obedience, beauty, simplicity and femininity. Also, the Southern woman was expected to be a mother, a dutiful wife and a social moral supporter of their husbands. Men, in contrast, provided for their families and carried on business. Women and men separately had their own duties. In the structure of Southern Slave Society, there was an unwritten contract between men and women where women were left domestic and men protected them.

The ideal 'Southern Lady' was a joyful wife and a devoted mother. The white woman was revered as a marble statute that needed protection from the vandals. The image of the white woman implied the purity of blood. The white woman's moral purity guaranteed white supremacy. The white woman's fragility led the man an opportunity to build his own manhood to protect her. Thus, the black woman was protected by the white woman. The black woman remained free from the outside world. She had no place in politics. She was not fit to meet men on equal terms in public life. The Southern woman was expected to devote herself to charm and her own household (Fox-Genovese 1988: 196).

The Southern culture reflected the view in which women were subordinate to men. George Fitzhugh, a nineteenth-century commentator, describes the male power in the South and the features of a Southern woman:

Let woman exhibit strength and hardihood, and man, her master, will make her a beast of burden. So long as she is nervous, fickle, capricious, delicate, diffident and dependent, man will worship and adore her. Her weakness is her strength, and her true art is to cultivate and improve that weakness... In truth, woman, like children, has but one right and that is the right to protection. The right to protection involves the obligation to obey.

(Fitzhugh 1854; 2)

The southern woman has to obey her husband, her father or her brother. This was one of the unwritten rules that she has to follow in order to live. She has to live under the wings of the man power since it was believed she had no power to survive. That's to say, a Southern white woman had no legal identity of her own. Even white women have more advantages than African-American women, they were subject to patriarchy as well. In the African-American community, African-American women were double oppressed in terms of race and gender. They are oppressed by white power and patriarchy. Also, in white community, white women are oppressed by male power. In *Their Eyes Were Watching God*, Janie Starks identifies with this ideal, "to gain her own voice", whether white women and men would grant her the same status or not.

In *Their Eyes Were Watching God*, the heroine Janie Starks is an African-American woman living in Florida sometime during 1920-1935. Janie Starks represents the Southern African-American woman. She was subordinate to her husbands. Her husbands made her obey their rules. Until her last marriage, her former husbands expected from Janie to do the housework since Southern culture reflected the view in which women were subordinate to men. According to this view, the home was the center of everything. There was respect for the women of the family since the women's activities created the comfort and well being of the family members. The woman's place was "the home", not "the outside". Belle Kearney, a Southern writer, notes in her memoirs:

Though surrounded by the conditions for idleness, she was not indolent after she became the head of her own household. Every woman sewed, often making her own dresses; the clothing of all the slaves on a plantation was cut and made by negro seamstresses under her direct supervision, even the heavy coats of the men; she ministered personally to them in cases of sickness, frequently maintaining a well-managed hospital under her sole care. She was a most skillful housekeeper, though she did none of the work with her own hands, and her children grew up around her knees; however, the black "mammy" relieved her of the actual drudgery of child-worry.

(quoted in Jones 1981:26)

A Southern white woman should work at home. This is the only way that she could be accepted by the society. In *Their Eyes Were Watching God*, Nanny married Janie to Logan Killicks. Janie objects by saying that Logan is ugly. However, Nanny repeats that Janie must marry to someone who will keep her safe and protected:

Naw, Nanny, no ma'am! Is dat whut he been hangin' round here for? He look like some ole skullhead in de grave yard.' The older woman sat bolt upright and put her feet to the flor, and thrust back the leaves from her face. 'So you don't want to marry off decent like, do yuh? You just want to hug and kiss and feel around with first one man and then another, huh? You wants to make me suck de same sorrow yo' mama did, eh? Mah ole head ain't gray enough. Mah back ain't bowed enough to suit yuh!'

(Hurstun, 13-14)

Janie, like the Southern white woman, has to obey. To be safe, she has to have a husband who represents patriarchal power. Nanny believes a woman should obey the rules of society. She fears that the African-American women are doomed to bear the burden of society. Nanny knows what the society expects from an African-American woman. According to Nanny, a woman should get married to be protected and Logan Killicks is the man who can do this since he is powerful. His power is his land. Logan seems Nanny ideal because he has sixty acres of land. Since Nanny grew up as a slave, owning land is something that only white people could do. On the other hand, Nanny thinks love is not important as wealth. Since Nanny subordinated as a slave and as an African-American woman, she tried to liberate her grandchild to live the same destiny. Ironically, Janie is not a slave of the white people but she is slave in the house. Her marriage with Logan is stifling because he inhibits her need for love and dreaming big dreams.

The role of Janie Starks in life was to reflect a certain grandeur where she was placed. There were many things she was not supposed to see or know. Janie was expected to be pure and reflect the benevolence of her male partner. Although her Nanny made her get married Logan Killicks because of his land, Janie didn't have any legal rights on this land as his wife. A wife had no legal property or identity of her own. As Sir William Blackstone, whose

“Commentaries on the Law of England” was the most consulted legal book, wrote:

By marriage, the husband and wife are one person in law, that is, the very being or legal existence of the woman is suspended during the marriage, or at least is incorporated and consolidated into that of the husband; under whose wing, protection and cover, she performs everything.

(Blackstone, 15)

Because of gender roles, Janie is voiceless in her first marriage. To find her voice, she ran away with a man who had big dreams. However, she couldn't have her own voice since her second husband was so jealous that he didn't allow her to speak. Then she made her third marriage. She was happy and free at the end. However, one day Tea Cake became jealous about Janie. He began to beat Janie. However, a disaster occurred and that disaster ended those beatings. After that disaster, Tea Cake died and Janie now is a free woman. She gained her own identity. While she was trying to gain her own identity, she suffered so much that she she had to struggle with the ideology of the South about woman. Wilbur Cash argues that the southern woman's image represented her culture's idea of religious, sexual and social perfection. She was pious, acting as a moral exemplar. She embodied virtue, but her goodness depended on innocence. She was chaste because she had never been tempted; it was unthinkable for her to desire sex. She served others-God, family, husband and society. She is the symbol of pure sacrifice. However, ironically, she could not stand alone: she needed the male economic support and the protection of male power (Cash, 1941). The heroine of the novel *Their Eyes Were Watching God*, Janie Starks, is a model of the Southern woman. She was demanded to be speechlessness in the society by her husbands. The house work was her duty. Also, she had to tie her hair. In order to have a good marriage, she had to obey her husband's rules. The distinction between activities appropriate for men and those appropriate for women is strongly drawn in the first half of this novel. One of Tea Cake's most appealing characteristics is that he empowers Janie to break these rules. Tea Cake encourages her to work, play checkers, speak out, fish, and shoot a gun.

In Southern society before the Civil War and even after the war, a woman's speech was considered dangerous like Joe Starks refused to let Janie to speak in the public. Delia W. Jones who spoke out against women's speechlessness argued; "In addition to women's known and confessed ability to *talk*, we would also like to *think* and be taught how to direct thought so as to *talk* more wisely (Jones 1981:38)". However, Janie Starks seeks her rights in the society. Until she finds her freedom in her marriage with Tea Cake, she keeps her search. Logan Killicks stops talking to her in rhymes but rhymes are linked with love for Janie. In her marriages with Logan Killicks and Joe Starks, her place is wherever her husbands want her. Janie doesn't want to be identified with the Southern woman image. She continues to fight for her own identity. Although she is not allowed to speak in her second marriage for twenty years, she speaks one day. That event affects her relation with her husband and even her husband becomes ill after her speech and he dies. Robert Afton Holland compares the authority-seeking woman to Elizabeth I:

When Elizabeth grew old, her great counsellors had done what they could to cage the leopard in her character, and had kept it behind the bars which it bent with many a mad leap; but now the bars were broken. So the nation prayed for her death as every other nation had done and will do for the woman who tries to rule it.

(Jones, 1981:39)

There was prejudice against women and their progress. Women were identified with the image that they should be protected by the men. The women were thought as they couldn't make choices for themselves. However, as Elizabeth I, the Southern women had a search for power. Although Southern white women have more advantages than Southern African-American women because of their skin color, Janie fulfills her identity.

Janie Starks finds herself at the center of paradoxes during the novel. She is caught between the white supremacy and female inferiority. She is torn between her search for love and her anger at the hypocrisy of the men. She represents the "New Woman" of the South.

Also, she criticizes white supremacy. This could be seen in the court scene. She couldn't understand how white people understand her that they haven't shared anything with Janie:

The court set and Janie saw the judge who had put on a great robe to listen about her and Tea Cake. And twelve more white men had stopped whatever they were doing to listen and pass on what happened between Janie and Tea Cake Woods, and as to whether things were done right or not. That was funny too. Twelve strange men who didn't know a thing about people like Tea Cake and her were going to sit on the thing. Eight or ten white women had come to look at her too. They wore good clothes and had the pinky color that comes of good food. They were nobody's poor white folks. What need had they to leave their richness to come look on Janie in her overalls?

(Hurstun, 185)

Janie cannot understand why the white people come to the court. Since the whites and the African-Americans has been lived separately, she finds this situation meaningless. Bell Hooks in *Yearning: Race, Gender, and Cultural Politics* underlines how this situation affects African-Americans. When the schools are desegregated, the African-American people feel themselves lost:

That black world of my growing up began to fundamentally change when the schools were desegregated. What I remember most about that time is a deep sense of loss. It hurt to leave behind memories, schools that were 'ours', places we loved and cherished, places that honored us. It was one of the first great tragedies of growing up. I mourned for that experience. I sat in classes in the integrated white high school where there was mostly contempt for us, a long tradition of hatred, and I wept.

(Hooks, 34)

Bell Hooks feels as white people take their privacy from their own life. African-Americans have their own world and history. However, when white people enter in this world, they suffer. At that point, they try to announce their voice. They feel a discrimination. However, Janie can survive.

She is a woman who is aware of her autonomy and independency. She makes choices for herself and determined her fate. She is ready to face what may come. Belle Kearney tells in her memoirs, stating that after the Civil War, Southern women preferred being called

‘*women*’ for the word ‘*woman*’ was strong and dignified and suggested polite consideration. ‘*Female*’ was weak, and almost insulting (Jones 1981). Through her three marriages, Janie Starks experiences with roles for black women via relations to black men. Killicks and Starks are solid and stable. Their inability to see Janie as an individual stifles her. Her third husband sets her free temporarily. At the end, she is alone but she is content because she has fulfilled her identity journey. She has found her ‘self’. Through the help of her voice, Janie finds her identity. She yearns her husband, Joe. The voice is a very important element for African-Americans to represent themselves. At the beginning of the novel, Janie’s silence is her power and especially in the court scene after Tea Cake’s death. However, it is the climax point when she uses her voice. Bell Hooks in *Yearning: Race, Gender, and Cultural Politics* states that using the voice is a kind of representation that one has an identity:

Yearning is the word that best describes a common psychological state shared by many of us, cutting across boundaries of race, class, gender, and sexual practice. Specifically, in relation to the post-modernist deconstruction of ‘master’ narratives, the yearning that wells in the hearts and minds of those whom such narratives have silenced is the longing for critical voice. It is no accident that ‘rap’ has usurped the primary position of rhythm and blues music among young black folks as the most desired sound or that it began as a form of ‘testimony’ for the underclass. It has enabled underclass black youth to develop a critical voice, as a group of young black men told me, a ‘common literacy’. Rap projects a critical voice, explaining, demanding, urging.

(Hooks, 27)

The African-American people reveal their alienation and despair through their voice. Janie also through her voice reveal her thoughts and gets her identity.

At the end of the novel, at the court scene, Janie’s voice is absent from the narrator’s explanations. Janie chooses when to use her voice and when to keep silent:

The jury filed out and the courtroom began to drone with talk, a few people got up and moved about. And Janie sat like a lump and waited. It was not death she feared. It was misunderstanding. If they made a verdict that she didn’t want Tea Cake and wanted him dead, then that was a real sin and a shame. It was worse than murder. Then the jury was back again. Out five minutes by the courthouse clock.

(Hurstun, 188)

To keep silence is the choice that is the power comes from having a voice. It could be thought that Janie chooses not to speak because she can be aware of it will not help her. At the end of the book, Janie is powerful and she has her voice which she can use it against patriarchy.

2.3 Religion and its effects in *Their Eyes Were Watching God*

The religion shapes the Southerner's identity and it defines the whole life experience. The evangelical Protestantism has been a distinctive force in Southern culture. Alfred Kazin pointed out that religion constituted a way of life; it was "the most traditional and lasting form of Southern community" (O&W,152). The power of Southern religion had its origins in the South's ties to the slavery. The absolute sovereignty of God and the depravity of human beings, the soul's salvation by grace alone, and the unintelligibility of Divine will constituted an important part of Southern evangelicalism. In addition, the religion also stressed individual free will: the doctrine that the individual is free to choose good or evil (O&W, 165). In this section, it will be showed how religion affects Tea Cake 's and Janie's identities when the hurricane happens. Religion is a kind of tool for Tea Cake and Janie to gain experience and fulfill their identities.

Through the end of the novel, Tea Cake's brutality towards Janie aggravates the couple's happiness. Because of the violent sexism that Tea Cake reveals towards Janie, he disturbs Janie's happiness that she finds in a marriage. The hurricane which leads to Tea Cake's death may thus be interpreted as an instance of justice. Judgement is in God's hands according to evangelical Protestantism. Flannery O'Connor points out:

By and large, people in the South still conceive of humanity in theological terms. While the South is hardly Christ-centered, it is most certainly Christ-haunted. The Southerner who isn't convinced of it is very much afraid that he may have been formed in the image and likeness of God.

(Ozbilgin&Woodward, 172)

According to this belief, Tea Cake has been punished by God. In fact, Janie and Tea Cake's marriage is good until he beats Janie. During their marriage, Tea Cake helps with the household chores. Janie, at the end, becomes a full participant in an African-American folk community that accepts her as black and as a woman. Now, she becomes a storyteller. Yet her acceptance in the community is dependent on her status as Tea Cake's wife. In fact, Tea Cake

beats her to assert his rights upon her. By beating, he deteriorates their marriage. Tea Cake is free to choose whether he will beat his wife or not because he is the husband, the superior to his wife. However, he has to bear the results of his act.

During their flight, Tea Cake saves Janie from a dog which attacks her. He kills the animal but sustaining a bite in the fight. However, the dog transmits his malady to Tea Cake. The community doctor informs Janie that the time for effective medical treatment is probably past. She has to deal with the death of Tea Cake. Her communication with God at this point resembles the scene during the hurricane. Her request for a sign remains similarly unanswered:

Well, she thought, that big old dawg with the hatred in his eyes had killed her after all. She wished she had slipped off that cow-tail and drowned then and there and been done. But to kill her through Tea Cake was too much to bear. Tea Cake, the son of Evening Sun, had to die for loving her. She looked hard at the sky for a long time. Somewhere up there beyond blue ether's bosom sat He. Was he noticing what was going on around here? He must be because He knew everything. Did he mean to do this thing to Tea Cake and her? It wasn't anything she could fight. She could only ache and wait. Maybe it was some big tease and when He saw it had gone far enough He'd give her a sign. She looked hard for something up there to move for a sign. A star in the daytime, maybe, or the sun to shout, or even a mutter of thunder. Her arms went up in a desperate supplication for a minute. It wasn't exactly pleading, it was asking questions. The sky stayed hard looking and quiet so she went inside the house. God would do less than He had in His heart.

(Hurst, 178)

Like the storm, the disease of Tea Cake reduces Janie to a simple creature. She begins to find a meaning behind the storm and the disease. Janie finds "God" in the hurricane and in the "storm". She tries to find the reason of God's anger. She, at the end, gains experience and finds her own identity and voice. Janie finds that the type of power that she prefers in a man is personal, rather than constructed. She thinks that a person's power is derived not from his/her material possessions, but from his/her experiences. Janie has found that she must have her own voice, identity and religious beliefs to be self-fulfilled.

III. ANALYSIS OF THE NOVEL *SINEKLI BAKKAL* IN TERMS OF IDENTITY, GENDER ROLE AND SOCIAL ROLE

3.1 Construction of Feminine Identity in *Sinekli Bakkal*

Rabia is the protagonist of the novel. She is raised by her grandfather. However, she isn't allowed to play outside or the toys like the other children in her neighborhood. She isn't sent to the school but her grandfather taught her the rules of Muslim religion. She is the youngest grind in Istanbul when she is only eleven years old. She has a talent to play the tambourine and lute. She begins to take lessons from Vehbi Dede when she is eleven who is one of the best and well-known grinds of Istanbul. Vehbi Dede represents the Muslim religion. He knows very well the Islamic traditions. Unlike Rabia's grandfather Hacı İlhami Efendi, he explains the rules of Islam in comprehensible ways. Rabia is affected by her grandfather very much that she is afraid of the hell because the hell image in her mind is very frightening. Her granddad teaches her not to make any mistakes. If she commits a sin, she will be punished awfully and goes to the hell after she dies. Until she meets Vehbi Dede, she is a very strict Muslim. On the other side, she does the housework at home. Even though she is young, she acts as a woman. She has been given the responsibilities of a woman. In this section, it will be examined how Rabia struggles to fulfill her identity with the comparisons of some Turkish women who have the same battle.

Rabia is an intellectual woman in her period that she knows very well the religion and its rules. As a grind, Rabia has a great impact on her audience. Her voice is her power. Since she sings religious songs, her voice stands for the east. She earns money by using her voice. In this regard, Rabia is a role model to the Turkish women in society. Although it seems that the east and the west are opposing concepts in the novel, Rabia reveals that at some points the west and the east could be integrated.

Rabia has her own identity. She has a stable cultural background. Also, when she begins

to visit Selim Pasa's mansion, she faces some different values that she has never known so far. These new values represent the west culture. She has an identity development through the novel. Metaphorically, there are some gates for Rabia which provide her to gain experience. The first gate for Rabia is the Selim Pasa's mansion (konak).

Rabia lives in Sinekli Bakkal street where poor people live. However, the mansion where she goes to sing hymns is a house where rich people live. Rabia is a kind of bridge which connects the two different worlds. The mansion is a symbol of wealth and the west. Sinekli Bakkal street is a symbol of poverty and the east. Rabia's identity development shapes when she begins to visit Selim Pasa's mansion. Selim Pasa is a honest and sincere statesman. He represents the east. He believes that "the reign is the divine justice and if there is someone who is opponent to the Sultan, he will overwhelm that person"(Adıvar, 37). Also, Selim Pasa's relation with his son is not very good. Hilmi, his son, believes the west has superior values and he is not satisfied with the Sultan's reign. Selim Pasa calls his son "European". Sabiha Hanım tries to reconcile her son and her husband. She asks her son: "Why do you strive against your father"(Adıvar, 52)? Hilmi replies his mother: "I wish a father who beats me every day. I wish to live not in the mansion but in a hut... I feel ashamed my father, don't you understand? I feel ashamed. He is the tool of the tyrant Sultan who kills the people"(Adıvar, 52). Sabiha Hanım can't build a bridge between her husband and her son. However, Rabia is the one who is able to harden between them. Rabia's voice affects them exaggeratedly. The son and the father don't want to come across. However, Rabia's beautiful and effective voice bring them together every evening. They like listening to Rabia's voice. Selim Pasa insists how Rabia's voice will gain value if she takes lessons from Vehbi Dede. In contrast, Hilmi thinks that Rabia should take lessons from Peregrini who gives up his religion and comes to Istanbul. He is from the West. Hilmi says; "what contralto it is...how affluent voice...but it is humdrum...one should liberate her that legato!...(Adıvar, 48) Selim Pasa

represents the east so he chooses Vehbi Dede but Hilmi implies that Rabia's voice reminds him the underdeveloped east. In a way, it is stated that the east should protect its identity but at the same time to improve in all fields the east society should follow the west. Rabia, as a woman, has her own voice which makes her respected in society. However, she could be more powerful if she succeeds in developing her voice. Selim Pasa thinks that Peregrini as a heathen is not able to train Rabia so he chooses Vehbi Dede to give lessons to Rabia and this helps Rabia to find her the "other" and to be self-fulfilled. Hilmi is under the influence of westernization and he has lost his traditional style. Therefore, this leads to the corruption of his moral and social values. Actually, he disaffirms his real self, his tradition and values. Edward Said in his book *Orientalism* states that orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines. The Orient is not only adjacent to Europe, it's also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, the source of its deepest and most recurring images of the Other (Said, 1-3). The East is the other of the West. Both of them develop each other. The values of the East and the values of the West constitute each other. Both of these two cultures are inseparable. During the centuries, they have been affecting each other. People sometimes like Hilmi in *Sinekli Bakkal* is the other as he lives apart from the society or he considers the rest of the society "the other". He considers his own culture as "the other". He evaluates himself apart from his environment and culture. For instance, Hilmi doesn't like the Turkish music and he thinks it affects the society in a negative way that the Turkish community's laziness, low riotous living is because of our music's moaning effect (Adivar, 51). He thinks Rabia can be a "prima donna" if she takes lessons from Peregrini. In a way, he believes the improvement only could be achieved if one follows the West. However, Hilmi ignores that Rabia's voice has impression of the East. By loving her voice, he loves the East

but he can't reveal his real self.

Rabia is aware of her real self. She strictly depends on her cultural, traditional and religious values. With the help of her voice which represents the East, she gains respect, money, reputation and stature in society. She is able to gain her own money in a society where women don't work outside and seen as subordinate. Hilmi states the women's position in society that they are accepted only as tools who give birth to a child and give pleasure to men. He asks how they could be called as "person". He expresses a belief that all the women are Slave (Adıvar, 53). He also criticizes his own wife because she gathers all her friends in their bedroom and the only thing those women do is to dance. They don't deal with something important (Adıvar, 53). Hilmi points out that women in society are repressed. They aren't educated or they aren't directed to be active outside. They are given places at home. They organise the house-work. Hilmi is the member of Young Turks who appeared on the Ottoman political scene with a similar French-style equalitarian political agenda. Hilmi intends to challenge the hierarchical and theocratic structure of the Ottoman Empire. The Young Turks movement was formed in 1876. It gained the support of the admirers of the Western European model. Its supporters tried to introduce French-style democracy. In their political life, between 1876-1909, the Young Turks introduced the first political debate to challenge the unequal social and legal status of the sexes (Toprak, 1994). Even though they succeeded initiating public debate about sex equality, they failed to achieve any real lasting impact on the legal or social structures of the Ottoman Empire (Gole, 1993). Hilmi, at the end, sent in exile. He is punished because of his thoughts. He threatens the regime. In a way, Rabia's other part of identity is sent to an exile for a while until she becomes closer to Peregrini since Hilmi represents the West. By finding her other part of identity, she fulfills her character.

Even though Rabia earns money, her money is taken by her grandfather. At this event, it is seen a subordination-domination problem. Rabia isn't able to translate economic agency

into decision-making authority. She can't spend her own money. Holding and spending money, is an alien thing to the identity of Rabia. Gül Özyeğin, in her book, *Untidy Gender*, recounts an event that one of the women in that study, Demet Kibar, described her:

Demet Kibar described a Sunday afternoon when she and her husband took their two children, an 8-year-old girl and a 10-year-old-boy, to an amusement park. At the beginning of this outgoing, the boy misbehaved, and what he did made his sister cry. The father decided to punish the boy on the spot: first, he lightly smacked him and then declared that the boy would not get the ice cream he had been promised and was eagerly anticipating. Demet intervened, turning to her husband and saying, "The boy is going to get his ice cream. I'll pay for it. In fact, my money is paying for this whole outgoing." A marital argument ensued and continued at home; the husband accused her of using her money to undermine his authority. "Who do you think you are?" he asked. The boy did not get his ice cream because Demet could not act in direct defiance of her husband's wishes. Her defiance of his will was limited to the mere assertion of a disposal right. Going further than that by actually buying the ice cream would have been costly to the relationship.

(Özyeğin, 178)

Demet Kibar is a symbol that represents earning money reveals a woman's distinctiveness and individual personal feelings. However, earning money is not enough to a woman's independent control over her money. Also, her decision-making authority doesn't increase in the house. Rabia's income affects her power merely to the extent that she keeps control over that income. Sherri Grasmuck's review of the literature on this topic (1991) leads her to conclude that "cash must not merely cross over a woman's palm; her fingers must close around it, her hand must enter her pocket and stay there before we can expect to see her declare interests that are distinct from those of her husband and father" (10). Rabia's case provides a critical situation between gender and money. Rabia's money is in her grandfather's pocket and he controls it. Even though she is powerful enough to earn her own money, she is not able to manage it. Rabia rarely deals with money after handing over her wages.

In Turkish society, there are many women who still share the same problem as Rabia. Although Turkey is different now than the time Rabia is described, many women have male control over their own money. In a typical situation in Turkey, the husband or the father controls the money but allows their wives or daughters take money for housekeeping not for

private needs. Gül Özyeğin gives a typical example of the male-control system from a woman called İncigül Osman:

İncigül has been an earner for fifteen years. The mother of two adolescent children, she currently makes twice as much as her husband. Yet her superior earnings entail no control of money. Unlike in many other households in this group, the common pot is not the husband's pocket but an actual pocket. But she does not have direct access to this pot- 'I cannot take a cent out of that pot without my husband's permission'. Although her husband makes all routine household spending decisions and carries out all monetary transactions, she has her say in decisions regarding major expenses. She resents handing her money over to her husband and then having to ask for it. She says these exchanges often results in fights because she has to justify her spending. She says, 'I don't want to be accountable for my own money'. She would like to have separate purses. Keeping a separate purse, as she explains, would permit her to define the amount of her contribution to the common pot and what her contribution should cover. Without telling her husband, she regularly holds back money from her wages to buy gold coins as security for herself.

(Özyeğin, 184)

This woman would prefer separate purse and control of her money. For the well-being of the family, they are silent. Even though they are actively take part in business world, they are repressed at home. Rabia, also, is silent towards her grandfather while she is giving her earnings. However, this silence shows a kind of power that a woman for presence accepts to be seen repressed. In the household, Rabia's higher earnings than her grandfather doesn't translate into greater power; but in society, she is described and accepted as a powerful woman. She is thought a powerful woman because she is different than the stereotype woman who doesn't work and earn her money. Although Atatürk declared with the law that women are equal to men, there still some women feel that familial authority is based on gender not to the resources one contributes to the household. Those women cannot demand more power or authority. In fact, Rabia is the symbol of the mix of the West and the East. She has both modern and traditional values. She is an individual since she works but since she is limited by her grandfather, she has the inability to overcome the constraints of tradition. As a modern woman, she works both in konak and in bakkal. She earns money. She is literate. However, traditionally she is conservative. She doesn't accept Peregrini until he becomes a Muslim.

Also, her decision that they should live in the Sinekli Bakkal shows her conservatism. By this way, in the Sinekli Bakkal, it is seen a class association. Rabia represents the working-middle class and Peregrini represents the upper class. At that point, she reveals how she is parochial.

The second gate for Rabia opens when she meets her father. Her father, Tevfik, is described as a jovial man. He is also an actor in low comedy. His plays make the audience laugh very much. He and his wife Emine have a grocery in Sinekli Bakkal. However, one day, Tevfik imitates her wife. Her wife sees this event and leaves the house. They are divorced. Because of his toadying, Tevfik is banished. Rabia is the daughter of Tevfik and Emine. Rabia can't see her father because he is in exile. When one day her father comes back, she goes her father's house. She is bored to live her grandad and mother. She chooses to live with her father and Rakım. The reason why she chooses to live with her father is that she feels free from the oppressive manner by her grandfather. Her new life is joyful and she is free. This is a new beginning for Rabia. She is raised without having a father. Now, she helps her father in the grocer. Unlike other women in society, she both attends mevlüts and sings hymns and also helps her father at home. Dr. Abdülkadir Hayber states that although she takes lessons from Vehbi Dede and visits the mansion constantly, she is reserved (Hayber, 111). Rabia is described as a person who represents the civilization, culture and evolution of Istanbul (Adıvar, 101). Her love towards her father nourishes her identity. This love makes her powerful. Although the boys of Sinekli Bakkal are interested in girls and try to meet them, they don't have enough courage to meet Rabia. She is respected by everyone in Sinekli Bakkal. They think nobody is suitable to get married with Rabia (Adıvar,122). She has a place in society.

The third gate for Rabia is her first love Bilal. Like Janie in *Their Eyes Were Watching God*, Rabia becomes a woman when Bilal first kisses her. This kiss presents Rabia's sexual awakening. Bilal as a new gate for Rabia symbolizes a beginning in life. She is so much affected

by the kiss that she forgets her religious duty ‘‘namaz’’ for that night. She, that night in her dream, sees that Bilal is kissing her (Adıvar,138). However, Rabia doesn’t love him. In fact, she feels no affection or interest in Bilal. She is described like a bird which flies from one tree to another (Adıvar,142). Although she is excited when Bilal kisses him, Rabia ignores him since he has big dreams. However, Rabia is very realistic. She likes Bilal when he kisses her since he sexually nourishes him. Now, Rabia has sexual awakening. It is a kind of step that makes her closer for identity development.

The other gate is Peregrini who is not a Muslim. Although Rabia is a strict Muslim, Rabia respects him at their first encounter. In Islam, each member of the society, must fulfill his / her own obligations. They must also rely on others to fulfill their obligations. The patience is very important. In Islam, there is also endurance. The people should be patient to each other. As the holy book says ‘‘One must return others’’ greetings with equal or better greetings [Qur’an 4:86] and practice patience and endurance during good and bad times [Qur’an: 2:177]’’. Rabia tries to understand Peregrini and his reasons why he doesn’t believe and accept any religion (Adıvar,222).

As the novel progresses, Rabia and Peregrini fall in love. Rabia’s character develops because now she is going to get married to Peregrini. She is now more patient. She feels powerful enough to defend her marriage. In the Islam religion, marriage is accepted a solemn family relation between a man and a woman, based on mercy and love. It is stated that Allah created man and woman to company each other. According to commandments of Allah, they procreate and live in peace and tranquility. The Qur’an says:

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

Rabia finds her partner who is described as in Qur’an. However, there is one problem that is Peregrini is not a Muslim. When he accepts Muslim religion, he takes the name ‘‘Osman’’. Osman

is well-educated, believes in western values. He deals with political and social values. On the other hand, Rabia is a prototype that emphasizes the importance of a suitable woman that could be considered for marriage. In that time in Turkish society, marriage is seen as a tool to gain economic freedom and a social status in society. However, Rabia has both of them. With her own will, she chooses her husband. This is very important because young girls obey their parents on marriage issues. Parents decide with whom their children will marry in that century. In fact, still this situation is the same in some parts of Turkey. There is a discrimination against women. Although the equal treatment of women-men within the legal framework was provided by the adoption of the Swiss law. However, some decrees are insufficient for today's society. There are some developments with the law 'Unification of Education' which recognizes equal educational opportunities with males. The inequality against females in the ratio of literacy still continues. Today, in Turkey one third of the women don't know how to read and write. The inequality of the genders in the educational field affects the opportunities for the employment. Women's participation in working field is low. Halide Edip Adivar, by using the character Rabia provides the reader with an insight into the major social issues of the time. Rabia represents a woman who has a strong personality and a woman rising up against oppression. Also, by her voice she is a symbol who strives to educate the masses. While she is singing the hymns, she is teaching the religious rules and what Allah expects from people. Rabia's childhood reflects typical Eastern values. In her later years, she has to face upon confronting Western civilization with Peregrini. Duygu Köksal in *Nationalist Theory in the writings of Halide Edib* states:

In *Sinekli Bakkal* there is a Sufi musician called Vehbi Dede who portrays this universal category. He is the Moslem counterpart of the missionary Christians she admires. The novel *Sinekli Bakkal* draws two even more interesting characters who reflect this universality of religion. One is, of course, Rabia, and the other is Peregrini. Rabia is a wholly Islamic figure in the sense that she is a very talented Koran reciter; on the other hand she is also a very emancipated woman for her class and time. Peregrini is an Italian musician and an atheist who once used to be a Catholic priest. Halide Edib constructs the characters so that Peregrini and Vehbi Dede, though representing West and East respectively, complement each other both intellectually and emotionally and respect each other highly. So, for Halide Edib's Peregrini, language, religion and nation are no more than spiritual

contexts for human beings. He says the spiritual climate of the West was too cold for him and now he is seeking relief and solitude in the Eastern spiritual climate. It is, of course, very ironic that in the end Peregrini agrees to convert to Islam and marries Rabia. Halide Edib has preferred the Eastern spiritual climate for her characters; however what binds these characters is not any specific religious feeling, but a universal taste for beauty and simplicity represented in their music.

(Köksal, 88-89)

Their sense of music that they communicate makes them closer. The marriage of Rabia and Peregrini is a symbol that breaks the binary opposition of East and West and shows that one can be transformed into the other. Rabia who is a religious, spiritual and progressive woman breaks the cliché of Westernization. She and her husband, the two others, constitute the one.

The last gate for Rabia opens when she is pregnant. The feeling of motherhood makes her stronger and she fulfills her character development. Although it is very dangerous to give birth to her child, she doesn't give up her baby. Being a mother is a kind of sacrifice yourself from birth to the end of your child's life. Rabia chooses her child's life instead of hers. Now, she fulfills her identity. She is a mother, a wife, a lover and a daughter. She gains experience by struggling until she has her own identity.

3.2 Examination of gender role in “Sinekli Bakkal”

Simone de Beauvoir, the French existentialist writer, introduced the concept of woman as “the other” or as the second sex in her book *The Second Sex*, first published in 1949. Simone de Beauvoir describes “otherness” as an individual state which a woman could increase her rationality and critical thinking by her individual efforts. The Beauvoirian concept of “otherness” argues that an individual could overcome inequalities through personal development. Rabia, at the end of the novel, completes her character fulfillment and has done to overcome inequalities she has faced. She gets married Peregrini, chooses to live with her father, earns her money and gives birth to her child. Rabia managed to work in a society where men are eligible to work. The definition of worker’s privileges the dominant groups as fit for work and characterizes minority groups such as women as ineligible. Acker (1990) argued that employment practices are based on the expectations of the dominant groups. She explained that domestic work, child-care, a partner’s job have traditionally been discouraged by the dominant groups of men in employment. Men, as a sex, gain unfair advantage over women in employment. Fassinger (1993) argued that as housework is perceived as women’s work and as there is evidence of progress towards an equal share of domestic chores, inequalities in the domestic sphere will continue to compound women’s disadvantage, both at home and at work. However, the teachings of the founding leader of the Turkish republic in the 1920s, Mustafa Kemal Atatürk had an impact on issues of sex equality, in relation to employment. Atatürk pointed out that more than 80 percent of the Turkish population were peasants and that Turkish women had worked alongside men as agricultural workers (Altindal, 1994). In 1930, Turkish women gained their political rights to vote in local elections under the Law of Municipalities. They won the right to vote in elections for and to be elected to the Grand National Assembly in 1934. In 1935, the Turkish women’s movement gained international recognition as the International Women’s Union held its 12th Congress in Istanbul (Tekeli, 1993). In 1937, Turkey became a secular state by law (Bilge, 1995). This was a new era

for the Turkish feminist movement to bring about broader social change in the position of women. However, this feminist movement enjoyed little success in reaching the lower socio-economic segments of Turkish women. Still today, many Turkish women share the same destiny with Rabia in *Sinekli Bakkal*. One of the social problems facing women is the strong pattern of son preference. Girls were given less social value than boys.

In *Sinekli Bakkal*, Selim Paşa gets married for the second time. He doesn't tell anything about his marriage to his wife. He has a son from his first wife. However, he doesn't like his son's appearance because his son doesn't resemble him. To have a handsome and a cool son, he gets married for the second time. However, his second wife gives birth to a girl. Two years later, while she is giving birth to another child, she dies (Adivar, 36-37). Still, this priority is given to boy's education by many traditional segments of Turkish society (O&W: 180) This is a social problem that affects all women throughout their lives. Female children's health concerns, education and safety has been ignored by many families in Turkey. This situation affects women's access to employment to a greater extent than men's. Turkish men enjoy higher wages than Turkish women. Turkish woman still disproportionately occupy the lower ranks of the employment hierarchy. They receive lower incomes than their male colleagues. In *Banking and Gender*, it is stated:

For female participants *social class* was a stronger determinant than for male employees on their status within the sector in Turkey. Two class positions were identified for female staff: the 'girls' (*kızlar*) who were not expected to have careers but jobs and who often left employment upon marriage; and the 'ladies' (*bayanlar*), who enjoyed career prospects but were largely confined to certain feminised and sexualised sites of employment.

(Özbilgin; Woodward: 199-200)

The woman is labelled under those categories. The dominant male power tries to exercise its power over the subordinate woman group. In this section, it will be examined how the Turkish Muslim male power keeps the Turkish Muslim woman's access to resources and opportunities of the occupation under their own control and women's struggle to get their own identities.

In *Sinekli Bakkal*, Rabia is a character who is repressed by male power. However, with the

power she has, she shows how a woman could take a position in society. All forms of oppression in society that Rabia comes across have been derived from a system of patriarchal relations.

In *Sinekli Bakkal*, the patriarchy defines women as a different class and refers to a structure where men are systematically privileged. Hacı İlhami Efendi benefits from the work which Rabia provides in family and this is the basis of the patriarchal concept that privilege Hacı İlhami Efendi over Rabia in employment.

Halide Edip Adıvar made an interview with Neriman Malkoç O. in the newspaper *Yeni İstanbul*. Halide Edip describes Turkish woman's place in society and her duties with these words:

In today's society, man and woman are equal. They both work. In every field and Every subject, they have some aspects to be criticized. In future, Turkish woman will have a place in society as the Western woman has. To live in today's world every woman and every man has to work. In my opinion, I wouldn't prefer to live in a wholly male-dominated or wholly woman-dominated world. Both woman and man have been taken a position in society according to their skills and they will take.

(Malkoç Ozturkmen, 1999)

Halide Edip Adıvar was seeking a balanced system between the male and woman worlds.

Halide Edip Adıvar, in her novels, describes two types of woman. One type of woman is subordinated in terms of socially, culturally and politically. She is in an inferior position than man. For instance, Sabiha Hanım in *Sinekli Bakkal*, is portrayed as she only has some parties which women take part in and a singer sings, the other women eat and participates the organization. She doesn't know anything about the politics. She is interested in having fun (Adıvar, 61). However, Halide Edip Adıvar creates a powerful woman character in *Sinekli Bakkal*. Rabia is portrayed as a modern woman who is hard-working, considerate and earning her money. Through this character, Halide Edip Adıvar gives a message that Rabia is a symbol of modern Turkish woman and that the other Turkish women will be like her in future:

The literature on Turkish woman, like the feminist literature on western women, is quite unequivocal about gender inequalities. Turkish women have less education, make fewer and less important decisions, have more constraints placed upon their behaviour and movements, and they are socialised into submission to men.

(Cosar 1978; Kandiyoti 1977).

Halide Edip Adivar reveals in *Sinekli Bakkal* that at every level, men are better educated, make most of the significant decisions, occupy most of the better jobs and move freely than women. Men have more freedom. They know that they are superior to women. Women are embedded in a gender hierarchy. In *Sinekli Bakkal*, the women in that period, are depicted that they spend their time in separate rooms than men. Even though the women seem that they are alienated, this separation gives Turkish Muslim women a psychological independence. Sabiha Hanım has a right to invite women guests to her room. She chats with them. Intellectually and emotionally, she fulfills her character. Sometimes, her husband, Selim Paşa visits her and smokes in her room. At that time, they talk and summarize the day (Adivar, 40-41). This situation is told:

There have been, however, a few bright spots in the generally gloomy picture. There are, for example, suggestions that despite the structural inequalities suffered by Turkish and other Muslim Women, they are nevertheless psychologically independent and assertive in a way that their American sisters are not; that Turkish women are not emotionally dependent on men.

(Fallers&Fallers 1976)

It is clear that Turkish Muslim woman is confined to the house. This situation leads to the development of a separate 'women's world'. This world could be referred to as a sub-society with its own subculture. Sabiha Hanım and the women in 'konak', has their own subculture. In their world, in the evenings, Rabia sings hymns. A bellydancer dances. They talk about the last happenings in town, they gossip. Sabiha Hanım, as the owner of the house, sits alone in a chair. Opposite of her, some other well-dressed, pretty women sit. They watch together the dance of the bellydancer (Adivar, 61). The traditional Ottoman woman is depicted in this way in the novel. However, Halide Edip Adivar gives a clue that she was seeking a balanced system; a mixture of the old world and the new. However, in the novel, it is understood that it was an almost impossible struggle to be fulfilled because of the imposed division between the West and East since the Ottomans introduced very late to European values. The tension between traditional and modern

permeates the life and subjectivity of Rabia in *Sinekli Bakkal*. The Ottoman Empire is depicted as traditional and old while Europe is considered modern and dynamic. The opposition between tradition and modernity exercises a considered potency in Rabia's life, gender and religion. Rabia faces a conflict and she fights to overcome it. She tries to build a sense of belonging. Rabia has a background representing traditional Ottoman values. However, after her marriage, she moves into a mansion on the Bosphorus with her husband which represents the modern and rational values of the Western system. She feels displaced after she moves because she thinks she has been torn from Sinekli Bakkal street where she belongs. Sinekli Bakkal represents the typical Ottoman society and life. She doesn't want to leave her traditional values. She tries to construct a whole self without breaking down into pieces. She doesn't want to get rid of her traditional self but also she wants to put the newest self on the former one. It could be said that Halide Edip Adıvar reaches the ultimate synthesis of the old and the new in *Sinekli Bakkal* with the character Rabia. That is why the main character Rabia decides to go back to Sinekli Bakkal street to reconcile traditional values with the dynamic values for a better future in her life. Rabia, at the end, fulfills her identity.

3.3 Religion and its effects in *Sinekli Bakkal*

The Quran received by Muhammed directly from God during times of retreat and meditation. It is a sacred text and since the text originates in prophecy, the Quran requires interpretation. The theological disputes are based upon the Quran. However, they cannot be solved either by referring to the text alone, or by citing additional texts. The relationship of text and code to daily life is not clear. For this reason, the verses of the Quran cannot provide data for an explanation of a gender hierarchy. In this section, it will be examined that all believers in Islam religion have the same responsibilities to God but women are separated by gender in daily life. However, this gender separation does not affect Rabia negatively. Religious obligations make her develop her identity. Nevertheless, it is held that while all Muslims are equal before God and religious laws apply to all believers equally, men are in charge of women. Sure 2: 228 is cited in support of this view:

Women shall with justice have rights similar to those exercised against them, although men have a status above women.

(Dawood translation, page 356)

The women ought also to behave towards their husbands in like manner as their husbands should behave towards them, according to what is just: but the men ought to have a superiority over them.

(Sale translation, page 24)

It could be thought that the Islamic community is the male world which women have no place at all. However, this is merely partly in this way. In fact, the implication of the male-centered view of Islam for Turkish women is not true. There are five obligations of each believer should do. The first obligation is the belief in God and in the validity of Muhammed's mission, the second one is to pay alms, the third one is to pray regularly, the fourth one is to fast and the last one is to make the pilgrimage to Mecca. All believers have the same responsibilities to God and the same duties to perform but women are differentiated by gender in daily life. The fast, the pilgrimage to Mecca and praying affect women differently than men because these obligations require ritual purity.

Julie Marcus states in *A World of Difference*:

In everyday life, then, it is the practice of prayer which makes both a Muslim and the Islamic community. The concept of the community of believers, the *umma*, reflects the importance accorded these ideas. Prayer is the way in which the individual is drawn into the community of believers, all of whom are equal before God; but prayer is also the means by which women are given secondary status in the world of men, and are regularly excluded from the male community through pollution. In this way, prayer, politics and gender are bound together in the daily practice of Islam to produce important results for women. Through the concepts of pollution established in the processes of purification and prayer, processes which are the same for all believers but which affect women and men differently, a universally valid male model of society is established for all believers. Through the law governing the regular practice of prayer, women and men learn pollution categories which define women as secondary and, it will be shown, as in need of control. The degree of 'outsideness' caused by the important, specifically female, pollutions is indicated by the law which forbids divorce during both the period of menstruation and the forty days which follow childbirth.

(Marcus, 69-70)

Muslim women should be purified before they pray if they are in the menstruation period.

Although all believers are equal in front of God, this difference could be interpreted as the women are in an inferior position than men in daily life. Also, there is a difference between men and women in the mosque. Women pray in separate space, either behind the men or in a separate gallery. At this point, the critical factor is gender separation. Women are definitely not equal to men and they are not equal because they lack control of their bodies.

Rabia in *Sinekli Bakkal* is a strict Muslim who obeys the Islamic obligations. Although traditional Islamic culture is discriminatory toward women, Rabia is very conservative in its maintenance of laws and traditions. She doesn't miss the time to pray five times in a day. She reads the Quran. Even though the Islamic tradition seems that it separates women than men and makes women in a lesser degree, Rabia, through the novel, fulfills her character thanks to her religious belief. The religion is at the centre of her life. She falls in love with Peregrini but she doesn't accept to get married him until he converts his religion. The religion is a purification place for Rabia. By marrying to a non-Muslim man, she doesn't want to pollute her pure Islamic soul. Whenever she is in hard position, it is the religion where she finds presence. Rabia is very

interested in her religion. The belief of hell and heaven makes her obey the religion. By praying, she believes that she saves her soul. She is more pious than her father and uncle that they live in the same house.

Although she gets married to Peregrini, with a man who represents the West, she still strictly insists on her superstitious beliefs. Although it is dangerous to give a birth, she doesn't want the abortion because she thinks it is sinfulness. Vehbi Dede describes Rabia that she has a tendency to accept everything as sin (Adivar, 391). In *Sinekli Bakkal*, Rabia could be seen as an oppressed woman because of her religion but she is actually pragmatic political activist with a markable and unexpected degree of personal autonomy. She resolves her conflict by pointing the religious obligations that purifies her soul and leads her in the right way that makes her stronger. It could be said that the Islam leads Rabia to develop her identity. Rabia doesn't feel herself inferior when she wears a headscarf and simple traditional plain clothes according to Islamic rules. Islamic purity has its impact on her. Her whole background has oriented her to want to become 'the Other' because she finds it deeply seductive. Peregrini's world is a way of tricking herself into a different society. She is with a strong sense of her own national identity. This stops her ever wanting to become 'the Other'.

CONCLUSION

The identity of woman is a significant concept which differs in itself to some other groups such as white women, African-American women, Arabic women etc. All these women have different backgrounds in their life. They have different cultures. They experience different things in life. However, against the general patriarchal view it could be used a general women category. Nevertheless the needs of whites and the African-Americans or the other women from different cultures need to be analyzed separately. African-American women have to deal with the white-male society. The situation of white women is very different from African-American women. The white women have a position and a career in white-male society. For this reason, these two groups should be examined in separate groups. However, all of the women that come from different ethnicities, religion and culture have a common point to gain their own voice and fulfill their identity developments. Despite differences, there is similarity in women's plight. These women have to develop their identities and languages to free themselves in a patriarchal society. These women should build themselves an identity by using their voice.

Janie Starks is an African-American woman who begins her life as a voiceless woman. At the beginning of the book, Janie Starks is directed by her grandmother. With the wish of her grandmother, Janie gets married a man who is older than her. Her grandmother tells Janie that love will come after the marriage. For this reason, she begins to wait love. However, she gets bored and runs away with a man who has a far horizon and whose aim is to be a bigger voice. Nevertheless Janie couldn't find happiness. She could not reveal her voice and continues her life as a voiceless woman. She wanted to have her own voice but her husband was jealous. He did not permit her to speak even for herself in the store. In her second marriage, Janie remains silent for twenty years. However, one day she speaks. This event affects her husband in a negative way. Her speech makes her husband sick and he dies. Now, she became a free woman. Then she made another marriage with a younger man than herself. She finally found happiness. She had her own voice. Her third

marriage continued cheerfully until her husband became jealous about Janie. He began to beat Janie. However, a disaster ends these beatings of her husband. After the disaster, her third husband dies. After the death of her husband, at the end, Janie is totally free. At the end of the book, Janie returns to her town to live there as a free woman. She is powerful now. She gradually gained her own voice. She fulfilled her identity development.

In *Sinekli Bakkal* Rabia is a woman who begins her lifestory as a voiceless being as well. At the beginning of her identity journey, she is directed by her grandfather. She does not have much freedom of her own. She is raised under the strict religious rules. She could not find the happiness and love in her family house in which she lived with her mother and grandfather. She tried to find happiness in her father's house. She, in the house of her father, catch her voice. Her father allowed her to speak both in the store and in the house. However, she became a liberated woman when she falls in love Peregrini. Peregrini represents the other side of Rabia. She now finds her voice and identity. To some extent this shows the power of Rabia. She does not lose herself in a patriarchal world.

The voice and the identity of the women is a significant concept that is analyzed in this study. Religion, gender and race have an important effect on the development of identity that is examined in *Their Eyes Were Watching God* and *Sinekli Bakkal*. The voice makes a woman free. She can get her own decisions. If the women are voiceless then they cannot reveal their own ideas and decisions. The other people make decisions for them. A woman in a society, especially in a patriarchal society, cannot get her voice at the beginning of her life. She has to struggle to get her own voice. To gain her own voice, she has to do an identity journey. As a woman gains her identity, she also gains her own voice. Identity and voice are interrelated concepts. Through identity and voice, a woman is free in society.

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