

T. C.
EGE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İngiliz Dili ve Edebiyatı Anabilim Dalı

**METAPHORS OF DISEASE AND DESIRE IN THE WORKS OF OLIVE SCHREINER
AND HALİDE EDİB ADIVAR**

YÜKSEK LİSANS TEZİ

Sinem ÇAPAR

DANIŞMAN: Prof. Dr. Nevin Yıldırım KOYUNCU

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Introduction

Women's oppression and inferiority in the male-centered world led to the birth of feminism with the rise of feminist consciousness. In short, feminism aims for the equality between men and women without any type of discrimination, priority and privilege. It is the main aim of feminists that both sexes should have the same opportunities in public and private spheres. The aim of this study is to compare the New Woman's desires and diseases in the late nineteenth century Victorian and Ottoman societies within the scope of feminist criticism. In order to compare the representatives of the New Woman in Ottoman Empire and Britain in late nineteenth century, women writers Halide Edib Adıvar and Olive Schreiner are chosen. Initially, *Handan* (1912) by Halide Edib Adıvar (1884-1964) then, *The Story of an African Farm* (1883) by Olive Schreiner (1855-1920) are analyzed in order to show the unfulfilled desires of the New Woman which eventually turn into diseases and cause their deaths.

In the nineteenth century Britain, the type of the production after Industrial Revolution fundamentally changed when the mass factory production took the place of the household production. After the revolution, women were oppressed both in the factories and in the household as workers. British women also witnessed the decadent movement in the end of the nineteenth century, which was also termed as *Fin de siècle*, *Fin du globe*. The decadents were considered as morally sick and corrupted people who also questioned every established norm in the Victorian society. Also, French Revolution as the influential milestone spreads out the motto of "liberty, equality and fraternity" which affects the emancipation of women in general.

In the first chapter, this study focuses on the late Victorian period in the last quarter of the nineteenth century in order to understand the rise of the New Woman in England with the elements of disease and desire. Moreover, it is important to mention the Victorian feminine ideal which is the "Angel in the House". "Angel in the House" (1854) is a popular poem which is written by Coventry Patmore (1823-1896) draws the characteristics of a typical domestic Victorian women. As a rebellion against the ideal Victorian femininity, the New Woman emerges as the antithesis of the Angel in the House who is considered as unwomanly, wild and odd. Subsequently, New Woman becomes the representative of the independent, self-assured and educated woman in the

traditional Victorian society. Sarah Grand and Ouida coined the term New Woman in their articles in 1894. Furthermore, writers like Charlotte Perkins Gilman, Olive Schreiner and Sarah Grand constituted the New Woman fiction who created the first feminist heroines like Olive Schreiner's Lyndall in *The Story of an African Farm*. Also, Schreiner used evolutionist social science within the influence of the Darwinian theory. But instead of supporting the inferiority of the female sex in the evolutionary scale, Schreiner rebelled against these assumptions, because as a free thinker, she believed in the equality between man and woman and advocated the progressive life for every human being. In her influential book, *Woman and Labour* (1911) she coined the term *sex parasitism* while arguing that the woman has always been subjected to the power of the man.

In the New Woman fiction, the heroine challenges the traditional norms of the Victorian feminine ideal with her desire for knowledge and independence and she aspires to gain equal rights with the man. Similar to Virginia Woolf, who advocated to "kill the Angel in the House" as the "responsibility of the women writer", New Woman writers aimed to "kill the Angel in the House" in order to be free from the traditional society. The heroine who struggles to be independent eventually fails in the social realities of her own time. Similarly, in Halide Edib Adivar's *Handan* and Olive Schreiner's *The Story of an African Farm*, both heroines, Lyndall and Handan, struggle to become independent and they fail in the end because they die.

In the second chapter, "Clash of Identities: The Angel in the House vs. the New Woman", the roots of first wave feminism is explained in the Western civilization. As early as the Medieval Period, French-Italian writer Christine de Pisan with her work *The Book of the City of Ladies* (1405) contributed to the feminist literary canon even in the Medieval Period. Christine de Pisan advocated equal education for both sexes without discrimination. After nearly three hundred years, Olympe de Gouges became the key figure for the emancipation of women who was influenced by the French Revolution and declared the *Declaration of the Rights of Woman and the Female Citizen* in 1791. Similar to the ideals of French Revolution, she claimed civil, political rights for the woman but, eventually she was guillotined.

Thirdly, concerning the contributions to the women's emancipation, Flora Tristan is another important figure. For instance, she tried to unite the feminist and socialist rhetoric in her influential book *Workers' Union* (1843) and she believed in the necessity of the women's education for the emancipation. To sum up, the first wave feminist movement has its roots with the collective efforts of the women writers like Christine de Pisan, Olympe de Gouges and Flora Tristan.

After explaining the roots of the first wave feminism in Europe, another focus point in this section is explaining the late nineteenth century suffragettes in Britain. The suffragettes' main goal was to gain the right to vote similar to the male counterpart. Important British suffragettes like Millicent Garret Fawcett contributed to the foundation of the National Union of Women's Suffrage in 1897. Also, in 1903, Emmeline Pankhurst established the Women's Social and Political Union in Britain. Subsequently, the women's suffrage movement reached its aim in 1928, when the full political rights were given to British women with the Representation of the People Act 1928.

Furthermore, in this section, Liberalism and Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792) are stated in order to explain the theoretical background of the women's suffrage movement. Especially, Mary Wollstonecraft became a key figure for feminists as she advocated strengthening the female mind with education in order to put an end to blind obedience to the male. On the other hand, liberalism values freedom, equality, self-determination for all human beings, but as Josephine Donovan stated, John Locke as an important liberal theorist, attributed "the natural liberty of man" only to the male. Similarly, another liberal theorist Jean Jacques Rousseau regarded the man who has the supremacy over the woman, which caused Mary Wollstonecraft to reject Rousseau's opinion about the inferiority of the female mind. Instead, she took a liberal feminist position and advocated the idea that the mind has no gender. Similarly, Locke's and Rousseau's ideas influenced *United States Declaration of Independence* (1776) where it was declared that "all men are equal". As a response to *the Declaration of Independence*, *the Declaration of Sentiments* (1848) was written by the prominent suffragette Elisabeth Cady Stanton and signed in Seneca Falls. Stanton, later on became the president of the National Woman Suffrage

Association in America. *The Declaration of Sentiments* advocated that the equality between man and woman was a must in order to reach the universal truth of the liberty. Considering the first wave feminism, John Stuart Mill (1806-1873) was also an important figure with his notable work *The Subjection of Women* (1869), Mill can be considered as one of the early male supporters of the emancipation of women. As a member of the Liberal party, in Britain, even though it was declined, Mill presented a petition to the House of Commons for the right of women to vote in which 1,500 women signed. Furthermore, Rachel Blau DuPlessis sums up that the more woman becomes educated, the more she will be independent. Consequently, she will attack the expected order of the society, in order to show the unequal relations between the man and woman.

Furthermore, the second chapter elaborates on the Woman Question in the Late 19th and Early 20th Century Ottoman Empire when the New Woman in Ottoman emerged as an antithesis of the traditional Ottoman woman. Since the written language of the empire was Arabic, the literacy rate among society was closer to none when the traditional Ottoman women are taken into consideration. In Ottoman society, the woman only had the option to be called *hanım* if she was respectable enough to be like the “Angel in the House” while within the Ottoman upper class “*bey, paşa, efendi*” symbolized the hierarchical order among the Ottoman men. Similar to Halide Edib whose father was the Sultan’s secretary, she belonged to the upper class and had proper education in contrast to the traditional, illiterate Ottoman woman in the empire. Unfortunately, in Ottoman society, the woman could not claim to have civil rights and should behave according to the man’s orders.

In the second chapter, another focus point is to analyze the Rise of the New Woman in the traditional Ottoman society and explain the process of women’s transformation of “slave into an individual”. Initially, the modernization of the empire was a period of two hundred years that started with *Tanzimat* period (1839-1876) and continued with the foundation of the Turkish Republic in 1923. *Tanzimat* means the reestablishment of the chief administrative organ with major precautions and executions that aimed to bring the European mindset by considering Ottoman traditions as a backbone. Furthermore, the constitutional monarchy in the Ottoman Empire accelerated

the modernization process with the declaration of *Kanun-i Esasi* (Ottoman Constitution) initially in 1876 with Abdül Hamid's declaration of the First Constitutional Era which lasted two years. Then, nearly after forty years, in 1908, with the Second Constitutional Era, the modernization process continued. These developments in the Ottoman society, also affected the Ottoman woman's condition, for the first time in the history of the empire, the woman had the possibility to achieve proper education in schools that had accepted only girls in their establishment like Teacher Training College as named as *Darülmüallimat*. Even though, in the public sphere, Ottoman women still wore the *çarşaf* (hijab) as a public outfit which caused them to look identical. Because, Islam's orders were to be obeyed without questioning and *çarşaf* fortified the inferiority of the women while the visibility of the individual was diminished under the standardized black hijab.

On the other hand, in this section, another focus point is that Halide Edib Adivar's usage of the headscarf in the war. Because, she used the traditional Islamic headscarf in the military service in a way to help her to preserve her respect as a married woman with covering her head while serving in the military without the segregation between man and woman. So, Adivar inverted the disadvantage of the headscarf to an advantage while preserving her status at the war.

Thus, Elizabeth Thompson declared that public and private dichotomy was not as strictly defined as it had been thought. Because in late Ottoman society, after the Tanzimat reforms, Ottoman women like Halide Edib, Nezihe Muhiddin, Nimet Cemil, Emine Semiye and Fatma Aliye could attend schools, writing articles also they were involved in charitable activities. So, eventually the Rise of the New Woman in the Ottoman Empire began which was named as *Hareket-i Nisvan*. The emancipation of the Ottoman woman as Yaprak Zihnioğlu asserted, was divided into three periods: from 1868 till the Second Constitutional Period, Second Constitutional Period till the Turkish War of Independence (1908-1922) and the First Wave Republican Movement (1923-1935). *Kadınlar Dünyası* was the major publication of the feminist association "Osmanlı Müdafaa-i Hukuk-i Nisvan Derneği" (Ottoman Association of Defense of Women's Rights). Beginning with the Second Constitutional Period till the Turkish War of Independence, publications like *Şükufezar* (Flower Garden) (1886) and *Hanımlara*

Mahsus Gazete (Newspaper for Ladies) (1895), advocated women's rights by giving importance to the education in order to be more powerful in the family.

Also, Nezihe Muhiddin became another important figure in the emancipation of the Ottoman woman who founded Türk Kadınlar Birliği (Turkish Women Union) and worked for women's rights. In general, Ottoman women regarded Islam not as an obstacle for their emancipation but a support. They were also informed about the Suffragette Movement in Europe, but they did not want to be "destructive" like suffragettes. The New Woman in Ottoman also had the consciousness of being an individual and she tried to be her own "heroine" even in a traditional society like Ottoman. She struggled to raise her voice with publishing articles, constituting women's organizations and attending conferences about the Ottoman woman's condition.

In the later parts of the second chapter, Halide Edib Adıvar's contribution to the emancipation of Ottoman woman is explained. She established Teal-i Nisvan (Society for the Elevation of Women) which was a women's club where the Ottoman women had the opportunity to be educated. This section continues with the Rise of the Mustafa Kemal Pasha as the leader of the Turkish republic and with his farsighted reformations like the introduction of the new Turkish Latin alphabet (1928), the University Reform (1933) or Turkish Civil Code (1926). As a result, Turkish women gained the equal civil, social and political rights in the secular Turkish republic. On the other hand, Adıvar is considered to be the "rebellious daughter" of the Turkish republic. Because, Adıvar came into conflict with Mustafa Kemal and lived in exile till Atatürk's death. The main reason which caused her exile was the foundation of the opponent party *Terakkiperver Cumhuriyet Fırkası* (Progressive Republican Party) one of whose cofounders was her husband Adnan Adıvar.

In the later parts of the thesis, the main aim is to briefly compare the New Woman in the Ottoman society with the New Woman in Britain in terms of their diseases and desires. Both supported the equality between man and woman and worked for women's civil, social and political rights. But, Ottoman women preferred to be active by publishing newspapers, articles and opening women's clubs. On the other hand, besides women's rights organizations and publishing articles, New Woman in England preferred to be more active by militant activities like bombing or hunger

strikes. Also, New Woman in both societies, similar to Schreiner's and Adivar's heroines, who aspire to be mentally and physically strong suffer from their unfulfilled desires to become a free individual. Eventually, their bodies deteriorate and they die.

Hence, in the last two chapters of the thesis, the heroines in Olive Schreiner's *A Story of an African Farm* and Halide Edib Adivar's *Handan* are analyzed in terms of their desires and diseases metaphorically and asserted that even though they symbolize the New Woman in their societies, their condition as a nontraditional woman decreases the possibility to become a free individual and even though they resist, it cannot happen within the traditional norms. But, similar to the first wave feminists who believed in the emancipation of the women in the future, maybe not for Lyndall's and Handan's generation, but the emancipation for the woman in the future will be possible.

Chapter I: Tracing the New Woman

1.1. The Rise of the New Woman in Europe

The collective efforts of intellectual women throughout the history paved the way for the emergence of the New Woman in the nineteenth century. For instance, Christine de Pisan is an important female writer who wrote *The Book of the City of Ladies* (1405) in a period where the rise of feminism was out of question. In *The Creation of Feminist Consciousness: From Middle Ages to Eighteen-Century* by Gerda Lerner, the significance of Christine de Pisan is stated: “Yet it was Christine de Pisan who launched women’s participation in the debate over women’s status in society represented by the *querelle des femmes*¹ which would go on for three centuries in various parts of Europe and in England” (146). The *querelle des femmes* means “the woman question” in French. Christine de Pisan (1364-1430) became the first woman who declared women’s oppression and inferiority in the society in her book and became one of the creators of feminist consciousness. She tried to write about women’s history with the aim of showing the female virtues. In her influential book *The City of Ladies* she stated that:

If it were customary to send little girls to school and to teach them the same subjects as are taught to boys, they would learn just as fully and would understand the subtleties of all arts and sciences. Indeed maybe they would understand them better...If they understand them less it is because they do not go out and see so many different places and things but stay home and mind their own work. For there is nothing which teaches a reasonable creature so much as the experience of many different things. (qtd. in Wilson xix-xx)

Considering the quotation above, even in the Medieval Period, Christine de Pisan advocated equal opportunities for education for boys and girls. She realized that private and public dichotomy caused women to be ignorant of arts and sciences. She declared the fact that women were not incapable of learning various things. Instead, they can

¹ Italics in the original text.

develop their mental abilities, but they were unfortunately expected to stay at home and mind their own work which caused them to be ignorant.

Regarding the French-Italian medieval writer Christine de Pisan nearly after three hundred years, French suffragettes who were greatly influenced by the French Revolution published *The Declaration of the Rights of Woman and the Female Citizen* in 1791. Olympe de Gouges became the key figure who claimed the political, civil, social rights of “liberty, equality and fraternity” for woman. Unfortunately, she was guillotined. In Darline Gay Levy and Harriet B. Applewhite’s article “Women and Militant Citizenship in Revolutionary Paris” in the influential book *Rebel Daughters: Women and the French Revolution*, it is stated that:

In formally stated demands for equal political and civil rights, Etta Palm d’Aelders, Condorcet, and Olympe de Gouges in *Les Droits de la Femme* with its ringing declaration—“The law must be the expression of the general will; all female and male citizens must contribute either personally or through their representatives to its formation...”—all forced radical expansions in the conceptualization of citizenship to realize the promise of universality encoded in the Declaration of the Rights of Man. (81)

Their claim was gaining equal human rights with men during the Age of Revolution. Unfortunately, French constitution of 1793 did not give political rights to women. French women were banned from the political arena and they were silenced. As a consequence, women were excluded from *the Declaration of the Rights of Man and of the Citizen* of 1789. They were seen as ineffective as a “citizen”, since they were regarded only as “woman” who had to stay in the private sphere. Later on, the Paris Commune in 1871 became the first opportunity for women to be regarded as a “citizen”. They were given equal political rights with the male counterpart, but unfortunately Paris Commune did not last long.

Flora Tristan (1803-1844) was another significant woman writer during the Age of Revolution in France who contributed to the woman question. She tried to unite the feminist and the socialist rhetoric while declaring that all women must ally with the working class in order to defeat all oppressive forces. She saw the solution for women’s

oppression and inferiority within the hope for a socialist revolution. But, in order to liberate, she also declared that socialism was not the only solution for women's emancipation. She believed in the necessity of ideological change in patriarchal society (Çakır 428). In Tristan's book *Workers' Union* (1843) she referred to "all workers, men and women" (104). She saw "all the ills of the working class are summed up by these two words: poverty and ignorance" and as the solution declared that "I see only one way: to start by educating women" (Tristan 119). Flora Tristan advocated women's education as a way of emancipation for the woman similar to Christine de Pisan and also to British suffragettes who struggled to emancipate at the end of the nineteenth century.

Thus, the first wave feminist movement as a way of the emancipation of British women conveyed the late nineteenth century thought. In this period, women who considered themselves as feminists were known as suffragettes. Their main concern was gaining the right to vote similar to the male counterpart. Initially, in 1866, 1,500 women signed a petition for women's rights and John Stuart Mill presented it to the House of Commons in the United Kingdom (Showalter 217). Under the leadership of Millicent Garrett Fawcett, the National Union of Women's Suffrage was founded in 1897. In 1903, Emmeline Pankhurst (1858-1928) established the Women's Social and Political Union with her two daughters Christabel and Sylvia (Çakır 424). Since the beginning of the twentieth century, women's suffrage was changed into a militant movement. They protested with marching and hunger strikes (Gilbert and Gubar 78). Until 1918, women's suffrage fought for their rights to vote. The Representation of the People Act of 1918 or the Fourth Reform Act included both women over 30 years old and men to vote in elections. Finally, full political rights were given to British women in 1928 with the Representation of the People Act 1928 (Law 27-41).

Thus, women's suffrage movement in the 1890s had its theoretical background in Liberalism and Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792). Mary Wollstonecraft initiated the feminist tradition that became the source of further theoretical developments in the emancipation of women. She was born in 1759, in London and she worked as a governess in order to be economically independent. She advocated the idea that the cult of true womanhood was a socially constructed structure.

According to Wollstonecraft, separation of the public and private sphere and the unequally distributed social roles between the sexes should be reconsidered. She declared that “A mistaken education, a narrow, uncultivated mind, and many sexual prejudices, tend to make women more constant than men” (Wollstonecraft 59). She accepted the fact that women’s oppression in society without a proper education or work lead them to be uncultivated in comparison to men. Wollstonecraft supported women to strengthen their minds instead of being a slave-like figure who continued to be dependent on the male; the more educated the woman, the more independent she will be:

Strengthen the female mind by enlarging it, and there will be an end to blind obedience; but, as blind obedience is ever sought for by power, tyrants and sensualists are in the right when they endeavour to keep women in the dark, because the former only want slaves, and the latter a play-thing. (44-45)

So, Mary Wollstonecraft’s purpose for the emancipation of women was to have the power of knowledge for women. Because, by strengthening the female mind, the blind obedience of the women will come to an end. Consequently, the power of the tyrants that have oppressed women will become more powerless when women train themselves with proper education and learn to think independently.

On the other hand, liberalism is another concept that needs to be analyzed in order to understand the first wave feminism. Initially, liberalism values freedom, equality, self-determination and the supremacy of law that has affected all perspectives of the feminist thought in general. Liberal Feminism has foremothers who are initially Mary Wollstonecraft, Frances Wright, Elizabeth Cady Stanton, Harriet Taylor, Sarah Grimke and Susan B. Anthony. The Age of Enlightenment in the eighteenth century gave importance to the rational mind and the significance of self-actualization, which also constituted the basic principles of the liberal thought. For instance, “Self-actualization refers to developing one’s potential fully and becoming the best person possible” (Coon and Mitterer 27). Liberals advocate that everybody needs to realize one’s potential in life and bring it into being. They value everyone as an individual being and support their political, civil and social rights in a society where everybody has

equal opportunity to live in a nondiscriminatory community. A nondiscriminatory community like this needs to be gender mainstream while, in fact, liberalism perpetuates dependency of the woman to the man and reestablishes the patriarchal hierarchy among them. Because, in theory, liberalism values the person as a free individual, but in practice, freedom is only attributed to the male counterpart which leads to a paradoxical situation. Man is still powerful in public while private sphere continued to be the “secret and sacred” place for woman. According to the liberal thought, the state cannot interfere with private sphere so as the household (Çakır 439). According to Josephine Donovan, Locke attributed “the natural liberty of man” only to the male. She continues that according to Locke, husbands are still the authority figure in the family that wives live under the will of them (4). Especially, liberal feminists were influenced by their opinions. For example, Mary Wollstonecraft rejected Jean Jacques Rousseau’s opinion about the differences of male and female mind. She took a liberal feminist position and supported the idea that mind has no gender (10).

On the other hand, John Locke and Jean Jacques Rousseau’s theories about society influenced and constituted liberal theories. For instance, the natural rights doctrine offered a world where man can change and shape nature with his intelligence: “The concept of nature referred to what man could grasp by the use of his reason about the permanent arrangement of the world” (Ceaser 181). John Locke (1632-1704) who was considered to be one of the most significant Enlightenment philosophers constituted his theories within the scope of liberalism and empiricism. According to Locke, the government will be legitimate without having significant problems if standards of natural law are implemented: “Lock bases his normative theory on the equal right of each to preservation, drawing his standards for legitimate government both from natural freedom and from the natural goal of preservation” (Grant 6-7).

Additionally, Jean Jacques Rousseau’s (1712-1778) thoughts on individual, state and society highly affected liberalism. According to Rousseau, in order to be naturally free, human beings need to be asocial completely, which can be described as the original condition of the human. But since humanity lost this perfect natural freedom with the social contract, a new stage began, which was civil freedom. Civil freedom can be achieved when laws guarantee to protect the freedom of the individual (Fairfield 37-

39). Unfortunately, similar to the mainstream liberal thought, Rousseau or Locke regarded “human” as the “man”. In his treatise on education and the nature of human, *Emile, or On Education* (1762), Rousseau stated his opinion about the equality between man and woman: “To leave her above us in the qualities proper to her sex and to make her our equal in all the rest is to transfer to the wife the primacy that nature gives the husband” (363). He clearly saw the nature of the man as the superior regarding the woman with using the words “primacy that nature gives the husband” (363). Because in order to “make her our equal” (363), man will lose his “primacy” which Rousseau regarded as inappropriate. On the other hand, John Locke’s *Treatise of Government* (1690) became an ideological source for *The Declaration of Independence* (1776) and it is considered to be an important treatise on the natural rights doctrine. Similar to Rousseau, Locke gave importance to the liberty of man as it is mentioned in the *Second Treatise of Government*: “The natural liberty of man is to be free from any superior power on earth, and not to be under the will or legislative authority of man, but to have only the law of nature for his rule” (22). Additionally, Rousseau and Locke’s liberal ideas on the “equality of men” influenced *United States Declaration of Independence* and the liberal thought in general:

We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness; that, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to affect their safety and happiness. (1)

In *The Declaration of Independence* (1776), United States of America declared that from now on there were thirteen independent sovereign states which were independent from Great Britain. Also, it is important because it shows liberal thought’s opinion about women in general. It was written that “all men are created equal” (1), not all human beings, both men and women. According to the declaration, liberty and the

pursuit of happiness are essential rights. If governments would not be sufficient for giving and protecting their essential rights, people should ask for their rights or in the end, they should institute a new government which will be better in securing these rights. As it has been stated before, this declaration is essentially for “men”. The equality between sexes or women’s rights are not specifically mentioned in *The Declaration of Independence*. On the contrary, it is the male part of the world that must rule and have the essential rights of liberty. Women were seen as irrational characters who were considered not to have the responsibility of being a citizen.

As a response and an act of rebellion to *The Declaration of Independence* or to the male liberal theorists, with the approval of 68 women and 42 men, *Declaration of Sentiments* (1848) was signed in Seneca Falls. This declaration stated “men” as the biggest despots throughout the history of the world (Çakır 418). It was written by Elizabeth Cady Stanton (1815-1902) who was a prominent suffragist, activist and later on became the president of the National Woman Suffrage Association in America. Its main argument was that it had always been the men who did not allow women to be independent. They had always harmed the female counterpart and tried to oppress her while behaving her like an inferior. Supporters of the *Declaration of Sentiments* asserted that equality between sexes was a must in order to reach the universal truth of the liberty. They reclaimed their right to vote like the suffragists in Great Britain and equality in marriage, workforce, salary and most importantly in civil rights (Donovan 5-7). According to Josephine Donovan, enlightenment liberal feminists shared similar characteristics. Initially, they believe in rationality. For instance, Mary Wollstonecraft saw reason nearly equal of God and they cannot accept the general opinion of women’s rational and ontological inferiority. Moreover, they asserted the necessity of education as a savior for both sexes intellectually. Especially, women need to learn how to think analytically and independently without limitations in her mind. Lastly, their main purpose is achieving the right to vote with an attribution to the natural rights doctrine that liberal theorists had asserted, especially for “men” (7-8).

Enlightenment feminists like Mary Wollstonecraft, give importance to the rational mind and their main aim is achieving equality between men and women. So, in order to reach their aim, education becomes necessary for ending women’s oppression.

Because, the more the woman becomes educated, the more she will be independent. Consequently, she will fight for achieving her rights like the right the vote similar to the suffragettes.

Regarding the Liberal feminists who protest against the unequal distribution of human rights, John Stuart Mill (1806-1873) was also an important figure who worked for women's rights during the late nineteenth century. In his famous work, *The Subjection of Women* (1869), he mentioned the necessity of gender equality for the emancipation of women in Victorian society. Mill can be considered as one of the early male supporters of women's rights. In 1866, Mill made a significant contribution to the suffrage movement in the United Kingdom as a member of the Liberal party. He presented a petition to the House of Commons in which 1,500 women signed for the right to vote even though it was declined (Showalter 217). In *The Subjection of Women*, he explained the necessity of the equality between sexes:

That the principle which regulates the existing social relations between the two sexes —the legal subordination of one sex to the other— is wrong in itself, and now one of the chief hindrances to human improvement; and that it ought to be replaced by a principle of perfect equality, admitting no power or privilege on the one side, nor disability on the other. (Mill 1)

He explained the power relations between the sexes where women were expected to be subordinates of men as decision-makers. He claimed that this situation is the chief hindrance for human improvement and concluded with a plea for equality. It is also important to state that the right to vote was the essential yearning for the first wave feminists in the late nineteenth century. They reached their aim gradually as it is explained above: In England in 1918, America in 1920 and lastly in our country Turkey in 1934.

In conclusion, the woman has been discriminated, objectified, oppressed in the public and private sphere, either in the household or in work. They were oppressed in the house as the “Angel in the House” who becomes a domestic worker in an endless cycle of household chores. Also, they faced double exploitation as a worker in the factories. Subsequently, unequal distribution of domestic labour enslaved working

women while men remained as the power holder both in the household and in the public sphere. As a solution, feminism gives importance to reveal the unfair treatment to the woman and questions patriarchal society's dynamics that contribute to women's oppression. It is the main and constant aim for the feminist theory in general to eradicate these unequal treatments both in theoretical and practical level. For instance, Rachel Blau DuPlessis in her book *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers* defines the feminist writing in a way to eradicate and redefine the norms:

One may assert that any female cultural practice that makes the "meaning production process" itself "the site of struggle" may be considered feminist. These authors are "feminist" because they construct a variety of oppositional strategies to the depiction of gender institutions in narrative. A writer expresses dissent from an ideological formation by attacking elements of narrative that repeat, sustain or embody the values and attitudes in question. So after breaking the sentence, a rupture with the internalization of the authorities and voices of dominance, the woman writer will create that further rupture...breaking the sequence—the expected order. (34)

Rachel Blau DuPlessis sums up the feminist writers' main aim who intend to eradicate the unequal gender relations in their works while criticizing, attacking the patriarchal values and attitudes in the traditional society.

1.2. The Rise of the New Woman in Ottoman Empire

The New Woman in the Great Britain has an Eastern female counterpart in the Ottoman Empire who can be considered as the New Woman in Ottoman society in the late nineteenth century. Before analyzing differences and similarities among them, it is important to explain the sociocultural context of the Ottoman Empire, which paved the way for an eastern kind of "odd, individualist" New Woman. In their literary works both Halide Edib and Olive Schreiner reflect the constant struggle of the female protagonists who also become representatives of the New Woman during the modernist period in both Eastern and Western Societies.

The reasons for the emergence of the New Woman in Ottoman society lie beneath the sociocultural background of the late nineteenth-century empire. Initially, before the foundation of the Turkish Republic, written language of the empire was Arabic. Even though the ordinary citizen used Turkish as an everyday language, the major difference of both languages caused the large-scale cultural gap with respect to the literacy among Ottoman society. The literacy rate among society was less than ten percent and unfortunately Ottoman woman's chance for literacy was less than this rate (Quataert 167). Due to women's status as domestic workers in traditional Ottoman homes, their chances for proper education was closer to none. There were only exceptions like Halide Edib whose father Mehmet Edib Bey was a secretary during the reign of Ottoman Sultan Abdülhamid II. Throughout her childhood, she was educated at home with private tutors called *mürebbiye* in Turkish. She was instructed in various subjects like maths, literature, history and languages like Arabic, French, English. But if one looks at the general view of the society, it can be seen clearly that Halide Edib was among "the fortunate few" in traditional Ottoman society.

Ottoman economy has been quite different from Great Britain and this "fortunate few" like Adivar, whose father was named as "Bey", symbolized the upper class minority. In the *Gender, Modernity and Liberty Middle Eastern and Western Women's Writings: A Critical Sourcebook*, traditional Ottoman denomination according to status is explained:

Traditionally Ottomans did not use surnames; people of middle to upper rank were distinguished by an honorific and those of lower status were often identified by function. The respectful way to address a woman of some status was to follow her personal name with hanım (meaning lady, or woman). Men of status could be known as bey, paşa, efendi (in ascending order of importance) ...We have used the honorific hanım (previously transliterated variously as hanoum, knanum, hanum) for the Ottoman women featured here (except for Halide Edib who had acquired

a second name by the time she wrote her memoirs). (Lewis and Micklewright 1)

With the exception of Halide Edib Adivar, the writers of this book preferred to use *hanım* for the Ottoman women that they chose to analyze. However, Halide Edib Adivar preferred to name herself only as Halide Salih during her first marriage to Salih Zeki because a woman is always named after her father or her husband. Furthermore, in Ottoman society, the woman had only an option to be called *hanım* if she was respectable enough to be like an “Angel in the House”. They could simply become a proper, delicate lady without being the “master”. Within the Ottoman upper class, “*bey, paşa, efendi*” symbolized the hierarchical order among men. On the other hand, middle or lower class was identified by their function; if one had a specific occupation like tailor, craftsman, cook, etc. that determined his contribution to the society and indicated his status in it. As a result, if a woman was a craftsman’s daughter, she would be known according to her father’s occupation, not just with her own name (Mardin 1-22). Women in the Ottoman society, especially non-Muslim ones, also had an unfavorable probability to become *cariye* which means some kind of sex-slave or odalisque of the *efendi* in his harem. Harem means leading a polygamous lifestyle where the master collects concubines or *cariye* according to his will. Throughout the centuries, every sultan, as the head of the Ottoman empire, earned reputation for his “*harem*”. As a ruler of the *harem*, he had the maximum power and sovereignty over every wife or *cariye*. Wives could not claim to have civil rights; with the master’s single decision unfortunately, one could lose her right to live anytime. So, a question needs to be asked, how could it be possible for Ottoman women to have civil rights, proper education and individuality? In the next chapter, the New Woman in Ottoman Empire will be analyzed with her Western counterpart in order to show the process of Ottoman women’s emancipation.

Chapter II: Clash of Identities: The Angel in the House vs. the New Woman

2.1. England

In this chapter, the late Victorian era in the last quarter of the nineteenth century will be discussed in order to understand the emergence of the New Woman in England within the elements of desire and disease. In the nineteenth century, Great Britain, which was known as “the empire on which the sun never sets” (Macartney 55), gave direction to the lives of human beings in British colonies all around the world. In the beginning of the nineteenth century, Great Britain became the first nation to change the labor-based industry to the machine-based factories by the Industrial Revolution and throughout the century she began to be seen as the center of the Western civilized world. Starting from the beginning of the nineteenth century till the World War I, Great Britain had reached her greatness in wealth and strength with the imperial century as it is stated in *The British Imperial Century, 1815-1914: A World History Perspective*:

During the imperial century Great Britain added approximately 10 million square miles of territory and roughly 400 million people to its overseas empire. Although these figures include British settlements in Australia, Asia, and North America, most of the new holdings were in tropical regions of Africa and Asia. In addition to these formal acquisitions, the British also obtained extensive informal influence in the new nation-states of South America and the much older Chinese and Ottoman Empires. (Parsons 3)

Beginning with the nineteenth century, Great Britain reached its peak while Industrial Revolution grew rapidly. That is the reason it is called Imperial Century (1815-1914) (Hyam 13-14). Especially, in the first part of the nineteenth century, a significant part of the population in Great Britain started to migrate. British people generally migrated to urban areas like the capital, London, with the aim of living a better life with better economic conditions. Also, a significant part of the British citizens emigrated to South Africa, America, Australia for economic reasons or sometimes for Christian mission like Olive Schreiner’s parents. Life conditions began to change as a result of the mass migration all around the country. Initially, while the upper class continued to have control of financial resources; working class suffered from lower

standards of living. For instance, in urban areas high birth rate of the emigrants resulted in the high infant mortality due to poor sanitary conditions (Mitchell 394).

Moreover, the Industrial Revolution was one of the primary aspects that both changed and challenged the woman's condition and caused the general oppression both in private and public spheres. Because, when the type of the production was fundamentally changed after the Industrial Revolution, the mass factory production took the place of domestic, household production. That is the reason why the woman after the revolution, began to be oppressed both in the factories and at home. Thus, Marx mentions the dehumanized conditions of people who became the commodity after the Industrial Revolution: "Production—does not only produce man as a *commodity*, the *human commodity*, man in the form of a *commodity*; in conformity with this situation it produces him as a *mentally* and *physically dehumanized* being" (92)². Similar to the influential movie *Modern Times*, by Charlie Chaplin in 1936, workers in the factories, regardless of sex, were objectified and regarded as machines. Doing the same fragmented job for prolonged working hours caused workers to be alienated from their own working area while losing their individuality for being a standardized laborer. So, the Industrial Revolution changed the type of production fundamentally from household to mass production; society changed accordingly afterwards.

Friedrich Engels in his prominent work; *The Origin of the Family, Private Property, and the State*, asserts that while "the man took command in the home", consequently "the woman was degraded and reduced to servitude" (120-121). With the development of the patriarchal nuclear family, women's oppression became absolute while women have been oppressed as "second sex" who have considered to be mentally or physically inferior to the male sex. In the end of the nineteenth century, their inability to act in the male-centered world and the need for economic independence in order to be free from the patriarchy's oppression led to the birth of feminism. The major step that caused women to become aware of their repression is the rise of feminist consciousness

In short, feminism claims equality between the sexes. It is the main aim of feminists that both sexes should have the same political rights and opportunities in the

² Italics in the original text.

public and private spheres. The public sphere must cease to be the “realm of the man” and likewise the woman must not be the representative of the private sphere. It is important for both sexes to be active in private and public spheres if we give importance to the equality. For instance, considering the household, both parents must share the chores and both spouses must have an opportunity to work outside the home and have economic independence. In Calvin Thomas’s article “Men and Feminist Criticism” in *A History of Feminist Literary Criticism* it is stated that:

Systemic male dominance reproduces itself by reproducing dominance as *the meaning* of maleness, the dominant way that men understand, read and write, enact themselves *as men*. Feminism attempts to lay bare this cycle of violence by insisting that the ‘reproductive activity’ involved in perpetuating male dominance isn’t genetic, chromosomal, natural or inevitable, but rather *linguistic, semiotic, textual and representational*. (Thomas 188)³

So, Thomas asserts that male dominance is not genetic or inevitable that is the reason the systemic male dominance needs to be eradicated in order to put an end to women’s oppression. Male dominance or patriarchy requires strict divisions between sexes which ultimately creates fixed identities where the public/private dichotomy diversified man as the rational and superior of the woman while, the woman becomes the irrational and inferior part of the humanity. As a rebellion against these assumptions, the New Woman emerged as it is mentioned in *The Gender of Modernity*, Rita Felski argues that: “Thus in the early twentieth century the figure of the New Woman was to become a resonant symbol of emancipation, whose modernity signaled not an endorsement of an existing present but rather a bold imagining of an alternative future” (14). The New Woman emerged where separate spheres of both sexes united in the workforce and women began to claim their civil rights. It can be deduced that systemic male dominance reproduces itself by various kinds of representations in the male-dominated or male-centered societies. In 1894, the term “New Woman” is coined by Sarah Grand in her essay “The New Aspect of the Woman Question” and by Ouida in her article named

³ Italics in the original text.

“The New Woman” in *the North American Review* (Sage 465). So, as a rebellion against Victorian norms, New Woman came out as an antithesis of the widely accepted cliché of the submissive and obedient female figure who was considered as the “Angel in the House” in the Victorian society.

According to the Victorian feminine ideal, ladies were considered to have resemblance to delicate flowers who were too fragile even to be touched. Their idealization was supported by the Queen Victoria, who gave birth to nine children during her marriage with Prince Albert. She became a role model for the British woman. She even declared that for the sake of Mother England, wives must have legitimate sexual intercourse only with their husbands and give birth to future generation of British children without considering any kind of sexual pleasure for themselves. After Prince Albert’s death, Queen Victoria chose to live in an enduring mourning but during her reign as a supreme power, she broadened the empire’s frontiers from India to Africa. Also, she advocated a strict moral code which considered the woman in the dichotomy of the good and bad woman who is symbolically either the “Angel in the House” or the “fallen, unwomanly Madwoman in the Attic”.

“Angel in the House” is a popular poem by Coventry Patmore that reflects the expectations from a woman during the Victorian era. For instance, in the poem Patmore states that: “Man must be pleased; but him to please / Is woman's pleasure; down the gulf / Of his condoled necessities / She casts her best, she flings herself (1-4). So, he praised submissive wives who live according to their husbands’ wishes who must be submissive, obedient and have a dependent character. He idealized a traditional male-female relationship where men are always pleased while women endured all burdens of being submissive and dependent in the marriage. He praised women who were “the angel in the house” and lived happily as a wife and mother in the domestic sphere (Bayles Kortsch 144).

As a revolutionary reaction to the strict Victorian moral codes, throughout the late nineteenth century and the decadent era, wild, rebellious, odd woman, the New Woman came into existence and started to influence late Victorian society. The New Woman became the antithesis of Victorian feminine ideal which was symbolized by devoted, frigid mother or fragile virgin and the obedient wife. Nineteenth-century

suffragette movement played an important part in the emergence of the New Woman as well as in the first wave feminism. The hope for equal professional education, especially university training and having civil rights were significant aims for the late nineteenth century women to achieve. Writers like Olive Schreiner, Sarah Grand, Charlotte Perkins Gilman, Kate Chopin became the voice of the New Woman with their literary works. The New Woman writers challenged the tradition of Victorian society. In their works, these writers intentionally narrated the repression of the woman chiefly in the issues of marriage, labour forces and human rights. For instance, as an example of the New Woman novel, Olive Schreiner's first published novel *The Story of the African Farm* (1883), presented a major woman protagonist, Lyndall, as one of the first feminist heroines: She dares to use her "intellect" and has relationships out of wedlock and even becomes pregnant. In *The "Improper" Feminine: The Women's Sensation Novel and the New Woman Writing* by Lyn Pykett, the importance of the New Woman writing is explained:

Their interest in gender identity, and the various ways in which they articulated or demonstrated gender confusion, also led them to be associated with another emergent formation, that of the *fin de siècle* decadence. The subjectivity of some New Woman writing produced a fiction of feminine self-consciousness which anticipated the feminine New Realism of Dorothy Richardson and Virginia Woolf in the opening decades of the twentieth century. The New Woman fiction was thus marginalized as both a residual and debased form of an emergent avant-gardism and modernism. (200)

Considering Lyn Pykett's statement above, the New Woman fiction led to new understandings for the woman's sense of self in the early twentieth century. It is a fact that New woman was depicted as an autonomous, independent, self-sufficient woman who had or at least tried to have economic independence and struggled to free herself from the Victorian feminine ideal. For instance, in her essay entitled "Professions for Women", Virginia Woolf advocated to "kill the Angel in the House" as a "responsibility of the woman writer", in order to be free (Woolf 253-261). Because, while "killing the angel", the woman finally became a free individual who was in need

to violate the bourgeois culture's hegemonic codes and she struggled to create an autonomous world of her own as it is explained in *New Women, New Novels: Feminism and Early Modernism* by Ann L. Ardis:

[T]he New Woman's radical threats to the Victorian social order: her simultaneous challenges to the gender-based division of labour, the ideal of the bourgeois home, and the hierarchy of class. As the New Woman questions the naturalness of gender roles...She challenges the cultural ideology that naturalizes the bourgeois patriarchy by appropriating "Woman" as the symbol of its rightful dominance. (26)

So, unlike her Victorian foremothers, the New Woman enthusiastically tried to become a free individual. Regardless of her sex, she broke the chains of the private and domestic sphere attributed to woman and became the part of outer, public world. This is the reason she violated established patriarchal social norms that defined her as the inferior "Angel in the House". The New Woman lived the life according to her own rules and realized her self-worth as a free human being.

Olive Schreiner, as it is stated in the *Norton Anthology of Literature by Women* was a transitional figure who experienced both late Victorian and the modernist period: "Torn between her love for the physical beauty of Africa and her desire for the intellectual stimulation of England, she was also caught between Victorian certainties and modernist skepticism" (Gilbert and Gubar 1127). Her perception of feminism was influenced by these diverse effects in her life. For instance, her influential book *Woman and Labour* (1911) became one of the key texts within the first wave feminism. She advocated that a woman should nurture her body and mind simultaneously in order to be a complete human. That is the reason, she regarded George Sand as a "complete human creature" because she had children and used her intellect to write books while giving importance to science (First and Scott 276-277).

For instance, Olive Schreiner lived after the period when Darwin's evolution theory and Marxism had already started to influence the world. Schreiner was a close

friend of Karl Marx's daughter Eleanor Marx and even though she was not a fully devoted member of the left-wing politics, socialist movement and working-class politics had a great influence on her. Subsequently, especially since the publication of *On the Origin of Species* in 1859, Darwinism radically changed the nineteenth century society with its scientific assertions. In Lyn Pykett's *The "Improper" Feminine: The Women's Sensation Novel and the New Woman Writing* it is asserted that "...Darwinian Theory placed women lower in the evolutionary scale than men...for Darwin, man was a developed woman" (156). So, being a female became equivalent to being an underdeveloped, inferior human being according to the Darwinian theory. On the other hand, Olive Schreiner was looking for a progressive life for all people regardless of their sex. So, in contrast to the Darwinian theory which supported the "survival of the fittest", Schreiner advocated the choice of free will for everyone. She was against assumptions about women's inferiority considering natural selection in a patriarchal society like late Victorian Britain. At the same time, she used evolutionist social science in order to create her work of art; *Woman and Labour*. In her prominent work, *Woman and Labour*, Schreiner coined the term *sex-parasitism* and argued that women have always been subjected to the dominant power of the male:

The parasitism of the human female becomes a possibility only when a point in civilization is reached (such as that which was attained in the ancient civilizations of Greece, Rome, Persia, Assyria, India, and such as today exists in many of the civilizations of the East, such as those of China and Turkey), when, owing to the extensive employment of the labor of slaves, or of subject races or classes, the dominant race or class has become so liberally supplied with the material goods of life that mere physical toil on the part of its own female members has become unnecessary. (23)

Schreiner strongly believed in the necessity of free thought. Furthermore, she became one of the precursors of the Western feminist thought that regarded woman as intellectually capable as the man. As a member of the South African British Colonial community, Schreiner witnessed sociopolitical tensions in the late nineteenth century both as a citizen and as a writer. British Empire shaped her life as well as her writing

style. She considered herself as a freethinker and tried to eradicate the effects of her missionary upbringing (Gilbert and Gubar 1126-1127). To sum up, regarding the issue of the woman question, Olive Schreiner witnessed the emergence of the New Woman and the rise of first-wave feminism that eventually caused the death of the ideal Victorian woman who was the “Angel in the House”.

The transitional era, before the two world wars and after the long 63-year-old reign of Queen Victoria, eventually led to the twentieth century’s modernism where society’s traditional dynamics were highly questioned by intelligentsia. Holbrook Jackson argued that it was also an era of “a subversion of, or reaction against, Victorianism” (qtd. in Pykett 2). So, this period provided a basis for raising consciousness of women’s rights movement with breaking the bound of Victorian norms. It also led up to the revolutionary ethos of modernism. Fin de siècle as the period is named is considered “an age...of transition; wandering between two worlds, one dead (Victorianism) the other (Modernism) waiting to be born” (Pykett 3). Because, strict moral certainties during Queen Victoria’s reign of 63 years slowly disappeared in the decadent period and as a continual process of the history, pressures of that specific era gave birth to a progressive period that influenced millions of citizens as well as women in the society.

Consequently, British women were in charge of the creation of literary works that narrated women’s emancipation. Especially, in the last twenty years of the nineteenth century Victorian Britain, important part of female novelists self-consciously narrated their problems as women that set example for other women. Moreover, the New Woman novels became a new type of novel, which was coined as a term in 1894. It grew rapidly as a popular genre where the independent woman who was standing against the repressive norms of Victorian femininity were depicted. The novels of the 1880s and 1890s, mostly by female writers like Dorothy Richardson, Olive Schreiner portrayed detailed depictions of repression in marriage institution where women cannot fulfill themselves as free individuals. Women writers tried to show alternative ways of education and work for themselves. Unfortunately, considering society’s norms, these novels ended in a pessimistic way. Generally, the heroine who struggled to be independent failed and her need for liberation ended within the restraints of the social

realities of her own time (146). For example, Halide Edib Adıvar's *Handan* and Olive Schreiner's *The Story of an African Farm* both show resemblance to that kind of plot where the heroine tries to become an individual but fails eventually in the norms of society.

2.2. Ottoman Empire

Sociopolitical transitional developments in the Ottoman Empire accelerated and diversified the process of women's transformation from "slave into an individual". On the other hand, modernization of Ottoman Empire exceeded a period of two hundred years. Even though modernization can be considered to be starting with the foundation of Turkish Republic, it began earlier during the nineteenth century Ottoman Empire. The initial steps of modernization have been taken during the *Tanzimat* period (1839-1876). The decline of empire as a superpower in the world necessitated reformist precautions in order to prevent possible dissolution of the Ottoman Empire. As a primary requirement, Sultan Abdülmecid advocated Ottomanism as a precaution against the rise of nationalism after the French Revolution. Ottomanism was a belief system that had an ideal to advocate the rights of all diverse ethnicities among empire and aimed to collect all of them under the collective consciousness of being an Ottoman (Eligür 39-40). As a supporter of Ottomanism, Sultan Abdülmecid took a revolutionary step and caused modernism to spread throughout the empire. He initiated *Tanzimat* period with an intention to reorganize and reconstitute Ottoman empire to overthrow the fear of nationalism.

"*Tanzimat*" means reconstitution or reestablishment of the chief administrative organ with major precautions and executions similar to the ones that have been done in Ottoman Empire. *Tanzimat* reformation period, which is known as "*Gülhane Hatt-ı Hümayunu*" in Turkish or "Edict of Gülhane" in English, was declared in 1839 with revolutionary executions about Ottoman society. The reformations were about to bring equality for all the members of Ottoman empire regardless of their ethnicity or religion. *Tanzimat* Reform was aimed to bring the European mindset by considering Ottoman traditions as a backbone. For instance, the reforms were aimed to make all the members

of the Ottoman secure throughout their lives. They also reorganized the financial, educational and legal establishments like opening post offices (1840) or opening the first Ottoman ministry of education that was named as “*Meclis-i Maarif-i Umumiye*” (1841). Şerif Mardin in his book, *Religion, Society, and Modernity in Turkey*, analyzes *Tanzimat* reforms, especially ones about public education:

The era of reforms, the *Tanzimat*, revised the standards of elite education...*Tanzimat* also institutionalized public education...Public education meant giving attention to the education of the nonelite, extending the range of knowledge.... By making education available to the nonelite, the *Tanzimat* introduced into society an element of contingency that existed only to a very small degree in the traditional system. (Mardin 108)

Tanzimat changed the public education in favor of the middle and lower classes in the Ottoman society. Opening of schools like *Mekteb-i Sultânî* or in English, Galatasaray High School, created an opportunity for children of ordinary citizens to have proper education. This newly-shaped educated youth were going to constitute the democratic Ottoman intelligentsia who were known as Young Turks, and they were going to rebel against the absolute monarchy of the succeeding Sultan Abdülhamid II. Young Turks were influenced by the idealism of the French Revolution. Their major concern was to legalize constitutional monarchy in the Ottoman Empire. In 1876, they temporarily reached this aim with Abdülhamid’s declaration of the First Constitutional Era, which lasted only two years till Sultan suspended it. After nearly forty years, with the efforts of Young Turks, Second Constitutional Era, eventually began in 1908 after nearly thirty years of suspension of *Kanun-i Esasi* or the Ottoman Constitution.

Regarding the issue of Ottoman woman, how did *Tanzimat* and Constitutional Era of Ottoman make a contribution to their emancipation? In *Gender, Modernity and Liberty*, it is stated that “In Istanbul schools opened for girls during the *Tanzimat* were extended in the 1870s under Abdülhamid, with a further push for female education in the Second Constitutional Period (1908-18)” (Lewis and Micklewright 24). As a result,

even though public schools were generally for the male, Ottoman women had possibilities to achieve proper education in schools that had accepted only girls in their establishment. Teacher Training College as named as *Darülmüallimat*, Girl's College of Art or *Kız Sanayi Mektebi* could be considered as revolutionary steps for women's education in the empire. In comparison with Anatolia, especially, in Istanbul, women were in better conditions for having a proper education in public or private schools as Halide Edib did.

In the public sphere, Ottoman women wore the *çarşaf* (hijab) as a public outfit which standardized their appearance among society. *Çarşaf* became a symbol for the Muslim women that caused them to look closely identical. Being identical to each other means that their individuality was lost when they were in public. Also, generally "black" was chosen as the color of *çarşaf* (hijab) or "*peçe*" (veil). In contrast to Western women, Ottoman women did not even have the free will to wear what they really wanted in the public. Their general appearances were predestined by Islam and the representations of patriarchal family; father, brother or husband (Lewis and Micklewright 18-22). Islam's orders were to be obeyed in the nineteenth century Ottoman society as unquestionable rules: "And tell the believing women to subdue their eyes, and maintain their chastity. They shall not reveal any parts of their bodies, except that which is necessary. They shall cover their chests, and shall not relax this code in the presence of other than their husbands, their fathers..." (Quran 24:30-31). According to these verses, women were not allowed to dress to show their body shapes and be alluring to the opposite sex. Implementations in the Ottoman society like *çarşaf* fortified the commands of the Quran while organizing community in unequal way: the inferiority of women is augmented while the visibility is diminished.

On the other hand, as an embodiment of the late Ottoman period young women, Halide Edib, used headscarf instead of black *çarşaf* in the Turkish War of Independence. As it is explained in *Gender, Modernity and Liberty*, "In Turkey, Edib's use of a headscarf whilst in military service helped to preserve her status as a respectable married woman and was important in allowing her to mix with male

politicians and soldiers during the conflict...” (qtd. in Durakbaşı 1993) (Lewis and Micklewright 22). The Turkish War of Independence is going to be another important subject of the thesis that needs to be analyzed according to the process of Ottoman woman’s emancipation. But the main reason for adding this quotation here is Edib’s usage of headscarf in order to be regarded as an individual during the war. She inverted the disadvantage of headscarf into an advantage while preserving her status in a male-dominated field like war.

According to Elizabeth Thompson in the article “The Public and the Private in Middle Eastern Women’s History”, private and public dichotomy was not as strictly defined in the Ottoman society as it had been thought. Because in the late Ottoman society, women could constitute a public presence by attending schools, shopping places, conferences or writing articles, letters also by charitable activities that had held by diverse associations even though it was not widespread across the empire (52-69). In the light of Thompson’s deductions, braver Ottoman women like Halide Edib, Nezihe Muhiddin, Nimet Cemil, Emine Semiye and Fatma Aliye after the Tanzimat reforms, especially due to the increasing education levels, took the liberty to raise their own voices in magazines, newspapers, journals, charities that eventually constituted the movement of women’s emancipation named *Hareket-i Nisvan*.⁴

According to Serpil Çakır’s statements in the book, *Osmanlı Kadın Hareketi*, in 1868 Ottoman women had sent anonymous letters to the newspaper named *Terakki* (Progression) that initiated the Early Period of Ottoman Woman’s Emancipation Movement. After that attempt during 1875-1895, women’s magazines changed and published anonymous letters into signed articles that contributed to the raising feminist consciousness in Ottoman society (22-42). Some of these very influential publications are *Şükufezar* (Flower Garden) (1886), *Hanımlara Mahsus Gazete* (Newspaper for Ladies) (1895), and *Kadınlar Dünyası* (Women’s World) (1913). Instead of advocating the equality between men and women, Ottoman women in these publications, generally

⁴All translations from Turkish language sources are my own, unless otherwise noted.

emphasized importance of the education to be more powerful in the family (Osmanağaoğlu 24). *Kadınlar Dünyası* was the major publication of the feminist association “Osmanlı Müdafaa-i Hukuk-i Nisvan Derneği” (Ottoman Association of Defense of Women’s Rights) which was established on 28 May 1913. One of the most important provisions for entering this association was the will to work for women’s rights. Along with *Kadınlar Dünyası*, Ottoman Association of Defense of Women’s Rights could make their voice heard and became the representation of women who supported the movement (Çakır 107).

In 1911, as an alternative gathering for the New Woman in Ottoman society, *Beyaz Konferanslar* (White Conferences) were held in Istanbul where they collectively talked about problems and possible solutions about double standards of Ottoman society and women’s inferiority. These meetings were published as articles in the newspaper named *Kadın* (Woman). In these articles, Ottoman women regarded Islam not as an obstacle for their emancipation but a support. Fatma Aliye wrote about Muslim women writers in her book *Meşahir-i Nisvan-ı İslam* (Famous Women of Islam) and advocated that Islam is not a misogynist religion (Demirdirek 68-69). Fatma Aliye and other women were informed about the Suffragette Movement in Europe, but they chose not to be “destructive” like Western suffragettes. They differentiated their attitude towards European feminism as İsmet Hakkı, one of the writers of women’s magazine *Demet*, stated: “Yalnız bizler, nisvan-ı İslamız” (We are Muslim women) (Hakkı 2). They declared that every feminist was different in her own unique way and the union or sisterhood of feminists could be possible in order to be powerful (Demirdirek 69-70). Since these women were still repressed by traditional moral values of the late Ottoman society, their writings were mostly occupied by repressions in family and public sphere. In *Kadınlar Dünyası*, they even declared that only women could truly understand themselves in their struggle for emancipation:

We are thankful that some Ottoman men are defending us for gaining rights. But as Ottoman women, we have our own ways, behaviors and attempts and Men cannot understand our system of thoughts about how a

woman could be capable of thinking. Please leave us alone and do not mock our attempts. We, ourselves, can defend our own rights for our own sake truly. (1)

So, Ottoman women who had the consciousness of the importance of being an individual, rejected to see “man” as the savior of them. They symbolically rejected being the damsel in distress who had been waiting for all her life in order to be rescued by a courageous, handsome chevalier. Instead, they tried to be their own “heroine” even in a traditional society like the Ottoman society. To sum up, it can be seen as an important aspect of Ottoman feminism, they dared to be the “subject” of their own lives, while rejecting to be an “object” or “property” of the man.

One of the most important New Woman in the Ottoman society, Halide Edib established Teal-i Nisvan (Society for the Elevation of Women) which was a women’s club where they had the opportunity to develop themselves by education. This association helped women to break the chains of home and gain experience in the public for the first time. In *Gender, Modernity and Liberty*, in the article named “Halide Edib (Adıvar) (1926) Memoirs of Halide Edib”, Teal-i Nisvan’s beneficial aspects for women were explained:

Edib’s social activism, as well as her commitment to education for girls and women, led her to become involved with one of the first women’s clubs in Istanbul, the Teal-i Nisvan Club. The club provided classes for a small number of women to learn about housekeeping and childcare, organised public lectures and became involved in nursing Turkish soldiers. This club and others like it were an important means of providing continuing education for women and helping to prepare women to work, at a time when many were seeking work outside the home for the first time. (199)

In this article, Halide Edib’s contribution to the emancipation of the Ottoman women is stated. Halide Edib as a social activist contributed to Ottoman women’s

education by getting involved in the Teal-i Nisvan Club where Ottoman women were educated about nursing, childcare and housekeeping. Halide Edib who also took active part in the Turkish War of Independence as a corporal gave importance to the education of the Ottoman women with the aim of awakening national consciousness in them. For instance, Ayşe Durakbaşa in her influential book *Halide Edib Türk Modernleşmesi ve Feminizm* (Halide Edib Turkish Modernization and Feminism) stated that the feminism of Halide Edib started to “bear the marks of popular nationalist feminism” (197) due to the Early Turkish Republican policy after 1923 (Durakbaşa 1993) (22).

2.3. Desire and Disease: Women’s Questioning Gender Roles

2.3.1. England

Western women initially aimed to achieve women’s rights to vote. Having political rights like the right to vote were highly significant for feminists in the late nineteenth century. For instance, in the “Introduction” of *Gender, Modernity and Liberty* it is stated that New Woman in Western societies or particularly in Britain challenged the traditional norms of society in order to gain equal rights:

The campaign for the vote, a mainly middle-class concern in Britain and America in the mid-nineteenth century, had gained working-class women’s support by the turn of the century...The conditions and campaigns of Western women were also followed keenly by women in the Middle East. Though Middle Eastern feminists often sought solidarity and assistance (in education, training, political lobbying) from the West, they also found themselves simultaneously having to challenge Western imperialist assumptions. (Lewis and Micklewright 7)

On the other hand, Western woman’s segregation in the society attributed to the Victorian ideology of public and private segregation since the bourgeois woman in the Victorian period was idealized as the “Angel in the House” who was the submissive, selfless “good mother”, “obedient wife” or the “innocent virgin”. On the contrary, as a rebellion against traditional norms of the Victorian England, the Rise of the New

Woman changed the woman question drastically. As the antithesis of the Angel in the House, New Woman became the one who was considered to be rebellious, odd and wild woman. Because she did not want to be bound by the traditional norms that caused the woman's oppression and inferiority.

As the New Woman writers, Adivar and Schreiner, both struggled to write in patriarchal societies with the purpose of raising their voices independently. Their heroines in *The Story of the African Farm* and *Handan* as the representatives of the New Woman, both suffer from their unfulfilled desires for the equality in all relationships, even love, between man and woman with the union of souls and being independent at the same time. Eventually, their unfulfilled desires turn into diseases, both metaphorically and in the literal sense, and at the end of the both novels, the heroines die. In the "Introduction" of the book *New Woman Writers, Authority and the Body*, the New Woman's struggle for fulfilling their sexual desires and accepting the importance of the body are explained:

The body is, in fact, of central importance in the New Woman's struggle for women's rights. It is one of the main sites of resistance...New Woman writers "author" their own bodies by acknowledging women's sexual desires; advocating rational dress for increased mobility; challenging the expectation that all women must want to become mothers; and by emphasizing the importance of healthy, active bodies and real appetites in girls. Essentially, they create a new identity for themselves through the construction of the new female body—one that projects power and freedom. (Purdue and Floyd ix-x)

The New Woman writers like Olive Schreiner used the body to show the New Woman's struggle for emancipation. But, in *The Story of an African Farm*, even though the heroine, Lyndall, aspires to be an independent and powerful New Woman, her state of health deteriorates and she dies. Similarly, in the novel Lyndall's baby dies, who was born out of wedlock. In Rachel Blau DuPlessis'

article on Olive Schreiner and *The Story of an African Farm*, which is entitled “The Rupture of Story and *the Story of an African Farm*”, Lyndall and her baby’s death are analyzed:

This death is provoked by a conflict between her identity as a “New Woman” —independent, outspoken, purposeful, without marital subordination or economic dependence— and her already constituted psychic makeup...she is split between her sensual needs and her feminine ideals...Lyndall’s dead baby, the imagery surrounding the birth, and the fact of Lyndall’s death constitute as an ensemble the climax of the conflict between old and new scripts for female action...the dead child should be read as a sign of her self-division between thralldom and independence. (27)

In the light of the quotation above, New Woman like Lyndall suffers from splitting between the old and new order of the world. Lyndall struggles to be an independent, self-assertive woman, but unfortunately, she cannot survive within the traditional dynamics of the late Victorian society. Since she does not want to be an “Angel in the House”, her situation as a New Woman results in her sickness. In Victorian England, the eruption of hysteria and other illnesses affect Victorian women who are expected to abide by the norms of Victorian feminine ideal. In Elaine Showalter’s lines hysteria in the Victorian England is stated: “In general, Victorian doctors saw hysteria as a disorder of female adolescence, caused both by the establishment of the menses and by the development of sexual feelings that could have no outlet or catharsis” (301). Moreover, British psychiatrist Henry Maudsley in the Victorian England asserts that Victorian women do not have various choices in public life to pursue their aims so that is the reason, they develop illnesses like hysteria: “The range of activity of women is so limited, and their available paths of work in life so few... that they have not, like men, vicarious outlets for feelings in a variety of healthy aims and pursuits” (450). So, the hysterical woman in Victorian England becomes the one who is restrained within the private sphere. Thus, Victorian woman becomes ill when she does not have a free

choice like the male counterpart in order to pursue her aim to become independent and self-assertive.

2. 3. 2. Ottoman Empire

Similarly, Middle Eastern or Ottoman women were keen on following steps of their Western sisters for the sake of women's emancipation in a traditional Muslim country. Because, Eastern woman has always been seen as the one who was secluded from society by the harem system and segregated from public sphere. As the equivalent of the New Woman in England, New Woman in Ottoman society also rebelled against the traditional rules of the Islam where she had to wear hijab in order to cover her body in the public sphere. Both New Women supported the equality between men and women and worked for women's rights. But, their main difference in achieving their aim was in the method: Ottoman women preferred to be active by publishing articles, newspapers and opening women's associations like Teal-i Nisvan. In order to make their voices heard, besides constituting associations and publishing articles, New Woman in England also preferred to be more active by militant activities like bombing or taking part in hunger strikes.

In Halide Edib Adıvar's novel *Handan*, the heroine, Handan, aspires to be a self-assertive New Woman in Ottoman society but similarly, the novel ends with her death. Susan Sontag (1933-2004) who was an American woman writer who influenced the twentieth century feminist critical theory with her prominent work *Illness as Metaphor* (1978), made a connection between repressed desires and diseases:

The contrast is no longer between moderate passions and excessive ones but between hidden passions and those which are brought into open. Illness reveals desires of which the patient probably was unaware. Diseases—and patients— become subjects for decipherment. And these hidden passions are now considered a source of illness. (56)

Sontag asserted that hidden excessive desires needed to be deciphered because whenever a desire is hidden, there is always a possibility that it will return like the

“return of the repressed” (Freud 71-90). Similar to Freud’s definition in the *Totem and Taboo* (1913), “the return of the repressed is a process whereby the repressed elements, which do not disappear completely by virtue of repression, tend to reappear, which they do in the distorted form of a compromise” (Quinodoz 11), Sontag depicted these kind of desires as the source of an illness. She specifically analyzed cancer as a disease of repressive desires due to the fact that she was also a cancer patient. She gave examples about the researchers who had investigated for the emotional causes of cancer. They had found a connection between cancer and depressive feelings. So, the more you feel unsatisfied with your life, the probability of suffering from cancer increases (Sontag 62). She also added that illness is not a one-sided term that can be interpreted as the illness in the society or in the community. For instance, deviant, abnormal situations like criminal behavior can be an example for the illness in society (68). Similar to the disease which is unnatural and harmful to the body, crimes or any other deviant behaviors can be considered as harmful to society’s traditional norms. Sontag declared that the classical definition of illness is connected with the disorder in life (91). These illnesses or psychosomatic disorders that affected women, etymologically have Greek origin: *psyche* and *soma* which are the combination of the words mind and body (Furst 21-23). So, the balance of the mind and the body becomes the key element in order to be physically and psychologically healthy as a human being.

Considering Susan Sontag’s statement, the illness as a metaphor plays an important part in the New Woman’s life due to the oppression of the patriarchal society which causes her to suffer from diseases both in Britain and Ottoman Empire. Furthermore, in the private and public spheres, similar to the heroines Handan and Lyndall, the New Woman’s unfulfilled desires and dissatisfactions in her life as a dependent woman cause her sickness. Ayşegül Utku Günaydın in her article “Rasyonalitenin Çözülüşü ve Erkek Benliğinin Parçalanışı: Histerik Erkekler, Melankolik Kadınlar” claims that in the novels like *Handan* (1912), *Yeni Turan* (1912), *Heyula* (1908) and *Son Eseri* (1913) by Halide Edib Adivar, the Ottoman woman who is ill is depicted. Günaydın asserts that the sick woman tries to struggle with multiple problems in her life and she feels the pressure of the traditional Ottoman society. Furthermore, she feels alone and becomes depressed which causes her to be a

melancholic character (122-123). Consequently, psychological and psychosomatic disorders like depression, delirium, etc. affected the mind and the body reciprocally which sometimes results in the death of the patient like in *The Story of an African Farm* and *Handan*.

Chapter 3: *Handan* by Halide Edib Adivar

Handan (1912) was written in a period of the dissolution of nearly six-hundred-year-old Ottoman empire and in the eve of the World War I. *Handan* was considered to narrate the social and psychological circumstances of the issues like love and marriage in the late Ottoman era. During that period, Halide Edib Adivar's first marriage to Salih Zeki ended due to his attempt to marry a second woman. Adivar did not accept to be in a polygamous marriage and she refused to be "Halide Salih" anymore. Consequently, she divorced, but her general health was affected by this betrayal then divorce. She tried to cope with being a divorced and lonely woman in a traditional late and Ottoman society and eventually she got sick. Her eminent novel *Handan* was written during that period of her life. She was only a thirty-year-old young woman when she published her novel. In this part of the thesis, first, a brief introduction to the content of the novel will be given. Later, the protagonist Handan's life will be analyzed as a struggle for an independent identity as the New Woman in Ottoman society. Ayşe Durakbaşa in her influential essay "The Memoirs of Halide Edib: A Turkish Woman Writer in Exile" analyzes Halide Edib Adivar's heroines and states that Adivar created heroines who represent a new ideal in the Ottoman and Republican Turkey:

As a writer in the canon of nationalist literature in Turkey, Halide Edib creates heroines who represent a new ideal, forged out of the crisis of gender roles during the period of modernization and Westernization in Ottoman and Republican Turkey at the turn of the century. Unlike many of the male writers of the period, whose response to social and political flux was to associate female sexuality with chaos and cultural disorder, and whose solution was to construct heroines in need of male patronage and control to manage their undisciplined virginal sexuality, Halide Edib tried to create a new kind of heroine, sexually powerful yet still subject to self-control and to a sexual code. (Durakbaşa 163-164)

Ayşe Durakbaşa in her essay, asserts that Halide Edib became a "Corporal in the Turkish War of Independence...assumed the role of spokeswoman for the Turkish

nation in the making: she went on lecture tours and published a number of books about cultural and political experience of Westernization and modernization in Turkey” (Durakbaşı 157). Similarly, in her novel, *Handan*, as it is stated in the quotations above, Adivar constructed the heroine Handan who represents the new ideal whose sexuality is still subjected to traditional codes. Even though Handan tries to establish her identity as an individual person, she struggles to fulfill her desire to obtain knowledge, freedom and love. Eventually, New Woman in Ottoman society like Handan cannot survive in the traditional social norms of society and dies. But, in her real life, Halide Edib Adivar can put Handan’s ideals into practice as a modern Turkish woman and earned the reputation of being the “Corporal in the Turkish War of Independence” and being one of the most prolific and respected writers of the modern Turkish republic.

In the novel, Handan’s life is narrated in an epistolary form. Characters communicate through letters and sometimes with telegraph. Important characters like Handan, Refik Cemal, Neriman, Hüsnü Pasha and Nazım generally live far away from each other and that is the reason they choose to write letters in order to communicate. Initially, throughout the novel, generally men correspond with each other. For instance, Refik Cemal’s letters to his close friend Servet form a significant part of the plot. Refik narrates his life in relation to Handan’s and as a reader, we listen to Handan’s story from a male point of view. Despite being a woman writer, Halide Edib Adivar chose a male narrator for her novel. Handan’s or Neriman’s letters constitute minor parts in the novel. Handan sends letters to her cousin Neriman, and her husband Hüsnü Pasha. Every time she writes a letter to Hüsnü Pasha, she writes two letters, because she cannot send the first letter where she expresses her real thoughts and emotions to her husband. In the later parts of the novel, Halide Edib Adivar wrote two parts named *Handan’ın Tahassüsleri* (Handan’s Expression of Emotions). Before finishing the novel, Adivar gave a last chance to Handan to utter her last words about her miserable life. Handan narrates her thoughts and emotions in a way that have a resemblance to the stream of consciousness. These two sections are depicted as Handan’s internal monologue where her words are flowing with her chaotic thoughts and feelings. In *Handan’ın Tahassüsleri* (Handan’s Expression of Emotions), she starts with calling herself a sinner and draws a parallel between Judah and herself. Her mind wanders back and forth in her

childhood, then her adulthood. Her internal monologue involves her encounters with Neriman, Refik Cemal, Nazım and Hüsni. To sum up, Handan's character development as the New Woman in Ottoman society will be analyzed from the beginning till the end of the novel considering her desires and diseases that affect her life in general.

3.1. Handan and Neriman: The New Woman and the Angel in the House

The novel begins with Refik Cemal's breaking the news of his marriage to his close friend Server. He declares that he will marry one of the "women of the new world or new kind of girls that educated in the European style" or as it is named in Turkish *yeni dünya kızları* and *alafranga*⁵ (Adivar 11). This new kind of girl's name is Neriman. He also refers to Handan who is also one of the *alafranga* or European mannered daughters of Cemal Bey. In the novel, Neriman symbolizes the innocent, pure virgin, and later in the novel, the good mother figure. Refik defines his young wife as the calmest and quietest among Cemal Bey's daughters (Adivar 11). Throughout the book Neriman is identified with innocence and purity. Refik Cemal narrates his first impression when he sees the bride: "Finally my bride came. She is a white angel who is all dressed in white. She looks very good with her pure, hazel eyes and shiny fair hair. I fell in love with her immediately with her soft smile. All of a sudden, the possibility of a calm and compassionate life came into my mind like a promise of heaven" (Adivar 13-14). According to Refik Cemal's words about Neriman, she looks like a heavenly figure who resembles an angel that helps Refik to reach heaven. Neriman's fair complexion in her looks also fortifies her resemblance to an angel. Refik Cemal adds that "Neriman symbolizes all femininity that represents love and happiness who brings peace and stillness" (15). Her symbolic resemblance to the angel is equal to the traditional, submissive domestic Ottoman woman or the Angel in the House. Even though she has a European upbringing, her character has more resemblance to the domestic, Ottoman woman. She is submissive and tries to make her husband happy as Refik Cemal mentions: "There is something in her soul that endeavors to submit her beloved husband's wishes. I am grateful to this genuine and plain girl who keeps me eternally out from the women who turns life into a hellish torture" (Adivar 23).

⁵Alafranga is the Turkish word for *alla franca*.

Refik's statement about the dichotomy of the heavenly, submissive woman and the bad, rebellious woman constitutes differences between Neriman and Handan. Neriman as it is mentioned in the book wears white gown and she has pure and happy expression on her face (23). Also, as a traditional Ottoman woman she is indifferent to the intellectual ideas. She has no interest in literature, philosophy and history. As in Refik's words, "Neriman is like a flower, an herb not a soul who is raised to be a patriot. Like her foremothers, she is unaware of the fact that the Ottoman Empire is in decline with all kinds of misery and despair" (Adivar 26-27). Also, like her foremothers in the Ottoman Empire, Neriman gets pregnant right away and she gives birth to two children—a son and a daughter—in four years. Her husband Refik Cemal stated that:



I love my wife like Adam loves Eve. Similar to Adam, I regarded my wife as a lifelong companion in heaven or in earth. We will make babies and she will raise my kids in order to make us eternal beings. I do not want a woman who cannot be a calm, healthy mother to my children and who cannot bring peace and tranquility in my life. I really do not want that. (Adivar 25-26)

Similar to that quotation, Neriman is a calm woman and willingly raises Refik's children. Her gentleness is appreciated by Refik's close friend Server. In his letter to Refik, Server regards Neriman as an angel who behaves politely when Server visits them in Paris. On the contrary, Handan says "I am going to bed Neriman, you can accept your guest" then she leaves. Server thinks Handan behaves impolitely which causes him to leave early. In his letter, Server complains and tells Refik that Handan is an impolite and arrogant woman who behaves improperly to a guest (Adivar 102-103).

Furthermore, it can be derived from the novel that Handan becomes the antithesis of Neriman both in character and appearance. Initially, it is important to emphasize the importance of Handan in Neriman's life. They grew up together in Kuzguncuk. Neriman says that "her childhood consists of nothing but Handan" and their intimacy began when Neriman was six and Handan was nine years old. They have been intimate as cousins and friends for fourteen years. Their friendship began when orphan Neriman was adopted by her aunt Sabire Hanım and her husband Cemal Bey.

Cemal Bey is Handan's father and Sabire Hanım is Handan's stepmother and they have two other daughters together. Unfortunately, Handan lost her mother when she was a little girl similar to Neriman. In the process of time, Handan and Neriman became close friends. As Neriman writes to Refik in a letter, "I witnessed Handan's changes in her soul all these years. Handan dominates my mind that affects my inner self. She changes and shapes my character whatever the way she wants to do. Sometimes I wonder, if I was Handan or just myself that sees and feels the world" (Adivar 45-47). Handan has a huge impact on Neriman's life that even in the newlyweds' bedroom, Handan's picture hangs on the wall and her other portrait is on the table. In their first night as a married couple, Neriman shows Refik these portraits. After seeing Handan's pictures Refik stated that:

After I see Handan's strained and snob face in another picture just opposite our bed, it bothers me a little.

-It is like Handan is watching our life all over eternally, Neriman, I said.

She responds in a little sad manner:

-Are Handan's pictures bothering you, she said.

-No, no. I am so happy that I can leave Handan's picture hanging on the wall. (Adivar 22-23)

In these lines above, Refik expresses his discomfort about Handan's presence in his house, even though it is just a picture of her. As he says to Neriman "It is like Handan is watching our life all over eternally" which makes him think that in the future, Handan won't leave Neriman and him alone in their marriage. Also in the novel, Neriman's words about Handan reveals her importance in Neriman's life. When Refik Cemal asks about whom she loves most, she answers clearly:

-Tell me Neriman, who do you love more, me or Handan?

-I love you both.

-Maybe you love me or her a little more?

-No, she said. I have to accept the fact that Neriman's pure and clear face shows the deep affection that she feels for Handan. (Adivar 18)

According to this quotation about Neriman's deep affection for Handan, she cannot consider her husband as the one whom she loves most. Unfortunately, Handan cannot

attend their wedding ceremony, but as a wedding gift, she sent Neriman a wedding gown. Refik confesses that he is a little bit jealous about Handan's influence on Neriman. He says "This jealousy is like a cloud on a sunny day that affects my life" (Adivar 20). Even though, Neriman and Handan grow up together, they are opposite sides of the same coin and Handan becomes the antithesis of Neriman both in character and appearance. Handan is the dark haired, pale, young woman who is twenty-three years old at the beginning of the book. She has been married to Hüsni Paşa for five years and much more experienced in the marriage institution than Neriman. Neriman on the other hand is fair haired, angel-like figure who is still a pure virgin. For instance, in the beginning of the book, when Refik and Neriman are on the eve of their wedding, they were talking about Handan. Neriman reminisces about her and says that "How I wish she were here" to see me getting married. Neriman looks up to Handan while praising her about intelligence, character and beauty. But her stepmother Sabire Hanım does not agree with Neriman about Handan's beauty, she says: "Do not believe Neriman, Refik Bey! Handan could be anything; she is intelligent but she is not beautiful!" (Adivar 15).

Sabire Hanım's opposition to Neriman's compliment on Handan's beauty can be understood that in Neriman's point of view, Handan is flawless both in her looks and intelligence. Handan's stepmother Sabire Hanım is not the only one who thinks Handan is a plain girl. Similarly, when Refik Cemal sees Handan for the first time he thinks Handan is intelligent and elegant but she is not beautiful. Refik adds, "when I think about Neriman and Handan at the same time Handan is so pale and slender in comparison to Neriman that his wife is like a 'rich life'" (Adivar 39). Defining Neriman as a "rich life" who is chubbier and Handan as "pale and slender" makes them the antithesis of each other. As Refik states in the novel, he is in search for a peaceful and calm woman who will bear his children like Neriman, who bear two children in four years while Handan is childless. Moreover, in these lines below, Handan explains the loneliness in her heart and the emptiness of someone that she can call her own:

-Refik Bey, a person can only call his child as his own. What am I saying? Not for everyone, only for the woman. Because every man has a mother, sister, lover that he can call his own. But, the woman is not like

that. No woman can say that this man is mine, she has her child only. This child is the woman's own child till it reaches maturity and shapes his or her own identity...But you cannot know that when a woman devotes herself and her soul, she devotes herself to her man limitlessly. If this is not sufficient for her man, she tries to open new ways, new possibilities for him to make it enough. (Adivar 105)

Handan is aware of the fact that the man has always owned the female like his property, whether she is his mother, sister, daughter or wife. Her awareness points out to the claims of feminists that protest against the objectification of woman. She also explains the unlimited devotion of the woman in general, because a woman wants her lover to be affectionate and unselfish like her mutually. Unfortunately, even Handan is searching for someone to call her own like the other women, she remains without offspring in the novel. Being infertile makes her closer to nontraditional new Ottoman woman's identity. Also, her attitude towards men is unladylike; she shakes hands with a man like a man (38), rides a horse like a man with Nazım (59-60), declares that she can travel around the world on her own (107). Furthermore, Refik Cemal cannot consider her as a woman because he talks about every intellectual subject with Handan which bores and makes Neriman sleepy like philosophy, sociology and even politics. He adds that Handan has such a self-confidence that he feels pity for her and wants to rebel against her confident behaviors. Furthermore, in his letter to Neriman, Refik concludes his examination about Handan with a question: "Women should always be under the safe, gentle protection of the man, don't they Neriman?" (Adivar 39-40). Considering this question, Handan surprises Refik with her self-confidence and make him question about the issue of the protection of women. As Refik regards his wife Neriman submissive and delicate like "a flower, an herb" (Adivar 26-27), Handan's self-assertive character makes her a nontraditional New Woman in Ottoman society and an antithesis of Neriman. Even though Neriman and Handan share similar upbringings and they were raised as Cemal Bey's daughters, their characters are different. Handan is passionate about learning new things, debating about politics, literature and all other intellectual ideas. In Neriman's words, Handan's passion for learning is explained:

Handan was different. Learning was a passion for her. Not just learning, but trying to learn everything, not just in the books, but in the nature, people and the all unknown ideas about everything, she had a thirst for knowledge. But her mind was not a dead area like some other women scholars, Refik. She loved what she learned with her heart like a woman and compassionate about it. Trees, herbs, animals, sea, stars, people and everything she knew, she loved with her soul affectionately. (Adıvar 47)

The novel, *Handan* takes place in Istanbul between the years 1902-1906. Also, the story shows the past life of Handan that makes it earlier than 1900s. In Serpil Çakır's book *Osmanlı Kadın Hareketi* women who dare to use their own intellectual capacities like Handan is explained. It was written in a women's magazine *Şüküfezar* (Flower Garden) in 1883. *Şüküfezar* was the first women's magazine in Ottoman Empire whose owner was a woman and all writers were female (Çakır 64-65). In the first issue, these women declared that they were always underestimated and humiliated by men. Because, men think that women are not capable of thinking due to their inferiority as a female. As opposed to their opinions, these women declared bravely that: "We as women, try to refute their opinions about us and prove the opposite. We will try to consider men and women as equals and do not think one is better than the other. If it is possible, we will try to persevere in our state of mind" (6). Similar to writers of *Şüküfezar*, Handan has a perseverance to learn and prove that her mind is as sharp as a man. For instance, her relationship with her tutor Nazım which will be analyzed in the next part of the thesis is an antithesis of Neriman's behaviors that needs to be mentioned. Nazım tutors Handan in various subjects and his vast knowledge amazes Handan and makes her much more eager about learning: "Someday I will certainly reach his degree in knowledge and within a year, I will pass his fourteen-year experience of education ahead of me" (Adıvar 56). Nazım is older than Handan and the sixteen-year-old Handan is so thrilled to exceed his level in education. While Handan is so excited about learning, Neriman is the opposite of Handan. She gets bored easily and refrains from philosophical debates with her husband Refik. Instead, Handan enjoys the debate and wants to prove her arguments about any kind of philosophical debates. For instance, both Refik and Handan enjoy reading and working with intellectual texts.

Moreover, when Refik claims that Handan is a mystic while he is a determinist Handan laughs at him and responds:

- You, Refik Bey, you think that you are a determinist. But, you do not know life from a wider perspective and diverse angles. In my opinion, determinist people are the ones who are at the verge of life. But, when you exceed this verge of life, the simple becomes complicated and you understand that life is a labyrinth where you cannot find a way out. When you understand this, you become a mystic. (Adivar 113-114)

According to these lines, Handan explains that she thinks Refik as an inexperienced person. Because she says that in order to understand the complexity of life you must accept the unexplained parts of it which can change someone into a mystic. They are arguing about this subject while reading on intellectual texts. Refik's purposes in life include "promise of heaven" with Neriman while living peaceful and calm. That is the reason he has a tendency to see the world according to his steady lifestyle. Instead, Handan is going through ups and downs in her marriage and lives her life as an intelligent young woman in a traditional Ottoman society. She wants to be assertive like the male counterpart who has the ultimate right to make his voice heard. Similarly, Handan since her childhood, befriends older people and tries to enlighten herself with their life experience and knowledge. As in the words of Neriman, when Handan grew up to be a young girl, she did not strictly obey the Islamic rules of *haremlık-selamlık* which is an Islamic custom that made men and women sit in the separate parts in the house in order to socialize within the same sex. So, as a child grows up to be a young girl under Islamic rules in the Ottoman Empire she should hide herself from the male gaze.

On the other hand, Handan as a nontraditional Ottoman girl continues to sit with his father Cemal Bey's friends and talk with them. Handan says to Neriman: "You know that I do not love to talk to young fellows. I really do not know what they are talking about. All of them, have this awkward, crazy look in their eyes" (Adivar 48-50). Instead, she chooses to discuss with her father's older friends. As in Neriman's words,

Handan and these older respectable men understand each other and she befriends them. They talk about art, poetry and literature which are the passions of Handan (Adivar 48). When Handan says about the “craziness in the eyes of young fellows”, she might refer to sexual connotations. Because an ordinary young man regards a young, charming girl like Handan as a potential lover. That is the reason Handan prefers to talk with the older generation and she wants to benefit from their knowledge and experience. As a consequence, her struggle for learning every kind of information in her youth differentiates Handan from Neriman. Due to her passion for knowledge, Handan is considered as a strange and not a typical Ottoman girl especially according to her stepmother Sabire Hanım. Sabire Hanım says that:

I have no doubt that a girl is more intelligent than a man and as a matter of fact, what Handan lacks is not intelligence. It is her unusual behaviors that do not have a resemblance to other girls in the society that I am afraid they will make her a spinster in the end. How I wish she were so beautiful that her craziness could be forgotten easily. (Adivar 69)

Sabire Hanım’s assumption about Handan’s future condition as a spinster does not come out right. But, it is a fact that Handan does not behave like a proper Ottoman young girl, she has intelligence, thirst for knowledge and self-confidence. What constitutes her unusual and nontraditional New Woman identity in Ottoman society is that she combines all of these features in her character. Additionally, her perspective on marriage is unusual when she is a young girl. She makes fun of Ottoman woman’s early marriage issue and she teases her stepmother Sabire: “Mother, consider seven women who tell us about their marriage age, let’s assume that they start with the age of fourteen then it will go down to the age of seven one by one”. As a response to Handan’s teasing, Sabire Hanım replies in a serious manner: “When I was seven years old, I can manage a man better than your seventeen-year-old condition” (Adivar 69). Handan continues her rejection of the traditional marriage institution by making jokes, but Neriman as in his husband Refik’s words: “There is something in her soul that endeavors to submit her beloved husband’s wishes” (Adivar 23). So, Neriman becomes a submissive young girl while as in Refik’s words Handan is a self-assertive person: “Handan is a very good,

kind and intelligent woman; but I cannot say that she is a “woman”. Because, when Handan is thinking, talking, one cannot consider her as a woman (Adivar 39-40).

Refik cannot consider Handan as a woman similar to Sabire Hanım who says “No one questions Handan’s sexuality and regards her as a young girl since she acts like a tomboy” (Adivar 74). Regarding these quotations from the novel, to sum up, since their childhood, Neriman and Handan share the same healthy and wealthy upbringing as the daughters of Cemal Bey in Kuzguncuk. Throughout the years, their characters evolved into opposite ways which causes them to be the antithesis of each other. Self-assertive, confident and intelligent Handan becomes the antithesis of the angelic, submissive, kind Neriman. Handan’s dark complexion and pale, lifeless face contrasts with Neriman’s fair complexion and chubby body. Their bodies also foreshadow their fertility: Neriman bears two children in four years while Handan remains without offspring in five years of marriage. In his letters, their lives are generally told by Refik Cemal who has a huge impact on both women. As correspondents, Handan and Neriman are rarely shown in the novel that leads the reader to read the interpretations of the male gaze. So, Refik’s interpretations and impressions generally form the characters of Handan and Neriman. Within his letters it can be understood that, even though, Handan is only twenty-three-year old, her intellectual accumulation of knowledge and five-year experience in marriage makes her the antithesis of Neriman, who is inexperienced in marriage and has an insufficient knowledge in every intellectual field.

3.2. Desire and Disease in *Handan*

3.2.1. Handan’s Relationship with Nazım

In this part, the focus point is to analyze Handan’s desire and disease in relation to men in her life; Nazım, Hüsnü Pasha and Refik Cemal. Handan, as the protagonist of the novel whose name also becomes the title of the book, changes and challenges herself throughout the book. Alongside with Neriman, who is the antithesis of Handan, she experiences the impossibility of becoming a nontraditional Ottoman woman who struggles to be intellectual, self-assertive and free. She as it has been stated in the previous part of the thesis, as a young girl, enjoys questioning everything around her, nourishing her mind and makes fun about the Ottoman society’s expectations of her. Even though Handan’s father Cemil Bey is alive, she is an orphan who has three half-

siblings, and a step-mother named Sabire. She is devoted to her cousin Neriman, who becomes a sister to her and is also an orphan like Handan. Cemil Bey raises Neriman without discriminating her from his other biological daughters. Neriman explains her very first encounter with Handan in a letter to Refik. She begins when Cemil Bey introduces her to Handan: “Come over here, look Handan, you and I, we have a new child. Come, look at her, she has such beautiful golden hair” (Adivar 46). Neriman reminisces how timid she was when she first saw Handan:



Handan suddenly leaned over me and wrapped her arms around my neck. Her arms that wrapped around my neck erased the misery in my heart due to being an orphan. Our hearts belonged to each other after our first kiss. Beginning from that day till today, I have witnessed every kind of change in Handan’s soul. (Adivar 46)

Neriman and Handan’s intimate relationship has its roots since they were little girls. In fourteen years, they become so close that they witness every kind of change in each other’s’ souls. They with their two younger sisters are educated at home with private teachers. But as Neriman states, Handan’s passion for knowledge is so comprehensive that it causes her to be the smartest and the most hardworking among all. That is the reason Handan needs to be educated by more sophisticated teachers. Ultimately, Nazım becomes her private tutor. Her relationship with Nazım is not a one-sided interaction. They become closer and share their thoughts and feelings with each other while Nazım educated Handan in various subjects (Adivar 46). Their relationship as tutor and pupil gains a hierarchical characteristic in time because Handan begins to feel inferior when Nazım is near her. She says “Nazım is a reality that exceeds all of my imagination. Suddenly, I become little, mute and ugly while I am listening to him” (Adivar 54). Then she continues her words: “I feel angry towards the ones that regarded me as an extraordinary human being. In comparison with Nazım’s bright character, I become small, faded and eventually become nothing” (54). Regarding the psychoanalytic canon, in the article by Alcira Mariam Alizade named “Feminine

Influence and Power” in *Constructing and Deconstructing Woman’s Power*, emphasizes the nothingness of the woman in these lines below:

Women bear a special cultural signifier: “no”. This “no” is tied up with woman’s being: that is, not being male and having—that is, not having—a penis. A human being born under the sign “no” will necessarily be located within the imaginary and symbolic dynamics of castration. The “no” devalues the feminine image, contributing powerfully to the social imagination of women’s nothingness. The penis, from the perspective of the cultural, is a phallic symbol. Behind the phallus and beyond it is nothingness, the void, the silence of what is not known, an order outside the influence of phallic power. The imaginary dimension of nothingness of a woman’s body gives birth to fantasies. Women can sometimes represent the incarnation of the mystery of human creation (qtd. in Alizade, 1999). To incarnate this mystery opens up a dimension of power beyond our current knowledge. It has helped women to regard themselves as strange creatures devoted to the family, beyond the need of public narcissistic fulfillments. (Alizade 107)

In the *Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, Sandra M. Gilbert and Susan Gubar start their book with a provoking question: “Is a pen a metaphorical penis?” (3). They attribute a metaphorical authority to the penis in a patriarchal society. While the penis dominates the patriarchal society and oppresses woman, similarly the pen is used to oppress women by the male writers and it becomes a tool for dominating the woman. Since, the woman is not having a penis like Alciria Mariam Alizade states in her article, their existence is limited into nothingness. Their nothingness is also equal to their silenced condition throughout the society where the man always has the dominance and power over the woman and he has the voice for expressing himself in the public sphere. Similar to Handan who defines herself as a mystic, women’s representation as the mysterious human beings contributes to their otherness or nothingness. Not being a man and having “no” rights in public, as it is stated in the quotation above, women begin to regard themselves as strange creatures who should devote themselves to their family. Considering the relationship between

Nazım and Handan, Handan's feeling of inferiority and nothingness exemplifies her situation as a young woman in a traditional Ottoman society. Handan as it has been explained before, is a nontraditional, intelligent and self-assertive young girl who struggles to be live like that, especially during her puberty and early adulthood. But, after she begins her training with Nazım, she starts to think about herself beyond the inferior, she feels like she is "nothing" in comparison with him.

Handan, before confronting Nazım, enjoys being the gifted girl in Cemil Bey's family with her intelligence. After meeting him, Handan begins to regard herself as insufficient in comparison to him. Nazım wants to tutor Handan according to his ideals. As Neriman writes to Refik Cemal, Handan is a patriot who has the courage to fight for the nation's sake (Adivar 28). As a confirmation of Neriman's opinion about Handan, Handan regards herself as a passionate soul who wants to dedicate herself to nation's sake. She is aware of the fact that Ottoman Empire is going through hard times and as a solution, she offers to follow the way of the great minds that made this country powerful once. She claims that with her passion for the country, she can evoke the national consciousness. Even though Handan's initiative step is forgotten, this consciousness will become so widespread that Ottoman empire will be respectable again (Adivar 56). Regarding Handan's passion for her country, it can be derived that as a young girl, she both has a passion for knowledge and the will for working for her country's empowerment. Handan's opinions about the condition of Ottoman Empire and the emancipation of women goes parallel with Halide Edib Adivar's point of view. In the *Conflict of East and West in Turkey*, Halide Edib compares Western and Eastern societies socially and politically. She states that in Western society, industrial revolution caused women to remain at home to be "nothing more than parasites" (Adivar 205). Adivar shares similar views with Olive Schreiner who advocates sex-parasitism that is caused by the industrialization and mechanization. Adivar on the other hand deals with Eastern society's problems about the unequal distribution of power. As a nationalist, Adivar gives example from "purely Turkish" tribes or the "Yuruks". Adivar proposes that women and men were equal among "purely Turkish", "Yuruk" tribes:

There is absolute equality; work is shared; though women have veils over their heads their faces are open... Yet they associate with men freely

within and outside their tribes and remain strictly faithful to the high moral code of their tribe. Marriage is contracted between the young without any interference of the parents. The youth of both sexes work together and play together. When they are once married there is no divorce and I have not come across any case of polygamy...An equal standard of morality applies to both men and women. (Adivar 206)

While Adivar praises the “purely Turkish” tribes such as “Yuruks”, she advocates a society where equality between men and women is maintained. The work is shared, polygamy is out of the question and there is no *haremlık/selamlık* system where both sexes are separated from each other and they cannot interact or socialize without restriction. Adivar also points out the early Ottomans, where they were nomadic like the “Yuruks”. Adivar mentioned earlier tribes which were in connection with the early Ottomans like Black Goat, Black Mutton, White Goat and White Mutton (Adivar 207). In these tribes that are mentioned above, Adivar states that “the woman was the manly type, who was praised by her strength of character and straightforwardness” (207). This type of woman in the early Ottoman period and in other tribes, they participated in the public life and shared the work force with the male counterpart. Adivar also states the Arab traveler, Ibn Batuta’s memoir’s from Broussa (Bursa) from the early Ottoman period. Ibn Batuta was surprised when he aimed to visit the Sultan in Broussa. The Sultan was not at home and the Sultan’s wife accepted him as a guest and they talked about government issues. Ibn Batuta was surprised to see the Sultan’s wife as an equal of the Sultan, who accepted his guests and discussed with him about public issues like an equal (Adivar 208).

Similar to Halide Edib Adivar, Handan has a passion for knowledge and the belief for her country’s empowerment. Handan wants to follow the way of the great minds that made this country powerful once. As a self-assertive, intelligent young girl, Handan behaves like the early Ottoman or “Yuruk” girls that discussed public issues with men, rode horses with them and dared to travel on her own. As Adivar states, early Ottoman woman or “Yuruk” women’s sexuality did not hinder them from having a strong character: “the woman is the manly type. That is, her virtues are those of strength of character and straightforwardness” (207). Unfortunately, Handan lives in the

traditional late Ottoman period and this society demands her to be a “proper, submissive young lady” like the Western woman stereotype “Angel in the House”. Her stepmother Sabire Hanım who becomes the voice of the traditional Ottoman woman opposes Handan’s passion for education:

What it means to complete her education for a girl? Handan knows several languages; she cannot be a clerk or a secretary after all! Especially in her age, not thinking about getting married is really strange. Her time and youth will pass quickly, is it appropriate for her to marry at the age of twenty? I was married at the age of fourteen. Your grandmother had married at twelve. My poor mother had married only six months older than my marriage age. (Adivar 68-69)

Sabire Hanım regards her as a tomboy and unladylike. As a consequence, Handan’s strength of character and straightforwardness is inappropriate for a traditional society like late Ottoman. Her desire to be independent is in contrast with her family’s expectations from her to marry immediately. If she continues her education, it will be “useless” because she cannot be in the public sphere and work as a clerk or secretary. Sabire Hanım, unintentionally states one of the main problems of the New Woman, both in the Western and Eastern societies: the need to exceed the boundaries of the private sphere and working equally with the male counterpart in the public. Unfortunately, in the late nineteenth century Ottoman Empire, women do not have the civil rights like the male counterpart. In order to participate in the public sphere, Ottoman women must wait till the foundation of the Turkish republic and the implementation of the Kemalist reforms.

Regarding Handan’s desire for further education and independence, Nazım becomes a key figure in her life to achieve her goals. Even though, she cannot be an equal to Nazım within the society’s dynamics, they share similar interests and enjoy discussing intellectual topics. Nazım begins to consider tutoring Handan as a mission. He wants to educate Handan without getting money from her father. He criticizes the censorship in the country that if he were able to write his ideas freely, he would quit tutoring. He also adds that it is a pleasure to tutor Handan because of her extraordinary learning capacity (75-76). Nazım complains about the censorship because his ideology

is in conflict with the Sultan's reign. He believes in the ideals of socialism and that is the reason Sultan Abdülhamid II imprisoned him for two times (71). In order to empower the Ottoman society, Nazım believes in the necessity of enlightening the ordinary Ottoman citizen. As it has been stated before, Handan reveals her aim to Nazım which is enlightening people's minds and souls with traveling in Anatolia and preaching them. Nazım responds that: "You want to enlighten their souls and minds by preaching them. But, don't you think what they initially need is to break the chains of this political regime and living under the authority of a different regime?" (60). Breaking the chains of the current regime and replace it with the socialist one is Nazım's ideal for the future and he causes Handan to question the society's dynamics. Handan admits to herself that she had never thought the way Nazım told her to think (60).

While Nazım continues tutoring Handan, one day they ride horses together in Pendik. Handan wants to ride the horse like a man and do not want to look like a woman who is afraid of horses. She rides it fiercely and fast which causes Nazım to say that: "You will be a great cavalry Handan Hanım...There is no competition in this life that we cannot win with your participation, young lady" (59-60). Considering these lines above, Handan understands Nazım's aim about her to become; she will be his companion in his rebellion against the regime. She says that Nazım's intention is to make her think about the country's disastrous condition that might be resulted in the dissolution of the Ottoman Empire. That is the reason, finding a solution is essential for Nazım (77). As Nazım is a devoted member of socialist ideology, like a comrade or a cavalry, he wants Handan to be his companion in this ideological battle. But, Nazım wants to dominate Handan's ideas and do not let her develop her own opinions about the issues he is passionate about. For instance, when Handan wants to state her own opinion about an issue, Nazım gets angry and tries to prove the opposite with the supports from his books. Because he wants Handan to think according to his state of mind, not independently (78). He said: "In pursuance of giving your soul and making your voice heard throughout the country, you need to know the history, literature of this country. You already know history, don't you? It doesn't matter. From now on, you will acknowledge these subjects within my perspective." As a response to Nazım's male-

gazed, one-sided education, Handan wants to raise her voice, but she knows that she must become more intellectual to outwit Nazım: “I exist, I am living and thinking. Everything is not as Nazım told me to be. But still I have no courage to object. I need to be more knowledgeable after that we will see what I could be capable of” (Adivar 62). Handan possibly refers to the father of the modern rationalism and modern philosophy René Descartes’s (Spielvogel 494) proposition: *Cogito ergo sum* (I think therefore I am) (Descartes 46). Because in order to justify the existence of her rational mind and free will, she needs to think independently and objectively. One day Nazım proposes to her and he explains his emotions towards her in a way to show his different purpose in marriage:

Handan Hanım, I want to marry you. I know I should have told my intention to your father Cemal Bey first. But I have a special purpose telling you initially. This marriage will not be like a typical marriage...I examine you, I think that you are not the type of girl who marries for money or profession. That is the reason, you will be my lifelong companion for achieving bigger aims together in joy and sorrow...You know that I am a socialist, a revolutionary whose life is uncertain. Even, there is always a possibility that I can bomb somewhere tomorrow or I will be put in prison the day after tomorrow...Someday in this country, great things will happen, maybe we will do these great deeds. Maybe there will be blood, fire, death, mostly death. You, will you be one of them who causes this blood, fire and death? (Adivar 79-80)

In the light of this quotation, it can be derived that Nazım’s marriage proposal was not a typical proposal, which gives importance to love between man and woman. As Handan mentions, “there is something missing in this proposal. Nazım wants to marry me for his ideological purpose, not just for myself and our love” (80). As a response to Nazım, she rejects his marriage proposal because she wants him only to love her truly, as she concludes: “I wish he would have held my hand not like a machine which will serve for his ideological purpose, but he would have held it like a woman who is weak and helpless. At least he could have told me that he loves me just the way I am” (80). Handan desires Nazım to love her unconditionally, but her desire to be loved remains

unrequited. Their main difference considering the issue of love is that Nazım regards love as an affair that must serve for his ideological purpose. On the other hand, Handan does not want to serve for Nazım's ideology and not to be regarded as a "machine". She simply wants to be loved with the equality between the man and woman in marriage. Consequently, their different perspectives on marriage lead them into separate ways.

On the other hand, when Nazım and Handan's relationship is analyzed, it can be derived that horse riding symbolizes Handan's desire for being independent as a metaphor. Since the ancient times, horse riding has been attributed to warriors, chevaliers and comrades. While they are riding, Nazım regards Handan as an equal companion for him regardless of her sex and says: "You will be a great cavalry" (Adıvar 60). Handan's attribution to a warrior is in contrast with the late nineteenth century Ottoman society's expectations of the women. Because, she needs to be feminine, submissive and does not interfere with the public sphere. On the other hand, as Handan becomes the antithesis of the traditional Ottoman women, she becomes unwomanly once again and rides the horse fiercely with a man. Initially, she admits to herself that she is afraid of riding very fast. But, then she takes it as a matter of pride while saying "I must not show him that I am afraid even I know that my brain is going to shatter on the road" (Adıvar 59). Pride, courage, intelligence and desire to be an independent are the characteristics that young Handan shared with the women who lived in tribes during the early Ottoman period. These women, as it has been stated before in Halide Edib Adıvar's deductions, they were regarded as an equal of the male counterpart. On the contrary, living in the late Ottoman society, Handan was expected to behave like the inferior of the man. But instead, she continues to battle with society because she dares to know, think and act assertively. That is the reason Handan's battlefield becomes the centre of the late Ottoman society's norms. Like the knight in the Western culture, she needs to fight for her own battle of independence, for instance:

The typical Western knight loved war for its own sake. Battle meant the clash of heavy cavalry in a frontal charge, while only men of inferior social standing fought on foot. The French or English medieval knight admired courage and daring regardless of the objective, and believed firmly in the offensive as the most effective form of combat. (Sedlar 199)

Regarding this quotation, even though she is a young woman in traditional Ottoman society, Handan has the courage to be daring like the knight, as Nazım says “There is no competition in this life that we cannot win with your participation” (60) and tries to be self-assertive even in her girlhood that is the reason she is considered to be unladylike or a tomboy. Furthermore, Nazım and Handan ride the horses in the same way as it is stated in novel “they make me to sit like a man on the horse” which points out to her equality with Nazım as a companion (59). To sum up, it can be derived that riding a horse becomes a metaphor for Handan’s New Woman identity in Ottoman society. As she rejects Nazım to be his superior when she says “I exist, I am living and thinking. Everything is not as Nazım told me to be” (62), she fights for her own battle with her desire for knowledge and independence. Subsequently, Handan shows that a woman can both be fierce, daring like a cavalry and educate herself like the male counterpart.

On the other hand, after Handan rejects Nazım’s marriage proposal, Nazım suffers from his unrequited love for Handan. His unrequited desire is embodied in Handan’s hair, which Nazım names it as a “brown-haired, reddish rope”. His desire turned into disease, especially after hearing Handan’s sudden marriage with Hüsnü Pasha and “brown-haired, reddish rope” becomes a metaphor for it. Nazım reacts to the news of Handan’s marriage with “a deadly pale face and something in his face is slowly dying. His blue eyes are fading so as his life is fading away” (Adivar 89). After a period of time, Handan is informed that Nazım is arrested and commits suicide in prison. He writes two letters which are dedicated to Handan. It is the first time that Nazım refers to Handan’s hair as “there is a brown-haired, reddish rope over there...which betrayed me, this beautiful and divine purpose’s hair. It is like a silk, no, they are brown snakes. They will strangle my neck again and again” (Adivar 93-94). Nazım hangs himself with a rope in prison. He draws a parallel between this rope and Handan’s hair, which resemblances a “brown-haired, reddish rope” that strangles his neck continuously. So, Handan’s hair both gives Nazım a life and takes his life away at the same time. He also refers to Handan as a “beautiful and divine purpose which betrayed him”, so Nazım regarded Handan as a divine figure or a Goddess who becomes his life-giver and taker

simultaneously. His image about Handan's hair as "brown snakes that strangle him" bears resemblance to the snake-haired Medusa:

Medusa is female and beautiful, although she too is connected with bestiality...Medusa's power to cast spell which in many cultures is actually called "the evil eye", is directly represented in her horribly "staring eyes", which are a constant feature of her figurative and literary representations; while the serpents in their hair or "girdles" are a variable attribute of all three Gorgons... (De Lauretis 110)

Medusa as one of the three mythological monstrous sisters that are named as Gorgons, symbolizes both the beauty and bestiality attributed to women. Medusa is once a beautiful young girl and Poseidon falls in love with her and take her to one of the Goddess Athena's temples. Athena becomes angry with that situation and she turned Medusa into a snake-haired monster (Klindienst Joplin 60). Handan's hair, which resembles brown snake and strangles Nazım's neck metaphorically transform her into a monstrous woman. Similarly, Medusa symbolizes the repressed femininity that is transformed into a monster like the Victorian female stereotype "Madwoman in the Attic" or the New Woman who cannot become a submissive, angel-like figure like the "Angel in the House". Alexandra M. Kokoli in her book *The Feminist Uncanny in Theory and Art Practice* analyzes Medusa's potential as a heroine where she refers to Hélène Cixous' influential essay "The Laugh of the Medusa". Kokoli states: "Medusa's potential as a feminist heroine or a metaphor for a repressed feminine creativity that has bounced back with a vengeance is famously demonstrated in Hélène Cixous' essay 'The Laugh of the Medusa'" (43). Furthermore, the feminist interpretation of the monstrous woman, Medusa is analyzed and redefined by Hélène Cixous as a rebellion against the patriarchal norms in the society. As it is emphasized in Clara Juncker's essay "The Transatlantic Women's Movement: Literary and Cultural Perspectives":

In her wo/manifesto "The Laugh of the Medusa" (1975), Cixous redefined the snake-haired Medusa, who turned men to stone, from demon or witch into a feminist icon. Freud had associated the sight of

Medusa's decapitated head with the terror of castration, but Cixous's laughing Medusa exploded traditional logic structures, celebrated chaos, and in the process subverted phallic power. (115-116 Juncker)

Considering this quotation, similar to the snake-haired Medusa who turned men to stone, according to the male narrators like Nazım and Refik Cemal in the novel, snake-haired Handan has negative impacts on their lives. Because, not only Nazım, in the later parts of the book but also Refik Cemal mentions this "brown-haired, reddish rope" as a metaphor of male desire for Handan that will be analyzed in the next part of the thesis. Refik Cemal mentions that: "I feel like I hear Nazım's outcry that says "there is a brown-haired, reddish rope over there". I wonder whether poor Nazım still feels these living, beautiful snakes strangling him in the grave? (Adıvar 174) Her hair emerges as an important metaphor in the novel as Refik Cemal says: "Cutting out Handan's hair means cutting the most appealing and the most fatal piece of quality in her character at the same time" (204). Even, her identity becomes equal with her hair according to him. Similar to Medusa, Handan's hair both frightens and allures men to look at her. Regarding Cixous's statement about Medusa, she subverts phallic power that considers her as a monster. But in Handan's case, she cannot be "Cixous's laughing Medusa" because subverting patriarchy and raising her own voice as an individual is too difficult for Handan in the late nineteenth century Ottoman society. Consequently, similar to Nazım, Handan suffers from her unfulfilled desire for him because after reading his letter, she becomes sick. During that night, she struggles to sleep and suffers from the continuous pain in her chest. Moreover, she neither sleeps nor remains calm for a month (Adıvar 94). During her illness, Handan sees visions and has flashbacks from her past. She reminisces her relationship with Nazım: "Handan and Nazım, I knew them...Nazım was a blue-eyed tall man. Handan, Handan was not me, she was someone else. There is a brown-haired, reddish rope over there, I will go Handan, I will. What are these words supposed to mean? There it is, a long coffin in a dusty, narrow road" (220). In the novel, she reminisces Nazım from time to time, especially during her marriage with Hüsni Pasha whom she marries immediately after rejecting Nazım's proposal. In the next part of the thesis, Handan's relationship with Hüsni Pasha will be analyzed during their marriage.

3.2.2. Handan's Relationship with Hüsnü Pasha

After rejecting Nazım's marriage proposal, Handan marries Neriman's distant uncle Hüsnü Pasha. In the past, he worked as an ambassador in Europe and became extremely wealthy. Other members of the family, especially Neriman does not like him. But Handan's impressions about Hüsnü Pasha is in contrast with Neriman and she sees Hüsnü Pasha as a savior from Nazım's love:



In the first place he looks like he has a cold personality. But in his dark eyes, he has such a vivid look...I have a feeling that I become a woman who tames a lion in a cage and teaches him to behave like a cat. I like that feeling of dominating him because he is experienced who has traveled around Europe for years and everybody in his family and even the world are afraid of him...It will be good, really good to get rid of Nazım's ghost whom I thought to be someone lively but turns out to be a skeleton. (Adivar 84)

Handan is only eighteen when she initially meets Hüsnü Pasha. Her disappointment with Nazım leads Handan to search for a new person to love. As it is explained in the previous part of the thesis, Handan does not want to be a part of Nazım's socialist ideology and rejects to become a "cavalry" for these ideas' sake. She desires to be in love and to be loved in return without any discrimination between the man and woman. Thus, as an another possibility of love, she accepts Hüsnü Pasha's marriage proposal. As it is quoted above, she also likes the feeling of power and domination over Hüsnü Pasha. Because, he behaves Handan in a way that she becomes the center of his attention which gives Handan the impression of dominance over him. Handan thinks that she will dominate Hüsnü Pasha who will become a lion in the cage. Her lack of experience makes her believe easily that she can dominate a mature man like him.

After their marriage, Handan and Hüsnü Pasha begin to live in Europe. As Handan tries to adapt to her new life in Europe, she realizes that Hüsnü Pasha has a

different lifestyle in comparison with her: “She considers Hüsnü Pasha’s life style as unusual, dissolute and wicked” (Adıvar 94). Because he lives like a decadent who does not abide by the society’s norms. He leads a polygamous lifestyle and he does not hesitate to hide any of his love affairs’ from his wife. Because, even in Ottoman society, polygamy or the *harem* is common, Handan is considered as *alafranga* which means who is trained according to European style and adopted European manners. Moreover, she lives in Europe with her husband. That is the reason, her expectations from marriage are different from a traditional Ottoman woman. But, Hüsnü Pasha has several love affairs with different women like the opera dancer Mademoiselle Juliette or Handan’s *femme de chambre* (chambermaid) Mo as he writes in a letter to Handan:

Before you I was with Marion for eight years, I lived with you for a six and a half-year. Also, while I was with you, I also had an affair with Juliette for two years. Six months, three months, three days, five days or five hours, I don’t know, I was with different women without any bound. They were approximately always the same: A woman! You are the woman that I have loved the most, in the past, present and the future, do not doubt about it! But I have never loved you, because you symbolize the institution of family. In my opinion, there is no such thing as the family institution. I loved you because you are a woman and then I left you when I stopped loving you as a woman. (Adıvar 159)

Hüsnü Pasha’s letter to Handan explains his decadent lifestyle who gives no importance to social norms and institutions such as the family. He refers to love as the desire he feels for a woman, which is lust and his concept of love and marriage does not consist of the elements such as loyalty, devotion and sacrifice. Due to the fact that, Hüsnü Pasha regards the family institution and marriage as unnecessary and nonsense, he regards the woman as an object of desire in general and never considers his wife, Handan as his life partner and lifelong companion. Every woman symbolizes the same thing for Hüsnü Pasha which is the carnal desire and lust. That is the reason, he does not give a special meaning to his relationships with women like the way Handan gives to marriage. As he writes to Handan: “You think that marriages, loves and bonds are eternal. In my opinion, there is no word as meaningless as the marriage itself” (Adıvar

158). So, Hüsnü Pasha as a decadent character, regards marriage as meaningless and continues to live according to his desire and lust for women: The more he becomes satisfied, the more he desires more than that. For instance, Jacques Lacan's idea of the object of desire and loss as it is explained by Juliett Mitchell in *Feminine Sexuality* can clearly explain Hüsnü Pasha's condition:

The object that is longed for only comes into existence as an object when it is lost to the baby or infant. Thus any satisfaction that might subsequently be attained will always contain this loss within it. Lacan refers to this dimension as "desire" ... Desire persists as an effect of a primordial absence and it therefore indicates that, in this area, there is something fundamentally impossible about satisfaction itself. (6)

Thus, similar to Hüsnü Pasha's condition, satisfaction has always contained the element of loss within it and the fulfillment becomes impossible for the subject. While he continues his life in the freedom of the polygamy, he behaves hypocritically to Handan. In his letter to Handan he states that "You are mine and you will be mine. You will be no one else's woman" (Adivar 160). According to his statement, Hüsnü Pasha becomes the one who regards the woman as a property that needs to be owned by the patriarch. So, in his perspective, a woman is regarded both as a property and an object of desire. On the other hand, Handan in her girlhood aspires to be independent and use her mind freely without being dependent on another person's opinion completely. That is the reason, she regards Nazım as a dominating figure who tries to train her for his ideological purpose. But for an experienced man like Hüsnü Pasha and young girl like Handan, their marriage life turns out to be a disaster so as a disease for Handan. Because, she is longing for someone who will love her truly and equally by staying loyal to her. As she once rejected Nazım for being unemotional about his purpose in marriage, she hopes that Hüsnü Pasha will meet her expectations in love and marriage. But eventually, as it has been stated before, Hüsnü Pasha's intention in marriage turns out to be Handan's opposite. As Hüsnü Pasha states:

You stay quiet when you realize that I am bored with the morality, issues about love. You stay quiet because you don't want to remind me of such an useless organ like the heart. Your heart and spirit which I have never

understood become silent. But, I am still a little bit disturbed because behind your silence, your heart remains the same. (Adivar 161)

Hüsnü Pasha does not understand Handan's feelings but, he still regards her as his property and does not want to divorce her. He is acting selfishly while telling her: "You are mine and you will be mine" (160) while he continues to have affairs with different women. Moreover, these lines were quoted below in advance, but it will be convenient to emphasize them here again considering the woman's condition in the late Ottoman society. Because Handan is aware of the woman's inferiority who becomes a property not a subject in the relationship as she says to Refik: "A person can own and call as their own only their child...Not for everyone, only for the woman. Because every man has a mother, sister, lover that can call his own...No woman can say that this man is mine, only she has her child" (Adivar 105). Considering these lines, she admits the inequality between the man and woman. The man has the right to own the woman like property while the woman cannot claim to call any member of the opposite sex her own except her child. Also, unfortunately Handan is also aware that this child only be her own till he or she reaches maturity. Because the child will develop his or her own identity and the woman cannot claim this child to be her own again.

In a traditional society like the late nineteenth-century Ottoman society, this child is generally the male. Because for a young girl like Handan, developing her own identity and becoming an independent person is unlikely to happen. As a consequence, she can only survive within the family institution as being someone's wife, mother or sister. Similar to that situation, even Handan who is an intelligent and self-assertive girl with proper European style education, cannot develop her own identity in Ottoman society to become an independent and she marries an older man like Hüsnü Pasha for the hope of love. Handan continues her words to Refik Cemal by saying: "But you cannot know that when a woman devoted herself and her soul, she devoted to her man limitlessly. If this is not sufficient for her man, she tries to open new ways, new possibilities for him to make it enough" (Adivar 105). These lines reveal the fact that Handan is devoted to Hüsnü Pasha limitlessly like the "lamb" who sacrifices herself to the "tiger's power and attention while remaining silent. This limitless devotion becomes one of the main causes of Handan's further disease in the novel. Since, Hüsnü Pasha

continues to have love affairs with other women while saying to Handan: “Where did you see that a man is only devoted to a woman, my dear? I suppose this man is not me” (116). Handan responds to him that “You are humiliating me like I am someone unimportant” (116). Subsequently, they start arguing with each other and Hüsnü Pasha insults her by calling her a selfish woman whose heart resembles a well. He continues his claims that no affection will be enough for Handan because this well will be leaking still after all the love and affection that he gives to her and nothing will be enough to fill it (117).

Hüsnü Pasha uses the well as the metaphor to describe Handan’s heart. He uses it in a negative way to describe her as a selfish person whose heart devours affections like the well where it is leaking and cannot accumulate enough water inside of it. The well metaphor can be associated with Carl Gustav Jung’s the Mother Archetype. In his influential book *Four Archetypes*, Jung states that: “The archetype is often associated with things and places standing for fertility and fruitfulness...” (Jung 15) For instance, it can be associated with “a rock, a cave, a tree, a spring, a deep well...” (15) James F. Iaccino in the Introduction of his book *Jungian Reflections within the Cinema: A Psychological Analysis of Sci-Fi and Fantasy Archetypes* states the importance of the mother archetype and its connection with the “maternal well” of life:

From earth mothers giving birth to the world to fertility goddesses feeding its people, one element stays constant: everything springs from the “maternal well” of life. The archetype is not without its dark side, however. Anything that devours and swallows up its young can be treated as a mother symbol, suggesting that there are both “loving and terrible” qualities associated with the primordial matriarch. (Iaccino xii)

Considering this quotation about the mother archetype, it has both good and evil qualities which can relate to Handan’s situation. After five years of marriage, she still does not have her own child. Her infertility or unfruitfulness brings her closer to the mother archetype’s dark side. Her “maternal well” or her “uterus” as Hüsnü Pasha mentions, will never become complete and enough for her: “This well will still be leaking after all the love and affection that he gives to her and nothing will be enough to fill it” (117). Furthermore, aside from being infertile, Hüsnü Pasha does not consider

her as a woman while saying that she cannot take care and manage the household like a traditional Ottoman woman (Adivar 123). He continues his complaints about Handan that she cannot sew his flannel's button or she breaks a champagne glass again (128). As a woman, she is expected to be in the private sphere and manage the household. But, Handan due to her nontraditional European upbringing cannot be a traditional Ottoman housewife easily, even though she devotes herself to her disloyal husband Hüsnü Pasha. He adds that "he is the master of the house and he pays for houses' expenses" (128). Since he has economic independence and pays for houses' expenses, Hüsnü Pasha tries to dominate Handan with these lines above. Due to the fact that, Handan has no economic independence like the New Woman, this situation causes her to be dependent on her husband. Even though she has nontraditional characteristics within the Ottoman social norms, she still belongs to the Ottoman society where she is considered to be his husband's property who lives under his dominance.

Moreover, Handan's condition in her marriage depresses her since she continuously argues with Hüsnü Pasha and they gradually become distant. He decides to leave the house for three months and Handan begins to live with Neriman and Refik Cemal till Hüsnü Pasa's return. Refik Cemal in his letters to Server, states Handan's health. He mentions that while she is waiting for his husband's return, her medical condition deteriorates. According to Refik's impressions, Handan's face becomes lifeless who looks like an anemic (134), she is low-spirited and she loses her old, free and competent attitude that gives her an impression of an independent person (118). So, the little, innocent "lamb" is used for "tiger" s malevolent desire and he leaves her with an "eternal sorrow, despair and grief in her face" (119). Every time she decides to write a letter to Hüsnü Pasha, she writes two letters, but only sends one of them. In her first letter, she explains her sorrow, despair and grief for leaving her on her own. Because, Hüsnü Pasha leaves her to be with his lovers and at the same time he does not want to divorce her. That is the reason Handan waits for his return continually. In the beginning of her relationship with Hüsnü Pasha, Handan thinks that she can tame and dominate him like a lion tamer and he will eventually turn into a cat (84). After she becomes experienced in marriage and no longer be a "lamb", she admits to herself that "I have never thought that I cannot make a man to do what I want him to do" (136). She says:

“Hüsnü, I devoted my seventeen-year-old virginity, chastity and faith to you and they are all gone from me with your departure” (154). So, she “cannot tame the lion” and even loses her self-respect as she says “You are going after a temporary and carnal desire Hüsnü and when you go, you are taking me, my whole being with you” (136). On the other hand, in her second letter which she actually sends to her husband, she just writes briefly “have a good time” to Hüsnü Pasha without mentioning her real feelings. Because she considers it as a matter of pride and says “Sorrow, despair and grief can destroy me, but I cannot tell and complain him about anything” (138). In contrast to Hüsnü Pasha, because of her belief in marriage, she wants to stay loyal even to her decadent husband. She has devoted herself to him for six years. She declares that “I believe that there is only one man in this world for a woman and only one marriage. But, Hüsnü you are too far away from being that kind of man (140-141). As an approval of Handan’s opinions about Hüsnü Pasha, he sends her a letter about his disbelief in living together with Handan and says:

In my opinion, living together with you is a mistake. I think of you as a stranger to myself. Even if you die, this feeling will not change...Yet you are mine, with your body and your grief...You are such a woman that no matter who your husband is, you will be loyal to him with the same kind of loyalty and chastity. I know that I can have this thing which is mine anytime I want to reach out. So, it can wait till the moment I want to reach out. (Adıvar 142-143)

Handan is waiting for her husband’s return patiently but after he sends her this letter, she loses her last hope for the reunion with Hüsnü Pasha. She admits eventually that her unfulfilled desire for being with him transforms her into a sick woman: “I am sick...there is no cure for me anymore” (144-145). Hüsnü Pasha regards her as a “thing” that he can reach easily anytime he desires it. So, Handan once again becomes an object of desire for Hüsnü Pasha. Her existence as being the subject of her own life and becoming a free individual comes to an end since she is still considered to be his husband’s property and continues to live under his dominance. Furthermore, she accepts being the inferior of her husband and loses her self-assertive attitude that forms her character as a young girl while staying loyal to her disloyal, decadent husband. She tries

to shut her eyes to his disrespectful behaviors, but while doing this, she loses her self-respect as a person. On the other hand, Hüsnü Pasha continues to look down on her and he is bothered by Handan's existence. Even, he considers living with her as a mistake while adding: "Even if you die, this feeling will not change". After receiving this letter from Hüsnü Pasha, Handan's sickness becomes worse. Refik Cemal wants to inform Hüsnü Pasha about his wife's state of health. Instead of Refik, his friend Server reaches Hüsnü Pasha. Because Refik stays with Handan during her illness and Neriman is pregnant with their second child at that time. After hearing about the news, Hüsnü Pasha only sends a telegraph where he says that he cannot come and visit his sick wife (166). So, he continues to enjoy life with his mistress Mademoiselle Mod while Handan is terribly ill. Hüsnü Pasha's behavior proves his indifference to Handan who once wrote in his letter that even she dies, he will consider her as a stranger (142).

To sum up, Hüsnü Pasha continues to prey women in order to satisfy his carnal desires. During their six years of marriage, Handan devotes herself to Hüsnü Pasha and stays loyal till the end. Eventually, her unfulfilled desire for getting together with Hüsnü Pasha deteriorates her state of health and she becomes terribly ill. Even, in her sickness, her husband does not pay attention and never visits Handan. In one of the parts of novel named *Handan'ın Tahassüsleri* (Handan's Expression of Emotions), Halide Edib Adivar expressed Handan's emotions and thoughts in Handan's own words. In it, she calls out to her distant husband Hüsnü Pasha: "Why have I moaned during all these years in the threshold of your heart? Why didn't you tell me in the first day I have ever arrived at the door of your heart that 'I do not have a heart, I only have a sensory system'?" (Adivar 234). In these lines above, Handan sums up her condition in her marriage with Hüsnü Pasha. In the beginning of their relationship, Handan thinks she will continue her living as an individual who can also dominate her husband like a "lion tamer". But as the "lamb", she cannot foresee, the "tiger", Hüsnü Pasha's real character; who is a decadent, selfish, disloyal human being. In the course of events, she cannot bear with his endless love affairs and loses her state of health. But, during these tragic circumstances, Handan always has someone who is concerned about her. He is Neriman's husband and Nazım's old friend Refik Cemal who also narrates Handan's

life story as being the main narrator in the novel. In the next part of the thesis, Handan and Refik Cemal's relationship will be analyzed.

3.2.3. Handan's Relationship with Refik Cemal

Eventually, after analyzing Handan's relations with Neriman, Nazım and Hüsnü Pasha, Refik Cemal becomes the final important character in the novel who affects Handan's life within the elements of desire and disease. Refik Cemal is Neriman's husband who also becomes the main narrator in the book with his letters to his friend Server. He is both the observer and narrator of the events. The novel *Handan*, begins with Refik Cemal's letter to his friend Server. He notifies Server with the great news that he is getting married with Neriman who is one of the *alafranga* or European-mannered daughters of Cemil Bey. He refers Cemil Bey's daughters as *yeni dünya kızları* or "new kind of girls that educated in the European style" (11). As it has been stated before both Handan and Neriman are one of those girls, except Neriman, who is defined as the calmest and quietest among all by Refik Cemal. Throughout the novel, Neriman continues to be a domestic figure in comparison with Handan, but she also remains to be a significant figure in both Refik Cemal's and Handan's lives. That is the reason, in order to begin analyzing Refik Cemal and Handan's relationship within the elements of desire and disease it is important to mention Neriman once again.

On their wedding day, Refik Cemal realizes that Handan has a special place in Neriman's heart, they are closer than a sister. Neriman talks about Handan every time, not only Neriman, whole family, for instance her father Cemil Bey, talks about Handan and praises her intelligence, brilliance as a kid then as a young adult. Even though Handan cannot attend their wedding because she is currently living with her husband Hüsnü Pasha in abroad, she sent Neriman a new wedding gown. So as a starting point for Refik and Neriman's relationship, Handan becomes an important figure between them, Neriman continues to mention Handan to Refik. For instance, Neriman says she got a letter from Handan. She asks Refik "Don't you love Handan?", he answers "Do you want me to love her?" Neriman replies that she wants him to because she loves her. Because in her opinion, everybody loves and must love Handan (15-16). Furthermore, in her letter to Refik Cemal, Neriman writes to him that, she divides men into two categories, first group belongs to the ones who love Handan and finds her extraordinary.

The second group includes the ones who regard Handan as an unremarkable and ugly woman. According to Neriman, men that belong to the first group except Hüsnü Pasha are the ones who are brilliant and extraordinary. On the other hand, men that belong to the second group who find Handan unremarkable are the ones that are not distinctive and ordinary (44). In the light of these lines from the novel, it can be derived that Neriman puts a high value on Handan in her heart and mind that she even divides men into two categories for the ones who love or do not love Handan. Neriman also adds that if Refik does not love Handan, she will endure his negative opinions. Because Neriman regards Refik as “the greatest man in the world” (44). But, even though Refik becomes “the greatest man in the world” for Neriman, she cannot choose between Refik and Handan. When Refik Cemal asks whom she loves most, she answers that she loves them equally (18). Refik Cemal admits that he is jealous of Handan’s importance in Neriman’s life. But, in the process of time, not only Neriman, also Refik Cemal begins to be affected by Handan. On the other hand, Refik Cemal is supposed to go abroad due to his suspicious behaviors in the Abdul Hamid regime. In his letter to Server, Refik Cemal states that an officer came from the Ministry of Foreign Affairs to inform him about his condition in the Abdul Hamid regime. The officer warns him that he is under suspicion of the anti-regime actions. In order to avoid suspicion, the officer offers him to go abroad within the employment of a consulate. Refik Cemal thinks that:

What if I do not want to go abroad? Maybe they will arrest me or they will put me in prison and then the death! These thoughts are passing through my mind while I reminisce about the image of poor Nazım who has a rope around his neck. This dynamic, lively boy drowned with his passionate and lively dreams about his ideals for the motherland...Dying in a dark, filthy room with a rope around one’s neck is so hideous that even becoming a martyr for the sake of the motherland seems intolerable. (Adivar 32)

In this quotation, Refik Cemal’s inner thoughts about his condition in the Abdul Hamid regime are reflected. His wife Neriman is about to give a birth, but in order to avoid the suspicion of his anti-regime actions, he needs to go abroad. Meantime, he reminisces about Nazım, who was a close friend of him. Nazım as he is depicted in one of the

previous parts of this chapter, was also the tutor and unrequited lover of Handan. Refik states that even for the sake of a higher purpose like being a martyr, the death by hanging in prison like Nazım is hideous. So, it can be derived from this quotation that Refik Cemal is not as idealistic as Nazım who died for his ideology. On the contrary, Refik Cemal in order to prevent to be put in the prison, goes abroad. He initially goes to Marseille and there, he meets Handan and her husband Husnu Pasha for the first time. His first impressions about Handan is significant. He notices that Handan “shakes hands with him like a man” (38), “who is good, kind and an intelligent woman, but not a typical Ottoman woman” (39) and “she has such a confidence in herself that it can be considered as an improper behavior for her young age” (40). Considering his first impressions about Handan, Refik Cemal realizes that Handan seems different according to other women in her age. In parallel with Neriman's and Cemal Bey's opinions about her as being an extraordinary woman, even she is young and inexperienced, she seems confident. As the typical, traditional Ottoman woman supposed to be submissive and docile, Refik even cannot regard her as a “woman” because she can think and speak like a “man”. So, in their first encounter, Refik Cemal is impressed by her self- assertive behaviour. Later, her image as a “not typical, unwomanly” woman strengthens in Refik Cemal's opinion. Because, as Refik says, he can talk about every subject like philosophy, politics with Handan like a “man” and she can comprehend his mentality easily. He even declares that “she understands me better than his friend Server, even better than poor Nazım (42).

Although his first impression about Handan is not unfavorable, Refik Cemal as an old friend of Nazım finds out Nazım and Handan's unfortunate relationship from Neriman. Neriman narrates Handan and Nazım's story in her letter to Refik Cemal. She states that Handan and Neriman have known each other for fourteen years since they were both little girls. Neriman as an orphan, has raised by her aunt and her husband Cemal Bey. She states that “You, Refik Cemal finds it strange that I call Cemal Bey as my uncle not my aunt's husband. But, I think even calling him as a father is not enough” (Adivar 45). So, Handan and Neriman are both raised similarly as Cemal Bey's daughters. They have proper education but Handan's desire for knowledge is more than Neriman. Consequently, Cemal Bey hires Handan special tutors that can educate her

better and her last teacher is Nazım. When Handan is educated by Nazım, as it has been stated in one of the previous parts of the chapter, Nazım wants her to be a comrade in his ideological battle against Abdülhamid's regime. He truly believes in the ideals of socialism and wants Handan to perceive his ideas. Handan on the other hand, tells Neriman that "I will work constantly Neri. Even though I cannot be famous and brilliant, at least I will love people with so much compassion and self-devotion like no one has ever loved them before. I will give them everything within my soul" (Adivar 56).

So, Handan's passion for learning and the desire to devote herself to the people and the nation is stated in these lines. As a young girl, she is self-assertive and passionate about life, but she declines Nazım's marriage proposal for not being "his comrade in socialism". Because Handan only wants to marry for the aim of love and desire not for a higher purpose like Nazım's socialist ideals. That is the reason she accepts Hüsnü Pasha's marriage proposal who seems to be the opposite of Nazım at the first glance with his lively and passionate character. After hearing about Handan and Hüsnü Pasha's sudden marriage Nazım begins to lose his healthy state of mind and he hangs himself in prison. To sum up and state Refik Cemal's opinion about Nazım and Handan's relationship, in the first parts of the book, especially after hearing Handan's possible impact on Nazım's suicide, Refik Cemal puts the blame on Handan. He says that "I hate Handan right now ... Her little bloody hand was the one that puts the filthy rope around Nazım's neck. She is my relative at the present and I have to shake her little bloody hand which makes me feel hot and cold all over" (Adivar 98-99). Considering these lines about Handan, after hearing about her possible impact on Nazım's suicide, Refik Cemal's first impression about Handan changes. He considers her as one of the "bloody, horrible women" that "strangle you with their claws (99-100). Refik Cemal uses animal imageries like "claws" and establishes a connection with monstrous animals. In his opinion, Handan becomes an unwomanly, monstrous woman like the rebellious New Woman. In *the Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* by Sandra M. Gilbert and Susan Gubar, it is asserted that from a male point of view, women who dare to be self-assertive are doomed to be the monsters:

From a male point of view, women who reject the submissive silences of domesticity have been seen as terrible objects- Gorgons, Sirens, Scyllas, serpent- Lamias, Mothers of Death or Goddesses of Night. But from a female point of view the monster woman is simply a woman who seeks the power of self- articulation (Gilbert and Gubar 79).

Similar to Susan M. Gilbert's and Susan Gubar's ideas about monstrous woman, throughout the novel Handan seeks the power of self-articulation. But her inability to achieve this power, causes her suffering and she becomes a dangerous or a monstrous woman from the male point of view. For instance, Nazım describes Handan as the "beautiful and divine purpose which betrayed him" (93). So, according to Nazım, she is both beautiful and a goddess-like figure who eventually betrays him and causes his death. Nazım describes Handan's hair as "a brown-haired, reddish rope" that becomes "brown snakes" and "strangle his neck again and again". As he draws a parallel between the rope and Handan's hair, "these brown snakes that strangle him" transformed into a monstrous figure, snake-haired Medusa (Adivar 93-94). So, in accordance with Susan M. Gilbert's and Susan Gubar's statements, Handan becomes a terrible-object and she is doomed to be unhappy like Medusa. Refik Cemal as a response to Nazım's strangling by Handan, states that "I will definitely strangle her" (100). So, his hatred towards Handan is so immense that Refik can strangle her just like the way Nazım died.

After a while, Refik Cemal's opinion about Handan's character changes reversibly. At the beginning, the birth of his son initiated this change. Handan returns from Paris with the aim of seeing Neriman and her son for the first time. She requests from Neriman and Refik Cemal to give Nazım's name to their son (99). In his next letter to Server, he states that he changed his mind: "I forgot about my hatred for Handan. She is even-tempered, kind and easy going. She loves Nazım as much as we do. We look after him together (104). According to his statement above, after the Nazım's birth, Refik Cemal begins to see Handan in a different perspective. As Handan behaves kindly and they both look after Nazım together which causes Refik to think that she cannot be as mean as he thought she could be. He also realizes that Handan's infertility affects her condition in life as she says that "only a child can be a woman's own being". But it is also a fact that, Handan neither has a child, nor a faithful husband

to call her own. As Refik Cemal witnesses the relationship between Handan and Hüsnü Pasha, he realizes that it is very different from Neriman's and his relationship. For instance, Handan searches for a new flat for Hüsnü Pasha as her husband demanded and Refik Cemal accompanies her. They talk about a flat, then she asks:

-Is Charing Cross Hotel near here?

-I do not know; it might be distant.

-But, it must be close.

I asked with a sudden curiosity and suspicion:

-Why?

-Because Juliette has always gone to this hotel, so it must be close to Pasha. (107)

After hearing Handan's comments about the flat, he thinks to himself that "What a strange woman she is! She says these things with such a calm and natural voice" and he concludes "she must be joking. I hope God will protect every man and woman from becoming that kind of family" (Adivar 107-108). Refik Cemal is surprised because Handan remains calm while talking about her husband Hüsnü Pasha's lover. She even says that she must choose a flat which will be close to his mistress so he can meet her easily. Refik, on the other hand, cannot believe how a woman is not jealous of his husband in this situation. In response to Handan's attitude, he states that nobody as a wife and husband should behave like that (108). Because even in Ottoman society, where *harem* or polygamy is common, Handan and Hüsnü Pasha do not belong to the traditional perspective of the empire. They are educated, European-mannered people who are considered to be *alafranga*. Especially, Handan is not an uneducated, submissive and traditional Ottoman woman who is unaware of developing her intellect about subjects like science, philosophy or politics. So, even though, she is not an illiterate and ignorant woman, she puts up with his husband's disloyalty and remains silent about it. The reason behind her attitude is as Refik Cemal witnesses, "Handan has her eyes only for Hüsnü Pasha, I really do not know if she notices anything else! (113). As a result, even though they are fighting continually and Hüsnü Pasha has love affairs with various women, Handan tries to hold on to her marriage. But, as being the witness of Handan's marriage, Refik Cemal realizes Handan's low mood as she continually

waits for his husband to return to her. For the first time in the novel, Refik Cemal begins to understand Handan's situation within her relationships with Nazım and Hüsnü Pasha as it has been briefly mentioned above. He questions Hüsnü Pasha's and Nazım's intentions in their relationships with Handan and realizes that they are both selfish in their own ways:

For the first time, something in my soul feels pity for Handan. I get angry about the ones who try to instill their selfish desires into this little, incomprehensible and lonely woman's life. Even poor Nazım, what did he want from this woman? He wanted to make her a socialist, regarded her as an aim who will work like a machine for his ideals. But, this little, lively woman has the right to love and to be loved in return. She has the right to feel a human's weak, but great connection through the soul. Then, maybe Hüsnü Pasha wants to dominate her within the sensory system without entering her heart. Perhaps, he ignores her precious heart's yearning for love and life. This heart is yearning in vain like a machine that is palpitating and working till it becomes exhausted. Maybe, it will be broken eventually. Nazım left her with an endless regret, Hüsnü Pasha left her with whatever kind of torment's nightmare. While thinking about these things, I want to soothe her little head's pain and fading hope while consoling her in my arms...Because I am filled with this woman's existence for a long time. She still loves his vain and insidious husband with courage and loyalty. Even, she tries to cover up his disrespectful behaviors. Who will guess that someday I forgive and pity this woman like a mother who caused poor Nazım's suicide? (Adıvar 119)

Refik Cemal, in this letter to Server, admits that his thoughts about Handan are positively transformed. Refik says he hated Handan after learning about her relation with Nazım and even considered her as a "monstrous woman". But then he gets to know her closely, the more he knows her, the more he begins to understand her soul truly. That is the reason, his thoughts about her changed into a positive one. He praises her loyalty even to her morally wrong husband. Even in Nazım's suicide, he thinks Handan

as not guilty as he thought to be. Refik Cemal admits that Handan has an effect on him for a long time and he finally forgives her. Refik Cemal not only forgives Handan but he can also understand her mind and soul more than Nazım or Hüsnü Pasha. He says that throughout her life, she just wants to be loved. Unfortunately, her need for love remains unfulfilled, which causes her despair then sickness. As a consolation, he wants to soothe her in his arms. He also explains why he is protecting her; first as a “national and humanitarian duty” then for a “sincere and close friendship” (125). To sum up his words for Handan, even though he wants to console her like a mother, it can be derived that these lines reflect his deeper feelings for Handan.

For instance, while Neriman is complaining about Hüsnü Pasha’s disrespectful behaviors towards Handan, she says that “Refik, how I wish you could have been Handan’s husband, you will fit each other better”. He denies his feelings for Handan while saying “Please do not say things like that ever again Neriman. I only want you as a spouse in my life. In my opinion, Handan is only a sister, a very close sister to me” (Adivar 124). Neriman states that Handan will fill his mind and soul truly because they understand each other better. As a response to his wife, Refik Cemal tells her “you and Handan are completing each other” (124). Because, Neriman forms the part in Refik’s life who gives birth to his children, manages the household while Handan appeals to his mind with her intelligence and knowledge. Similar to the first part of this chapter, Neriman and Handan become the antithesis once again, one represents the mind and the public sphere, the other one represents the private sphere and the body. Refik Cemal who is still married to Neriman states once again that “I am desperately needing them both in my life” and he mentions them as “the two women that I have loved the most” (171). As a result, Refik Cemal states that they are completing each other and he loves and needs them both as a person.

Furthermore, from that time till Handan’s death, Refik Cemal continues to protect and support her during her illness. While Hüsnü Pasha continues his love affairs and stays away from Handan, Refik Cemal becomes closer to her. Later, in the book, Refik Cemal finally admits that “he loves her desperately and it is impossible to cure” (168). He adds that Handan’s love is like a lethal poison, in the beginning he considered her as an ugly woman, but at the moment, he regards her as a very beautiful woman

(168). While Handan is suffering from her husband's absence, Refik similarly begins to suffer from his love for Handan "like a lethal poison". So, both Refik's and Handan's unfulfilled desires turn into disease. Similar to Handan who calls to Hüsnü Pasha in an unsent letter that if he leaves her, he will take her whole being with him (136), Refik Cemal states that "While Handan is leaving, she is taking my whole being with her" (172). So, both Handan and Refik attribute such high importance to their desired ones that when they are gone, they take Handan's and Refik's entire selves with them. Considering Refik Cemal's situation, similar to Nazım, he uses the snake-haired Medusa imagery in order to define his passionate love for Handan. For instance, while Handan is lying sick and unconscious in his arms after hearing about the news about Hüsnü Pasha, he says "I felt this brown-haired, reddish rope in my arm...Inside of me, there are thousand hells that are burning. This lively rope which is the source of the hells' fire, feeds it like a soft, multicolored snake while lying on my arm" (174). He concludes his words that "This is such a fiery, seductive abyss that there is no place left for my feet to stand. I will fall, burn and be ruined" (174). In the light of this quotation above, it can be derived that Refik Cemal associates the hell and his love for Handan metaphorically. Similar to Nazım, he considers Handan as a monstrous snake-haired figure who will be the cause of his fall. The fall can be considered as the Fall of Adam and Eve. Similar to the Fall of Adam and Eve, Refik Cemal admits that he is afraid that he will "fall, burn and be ruined" (174). Refik Cemal admits that "One of us -either I or Neriman and Handan- have to die, that is the only solution in order to kill the savage monster in my soul" (Adivar 176). So, he not only considers Handan's hair as monstrous snakes, he also states that he has a monster inside of him that desires Handan. While Refik Cemal feels "monstrous desire" for Handan, she suffers from meningitis (178). The death is near for Handan while she lays unconsciously having delusions and talking nonsense about Hüsnü Pasha and his mistresses. As Refik witnesses her delusions, he realizes that she "lives Hüsnü Pasha's life ... One day she becomes Mademoiselle Juliette; the other day she impersonates Mod in order to allure Hüsnü Pasha (180). Her delusions point out to the fact that Handan's unfulfilled desire for having her husband by her side causes this sickness. Because even in her delirium, she impersonates his mistresses in order to allure Hüsnü Pasha and awaits his return

desperately. On the other hand, Refik Cemal continues to suffer from his unrequited desire as he says “If Handan dies everything in this world will come to end and dies” (183). Similar to Handan, Refik Cemal impersonates Hüsnü Pasha in order to soothe Handan’s pain. He says that “I want to believe that I am Hüsnü Pasha, who has tortured Handan for a long time while she loved him so much” (188).

Eventually, Handan step by step recovers from meningitis. Refik Cemal still regards himself as the sinner whose soul “burns” with Handan’s desire. Because, while Refik continues to be in love with Handan, Neriman gives birth to their second child whom she gives the name Handan. During her recovery, doctors examine Handan and they declare that she has the temporary memory loss or the amnesia. She loses her sense of time who neither remembers the past nor aware of the future. After suffering from meningitis, Handan transforms into a childlike figure who needs to be looked after. According to doctors’ examination, they declare that Handan needs to go abroad in order to recover easily. Because, the more she goes far away from her earlier life that caused her illness, the more she will recover quickly. They recommend her to stay in a foreign land for a month. Moreover, doctors notice Handan’s fondness of Refik and that is the reason, they suggest Refik Cemal to accompany her during recuperation. As a result, they decide to stay in southern Italy for a month. Refik Cemal writes in a letter to Neriman that: “I want to do what I could do for the sake of our beloved niece Handan” (194). He asks for a financial help from Handan’s father Cemil Bey and he sends Refik the necessary amount for staying in Italy. Handan’s father Cemil Bey thanks Refik Cemal and says: “In this disastrous situation, God had sent you to our family like an angel” (196). As a solution, eventually, Refik accompanies Handan during her recovery while Neriman returns to Istanbul with their children.

From now on, Refik Cemal becomes the caregiver of Handan as he once said protecting her is first as a “national and humanitarian duty” then for a “sincere and close friendship” (125). While helping her for humanitarian and friendly aims, he also admits that “I will be her servant and be her eternally broken, sick soul’s companion. There is no other desire for me to live anymore. I live for her (191). Consequently, they begin to live in a little village in Sicilia with Handan’s nurse Sister Janette. Refik Cemal witnesses Handan’s recovery gradually who gains weight and begins to memorize her

identity. Refik Cemal is so happy that he can be with Handan anytime. In his letter to Server, he compares their condition to Adam and Eve:

Handan is mine and I am hers...I told you Server that I consider the love story of Adam and Eve as the greatest. Nowadays, we are living their life in heaven before their fall from Eden...I deny everything Server. I am completely living in a dream...What if Handan totally wakes up and remembers everything? Will I be exiled from this heaven? Did I suppose to cure her, didn't I? But, I will sacrifice everything for her if she eternally stays with me like that. (Adivar 206-207)

Refik Cemal once again associates their condition with the myth of Adam and Eve. Initially, he points out to their fall from heaven as it has been stated before: "This is such a fiery, seductive abyss that there is no place left for my feet to stand. I will fall, burn and be ruined" (174). Similar to their condition, he will metaphorically fall into hell if he continues to love Handan. But, considering the quotation above, his opinion is changed into exactly the opposite. Because, now, Refik Cemal considers his relationship with Handan similar to the heavenly state, the Eden, where Adam and Eve live before the fall. That is the reason, he wants to continue to live this dream while questioning "Will I be exiled from this heaven?". As a response to his answer, Server states in his letter that "Do you want to draw a parallel between your situation and the Old Testament? But, do not forget that Adam was not married with children before Eve" (210). So, Server as a friend of him, wants to warn Refik Cemal about the seriousness of his situation that is his responsibilities as a married man and a father. Server also analyzes Handan's feelings for Refik. He says that Handan's marriage with Husnu Pasha and her sisterly love for Neriman causes her to restrain her feelings. But after her illness, due to amnesia, she loses her willpower to restrain her emotions and they begin to love each other freely. After this month, Handan is examined by the doctor once again. The doctor declares that she will be perfectly healthy soon.

Subsequently, even though Handan is expected to recover entirely, the more she recovers from amnesia, the more her mental health deteriorates. In one of the last parts of the novel named *Handan'ın Tahassüsleri* (Handan's Expression of Emotions), Halide Edib Adivar narrated Handan's thoughts and feelings within an approximately

ten-paged interior monologue which reminds the reader of the stream of consciousness technique. In this part of the novel, Handan puts the blame on herself and says “I become a dishonorable and wicked sinner” (228). As she recovers from amnesia, she begins to realize that she loves Refik Cemal who is her sister Neriman’s husband. Furthermore, she sees herself as a traitor and she draws a parallel between herself and Judah who betrayed Jesus. Her self-hatred causes her to regard herself as a repugnant woman who deserves not to live. She says that “even hell cannot accept me” and “even my father’s prayers cannot reach my soul in this dark abyss” (229-233). While she continues her interior monologue, she calls out to Hüsni Pasha, Nazım, Neriman and eventually Refik Cemal. All through her life, her need for loving freely remains unfulfilled and it eventually causes her death. As Angela Carter expresses in her influential book *The Sadeian Woman: And the Ideology of Pornography*, “A free woman in an unfree society will be a monster” (27) which eventually causes the nontraditional, monstrous woman Handan’s death in order to maintain the traditional norms of the Ottoman society. Also, as the woman becomes an object of desire and continues to exist passively, she was already dead as Carter declares: “To be object of the desire is to be defined in the passive case. To exist in the passive case is to die in the passive case – that is, to be killed. This is the moral of the fairy tale about the perfect woman” (76-77).

Chapter 4: *The Story of an African Farm* by Olive Schreiner

Olive Schreiner is a South African novelist who is considered to be a feminist, socialist, pacifist and anti-imperialist. Her significant novel *The Story of an African Farm* (1883) became a best-seller. She wrote this novel under the pseudonym “Ralph Iron” while she intended to become a doctor in England. She chose “Ralph Iron” as her pseudonym, because she wanted to give the impression of someone who is strong and masculine like the “Iron”. Unfortunately, due to her poor health condition, she could not obtain medical education but throughout her life, she continued her self-education with reading about diverse subjects and writing articles about the woman question, the Anglo-Boer War in South Africa and other sociopolitical issues. She was influenced by the writers like John Stuart Mill, Herbert Spencer and Ralph Waldo Emerson. Also, Schreiner participated intellectual organizations like the Fellowship of the New Life and the Men and Women’s Club in England (Gubar and Gilbert 1126). In *the Norton Anthology of Literature by Women: The Traditions in English* by Susan Gubar and Sandra M. Gilbert, it is stated that Olive Schreiner’s work is situated between the Victorian tradition and modern literature which is the transitional period of late nineteenth-century:

Perhaps it was both the pain and the courage of Schreiner’s life that made her work so influential. Torn between her love for the physical beauty of Africa and her desire for the intellectual stimulation of England, she was also caught between Victorian certainties and modernist skepticism. As if to announce the advent of a new age, even before Schreiner embarked on her unconventional life she had created the most flamboyant representative of the so-called New Woman in *The Story of African Farm*. (Gubar and Gilbert 1127)

Susan Gubar and Sandra M. Gilbert admit that Olive Schreiner, both lived her life and created her work of art in a transitional era which is affected by Victorian tradition and early twentieth-century modernism. Her perspective as a socialist and feminist is different from the stereotypical 19th century woman: “...From childhood, Schreiner felt herself to be “‘a queer little girl’...as a socialist, she was preoccupied with the way this ideal is tarnished by forces beyond control. As a feminist, she was overwhelmed by

evidence of the sacrifice and waste of female potential” (Ruth Parkin-Gounelas 85-87). As a result, Schreiner’s view on the waste of female potential led to the creation of “the most flamboyant representative of New Woman” whose name is Lyndall. She becomes the precursor of the New Woman who throughout the novel struggles to be an independent, self-assertive young woman. Her thirst for knowledge and unconventional thoughts about the subjects like society, family and marriage are narrated in the book. Not only with Lyndall and the other significant characters of the novel, Olive Schreiner’s point of view is also depicted in her other works. For instance, in her prominent work *Woman and Labour* which is a “treatise and manifesto, she intertwines sources from biology, sociology, anthropology and history with a passionate demand for women’s rights encapsulated in the recurring phrase “we take all labor as our province” (Felski 156). So, Schreiner declares that both men and women must share equal labor. She refers to biblical allusions with the aim of the emancipation of the woman in the future and The Garden of Eden becomes the allegory of Olive Schreiner to explain her vision of the utopian future: “We also have our dream of a Garden: but it lies in the distant future. We dream that woman shall eat of the tree of knowledge together with man...an Eden created by their own labour and made beautiful by their own fellowship” (Schreiner 282). In the light of this quotation above, it can be derived that Olive Schreiner’s feminism is formed by the elements of collaboration between the woman and the man. It is a must that the woman takes her part in the public sphere with her economic independence. At the same time, Schreiner uses the myth of the Garden of Eden in order to emphasize the importance of obtaining equal knowledge for both men and women. Similar to *Woman and Labour*, in her novel *The Story of an African Farm*, Schreiner explains her hope for the future generations: “Our fathers had their dream; we have ours; the generation that follows will have its own. Without dreams and phantoms man cannot exist” (260). Aside from instilling hope for the future, *The Story of an African Farm* will be analyzed within the unfulfilled desires and diseases of the heroine Lyndall with her relations to other characters.

4.1. Lyndall and the Other Characters in the Novel: The New Woman versus the Traditional Characters

Initially, in *the Story of an African Farm*, the main female protagonist Lyndall's coming-of-age will be analyzed within her relation to characters in the African Farm as the New Woman versus the traditional characters in the novel. For instance, Tant' Sannie will be analyzed as her antithesis as a traditional character. Also, the male protagonist Waldo as Lyndall's like-minded friend contributes to Lyndall's coming-of-age as the New Woman. Furthermore, Lyndall and Waldo symbolize the new world of early twentieth-century modernism who believe in freethought and consider themselves as atheists. On the contrary, in the novel Tant' Sannie and Bonaparte Blenkins belong to the old world of religious dogmas and traditional norms of Victorian society. In the novel, Lyndall loses her faith to God during her childhood similar to Olive Schreiner who rebelled against her parent's missionary upbringing and became a freethinker and agnostic at a young age. Lyndall's coming-of-age is simultaneously narrated with her cousin submissive, illiterate Em's and vulgar but self-educated Waldo's life stories. In the beginning of the book, they are depicted as children. While at the end of the novel, Lyndall becomes the New Woman who is experienced beyond her young age with her knowledge and she is only seventeen when she dies. Waldo, on the other hand, leaves his lonely life in African Karoo and tries to gain experience alone in the country while working as a transport-rider, salesman and in a wholesale store (Schreiner 216-231). Furthermore, in order to begin analyzing these four characters in the novel as the antithesis of each other and the representatives of the early twentieth-century modernism or the old Victorian norms, it is important to mention this quotation from the novel below:

...sometimes it amuses me intensely to trace out the resemblance between one man and another: to see how Tant' Sannie and I, you and Bonaparte, St. Simon on his pillow, and the emperor dining off larks' tongues, are one and the same compound, merely mixed in different proportions. What is microscopic in one is largely developed in another; what is a rudimentary in one man is an active organ in another; but all things are in all men, and one soul is the model of all. We shall find

nothing new in human nature after we have once carefully dissected and analyzed the one being we ever shall truly know—ourselves. (Schreiner 164)

Lyndall utters these words to Waldo, who understands and shares her new way of thoughts truly throughout the novel. In the light of this quotation, she asserts that “all things are in all men” but every person has different proportions of the same traits. She gives examples of Tant’ Sannie and her or Bonaparte and Waldo who complement each other as the antithesis. Initially, Tant’ Sannie is a Boer woman who once married Lyndall’s cousin Em’s English father. Em’s father is her second husband and she is a widow at the beginning of the book till she marries her third husband nineteen-year-old Pier Vander Walt. As Waldo’s father good-natured German overseer Otto mentions “we are all a primitive people here—not very lofty. We deal not in titles. Everyone is Tante and Oom— aunt and uncle” (19), similarly, Tant’ Sannie becomes both the mother figure and the aunt of Em and Lyndall who are orphans. She also becomes the voice of the traditional society in the novel while Lyndall rebels against the social institutions like the family, religion and marriage and becomes the New Woman. On the other hand, in contrast to the New Woman Lyndall, Em similar to Neriman in *Handan*, is a submissive and domestic young woman, who obeys the rules of the African farm and the traditional society without questioning. Throughout the book, Tant’ Sannie represents the old traditional society while talking about how she loves marriage and how she recommends everyone to marry. For instance, in the end of the book, she congratulates Em’s marriage with Gregory while saying: “I’ve been at it three times, and if it pleased God to take this husband from me I should have another. There’s nothing like it, my child, nothing”. Em responds her in a way that she possibly points out to Lyndall: “Perhaps it might not suit all people, at all times, as well it suits you, Tant’ Sannie” (262). Because after uttering these words, “there was a little shade of weariness in the voice”. On the other hand, Tant’ Sannie as a vulgar, illiterate Boer woman in the African farm does not have economic independence like the traditional Victorian woman. That is one of the main reasons that she takes the advantage of the marriage, which will be beneficial for her to be wealthy. For instance, she waits to

marry till Em becomes sixteen because if she married earlier, according to law, Tant' Sannie would lose the ownership of her dead husband's farm. As a result, she would lose her main source of income with the dispossession of the farm.

On the other hand, Lyndall is aware of the fact that Em will have the African Farm when she grows up, but on the contrary, Lyndall will have nothing as she states: "When you are seventeen this Boer-woman will go; you will have this farm and everything that is upon it for your own; but I...will have nothing. I must learn" (12). So, as the antithesis of the Tant Sannie', Lyndall does not want the marriage as the solution for gaining money and power, instead she says "I want things of my own" (12). That is the reason, she sees knowledge as the solution while insisting on going to school as she concludes "There is nothing helps in this world" ... but to be very wise, and to know everything—to be clever" (12) like the New Woman who gives importance to education for the sake of women's emancipation.

On the contrary, under the traditional woman Tant' Sannie's command, African farm is managed throughout the years. Lyndall, Em and Waldo are coming of age in this African Karoo, which is described as neither a happy home, nor an ideal place for a child to grow up: "This place was the one home the girls had known for many a year. The house where Tant' Sannie lived and ruled was a place to sleep in, to eat in, not to be happy in" (Schreiner 20). So, this place becomes the only home for the girls without considering happiness but their isolated life style in this African farm comes into an end when Bonaparte Blenkins shows up. Bonaparte Blenkins is an Irishman when he arrives at the farm, he introduces himself as a gentleman who lost all of his money and lands in England. After losing his possessions, Bonaparte said that he regarded Africa as the solution to his problems while saying: "There is Africa, a struggling country; they want capital; they want men of talent; they want men of ability to open up that land. Let us go" (27). But, unfortunately as he says he lost her ship, money and "nothing saved" (27). Bonaparte Blenkins' anecdotes from his life continues since he prefers to narrate his diverse stories to the inhabitants of African farm.

In the beginning, only the German overseer good-natured Otto believes in Bonaparte and he “give the stranger his bed, and he could give the stranger his hat, and he could give the stranger his brandy” (31). Since Tant’ Sannie regards him not as a gentleman while saying: “If he’d had money, wouldn’t he have bought a horse? Men who walk are thieves, liars, murderers, Rome’s priests, seducers!” and concludes “I see the Devil in his nose! Even she shakes her fist at him” (17). It is also a fact that Tant’ Sannie’s unneighborly attitude to Bonaparte is caused by his threadbare outfit because after Bonaparte Blenkins puts on Otto’s waistcoat and trousers of good quality, Tant’ Sannie’s opinion about him changes completely. Even though, Otto helps Bonaparte with sharing his bed, giving him new clothes he hesitates when Bonaparte decides to preach at the Sunday service. Because, it is Otto’s responsibility to serve in the church since he is depicted as a true believer in the book. So, even though Otto is hesitant to pass his responsibility to Bonaparte in the Sunday Service, Bonaparte Blenkins becomes the one who preaches and reads the Bible from now on. In the church, Tant’ Sannie’s first impression of Bonaparte Blenkins changes into the opposite one because as it has been stated before his new outfit contributes Tant’ Sannie to change her thoughts about Bonaparte which she says: “She wondered where those clothes were when he came in rags to her door. There was no doubt, he was a very respectable man, a gentleman”. Tant’ Sannie’s change continues while he begins to read Bible as she mentions “She could not understand what he said; but he was in earnest” (36) and “They did not understand the discourse, which made it the more affecting” (39). In the light of these quotations above, it can be derived that Tant’ Sannie judges people according to their appearance which leads her to be a superficial woman. Also, her acceptance of Bonaparte’s speech without understanding and questioning the meaning of his words reinforce her narrow-minded traditional identity as a woman. Ironically, in this Sunday Service, Bonaparte Blenkins preaches about the “liars which will burn in the hell” because, even in his speech is about the ills of lying, he lies and misinforms the listeners while saying “I was traveling in Italy once on a time; I came to a city called Rome, a vast city, and near it is a mountain which spits both fire. Its name is Etna” (37). Because, someone who is well-informed about Italy certainly knows that Mount Etna is not near Rome, it is situated in Southern Italy, on the island of Sicily. So, the

uneducated and illiterate people in the church like Tant' Sannie easily believe everything when a well-dressed preacher like Bonaparte tells them but who in fact deceives each one. Furthermore, it can be deduced from this situation that traditional institutions like religion, still valued as significant and remain unquestioned in the public. Furthermore, it is also a fact that Tant' Sannie begins to regard Bonaparte as a "gentleman" after seeing him in the church. In the *Daily Life in Victorian England* by Sally Mitchell, it is stated that:

The "gentlemen" was the masculine equivalent of the ideal woman...By the nineteenth century, people generally understood that a man from the landed classes was a gentleman by birth. In addition, Church of England clergy, barristers, members of Parliament, and military officers were gentlemen owing to their profession. (Mitchell 269).

So, according to this quotation, in the Victorian England, the man who is specialized in diverse professions can be considered as a gentleman, for instance he can work in the church, law, politics or military. As a result, belonging to the landed classes is not always a requirement to be considered as a "gentleman" as it is mentioned by Sally Mitchell: "...even an aristocrat would no longer be considered a gentleman if his public behavior was courageously coarse or if he was dishonorable in his dealings with members of his own class" (269). Moreover, it can be deduced that "public behavior" forms the man's condition in the society to be a gentleman or not. As Tant' Sannie represents the traditional woman, she regards Bonaparte as a "gentleman" who meets the expectations of the old world's order which is the Victorian normativity. In her point of view, Bonaparte's proper "public behavior" as a well-dressed religious man in the church reinforces his condition as a gentleman so as the traditional man in Victorian society.

On the other hand, the Sunday Service which is held by Bonaparte Blenkins is not the only one that is mentioned in the novel. Olive Schreiner divides the fifth chapter in the book into two and named it first as the "Service No.I" and the "Service No. II" as the second. Bonaparte Blenkins' part is the second Sunday Service while Waldo as his

antithesis forms the first part of the Sunday Service. Waldo's part antithetically consists of his questioning God alone while Bonaparte Blenkins preaches to the community as a seemingly devout Christian. Despite kissing the pages of the Bible, Waldo asks several questions about his faith, for example "Why did the women in Mark see only one angel and the women in Luke two?" or "Could the friend of God marry his own sister, and be beloved, and the man who does it-today goes to hell, to hell?" (Schreiner 32). It can be derived from his lines that Waldo questions Biblical myths and compares the contemporary norms in the society with the Biblical times. As being the antithesis of Bonaparte, Waldo prefers loneliness over to the acceptance of the society. As a result, similar to Lyndall, Waldo prefers to be a "seeker" who defies traditional norms of the society while Bonaparte continues his role as the "preacher" of the institutionalized religion. Waldo also comes to the conclusion that: "Could a story be told in opposite ways and both ways be true? ... Is there nothing always right, and nothing always wrong? ... Was there nothing always right or always wrong?" (32). So, he remains unsure about the universal truth and continues to be impartial about it. Unfortunately, his questioning as a young boy transforms his inexperienced heart into a skeptical, restless one as he admits these questions change him: "they had made his heart heavy and cold; they had robbed his childhood of its gladness..." (Schreiner 34).

Besides, as being the antithesis of the Tant' Sannie, self-asserted, intelligent young girl Lyndall who will become the New Woman, questions Bonaparte Blenkins' sincerity even she is a little girl. When Otto says "A gentleman--not accustomed to walking-- horse died--poor fellow!", Lyndall responds in her interrogative manner: And do you believe him, Uncle Otto?" ... "If," said the girl slowly, "he had walked for only one day his boots would not have looked so; and if—... I think he is a liar" (22). In these lines, Lyndall questions Bonaparte's first arrival in the farm and she says that if he really told the truth about himself, his appearance would be different. Lyndall continues her interrogative manner after she listens to Bonaparte's another story: "And how do we know that the story is true, Uncle Otto?". As a response against Lyndall's questioning, good-hearted Otto says "How do you know that anything is true? Because you are told so. If we begin to question everything—proof, proof, proof, what will we have to

believe left? ...” (28) So, Otto refuses to question everything like Lyndall. He chooses to believe unconditionally as in the proverb declares “ignorance is bliss”. On the contrary to Otto or Tant’ Sannie, throughout their lives, both Lyndall and Waldo pursue the questioning with their inquiring minds and refuse to be blessed with the bliss of the ignorance. That is the reason they suffer from the pain of being in an indefinite, indifferent world of their own:

In anxiety we are brought into a relationship with our own death. As death is something that cannot be confined to a particular moment or period of time, and yet can materialize at any moment, it is essentially and profoundly indefinite. The indefiniteness...demonstrates...the fragility and unreliability of this world. None of the meanings, the connections, the narratives given to us by our social world can protect us from death. (Bracken 138)

As a result, both Lyndall and Waldo suffer from the indefiniteness of the world where the only certainty is death. Since they rejected to be the part of the canonized religion and the traditional society they feel the emptiness of being alone in this world. They compared their condition to the stars in the sky, which forms a cosmic irony in the novel. When Lyndall says to him “Waldo...they are laughing at us” and Waldo asks “Who?”, then she replies “They—the stars!” (185). She explains how stars are making fun of them because they as mortal human beings think that tomorrow belong to them but unfortunately it is not (185). Similar to Lyndall, Waldo is aware of the fact that everything is temporary and death is inevitable: “...it was going to end at last! Nothing lasts forever, not even the night. How was it he had never thought of that before?” and he tries to pray to his God, but it seems futile for him to reach out: “He prayed out loud, very loud, and he got no answer...” (92-93). Waldo, also explains the futility of the human desires within the personification of the stars: “We said the stars, ‘have seen the earth when it was young. We have seen small things creep out upon its surface—small things that prayed and loved and cried very loudly, and then crept under it again. But we’, said the stars ‘are as old as the Unknown” (87). These “small things” are the

human beings that “creeping out” in the world. Their desires cause them to “pray, love and cry very loudly” who remain unsure about their lives. They try to hide from it because they are afraid of living and as a result they feel uncomfortable about life. While uttering these words, Waldo explains the futility of having desires and aims in life, since death is inevitable and God no longer cares about human beings, “these small things” continues to be “creeping out” in this world. So, as a metaphor of desire Waldo uses the personification of the stars and constantly reminds himself that everything is temporary and futile so as the human desires and aims while saying “A thousand eyes were looking down at him, bright, and so cold. There was a laughing irony in them” (86). Consequently, both Lyndall and Waldo’s understanding of life is far from being a dogmatic, traditional one and they form the antithesis of the Tant’ Sannie and Bonaparte Blenkins. They become the representatives of the new order who lose their hope for the future, faith in religion in the late nineteenth-century. In the Oxford edition of *the Story of an African Farm*, as Joseph Bristow put in the “Introduction”, Waldo and Lyndall become like a twin brother and sister who complement each other:

Two of the three children, Lyndall and Waldo, concentrate the attention of the narrative more than any of the other figures. They serve to mediate Schreiner’s principal agnostic and feminist concerns. Although these young people are complete opposites—he is practical, she is intellectual; he is short of speech, she is eloquent—they importantly complement one another. Like a twin brother and sister, their bond is the strongest in the book, reaching spiritual proportions. (XI-XII)

Both Lyndall and Waldo, who have inquiring minds and unconventional understandings of life, serve to show Olive Schreiner’s unconventional thoughts on sociopolitical subjects. As a result, throughout the book, their coming-of-age from child to young adult is narrated. Before concluding this part of the thesis, it will be significant to emphasize the effect of Bonaparte Blenkins’ on Waldo’s and Lyndall’s coming-of-age. Since, he becomes the preacher at the Sunday Service, Bonaparte Blenkins’ condition gets better in time because he also becomes the schoolmaster of the girls -Em

and Lyndall- in the farm. He begins educating the girls, but Lyndall who believes that Bonaparte is a liar does not pay enough attention to his lessons. Because according to her, Bonaparte educates girls in a wrong way while giving them incorrect informations about the issues Lyndall is passionately curious about. He, also discriminates between the girl and boy pupils. For instance, Lyndall asks him about who Copernicus was, and Bonaparte says that he was a Roman Emperor who “burned the Christians in a golden pig, and the worms ate him up while he was still alive”. Lyndall also asks him about the Zodiac signs and their locations in the sky. He responds that “it is not a fit and proper thing for little girls to talk about”. After hearing these words, Lyndall leaves the classroom, which causes Bonaparte to get angry with her (42).

Lyndall’s reaction to Bonaparte Blenkins is the reflection of her self-assured and proud character who will become the New Woman with her desire for obtaining knowledge regardless of discriminations and limitations. Since his arrival, she regards Blenkins as a liar and after being a pupil of him, her opinion about him is not altered, because, as a traditional figure he finds unfit and improper for a girl to question scientific subjects like astronomy. Moreover, Lyndall wants to learn about Copernicus, but Bonaparte misinforms her about him. In the *Christianity Today: An Introduction* by George D. Chryssides, the problem of Nicolaus Copernicus’ astronomical observations and calculations with the Christianity is explained:

Copernicus’ astronomical observations and calculations, which he made throughout his lifetime, suggested to him that the earth orbited the sun, and not vice versa, as the previously held astronomical system of Ptolemy had suggested... The obvious problem that Copernican theory posed for Christianity was its apparent incompatibility with scripture. The Bible was written by flat-earthers who regarded the earth as the centre around which the stars and planets revolved, with humanity as the central point of God’s creation. (Chryssides 34)

While the Bible considers earth as the centre of the entire universe, Copernicus’ calculations created a major problem in the theological field since his observations are

based on the assumption that the earth is not the central point in the universe but instead of the earth, the sun becomes the centre. Considering Bonaparte Blenkins who is a seemingly devout Christian character in the novel, he narrates Copernicus as the “emperor of Rome who burned the Christians in a golden pig, and the worms ate him up while he was still alive” (42). So, he does not want to tell his pupils about Copernicus’ astronomical calculations and observations because they contradict the Bible. Furthermore, Lyndall who develops her character as a freethinker and a nontraditional young girl leaves his lesson as a reaction to his behaviour. It can be deduced from her reaction that Lyndall who symbolizes the new order of the modern world and Olive Schreiner’s unconventional perspective on life passes over the traditional, rigid norms of the society with her desire for knowledge and education.

Additionally, it will be significant to mention a major incident in the novel, which affects both Lyndall's and Waldo's coming-of-age, while Tant' Sannie and Bonaparte Blenkins are partly responsible for incidents either directly or indirectly. It can also be seen as the conflict between the old world order which is the rigid, traditional Victorian norms and the new world order that is the indefinite, reformist era of the late Victorian period. In order to begin narrating this incident, it is also important to point out to Waldo's desire for the books again. Even though he is only an employee of Tant' Sannie like her good-hearted father, Otto, Waldo shares the similar inquiring mind and unconventional understanding of life with the New Woman Lyndall. That is the reason Waldo gets excited when Em informs him about the box of books in the loft that once belonged to her father. She also states that “We thought Tant' Sannie had burnt them” (75). After Em informs him about the books in the loft, Waldo finishes his work rapidly and goes up to the loft. He admits that “he liked to know what was in all locked-up places and out of-the-way corners, but he was afraid to climb the ladder. So, in the first time in his life, he climbs the ladder and opens up a new place for him. Subsequently, he finds the books in the box among all the rubbish of the loft. He considers these books as the “treasure” of him while “the mine of them opened at his feet” (75). He begins reading and he notices a book about Political Economy. As a beginner on this subject, he pays attention to the topics which are named like

Communism, Fourierism, St. Simonism. This book about Political Economy is John Stuart Mill's influential work the *Principals of Political Economy* (1848) which also influences Waldo after examining it. In *The New Man, Masculinity and Marriage in the Victorian Novel*, Tara MacDonald asserts that "Mill's questioning nature, his examination of the 'customs of the age', touches Waldo deeply. He finds a like-minded soul in Mill, who is a fellow questioner, unable to accept the world he experiences as static and absolute" (MacDonald 137). Waldo, who is the mediator of Olive Schreiner's concerns about sociopolitical issues becomes the representative of the changing and challenging world of late Victorian period. He is deeply influenced by John Stuart Mill's questioning manner in the book similar to Schreiner, who "encountered a vision of progress with which she could combat the dogmatic Christianity dominating her colonial home" (Burdett 130). In parallel with Schreiner, Waldo can combat the dogmatism with the aid of the books like John Stuart Mill's influential work the *Principals of Political Economy* (1848). Unfortunately, while Waldo continues to read his "treasure" in the loft, one day Bonaparte Blenkins finds out his secret when "the sudden reversal of head and feet had thrown out the volume that Waldo carried in his breast" (78-79). Bonaparte carefully examines the book and comes into conclusion that the writer J. S. Mill was not a significant member of the British and Foreign Bible Society. As a result, Bonaparte behaves like a traditional, narrow-minded man who belongs to the old order of the Victorian social norms while declaring that:

Whenever you come into contact with any book, person, or opinion of which you absolutely comprehend nothing, declare that book, person or opinion to be immoral. Bepatter it, vituperate against it, strongly insist that any man or woman harbouring it is a fool or a knave, or both. Carefully abstain from studying it. Do all that in you lies to annihilate that book, person, or opinion. (Schreiner 79)

Consequently, Bonaparte Blenkins regards this book as "not a fit and proper study for a young and immature mind" (80). Because, as it is declared from the quotation above if one cannot understand the contents of any book, it is proper for a character like

Blenkins to declare this book as immoral and indecent. Because, Blenkins who is seemingly a religious character regards the world as static and absolute on the contrary, Waldo and Lyndall who are agnostics think life as uncertain and indefinite. His opinion about the books which he cannot understand is to annihilate, abstain from studying it and declare these books as immoral. Consequently, Blenkins interrogates Waldo and he learns that this book is from the loft which belonged to Em's father. While Blenkins declares that the book is indecent, he also wants to get Tant' Sannie's support for this issue. He tells her that "this book is *sleg, sleg, Davel, Davel!*" (80). As Tant' Sannie cannot comprehend English completely, Blenkins tells her in the Dutch language which means "wicked" and "Devil". After hearing these words, Tant' Sannie understands that this book is not a holy one. She asks to Bonaparte about the name of the book and what is it about. Bonaparte answers her that it is about Political Economy. Then, Tant' Sannie declares that "...cannot one hear from the very sound what an ungodly book it is! One can hardly say the name..." (80). She is so ignorant and uninformed that she even does not know about its title's meaning which is "Political Economy" and regards this book as "ungodly". Furthermore, she says that "ungodly" books like this, will cause God's vengeance and he will punish them. Tant' Sannie as a superstitious and narrow-minded traditional woman, tells Bonaparte that: "...I was confirmed not to read any book except my Bible and hymn-book, that was the Devil was in all the rest? And I never have read any other book...and I never will!" (80-81) So, according to Tant' Sannie, reading nonreligious books is a sin against God. Her perspective not only belongs to the Victorian period, but it is also as old as the Medieval Period before the Enlightenment and Renaissance. Because she regards the Bible as the ultimate source of the knowledge. In *the Medieval Science, Technology, and Medicine: An Encyclopedia*, comprehension of the knowledge in the Medieval Period which means *scientia* in Latin language is explained:

From its beginnings, Christianity displayed an ambivalent and cautious attitude toward *scientia*. It was, after all, the tree of knowledge of good and evil (*lignum scientiae boni et mali*) that occasioned the fall of

humanity from its pristine state, but also necessitated the incarnation and redemption of Christ. (455)

Similar to Tant' Sannie's and Bonaparte's attitudes towards the nonreligious or secular books like the *Principles Political Economy* by John Stuart Mill, in the Middle Ages, the right path for a human being to save his or her soul from the eternal fall in the hell is to reach the redemption of the Christ and the grace of the God Almighty. In order to reach this purpose, initially the Bible, then the other religious books like hymn books are necessary for a devout Christian to read. Furthermore, secular works are considered as "distracting and corrupting" influences in religion. Because, "the tree of knowledge of good and evil" is the root of all evils and in order to refrain from being a sinner, a devout Christian must be cautious about secular works. Consequently, Bonaparte Blenkins decides to burn the book: "the 'Political Economy' was no more—gone out of existence, like many other poor heretic of flesh and blood" (81). He wants to burn the other books later that once belonged to the Englishman and he suggests to have the key of the loft, because it will be better to "put into his own safe care and keeping—no one gaining possession of it without his permission" (82). In the light of his quotation above, it can be derived that the loft's key transforms into a symbol to Bonaparte Blenkins to show his power since he will be the responsible of it and no one can enter the loft without his permission.

On the other hand, among all the rubbish in the loft, these books become a "mine" for Waldo, where he can read and question about the world freely. He admits that "Every man's hand was against his—his should be against every man's. No one would help him—he would help himself" (86). That is the reason why after Bonaparte's burning of the J. S. Mill's book, Waldo does not give up reading and he continues to enter the loft "through one of the broken panes". He is consistent to help himself with reading because in his opinion, neither God nor society will help him. Unfortunately, while Waldo is persistent to go to the loft, Bonaparte continues to keep track of his actions simultaneously and he asserts that Waldo is still pursuing something. Bonaparte asks Tant' Sannie that "What do you keep up in your loft?" (88) and she responds

“empty bottles, boxes, sacks, soap...and dried peaches”. After hearing about Tant’ Sannie’s response, he accuses Waldo of sneaking into the loft in the night to eat dried peaches. Furthermore, Tant’ Sannie accepts Bonaparte’s accusation easily: “It was now evident that Waldo had been in loft and eaten her peaches”. As a result, Bonaparte decides to interrogate Waldo with using his horsewhip. First, he questions him whether Waldo ate peaches or not but he does not answer. After that, Bonaparte decides to whip Waldo in the fuel-house and locks him in it:

I think a little solitary confinement might perhaps be beneficial...It will enable you, Waldo, to reflect on the enormity of the sin you have committed against our Father in heaven. And you may also think of the submission you owe to those who are older and wiser than you are, and whose duty is to check and correct you. (90)

Bonaparte Blenkins’ statement about Waldo includes the traditional point of view of a devout Christian. As a liar himself, Bonaparte once again acts hypocritically, he whips Waldo for the sake of “the sin he has committed against the Father in heaven”, in fact Waldo is innocent and Bonaparte is already aware of his innocence. As having the desire for dominating him, Bonaparte demands Waldo to submit to his orders. He states that he is “older and wiser” than Waldo, which is the reason Waldo must yield to his power. Similar to Bonaparte, even though she feels a little sorry for him, Tant’ Sannie accepts that it is for Waldo’s own sake and she supports his whipping. She says “Had not she been beaten many times and been all the better for it?” (91). Consequently, both Tant’ Sannie and Bonaparte Blenkins are responsible for Waldo’s imprisonment in the fuel-house and his whipping. On the other hand, Waldo continues to be silent and calm. He states that even under these circumstances, God does not hear his prayers and he, though “there was a wild, fitful terror in the eyes” (92), returns to his state of mind while saying “it was going to end at last! Nothing lasts forever”. From now on, Lyndall’s role in this incident begins. Em and Lyndall are talking about the disastrous condition of Waldo since in Bonaparte’s words “the boy was literally cut up” (93). Em is weeping helplessly “...I think they want to kill him” but Lyndall on the

other hand, stands firm. She goes to the nail in order to take the fuel-room's key. Bonaparte and Tant' Sannie notice her but she is determined to do what she decided to do while both ask to her: "What do you want?" She says "This key" and she goes to fuel-room afterwards:

"Waldo", she said, as she helped him to stand up, and twisted his arm about her waist to support him, "we will not be children always; we shall have the power too, some day." She kissed his naked shoulder with her soft little mouth. It was all the comfort her young soul could give him.
(Schreiner 94)

Lyndall becomes the savior of Waldo like the Saviour Jesus Christ. As a precursor of the New Woman, even though she is just a little girl, she challenges the tradition. Because, the woman has never considered to be the savior of somebody, since she has always become the one who needs to be saved by the man. Similarly, Lyndall's need to be powerful is in contrast with the traditional norms of femininity, even she does not hesitate to say her need to have the power. Lyndall also explains her hope for the future since she mentions "we will not be children always". On the other hand, as Bonaparte considers himself as the authority over them, all the keys are owned by him. As it has been stated before, he possessed the loft's key when he burnt Waldo's book. He stated that it will be better to "put into his own safe care and keeping—no one gaining possession of it without his permission" (82). So, Lyndall challenges both Tant' Sannie's and Bonaparte Blenkins' authority and power over the children after releasing Waldo with the fuel-house's key. Consequently, Lyndall's attempt to save her like-minded friend Waldo can be seen as the attempt to reject the old, traditional Victorian norms and embracing the new world which is the undetermined, reformist era of the late Victorian period. As the precursor of the New Woman, Lyndall desires to be self-assertive, powerful and well-informed since her childhood. In the next part, Lyndall's attempt to be the powerful New Woman whose desire to be self-assertive eventually turns into a disease will be analyzed.

4.2. Desire and Disease in *the Story of an African Farm*

4.2.1 Lyndall's Coming of Age as a New Woman

Lyndall as a New Woman grew up in the African Karoo with her domestic cousin Em, her like-minded friend Waldo, Waldo's father good-natured German overseer Otto and the traditional, illiterate Boer woman Tant' Sannie who rules the farm. Since her childhood, Lyndall has aimed to be powerful like Napoleon. Because as a child, she regards Napoleon as the greatest man who ever lived with his power to rule the people as their master (Schreiner 14). Also, she is aware of the fact that knowledge is the only power to help her in life while saying: "There is nothing helps in this world...but to be very wise, and to know everything—to be clever" (12). In the African farm, her education by Bonaparte Blenkins is not enough for her and she decides to go to boarding school. She has spent four years in school and returns home when she finishes her education in the age of seventeen. Even though she is still young at age, she becomes experienced in this four-year period. After her return, she begins to discuss the most important issues about the woman question with her like-minded friend Waldo. Initially, she asks Waldo if he wishes he were a woman and if he is interested in the position of the women. As a response to both questions, Waldo answers similarly that he neither wishes he were a woman nor is interested in the position of the women. Lyndall is not surprised by these answers while saying: "No one does, unless they are in need of a subject upon which to show their wit...It is delightful to be a woman; but every man thanks the Lord devoutly that he isn't one" (153). Furthermore, she criticizes the position of the women in society who are considered as the inferior by men. As the woman is only seen as the "object of desire" for her beauty that is the reason she becomes delightful. So, the woman is neither the equal of man in public sphere nor independent and self-assured in the society. Lyndall admits that she does not belong to this kind of society where the woman is expected to behave according to the traditional norms: "If I might but be one of those born in the future; then perhaps, to be born a woman will not be to be born branded" (154).

Since Lyndall is considered to be the precursor of the New Woman, similarly in the novel she identifies herself with the future generation of women, because to be “born branded” like the Victorian stereotype, Angel in the House, results in the woman’s dependency, submissiveness and inferiority. The world Lyndall lives on, as she says, tells the man to “work”, but at the same time it tells the woman to “seem” (154). As the man continues to work in the public sphere, the woman learns to “seem” like a ladylike Angel in the House and she is excluded from the intellectual, political and social world that belongs to the man. As a solution to this situation, she offers a new type of education for women to be trained:

But the woman who does woman's work needs a many-sided, multiform culture; the heights and depths of human life must not be beyond the reach of her vision; she must have knowledge of men and things in many states, a wide catholicity of sympathy, the strength that springs from knowledge, and the magnanimity which springs from strength. We bear the world, and we make it. (Schreiner 159)

In the light of this quotation, it can be derived that Lyndall’s solution for the emancipation of the women is to have an education based on a many-sided, multiform culture. Since woman are responsible for the private sphere which includes duties like taking care of the children, managing the household and being a submissive wife to the husband, Lyndall offers that woman’s education should include both private and public needs of her. As being the precursor of the New Woman, she does not want the woman to be imprisoned in the household since she says “...when each woman’s life is filled with earnest, independent labour, then love will come to her...” (162). As Nevin Yıldırım Koyuncu emphasizes in her doctoral thesis, which is entitled “Gender, Identity, Ideology: Discourse of the Oppressed in the Works of Charlotte Perkins Gilman and Olive Schreiner”, Lyndall criticizes the world where knowledge remains the ultimate power of the man in the public sphere as the world says men to “work”, but on the other hand to the women to “seem”. Lyndall says “the less a woman has in her head the lighter she is for climbing” (Schreiner 154). So, that is the reason, according to

Koyuncu, “women are left only with their procreative function and domestic chores to be done which do not contribute to social life at all in sense that men as doctors, lawyers, politicians contribute” (Koyuncu 173). Subsequently, the love which Lyndall mentions is formed with the equal partnership between the man and the woman. Moreover, in order to form this kind of love, each spouse, regardless of sex, both should earn independent labour, have equal education and equal right to be independent. Because the more intellectual and independent the woman will be, the more love grows deeper: “By every inch we grow in intellectual height our love strikes down its roots deeper, and spread out it’s arms wider. It is for love’s sake yet more than for any other that we look for that new time (161). To sum up, Lyndall desires a love that is shared with the equal partnership of the husband and wife both in private and public sphere.

Since Lyndall desires to be loved with the equal partnership between spouses, she rejects his lover’s marriage proposal in the novel, even though she is pregnant with his child. Her lover is identified as “Lyndall’s Stranger” in the title of Chapter IX. He asks to Lyndall about the reason behind her refusal, she answers that: “I shall never be free again...because I cannot be tied...” (203-206). She defines her lover’s feelings as resembling them to “a child’s love for the butterflies”. Because similar to a child, he will chase after Lyndall and breaking her wings one by one till she lies lifelessly on the ground (205). So, she does not want somebody to master and dominate her till she completely surrenders to him. After rejecting him, she expresses her desire to love someone according to her comprehension of the ideal love between partners: “I am so weary of myself! It is eating my soul to its core—self, self, self! I cannot bear this life! I cannot breathe, I cannot live! Will nothing free me from myself? ... I want to love! I want something great and pure to lift me to itself!” (209) In these lines above, Lyndall expresses her two important desires in life that are the self-actualization as an independent woman and a love which will depend on the equal partnership between spouses. Unfortunately, as Lyndall says she neither lives as she yearns to be, nor finds the love she is searching for. Because she is split between the old and new order of the world as it is asserted in the book *Writing Beyond the Ending: Narrative Strategies of*

Twentieth-Century Women Writers by Rachel Blau DuPlessis who is trapped in the traditional society:

Lyndall, Schreiner has portrayed the contradiction between radical intellectual conviction and conservative psychological mandates for female behaviour. She shows a female hero torn between feminist convictions and romantic thralldom. Lyndall desires independence but still feels attraction to those conventions of sexuality—dominance, submission, hunter and hunted—which end with her dependence and abasement ... Once a female hero, sure that a free choice of love would be a prelude to her achievement of power, she ends an invalid heroine, whose energies are terminated by a wasting illness. (26-27)

Her unfulfilled desires eventually turn into disease and near her sickbed, Gregory Rose takes care of her till her inevitable death. In Susan Gubar's influential study *Rooms of Our Own*, it is asserted that Olive Schreiner wrote her works in time of the breakdown of rigid Victorian sexual ideologies where the private sphere is for women, the public sphere is for men. In Susan Gubar's words Lyndall "has been distracted and disabled by a wounding engendering that crushes the human soul, inculcates in women...atrophies the female body, and produces dependent, manipulative creatures whose need to feed off men made Schreiner call them 'female parasites'"(65). In the next part, Lyndall's relationship with Gregory Rose who looks after the distracted and disabled Lyndall during her illness will be analyzed.

4.2.2 Lyndall's Relationship with the New Man Gregory Rose

Gregory Rose is the gentleman-farmer in the novel who is seen initially in the Part II. He is considered as "the new man" (139) in the farm who turns out to be madly in love with Em at first. He expresses his feelings about how he fell in love with Em since he saw her for the first time: "I have loved you since that first moment when I saw you walking by the stone wall with the jug in your hands. You were made for me, created for me" (144). Em as a domestic woman in comparison with Lyndall, is

surprised by his declaration of love and remains silent after that. When Gregory asks her if she had anything to say to her, she thinks to herself that: “What else she could say? Her idea of love was only service” (146). Six months after the engagement, Lyndall returns from the boarding school. When Gregory sees Lyndall, he falls in love with her at this time. So, as a result, their engagement is broken off. On the other hand, when Lyndall sees Gregory she regards him as a “man-woman” as she declares to Waldo: “There...goes a true woman—one born for the sphere that some women have to fill without being born for it. How happy he would be sewing frills into his little girl's frocks, and how pretty he would look sitting in a parlour, with a rough man making love to him” (164). According to these lines, she clearly expresses her assumption about Gregory as a man-woman. In her opinion, Gregory fits the private sphere better than some women like herself. Since Lyndall suffers from her desire to be independent and assertive like the man, she thinks he will be a “true woman” unlike her. In the process of time, Lyndall’s observation proves to be right because Gregory Rose cross-dresses in the chapter titled “Gregory’s Womanhood” and acts like a woman from now on. His purpose for cross-dressing is finding Lyndall who disappeared with her lover. Additionally, in the *Fictions of the Female Self* by Ruth Parkin Gounelas, the relationship between Lyndall and Gregory Rose is explained:

Gregory begins to change, however, when he comes into contact with Lyndall who will act as his gender antithesis. With her new-found feminism, Lyndall has taken on attributes that society deems the prerogative of men. In response, Gregory discards his superficial masculinity and begins to play female to her manhood. (Parkin Gounelas 102-103)

Furthermore, Lyndall’s and Gregory Rose’s nontraditional behavior cause them to be regarded as the gender antithesis. Because, they do not meet the expectations of the society which is the stereotypical dominant, self-assertive man and the domestic, submissive woman. On the contrary, their characters are considered as the “man-woman” or the “New Man” and the “unwomanly woman or the New Woman” that lead

them to switch the gender roles in the society. For instance, Gregory Rose is so in love with Lyndall that he accepts to be regarded as “a servant and an object” according to her point of view. He explains his love for Lyndall just like he said to Em before: “You are the one being that I love! ... I thought I loved before, but I know now!” Furthermore, Gregory is aware of the fact that Lyndall does not love him like the way he loves her. That is the reason Gregory desires her to regard him as “a servant and an object” while saying: “I know you could never like me; but, if I might but always be near you to serve you, I would be utterly, utterly happy. I would ask nothing in return! If you could only take everything I have and use it; I want nothing but to be of use to you” (199). So, considering his words above, Gregory clearly says that he only wants to be with Lyndall either he can be a use for her like an object or serve her while adding that he will ask nothing in return. So, it can be derived that even though he is a man, Gregory behaves like the stereotypical woman who is a selfless, submissive person and ready to self-sacrifice. Lyndall, antithetically accepts his words and say “You could serve me by giving me your name”. So, she wants to marry him and considers this marriage as a “matter-of-fact business” (199). Because she is pregnant from her lover, as she does not want to marry his lover who will try to dominate and master him, Lyndall accepts to marry Gregory. She also warns him again that he will be under her control: “You will give everything, and expect nothing.” As a response to her, Gregory accepts her offer “I only want to be of some use to you” (200). Later on, Lyndall talks with his lover again whose name remains unknown in the book and she explains her intention in the marriage with Gregory: “If I marry him I shall shake him off my hand when it suits me” (203). So, Lyndall clearly expresses her intention in this marriage, she wants to be free to act according to her own will and wants to leave Gregory anytime she wishes to go. On the contrary, she refuses to marry her baby’s father as it has been stated before because she thinks that he will try to dominate her: “I have seen enough to tell me you love me because you cannot bear to be resisted, and want to master me” (205). Furthermore, even though Lyndall accepts to marry with Gregory, she disappears with her love after that. Subsequently, finding out that Lyndall is gone, Gregory Rose cross-dresses in the chapter titled “Gregory’s Womanhood” and acts like a woman to find Lyndall as I have mentioned before:

...he dressed himself in one of the old-fashioned gowns and a great pinked-out collar. Then he took out a razor. Tuft by tuft the soft brown beard fell down into the sand...the glass showed a face surrounded by a frilled cap, white as a woman's, with a little mouth, a very short upper lip, and a receding chin. Presently a rather tall woman's figure was making its way across the veld. (238)

As it is explained in the "Introduction" of the novel, Gregory eventually finds her in a miserable condition: "Rose traces her over several months to a boarding-house in Bloemfontein. Deluded after the death of her new-born baby, unable to eat, Lyndall is finally carried away in her male nursemaid's arms, dying on her final journey back to the farm" (XXI). So, Gregory Rose finds Lyndall in her sickbed and throughout her illness he looks after her. As in the disguise of the nurse, man-woman Gregory transforms into Lyndall's male nursemaid. Lyndall who is yearning for the love that forms with the equal partnership between spouses, even though she disappears with her lover she neither lives as she yearns to be, nor finds the love she is searching for. Because, Lyndall does not want to lose her independence and consequently gives birth to her child without wedlock. After giving birth, she begins to suffer from illness and she is unable to eat. She loses so much weight that "she was so small and slight now it was like dressing a small doll" (250). Unfortunately, her unfulfilled desires to be independent and to be in love freely in a traditional society like the late Victorian period eventually turns into a disease and near her sickbed, Gregory Rose takes care of her till her inevitable death. Lyndall challenges the late Victorian period's traditional norms for having a child out-of-wedlock, but unfortunately her child dies after the birth: "A tiny thing, only lived two hours, and the mother herself almost went with it" (237). So, similar to her child's death, Lyndall's desire to challenge the society as the precursor of the New Woman dies and the death of the baby becomes the metaphor of her unfulfilled desires. In the *Empire Girls: The Colonial Heroine Comes of Age* by Mandy Treagus, Lyndall's death is seen as a disturbing and tragic, due to the fact that in the late Victorian world, the heroine like Lyndall cannot survive within the traditional dynamics of the society:

The function of Lyndall's death in *African Farm* is both within and outside of the Victorian discourse of literary death...While Lyndall's choices can be seen as heroic, she cannot be seen to have repented and been assured of the 'joys to come'. Therefore, the reader either has to see her death as completely tragic, or to concur with Lyndall's rejection of Christianity and the consequences this brings. It is a disturbing, uncomfortable death. Either way, its overriding message is that there is no room in the world of this text for a heroine such as Lyndall, and this in itself seems intended to be experienced as tragic. (89)

In conclusion, Lyndall as a precursor of the New Woman, desires to be self-assertive and independent throughout the book. But her desire to challenge the gender norms of society and finding love with equality and union of souls remain unfulfilled, while the death of her baby who is born out-of-wedlock becomes the metaphor of her unfulfilled desires in the traditional late Victorian period. Lyndall's rebellion against the traditional norms seems to come into an end with her death. But, until her death, she does not lose her hope for emancipation of the future generation of women. As Lyndall mentions, she does not belong to the society she lives in, she hopes maybe in the future, there will be a woman similar to her, who will live freely without restrictions: "... if I might but be one of these born in the future; then, perhaps, to be born a woman will not be to be born branded" (154).

Conclusion

In order to compare these two novels, it will be important to bear in mind that both *The Story of an African Farm* and *Handan* were written in the period when neither the British nor the Ottoman woman share equal rights with men in public and private spheres. The traditional social norms in both societies, in the late Victorian and the late Ottoman period, urge women to behave according to these rules. Whether it is the “Angel in the House” or the domestic, submissive Ottoman woman, the woman has always become the one who is silenced, repressed and considered as the inferior of the man. *Handan* was written in 1912 while *The Story of an African Farm* published in 1883, but in both novels, male and female protagonists share similar problems throughout their lives. For instance, both Lyndall and Handan as heroines of these novels, suffer from their unfulfilled desires to become the woman they have always wanted to be, someone who is independent, self-assured and well-educated. Furthermore, they suffer from not finding the love they have always searched for. Because, throughout their lives, they search for the equal love between man and woman with the union of souls.

Considering Handan’s condition, initially as a young European-mannered Ottoman girl, she falls in love with her socialist and anti-regime supporter tutor Nazım for the first time. In the novel, it can be seen that both Handan and Nazım enjoy each other’s company in intellectual conversations. Since Handan is a self-assertive and intelligent girl, while she is trained by Nazım, she desires to outwit him in every possible field of knowledge and she studies harder. Eventually, Nazım proposes marriage to Handan. As he asserts that Handan is not a typical young girl who will marry for money or profession, he offers her to be a comrade of his ideology: “...you will be my lifelong companion for achieving bigger aims together in joy and sorrow...we will do these great deeds...there will be blood, fire, death...will you be one of them who causes this blood, fire and death?” (Adivar 79-80) But Handan refuses to be a comrade in socialist ideology and rejects his proposal. She states that: “there is something missing in this proposal. Nazım wants to marry me for his ideological purpose, not just for myself and our love” (Adivar 80). Also, Handan asserts that Nazım considers her as a “machine”: “I wish he would have held my hand not like a machine

which will serve for his ideological purpose” (80). Consequently, Handan marries the old and wealthy Hüsnü Pasha in hope of finding the love she is searching for. Subsequently, after Handan’s sudden marriage, Nazım gets arrested and hangs himself in prison. Nazım’s death becomes the first incident that deteriorates Handan’s health which means her desire to be loved turns into a disease for the first time. On the other hand, Handan’s hair becomes a metaphor of Nazım’s desire for Handan since he regards her hair as brown snakes which will strangle him till his death: “there is a brown-haired, reddish rope over there...which betrayed me, this beautiful and divine purpose’s hair. It is like a silk, no, they are brown snakes. They will strangle my neck again and again” (Adıvar 93-94). So both, Handan and Nazım suffer from their relationship and after Nazım’s death, throughout the novel, Handan reminisces about Nazım and becomes sad from time to time.

Secondly, the love Handan experiences with her husband Hüsnü Pasha remains unfulfilled. Because, Hüsnü Pasha regards the woman as an “object of desire” and does not give importance to emotional bond between men and women as he states: “I was with different women without any bond. They were approximately always the same: A woman!” Similarly, Hüsnü Pasha regards love as the equal of lust. Because, he says that when he stops desiring Handan, he chooses to leave her without hesitation: “I loved you because you are a woman and then I left you when I stopped loving you as a woman” (Adıvar 159). Since he regards Handan as an “object of desire”, Hüsnü Pasha does not have respect for the family institution: “You are the woman that I have loved the most...But I have never loved you, because you symbolize the institution of family...” (159). On the other hand, Handan declares that “I believe that there is only one man in this world for a woman and only one marriage. But, Hüsnü you are too far away from being that kind of man (140-141). That is the reason Handan continually waits for Hüsnü Pasha to return from his lovers to her, but he neglects Handan till she becomes sick because of desiring to be with him and then she eventually dies. In her sickbed, Handan is looked after by her domestic, submissive cousin Neriman’s husband Refik Cemal. Even though in the beginning, Refik Cemal who is also the old friend of Nazım, considers Handan as the one who causes Nazım’s death, in time he falls in love with her. Then, Refik Cemal begins to think Handan as the victim of both Nazım and Hüsnü

Pasha while saying: “I get angry about the ones who try to instill their selfish desires into this little, incomprehensible and lonely woman’s life.” Refik Cemal calls out to both men for not loving her: “Even poor Nazım, what did he want from this woman? He wanted to make her a socialist, regarded her as an aim who will work like a machine for his ideals... Then, maybe Hüsnü Pasha wants to dominate her within the sensory system without entering her heart” (Adivar 119). Also, Refik Cemal admits that his thoughts about Handan are completely changed after getting closer to her: “Who will guess that someday I forgive and pity this woman like a mother who caused poor Nazım’s suicide? (119) On the other hand, similar to Nazım, Refik Cemal considers Handan’s hair as the metaphor of his desire for Handan as he says: “I felt this brown-haired, reddish rope in my arm...Inside of me, there are thousand hells that are burning. This lively rope which is the source of the hells’ fire, feeds it like a soft, multicolored snake while lying on my arm” (174). Similarly, Handan also falls in love with Refik Cemal during her recovery. During that time, she also suffers from temporary memory loss and they become lovers. Because, she still cannot remember that Refik Cemal is her cousin Neriman’s husband who have two children together. In time, she starts to remember her past and she feels remorse for loving Refik Cemal which deteriorates her health once again. In the end of the novel, as it has been stated before, even though Refik Cemal looks after Handan in her illness like a nursemaid, Handan dies without reaching her desire to be loved freely and become independent in the late Ottoman period.

On the other hand, in the *The Story of an African Farm*, Lyndall is depicted as a nontraditional woman who is considered to be the precursor of the New Woman. Lyndall is an orphan like Handan who has a great desire to obtain knowledge with her inquiring mind. Similar to Handan, Lyndall struggles to become an independent and intellectual woman. While Handan is trained by Nazım, Lyndall receives education from Bonaparte Blenkins who is seemingly a religious figure, but after a while she refuses to be educated by him. Because, she thinks he is a liar: “...she asked him who Copernicus was; and he said he was one of the Emperors of Rome, who burned the Christians in a golden pit...she just put her books under her arm and walked out; and she will never come to his school again” (Scheiner 42). So, since her childhood, Lyndall thinks that knowledge will bring her power as she says: “There is nothing helps in this

world...but to be very wise, and to know everything—to be clever” (12). After her education by Bonaparte Blenkins, she enrolls in boarding school. She has spent four years in that place and returns to the farm in the age of seventeen.

Also, Lyndall befriends farm’s overseer good-hearted Otto’s son Waldo when she is just a little girl. In the process of time, they become like-minded friends who represent the nontraditional parts of the late Victorian society. In the “Introduction” of the Oxford edition of *the Story of an African Farm*, Joseph Bristow declares that Waldo and Lyndall become a twin brother and sister while complementing each other mentally: “Although these young people are complete opposites-he is practical, she is intellectual; he is short of speech, she is eloquent- they importantly complement one another. Like a twin brother and sister, their bond is the strongest in the book, reaching spiritual proportions” (XI-XII). Furthermore, they become the antithesis of the Tant’ Sannie and Bonaparte Blenkins who represent the power and the traditional values in the African farm. Since Tant’ Sannie is illiterate, religious woman who considers Bonaparte as a “gentleman”, she approves everything he does to Lyndall, Waldo and Em. When Bonaparte notices that Waldo reads “ungodly” books like *Principals of Political Economy*, he whips and locks Waldo in the fuel-house. Bonaparte even burns J. S. Mill’s book the *Principals of Political Economy* which Waldo reads curiously. Consequently, Lyndall becomes the one who saves Waldo from his imprisonment. So, it can be derived that Lyndall becomes the savior of Waldo which can also be seen as the rebellion against traditional femininity, and the reversal of the gender roles. Because traditionally, the woman has always considered to be the one who needs to be saved but in this case Lyndall as a young girl becomes the savior of the man.

In the novel, Lyndall also has a cousin similar to Handan whose name is Em. Both, Neriman and Em are depicted as the submissive, domestic woman. Furthermore, both Em’s and Neriman’s significant others, Refik Cemal and Gregory Rose, fall in love with the female protagonists Handan and Lyndall which end without happiness. On the other hand, Lyndall, similar to Handan, desires to be loved by someone freely and she expresses what she wants in love and marriage: “Marriage for love is the beautifullest external symbol of the union of souls; marriage without it is the uncleanliest traffic that defiles the world” (156). According to these lines, Lyndall wants “the union of souls” in

the marriage. That is the reason, even though she is pregnant with his lover's baby, whose name remains unknown in the novel, she rejects his marriage proposal: "I cannot marry you...because I cannot be tied..." (206). She thinks that he will try to dominate and master her if she marries him: "Because if once you have me you would hold me fast. I shall never be free again" (203). As a result, in order to remain free, Lyndall accepts to marry Gregory Rose while saying "I have no conscience" (202). Because Gregory promises to be her servant and ask nothing in return, that is the reason marriage with him becomes a "matter-of-fact business" for Lyndall (199). For her own benefit, her baby will be legitimate and she will do whatever she wishes to do freely. So, in this situation, Lyndall wants to stay independent while using Gregory for marriage for her illegitimate baby's sake. But in the end, she chooses to disappear with her lover without getting married. Considering these incidents above, it can be derived that even at first Lyndall decides to marry for the society's sake, she changes her mind for her own sake and runs away with her lover that makes him a nontraditional woman once again. At the same time, Gregory Rose chases after Lyndall when she disappears and eventually he finds her in sickbed. Gregory Rose as Lyndall considers him as a "man-woman" and "a true woman—one born for the sphere that some women have to fill without being born for it" (Schreiner 164), in fact cross-dresses as a woman to find her. As a result, he becomes Lyndall's nursemaid like Refik Cemal who continually looks after Handan during her illness.

In the end, as a nontraditional New Woman, Lyndall chooses to give birth to her child out of wedlock and tries not to be dependent on a man. Unfortunately, after giving birth, her baby dies immediately. Similarly, Lyndall becomes weak and her sickness causes her not to eat properly. She loses weight and with the death of her baby, her struggle for being an independent New Woman dies. Because even though, she tries to give birth to her baby without depending on a man, her efforts are futile since both the mother and the baby die. That is the reason, her baby's death becomes a metaphor for her unfulfilled desires' death in the traditional late Victorian society as the New Woman.

To sum up, with reference to Simone de Beauvoir's famous statement in the book *The Second Sex*, "One is not born, but rather becomes, a woman" (301), similarly

both heroines struggle to become the woman they have always desired to be. But, even though they try to be independent with their thirst for knowledge and pursuit of someone to love freely, in the end, their desires' transform into diseases then they eventually die. As Lyndall says to her like-minded friend Waldo, maybe not for today, but there will be hope for the emancipation of the woman in the future generation: "If I might but be one of those born in the future; then perhaps, to be born a woman will not be to be born branded" (154).



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Özgeçmiş

Sinem Çapar, Ege Üniversitesi İngiliz Dili ve Edebiyatı Bölümü'nden 2014 yılında mezun oldu. 2014 yılında Giresun Üniversitesi'nde araştırma görevlisi olarak çalışmaya başladı. Aynı yıl Ege Üniversitesi'ndeki görevine yüksek lisans kapsamında devam etti.



Abstract

In the first chapter of the study, the main focus is on the woman question in the late Victorian era of the nineteenth century England. Particularly, the New Woman and the roots of first wave feminism are explained with its theoretical and historical background. In the second chapter, the woman question and the New Woman in the Ottoman Empire are analyzed with the rise of feminism in Ottoman society. Also, it is aimed to compare the New Woman in Britain and Ottoman societies in order to understand the desire and the disease of the New Woman. Furthermore, in the last two chapters, the focus is on representatives of the New Woman novels *Handan* by Halide Edip Adivar and *the Story of an African Farm* by Olive Schreiner. The aim of this study is to discuss the heroines Handan and Lyndall comparatively in order to understand the metaphors of desire and disease of the New Woman in Ottoman and English societies within the scope of feminist criticism.

Özet

Bu çalışmanın ilk bölümünde, temel odak noktası on dokuzuncu yüzyıl sonu geç Viktorya dönemi İngilteresi ve kadın sorunsalıdır. Özellikle, Yeni Kadın imgesi ve birinci dalga feminizminin doğuşu ve gelişimi tarihsel ve teori bağlamında incelenmiştir. İkinci bölümde, geç Osmanlı dönemi ve Türkiye Cumhuriyeti kuruluş dönemi kadın sorunsalı ve feminizminin gelişimi analiz edilmiştir. Ayrıca, İngiltere ve Osmanlı'daki Yeni Kadın imgesi, arzu ve hastalıklarını anlayabilme amacıyla karşılaştırılmıştır. Bu çalışmanın amacı, Yeni Kadın romanına örnek teşkil eden iki kadın yazar Olive Schreiner *Bir Afrika Çiftliğinin Öyküsü* ve Halide Edip Adıvar'ın *Handan* romanlarını Yeni Kadın'ın arzu ve hastalık metaforları göz önüne alınarak, feminist teori bağlamında karşılaştırmalı bir şekilde tartışmaktır.