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Tuğçe KELEŞ

Comparative Literature Master's Thesis

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I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

Born as a reaction to the rationalism enforced by the Enlightenment Age, Gothic Literature used to belong to a specific time and space. In modern Gothic studies, it is possible to separate the genre from its limitations and use its specific characteristics to interpret much more contemporary texts by the intermediary of modern literary and social science theories. In this study, after defining Gothic in its historical margin, I will briefly explain how it can be reconceptualised. In the second part of this study, I will draw attention to the relations of children and children's literature to Gothic, precisely in the frame of Turkish children's literature. Finally, this study will attempt to place Gülten Dayıoğlu as a Gothic author by analysing three of her children's novels; *Ganga* (1st edition: 1996), *Ölümsüz Ece* (1st edition: 1985) and *Dünya Çocukların Olsa* (1st edition: 1981).

Keywords: Gothic, Gothic Literature, Children, Children's Literature, Gülten Dayıoğlu, Turkish Gothic, Turkish Children's Literature

ÖZET

Aydınlanma Çağı'nın getirdiği akılcılık akımına bir tepki olarak doğan Gotik edebiyatı, daha önceleri sadece belirli bir zaman ve dönemin eserlerini açıklamak için kullanılıyordu. Günümüz Gotik çalışmalarında, güncel edebiyat ve sosyal bilimler teorilerinin ışığında, bu türü hapsolduğu kısıtlamalardan kurtararak kendisine has niteliklerini daha güncel edebiyat eserlerinin içinde aramak mümkündür. Bu çalışmada, Gotik edebiyatının tarihsel çerçevede sunumu verildikten sonra, yeniden kavramsallaştırılması yolunda nelerden yararlanılabileceğinin üzerine değinilecek; arkasından çocuk ve çocuk edebiyatının Gotik edebiyatı ile ilişkileri incelenecektir. Bu çerçeve içerisinde özellikle Türk çocuk edebiyatı öne çıkarılırken yazdığı üç çocuk kitabı; *Ganga* (1.baskı 1996), *Ölümsüz Ece* (1.baskı 1985) ve *Dünya Çocukların Olsa* (1.baskı 1981) üzerinden Gülten Dayıoğlu'nun Gotik bir yazar olarak okunabilirliği tartışılacaktır.

Anahtar kelimeler: Gotik, Gotik Edebiyatı, Çocuk, Çocuk Edebiyatı, Gülten Dayıoğlu, Türk Gotik Edebiyatı, Türk Çocuk Edebiyatı

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I would like to dedicate this thesis to my lovely family who always encouraged me to pursue my own stories and especially to my mother and to my grandmother, who were the first and the most patient storytellers of my life.

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1. INTRODUCTION

When the modern day critics attempt to discuss Gothic influences or Goth subculture on contemporary literary sense, they face a very high chance of scepticism at the very best. Contemporary recollections of the word "Gothic" consist of angst filled teenagers who display a steadfast favouritism towards the colour black and an infatuation for overly sexualised, sublime creatures of night sporting a heavy eyeliner and corpse-like complexion paired with the emotionally unstable (yet ruggedly handsome) Byronic vampires and other deadly creatures.

While this description is not completely faulty, it is far from being complete. The common yet misleading consensus is that Gothic subculture and Gothic literature have been long dead and buried under the sands of time to allow in its place to more "evolved" genres such as horror, fantasy or science-fiction. But as any good horror cinephile would love to remind you, the monster *always* comes back.

In the first chapter of this study, I will attempt to first define what Gothic is in its historical sense and how the term adapted into its current meaning through cultural changes. I will discuss common tropes and recurring motifs in Gothic novels and how those tropes may evolve into more complicated and varied readings while reconceptualising the term Gothic. This chapter will also draw attention to several supporting theories such as Sigmund Freud's *das unheimliche* (uncanny) concept, Edmund Burke's sublime descriptions and Jürgen Habermas' public sphere notions.

In the second chapter, I will reinstitute this defined concept of Gothic literature and discuss further its relations with child. Making use of John Locke's and Sigmund Freud's contradictory ideas about child development, I will discuss the role of child in Gothic literature and Gothic themes in general children's literature.

In the third chapter, to narrow it down to the main principal analysis of this thesis, I will attempt to draw attention to the dual nature of Turkish Literature and how it could serve as a Gothic reading background. Before continuing on with the selected novels for this analysis, I aim to present Gülten Dayıoğlu's identity as a Turkish children's author and how her literary habits serve a Gothic setting themselves.

In the fourth chapter, I will present the selected novels with their brief summaries in order to facilitate the Gothic analysis of the works. In the analysis part, I will make use of the common tropes and motifs discussed in the first chapter, also the supporting theories.

To conclude I will make my proposition that within the modern readings of the Gothic genre, including children's Gothic, it is possible to apply the methods used to analyse the genre, to read Gülten Dayıoğlu as a part of the Turkish Gothic.

2. INTERPRETING GOTHIC AND ITS RELATIONS WITH CHILDREN

To be able to talk about the abiding presence of the Gothic, we need to use specific terms to define the genre. Starting with historical background of the Goths, I will try to frame the birth and the characteristics of the Gothic novel and its relations with children and children's literature.

2.1. Historical Approach to Gothic

Until 18th century and the age of Enlightenment, the term "Goth" was used to define the Eastern nomadic Germanic tribe; *Goths,* who invaded the Roman Empire between 3rd and 5th centuries and later, established kingdoms as *Ostrogoths* in France and as *Visigoths* in Italy. As a cultural synonym, reminiscent of the behaviour of those tribes, the term Gothic carried over to the attributions of "barbarous, rude, uncouth" (Fowler and Fowler, 1919, p.357) and "belonging to or redolent of the Dark Ages; portentously gloomy or horrifying" ("Gothic", Cambridge Online Dictionary).

In the 18th century, the meaning of the word Gothic changed form from simply pointing out barbarian tribes to include all that was known (or rather, unknown) at that time, about the medieval ages until the Enlightenment Age. In the unforgiving light of the age of Enlightenment, all scientific, secular and logic related thoughts and currents flourished by reinventing and recovering Greek and Roman based neoclassical values. Civilised, humane and polite civic culture was now associated with the classical tradition; which in return, was labelled by 18th century English writers as "modern" (Botting, 2000, p.3). The classical

traditions of Greco-Roman times were remarked as superior, but they also committed to establish through difference the virtues of the equally civilized, ordered and rational present (Punter & Byron, 2012, p.4).

Hence, it left no room for those who would be defined superstitious, primal, barbarous, medieval or supernatural. As Freud loved to describe it, the feudal past was *repressed* for better and "modern" future, which accordingly burst into reaction.

Being Gothic, in a way, offered a freedom outside the newly refined boxes of the society by embracing all prior to or opposing or resisting civilized values and a well-regulated society, meaning the archaic and the pagan (Punter & Byron, 2012, p.8). While the society and their way of thinking changed radical forms, the old cultural anxieties and fears of the past manifested themselves into a new genre of art, architecture and literature, all of which conflicted with the standards of the age of reason. Gothic, in that way was a clear opposition against what Enlightenment philosophers stood for, it was a refutation of "classical". The classical was well ordered, simple and pure; it offered clear rules and limits, while the Gothic was chaotic, ornate, convoluted and it represented excess and exaggeration, being born of a uncivilized, wild world which overflew cultural boundaries (Punter & Byron, 2012, p.7).

The shift of meaning where Gothic was something to be stood for and thought against, to something of value, of an object of yearning, has been explained by how the society's way of thinking has changed. Gothic was a reaction against neo-classicism and a step towards Romanticism. (Spooner & McEvoy, 2007, p.19). With the rise of Romanticism; the medieval

values and Arthurian tales, thus, Gothic regained their appeal and were praised. Starting with art, architecture and then literature, this revival of the past and research of the roots was what the English society needed then, writers and artists tried to relay the importance of Gothic values by attributing a sense of grandeur to primitive and barbaric qualities. (Punter & Byron, 2012, p.8).

The first Gothic novels, in that sense, appealed to this search of the past and in times, when failing to find any which suited to the purpose, to the fabrication of it. *The Castle of Otranto* (1764) written by Horace Walpole told a story of an imaginary, recovered Italian manuscript originating at the time of the Crusades. William Beckford's *Vathek* (1786) fixated to Oriental mysteries, claiming to originate from an old Arabic tale. With these pioneers, followed the most renowned Gothic novels such as; Matthew Lewis' *The Monk* (1796), Ann Radcliffe's *The Italian* (1797), Mary Shelley's *Frankenstein* (1818), Emily Brontë's *Wuthering Heights* (1847), Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* (1886) and most famously, Bram Stoker's *Dracula* (1897).

For the sake of this analysis, it is also worth noting down that much like the term *Goth*, the term *Turk* in Ottoman Era was also used until the 19th century by the Imperial society as a derogatory; to designate the Turcoman nomads or, later, the ignorant and uncouth Turkish-speaking peasants of the Anatolian villages (Lewis, 1968, pp.1-2). Nearly a century later, the same pursuit of the past would take over the Tanzimat[1] era Ottoman thinkers where in

[1] *Tanzimat. Ottoman reform movement. (Turkish: "Reorganization"), series of reforms promulgated in the Ottoman Empire between 1839 and 1876 under the reigns of the sultans Abdülmecid I and Abdülaziz. These reforms, heavily influenced by European ideas, were intended to effectuate a fundamental change of the empire from the old system based on theocratic principles to that of a modern state.* Retrieved from Encyclopædia Britannica http://global.britannica.com/event/Tanzimat

search of their origins, they would amend the relations with the term *Turk* as it should no longer be a derogatory designation for the language of illiterate peasants but the name of a great *Kultursprache*, which is much older than the Ottoman Empire (Heyd, 1954, p.13). Although the attitude changes, the feeling remains; even now, the term *alla turca* (*alaturka*) as opposed to *alla franca* (*alafranga*) still carries a derogatory meaning of "disordered, unmethodical" ("Alaturka", *Türk Dil Kurumu Güncel Türkçe Sözlük*) in Turkish language, according to Turkish Language Association.

This uncanny parallel of "barbarous" and "uncouth" meanings of both terms, *Goth* and *Turk*, seemingly two unrelated cultural and ethnic terms, pointed out to the Other which will be relevant to our point later on in the analysis.

2.2. The Characteristics of Gothic Novel

The Gothic novel possesses recurring motifs, set tropes, characters and plots. While not all texts displayed these characteristics, there was a common theme to be found. David Stevens' helpful list resumes these textual characteristics such as;

> "(1) a fascination for the past, particularly – but not exclusively – the medieval era, (2) a liking for the strangely eccentric, the supernatural, the magical, and the sublime, sometimes subtly intermingled with the realistic, (3) psychological insights, especially into sexuality, through (at best) fascinating and intricate characterisation, or (at worst) stereotypical caricatures, (4) representation and stimulation of fear, horror, the macabre and the sinister, within the context of a general focus on the emotional rather than the rational, (5) frequently exotic settings and locations although this tendency may be contrasted to a more 'domestic' gothic tradition, especially found amongst American texts, (6) plots within plots, often with multiple narrators, and other stylistic characteristics such as the use of 'tableaux' and overt symbolism." (Stevens, 2012, p.46)

Such characteristics, since they confirm this particular genre as a dynamic and endlessly self-reinventing one (Spooner & McEvoy, 2007, p.7) are significant in paving the way for a variety of Gothic readings of texts which at first sight appear to be remote from such an interpretational exercise. The most recent tendencies in Gothic Studies, aptly labelled as 'Global Gothic' by a plethora of scholars suggest the potentiality of Gothic as a universal 'language', an almost 'archetypal' one, to be recognized in different manifestations

of human expression. According to some, Gothic has the ability to transcend its historical point of view (Stevens, 2012, p.31).

Nevertheless, one should always consider the fact that this universalizing tendency, in spite of its attractiveness, should not abandon a careful analysis of local characteristics. As Raducanu points out, it is only after a cautious scrutiny of the regional, the ethnic and the national specificities and particularities, not to mention the historical and political contexts that a discussion of the worldwide Gothic tropes can fruitfully take place. (Raducanu, 2014, p.16).

The next subsections will offer a historical survey of the most crucial Gothic characteristics, followed by a discussion of the different modalities in which they have developed into what may be called global and universal traits.

2.2.1. Locating The Gothic Home: From Medieval Castles to Cyberpunk Cities

The traditional opening scene of a classic Gothic story is always the same: in gloomy weather, a ruined castle appears, offering sanctuary to the weary traveller who is unaware of the dangers awaiting them. The castle as the Gothic building was so popular that throughout the 18th and 19th century, many wealthy aristocrats and even major Gothic writers such as Horace Walpole and William Beckford had Gothic edifices built (Stevens, 2012, p.13).

The reason why the castle was chosen as the Gothic home is hidden in the nature of the building itself: while it offered unyielding protection from outside elements (such as stormy weather), it carried a sinister, historical past where the reader (the visitor) could easily be lost, in every sense. The castle, in every sense, is an oxymoron.

> "(..) a labyrinth, a maze, a site of secrets. It is also, paradoxically, a site of domesticity, where ordinary life carries on even while accompanied by the most extraordinary and inexplicable of events. It can be a place of womb-like security, a refuge from the complex exigencies of the outer world; it can also – at the same time, and according to a difference of perception – be a place of incarceration, a place where heroines and others can be locked away from the fickle memory of 'ordinary life'." (Stevens, 2012, pp.261-262)

This dual nature of finding a not-quite-home outside the home or of the home not being homely is the topic of *The Uncanny* (1919), Sigmund Freud's famous essay. Although Freud

felt compelled to engage in aesthetic investigations, his analysis is a most relevant tool for literary Gothic interpretations.

In the same essay, Freud describes the feeling of *uncanny* (*unheimlich*) which has the definition of "strange or mysterious, especially in an unsettling way" ("Uncanny", *Oxford Dictionary*). Separating uncanny from horror and terror, Freud analyses the reasons behind feeling unsettled and comes with the explanation: The mind recognizes something familiar (homely) in the midst of something unfamiliar (unhomely) or vice versa, which creates a sense much like *déjà vu*, which, in return causes uneasiness. Either caused by a result of repetition or doubles, uncanny brings a notion of unhomely, a feeling of not being at home with surroundings. This Gothic collapse of opposites enables a confrontation between living/dead, human/non-human and self/other, allowing Gothic critics to search for uncanny feelings and hidden doubles (Smith & Hughes, 2003, p.3). Thus, it also allows to search for unhomely homes in modern subtext; enabling the castle image to change forms.

Starting with late 18th century, industrialization and scientific discoveries brought themes of particular interest to Gothic writer. The urbanization followed by the industrialization carried the home of Gothic from medieval castle to a larger scale: the city. Come to 19th century, the Victorians transformed the home of the Gothic into more urban places; labyrinth-like streets, sinister rookeries, opium dens and filthy slums were the new home of horror (Punter & Byron, 2012, p.21-22). The city became a source of changing social roles; the mechanization of the work force created an uneasiness which could be further explored.

Both villains and their lairs started to change. Punter points out that with Romantic Gothic villain who is transformed from monks, bandits and threatening aristocratic foreigners to criminals, madmen and scientists, the settings change too; it is replaced by the bourgeois domestic world or the new urban landscape (Punter & Byron, 2012, p.26).

Once separated from time and space, Gothic home found another source of setting. The fantastic allowed Gothic to create imaginary settings linking it to social reality (Stevens, 2012, p.35). Science-fiction, fantasy and dystopian literature benefited from a lot of Gothic tropes which in return carried Gothic into new genres and medias.

As Dorothy would say, we, as Gothic readers, are not in Kansas anymore. With the help of careful analysis, the Gothic home could be found anywhere.

2.2.2. Unveiling The Monster: Cultural Roles of the Gothic Villain

"Quis custodiet ipsos custodies?" asked the Roman poet Juvenal, with his timeless quote demanding who will control those who are in control of power. While the identity of those who are in power changed from era to era, it always created a counter-balance, an opposition to power. Within the society, there was always a "Self" against the "Other" and the Other was always viewed as the source of the hierarchical trouble, creating a sense of uneasiness.

Gothic is frequently considered to be a genre which especially re-emerges during cultural crisis, serving to soothe the anxieties of the age in a displaced form (Punter & Byron, 2012, p.39). Historically, the Goth has been the epitome of the Other, the outsider, the marginal, one who was regarded with suspicion, fear, and hatred. The identity of the villain of the Gothic novel carried a reminiscence of a social position.

The monster had a crucial cultural role of defining the Other in a form familiar to the reader. By drawing the attention to the monsters, Gothic texts reveal how the Other is the alien and inferior one and they point out how supposedly superior the human is (Stevens, 2012, p. 264). The popular forms of vampires, ghosts and monsters alienated and demonized the Other, cherishing the normal, "the human".

Who may be this familiar monster? At the risk of misquoting Tolkien, all that is gold may not glitter and the monster may not always be recognizable or visible initially. Through time, the monster changed faces.

Starting with the Enlightenment Age, the 18th century was the source of many social changes. From aristocracy to bourgeoisie, the power balance of the society supported a natural uneasiness which manifested into supernatural monsters. Jürgen Habermas' theory of the separation of the public and private spheres can be used to link those Gothic monsters to social changes.

According to Habermas, the emergence of the public sphere caused the isolation of the individual, especially the separation of the bourgeois family. Within the private sphere, the patriarchal family structure did not allow women to participate in social life which in return, caused the isolation and incarceration of female presence and repression of the "homely".

Either through the female or queer characters, the gender-based prejudices definitely provided a monstrous face in Gothic literature. In Gothic texture, the female has the role of both heroine and the monster, as it relays the cultural anxieties about instable identity-related crisis and changing gender roles (Punter & Byron, 2012, p.27).

In their work, *The Madwoman in the Attic*, Gilbert and Gubar provide examples of critics of 19th century against female writers, such as Jane Austen, who apparently lacked "a strong male thrust". It was reasoned that "writing, reading and thinking are not only alien but also inimical to 'female' characteristics" (Gilbert & Gubar, 2000, p.8-9). While this attitude was towards the female writer, it also carried the same school of thought, where the Gothic was considered irrational, therefore a work of an inferior mind.

Siding with the age-old, patriarchal tradition of defining the act of writing as a male activity, the critics were particularly cruel against the one who dared to put pen to paper and create what even Wordsworth considered to be "sickly German tragedies" (Wordsworth, 1800). Meanwhile, the German proto-Romantic movement, *Sturm und Drang*, dating from 1760s until 1780s was encouraging irrational, emotions extremes against the constraints of rationalism imposed by Enlightenment. But Gothic did sell. Carrying the genre to the future, even now Gothic sells. In film, fiction, fashion, furniture, computer games, youth culture, advertising, whichever form the genre takes, it always has the mass appeal (Spooner, 2006, p.23). Despite the opposing attitudes towards the genre, Ann Radcliffe, as a pioneer author, had a great commercial success.

Can Gülten Dayıoğlu be considered in the same light as well? Not as a Gothic author, but as a children's author, Dayıoğlu might have faced similar underestimation from her colleagues as well. When she knocked on the door of Milliyet Yayınları, with her first novel *Fadiş*, Tarık Dursun K., who was in charge of the new submissions and later became her publisher, comments that back in that day, they were trying to encourage Turkish authors to write for children. He says that they even "convinced" Dağlarca to write poems which appealed to children.

But it seems this encouragement did not last. *"Some of our authors saw being part of the children's literature as a passing fancy, they walked away from it. Dayıoğlu stayed and did well, in my opinion. (...) Unfortunately, they left her alone in this path. Our children need tens of thousands of Dayıoğlus. I respect Gülten Dayıoğlu's effort to create 'a spring'*

from a 'single flower'. I feel the shame of our other Turkish authors who came to the children's literature and then let it slide." (Kabacalı, 1993, p.23)

In Dayıoğlu's case, devoting her carrier to the children's literature could have cost her some of her author credibility, as well. The fact that it didn't, must tell something about her readers. Dayıoğlu sold (and still sells) well in a timeline of Turkish Literature where people walked away from it.

In addition to social and gender studies, post-colonial approaches also serve a purpose of identifying Gothic monsters. Both post-colonial and Gothic texts are interested in challenging the dogma of rationality installed by Enlightenment age. The tendency of using non-human and ab-human figures such as vampires, ghosts and monsters in post-colonial writers, could be explained by their eagerness to challenge the dominant humanist discourse (Smith & Hughes, 2003, p.1-2). Subjects such as otherness, monstrosity and the non-human, its reproduction and transgression of racial binaries are attractive to post-colonial writers (Spooner & McEvoy, 2007, p.97). In the absence of fantasy, a post-colonial reading would help to pinpoint the Gothic other.

The most crucial postcolonial text, Edward W. Saïd's *Orientalism* (1977) examines those racial, cultural and social binaries of between colonizers and colonized, drawing attention to Western will of mastering the Orient. Saïd defines the Orient as; "almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences." (Saïd, 1977, p.1) The Orient was not simply Other but a projection of the repressed desires of the European self; in orientalist

terms, being savage, black or wild was idealized of by ambivalent and sexual desire, in eroticism/exoticism or in fantasy (Spooner & McEvoy, 2007, p. 97).

This definition alongside the others, is helpful to pinpoint similar uses of the Other, to recognize the social and cultural patterns in the search of Gothic as well.

2.2.3. Deformed by the Horror: The Gothic Body and Mind

High negative emotions such as fear, terror, and horror play a great role in defining Gothic texts. While not all sources of terror are materialized and shaped in monstrous forms, it is possible to spot them in tendrils of emotions and thoughts. The mind and body have many uses in that context.

Two very important state of beings, the feelings of terror and horror play great role in investigating Gothic genre. In her essay, *On the Supernatural in Poetry* (1802/1826), Ann Radcliffe makes the distinction of those two feelings; by explaining that they are two opposite states of beings. Terror expands the soul and awakens the faculties to a high degree of life, while horror causes one to freeze, almost annihilating them (Norton, 2000, pp.311-316). When there is Terror, there is an uncertainty and obscurity that follows, the danger is not clear but present. Radcliffe herself used this method of terror by creating imagined evils in her book *The Italian* (1797), instead of shocking the readers with positive horror scenes and physical threats, as an opposition to Matthew Gregory Lewis' *The Monk* (1796).

The Bakhtinian grotesque and monstrous body have many uses in Gothic fiction to create the sense of horror. Throughout the world mythology, in every culture the half-human, half-animal hybrid creatures would find their use of divine power or monstrous abominations. From Egyptian Ra, to Greek Sirens, to Chinese Nü Wa and to Turkic Umay, the deformation of the body was symbolized as both the source of fear and supreme power/beauty.

In his essay, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757), Edmund Burke states that while all that small and delicate (within human mind's comprehension and comfort zone) is generally defined as beautiful, vast, magnificent beings are sublime in their grandeur. Much like excess and ugliness, the sublime may also be a source of terror against the weakness of the subject.

> "Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible subjects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling." (Punter & Byron, 2012, p.11)

Carrying the animalistic, power related qualities into the new age, the scientific metamorphosis of the body may well be the source of similar emotions. The fearsome and awesome gods of the old age transform into super robots, aliens and space creatures, while the human form itself, is separated from its own psyche. The genetic engineering, artificial humanoids, robots, cyborgs, "human mimics" who could only be seen as science-fiction worthy creations before, are well on their way to become scientific truth now.

> "The boundaries between organic and inorganic, blurred by cybernetic and bio-technologies, seem less sharp; the body, itself invaded and reshaped by technology, invades and permeates the space outside, even as this space takes on dimensions that themselves confuse the inner and the outer, visually, mentally, and physically." (Vidler, 1992, p.147)

These feelings of alienation within human's psyche have many uses in both modern and original Gothic texts. While trying to "go back to our roots" and "go organic", the technology is still notoriously the source of all evil against the "natural way of life" and its alienating effects influence social media and techno-addicted society. With increasing mechanization, the sense of isolation and alienation rises against the natural world; redefining what it means to be human (Punter & Byron, 2012, p.20). *Frankenstein* (1818) was one of the first examples of this disturbance.

Another disturbing and line-blurring aspect of the scientific advancement is of course in the field of psychiatry and psychoanalysis. Freud's suggestions of psychoanalytic theory of *conscious* and *unconscious* caused an awareness of uncontrollability in human psyche. The search for the monsters outside our private sphere, outside our Self, outside the "homely" could no longer be tolerated. The monster may as well be inside us. With that internalization, Gothic bodies merged into Gothic minds and became a much closer enemy; as the previously external chaotic forces (monsters or vampires) are now produced within the mind of the human subject (Punter & Byron, 2012, p.24).

As a result of such diversity, it is now safe to assume that much like the Gothic monsters, the Gothic terrors could be found in many shapes and forms.

2.3. Gothic and Children

The relation between children and Gothic may as well go back to the birth of Gothic novel itself. As a production of irrational, childlike behaviour, the Gothic novel is inspired by children and utilizes them both as a subject and a source material. In their study, *The Gothic in Children's Literature Haunting the Borders* (2008), Jackson, Coats and McGillis point out that the transformation of the Gothic narrative into an adult genre may be one of the odd developments of the eighteenth century, when it had belonged to children's literature all along.

Having the luxury of the comforts of the age of reason, the Enlightenment Agers had the freedom of exploring their irrational, childish sides: Gothic irrationality relies on the foundation of having the luxury of the indulgence, the comforts of political and social organisation, in addition to scientific and technological inventions. That 'safe' atmosphere of that rationality paradoxically allowed the indulgence in imaginary fears and fantasies. Safe in their stable social positions, middle class readers were secure enough to enjoy thrilling horror stories, in the same way that a child may do (Stevens, 2012, p.10).

Warning them off against the dangers of the world is the basis of the children's tales themselves. In a world of fantasy and imagination, the child is offered advice and a safe environment to face the consequences of not heeding the warnings, at the comfort of their warm beds via the medium of gruesome yet entrancing fairy tales. These macabre features especially in children's literature, serve a purpose to persuading reluctant readers that the

read was in fact, very entertaining, much like the fear notion creates an intense and fascinating reading, attractive to adult readers (Stevens, 2012, p.33).

Being ex-children themselves, the adult (rational) Gothic reader have the same opportunity to taste the irrational water within their comfort zone. The Gothic themes of exploring the inner fears, self and human nature can often be compared to the metaphorical search of truth from children's point of view.

At this point, it is worth noting the use of fantasy as an instructional tool in both genres. The children's literature constantly deals with understanding of the world around the subject and most often have the support of the fantasy to deal with the reality.

> "Fantasy has a vital place in the child's development, in expanding horizons of thoughts and feelings and as a potential means of achieving some internal distance from affective dilemmas. Fantasy powered by passionate basic impulses and by defences, aims to deal with conflicts, characteristic in psychological growth." (Gould, 1972, p. 273).

It is then highly expected to observe an inclination of using fantasy in children's literature as a pragmatic method of conveying higher values and morality development. This same pragmatic approach is also used in Gothic genre to enforce not only rational but also emotional reasons. Some of fantasy elements, recurring motifs, set characters and typical plots are used to create a dilemmatic environment to serve the purpose of Gothic material.

Consequently, children and growing up themes appear regularly in Gothic fiction. The passage through childhood to adolescence and the act of growing up provide a shifting of states; which is a clear Gothic motif of metamorphosis, fuelled by feelings of terror and macabre. Being a potential source of ambiguity, the child is a Gothic object. While children are compared to undeveloped adults, they may also be defined as beings inherently superior to adults (Westfahl & Slusser, 1999, p.x).

It is common for 18th century author to refer the child with the pronoun 'it'; without using any gender distinctions, as if the child is not properly integrated into its sexuality. This notion objectifies the child figure as if it is a device, a symbol which adults could manipulate however they wish so (Georgieva, 2013, p.8).

Separated by two frames of mind, two kinds of approaches are available in regards of children's presence in Gothic novels. In the Gothic novel, the child's primary role is to grow into one of the traditional character archetypes, such as the Gothic hero, heroine or villain. Consequently, a Gothic child could inspire a promise of heritage and stability or, alternatively, of usurpation and disruption (Georgieva, 2013, p.13).

The first approach takes its cue from Jean-Jacques Rousseau and John Locke's philosophical concept of *tabula rasa* which refers the child as a blank slate, innocent and pure, contradicting the Christian doctrine of the original sin. The Romantics, following Rousseau, tended towards a view of human nature as fundamentally good; which in return, meant for childhood purity and innocence. (Stevens, 2012, p.22).

This pure Gothic child faces many dangers against the forces of the evil. Its innocence is under constant attack by the Other, whomever they may symbolize. Ideas such as communism and atheism in the 1950s, feminism and gay liberation movement in the 1960s and 1970s explained the cultural work of the Other which invaded the mind of this child. In this example, the evil comes from the outsider and if the child is transformed into the evil Gothic child- it's not the parents', therefore, the society's genetics, nor child-rearing practices are considered faulty. The guilt belongs to the Other (Bruhm, 2006, p.101).

In the second approach, Freud's psychological studies corrupts the understanding of the child and adult psyche. Not only is the child not a *tabula rasa,* the adults themselves continue to carry a part of their own childhoods (an inner child) which may or may not be possessing traces of irrational, untamed fears and emotions. The Freudian approach of the child is defined by its "id", which carried animalistic conflicts, desires and aggressions. These animalistic characters buried at the unconscious are potentially dangerous and may destroy the rationalistic stability (Bruhm, 2006, p.104).

The tainted Gothic child is the source of terror, the reminder of long buried pasts and family secrets. Moreover, he/she is also the very image of his/her parents and therefore, carries the heritage of the parents' past, their features and characters as well as their curses and their sins (Georgieva, 2013, p.23). Therefore, the terror may be the result of that mirrored, double image, where the adults recognise their own acculturated voices emerging from within their own children (Bruhm, 2006, p.105).

Supporting Freud's approach, the Oedipus and Electra complexes also suggest a conflict of interest; where the children being ultimately the doom of the father and mother figures and their demise could be encouraged. The children are at some level, the potential murderers of their parental figures, therefore they are dangers to the authority (Bruhm, 2006, p.106). The Gothic text, heavily influenced by children's literature also offers an opportunity to demonize the-alien-within by projecting it onto the child or by offering other samples of the double.

3. BIOGRAPHICAL APPROACH

In the first two chapters, my intention was to draw attention to the manner in which Gothic tropes may pervade contemporary texts, especially children's literature. This increasing globalization of Gothic aspects, argued by a number of critics[2] provides my analysis with a unique opportunity of interpreting the text and its main components (character, setting, plot).

This chapter will focus on the survey of some peculiar characteristics of Turkish Children's Literature, with a special focus on Gülten Dayıoğlu and her relevance to the field.

[2] The subject of the globalization of the Gothic genre is studied in the works of Punter, Byron, Ng and Raducanu.

3.1. Duality of Turkish Literature in Relation of Children's Literature

Turkish Literature is centred on a very specific binary opposition, i.e. Self vs Other, which is also reflected in Turkish Children's Literature. There has been and always will be an "Other" in Turkish literary sense, the reasons of which will be explained in the following passages.

The first duality was provoked by the separation of languages between the aristocratic class and common folk dating back to the Ottoman Empire days. The Ottoman language was a mixture of Turkish, Arabic and Persian and used mostly as an administrative and literary language (Lewis, 2010, p. 8). Ottoman literature, in other terms, Divan literature accepted poetry as the superior art and utilized the forms and the aesthetic values of Islamic Arabo-Persian literature (Halman, 2008, p.51). This literary form mostly draws its subjects from much more abstract matters, while the common folk was much closer to oral folk literature.

Meanwhile, the oral folk literature was created by the collective poetic and narrative faculty of the common people of Anatolia and survives to the present day. This literature was always voiced in its spontaneous, sincere and often matter-of-fact fashion and it appealed to the sensibilities, yearnings, social protests, and criticisms of the uneducated classes. While the oral folk literature retained the pre-Islamic and nomadic values of the Turks, it was also a massive resistance to the values adopted by the Ottoman ruling class (Halman, 2008, p.54-56).

It is possible to suggest drawing a line of similarity between what was “classical” and which was “uncouth”, in other terms, “Gothic”, according to this era of Turkish literature. While the Divan literature receded with time due to language reforms starting with the Tanzimat era, the oral folk literature continued to tell about simple people’s joys, fears, daily happenings, nature, fairy tales, fables, riddles and myths. These topics also informed the first works of the children’s literature, although they later had to face another cultural entry, this time from the West. With Tanzimat, Western literary trends have influenced Turkish Literature, once more creating a duality between what is “Western”/”alla franca”/”modern” and what is not.

This new dual nature of literature has affected Children’s Literature as well, in a completely unexpected way. Neydim starts the development of Turkish Children Literature as early as the year 1839, where Tanzimat opens the way of renovating and modernizing the education system. Western influences via translations and political agenda plays a defining role in the first attempts of Turkish Children Literature, continuing on to the declaration of the Republic. The Republican texts serve the purpose of uniting the nation and creating a modern society, while in the 1960s, Leftist movement started to heavily influence literature, even children’s literature. The Turkish children’s literature continues to be under the influence of political movements, such as the rise of religious movement, which occurs in the 1980s and continues on to coexist with much more secular and modern texts, influenced by the bourgeois way of life (Neydim, 2003, p.158-159).

The new ideas and literary forms, such as the novel continue developing within Turkish literature; nevertheless, regarding the long tradition of telling/writing children

stories, it is clear that the authors are still affected by the way their grand and great grandparents have told them.

In the Gothic framework, it is important for this analysis to spot oral tradition aspects in the narrative, in especially Turkish Literature narrative, more precisely, in Turkish Children's Literature narrative; as they might be useful tools of analysis regarding a Gothic reading.

3.2. A Gothic Confessor: Gülten Dayıoğlu

The many award winning author Gülten Dayıoğlu's books are considered fundamental for contemporary Turkish Children's Literature. Born in 1935, at Kütahya, Gülten Dayıoğlu worked fifteen years as a primary school teacher.

In her own words, she explains how she entered the Turkish Literature scene, by mostly translating famous Western works, giving the example of the most beloved *Martine* (Ayşegül) series by Marcel Marlier and Gilbert Delahaye. According to her statement, being a mother and a teacher, she found it difficult at that time to find good books to read to children and thus, started to write herself (Kabacalı, 1993, p.48).

Now beyond her fiftieth year in Turkish Children's Literature, Dayıoğlu still keeps on writing intensively; she wrote more than seventy books for children and young adults of the age group of seven to eighteen. Her works include short stories, novellas and novels for children and young adults. Apart from her novels, short stories, novellas, radio plays and television series, she also conducted researches about the primary school education problems of the children who live abroad.

Her first published novels such as *Fadiş* (1971), *Dört Kardeştiler* (1971), *Yurdumu Özledim* (1977) carry very strong autobiographical themes, combined with rural life and emigration problems which were relevant to their times. She explains her more recent incline towards genres such as science fiction and fantasy, as a way to observing the world traditions.

She justifies this inclination as her always present effort to catch up with the times, as today's children are different of those thirty years ago. According to her, the changes in communication systems and the developments in technology affect heavily the core emotions and feelings of human behaviour, and that's how she tries to write for (Kabacalı, 1993, p.55). She wishes to provoke her readers with inspiration for achieving the full potential of their positive characteristics (Ateş, 1998, p.27).

One of most prominent distinctive features of her writing is based on the Turkish oral tradition. Thus, most of her novels carry the tone of a subjective, instructional narrator with heavy didactic tendencies, especially prominent on her earlier novels. Ateş explains this notion with the author's profession overriding her language; he indicates that within the narrative, the author reinforces many times her critiques towards the humanity as if she is a teacher fearing of not being able to relay her lesson to her pupils (Ateş, 1998, p.261).

Accordingly, the author herself explains her distaste towards imitating the exact Western literature notions; *"I never warmed up to this tendency. Because I think that these kind of thoughts and applications and tendencies provoke a standardization towards shaping the child towards Western culture. But the Anatolian children, which are the majority of our country, have difficulties to mold themselves into those standards. Because our social structure is very different from the West. In Western culture, the child learns many notions, such as the way of living and looking towards life, the intellectual and emotional mechanisms within the family. When they are ready to read, they already are in possession of a background information. It is different to write for that child, compared to writing for our*

children who grow up in a multi-directional environment which is ossified with beliefs, traditions and customs." (Patika, 2009, p.60)

Gülten Dayıoğlu, as an author, appears split between two equally strong tendencies; in her works she both represents strong Turkish oral tradition techniques, but she is also heavily influenced by the Western narrative, genres and themes.

Her didactic and fairy tale-like way of telling the stories is combined with her fantasy and sci-fi themes, as she strives to mould her readers into modern, educated children whom she also perceives to be influenced by both cultures.

She herself, comments on that: *"It's true that my focus is on fantasy now. I travel the world. Each country I visit has such fantastic stories... I think my childhood's fairy tales are combined with my author identity and our roads cross."* (NTV-MSNBC, 2008)

Gülten Dayıoğlu's narrative style is highly relevant to the analysis of her novels. As mentioned above, by means of frequently using oral tradition technics, she actually inserts herself into the narrative in many of her novels. She is thus, in my reading, almost a species of Gothic confessor, meaning the one who listens to the confession[3].

[3] This distinction of a definition as a Gothic confessor is important. It is not the author who makes the confession, which suggests her as the guilty party. She is the one who listens and tells the story of the confessor.

Raducanu explains that confession is one of the most well-known Gothic tropes. The examples; James Hogg's *Confessions of a Justified Sinner*, Thomas DeQuincey's *The Private Memories of an English Opium Eater*, Mary Shelley's *Frankenstein* and Dostoyevsky's *Notes from the Underground* are good proofs of Gothic confessions (Raducanu, 2014, p.29). Marshall adds that the Gothic confessions serve as both formal elements and plot devices. She also gives the example of Radcliffe's *The Italian or the Confessional of the Black Penitents* where the Gothic narrative is introduced by the Gothic villains who makes deathbed confessions of their evil doings (Marshall, 2011, p.19).

In Dayıoğlu's case, the author's presence as the listener is represented both by her omniscient narrator technique (where she comments on the evil happenings by advising her readers) and by mother figures; Mrs. Archaeologist in *Ölümsüz Ece*, Granny in *Ganga* and the scientist's wife in *Dünya Çocukların Olsa*.

Ganga also possesses another direct Gothic confession, where the author explains how the idea of the book was formed. In a true Gothic fashion, the reader is presented with an author's confession at the start of the novel, as a prelude to the book itself (Dayıoğlu, 2009a, pp.7-18).

In this anecdote, she walks the reader through the cultural shock she experienced while visiting India and the river Ganges. Her meeting with an Indian temple priest inspires her to write his tale of holy fish of Ganges who feed on human flesh, thus providing her with the plot for her novel *Ganga*.

Dayıoğlu also preserves the same confession technique in travel novels (Dayıoğlu, 2009b, pp.114-119), where she also blurs the line between what is real and what is fantasy, in a truly Gothic manner.

4. ANALYSIS OF SELECTED NOVELS

Being perhaps one of the Turkey's most prolific authors, it is hard to narrow down Gülten Dayıoğlu's children novels for the purpose of this analysis. Starting with the year 1980s, most of her novels display science fiction and fantasy themes, which all provide a rich background for a Gothic reading.

In this analysis, I will attempt to analyze three of her novels intended for the children ages 10 and up: *Ganga* (1st edition: 1996), *Ölümsüz Ece* (1st edition: 1985) and *Dünya Çocukların Olsa* (1st edition: 1981). These three novels have some common themes which are relevant to our analysis.

In both *Ganga* and *Ölümsüz Ece,* the main protagonists are female children progressing into their teenage years. Their gradual metamorphosis displays strong Gothic undertones. Both these protagonists are "monstrous", supernatural beings with a clear connection to the character of the old/wise/motherly woman. This second character can be read as standing for the author herself, a constant presence in the narrative, in the role of the Gothic confessor.

While both novels have common themes in that sense the novel *Ganga* presents horror and terror through more tangible monsters, while *Ölümsüz Ece* has no physical manifestations of observable monsters; it nevertheless creates the same atmosphere via high emotions and metaphysical abilities.

In addition to comparing two clearly character-centred novels, the third novel makes the topic of the present study in its capacity to depict Gülten Dayıoğlu's Gothic children on a larger scale. In the third book, *Dünya Çocukların Olsa*, the narrative presents a clear child-adult clash without a specific hero/heroine child figure. The martyr, child hero theme is presented within a larger scale of a utopic population of children. This child image is anonymous, much like its nemesis, the adult figure.

4.1. Ganga

4.1.1. Summary

At the riverside of the Holy Ganges, India, an odd baby girl is born with huge, multi-coloured eyes and fish like features. Fascinated and scared, the mother and her helper, an old neighbour woman, decide to take her immediately to a seer. The seer checks the stars and the baby's fate but she cannot see anything. She asks them to gift the baby to the Holy Ganges, if the baby is a bad omen she would be swallowed. If she is not, her fate would be decided by the Ganges.

They do so, and the baby survives. A very old woman who came to die at the side of the Ganges finds the baby and adopts her, naming her Ganga after her namesake the River Goddess. For six years, they manage just by eating plants and fruits. Granny knits a hat for Ganga to cover her odd features and she teaches her everything she knows- from speaking to the basic beliefs of her religion, she explains all the knowledge granted to a healer about human body and about the nature's wonders, but most importantly she teaches her to be good and honest. Ganga is an overly clever girl and always asks questions.

One day, while playing at the river, she sees her reflection for the first time and she is shocked- she understands why she has to cover herself. That makes her even more curious about who she is and where she came from. Her questions are answered by the sudden appearance of a pike fish- they start communicating thorough telepathy.

The pike fish explains that he is a member of a very special, advanced and peaceful community under the river, the Ganges. They possess very advanced brain capacities, they study their own energy to convert it into superhuman abilities, like telepathy and ability to morph into other species. Their ultimate goal is to morph into human bodies and share their knowledge with humans. Ganga is also a part of this project, she is one of the special fish eggs which is planted to a human woman's womb.

Ganga asks about her real family, about her mother and father but the Pike fish does not know them. He explains that parenthood is not important- the important thing is to serve the humanity as a whole. He then explains Ganga's mission to her, which consists of perfecting her own abilities and finding those who are advanced like her, so that they would be her Brain Siblings. He warns her that there would be those who would wish to harm her and to be careful. The Ganges nation needs her to prepare the world until they can walk beside them.

Meanwhile Ganga's seventh birthday has come and gone with a special celebration at the temple where Granny asks the priest to take care of Ganga when she is gone. The day comes sooner than expected, after saying the last goodbye to the pike fish, Ganga finds out that her Granny had passed away. She starts living at the temple where she is adopted once again by an old, disabled woman as a response to her kindness.

Ganga starts living with her new rich family now, she has a new grandmother, a father, a mother and two older siblings. Her new father, Mr. Vasadutta is the top journalist of India and they live in Calcutta which is the biggest city that Ganga has ever seen. The new family

quickly accepts her; however, they are still fascinated by her, by her entrancing features, but even more by her unusual intelligence. She finally loses her hat but instead her forehead is covered by her new haircut.

Quickly, Ganga understands that in order to accomplish her goals, she has to educate herself even more- her attempts at telepathy have turned out to be unsuccessful, since her brain was empty of knowledge. Now that her family provides her with the best education, Ganga surpasses her professors and applies to an international science contest where she finds her first Brain Siblings, thus becoming quite famous. Her thoughts about the new species coming from the bottom of the seas attract even more attention than her scientific breakthroughs.

Ganga starts traveling the world and gains more followers and Siblings. Day by day, the world is divided into two group of people; one who are Ganga's followers and want to change the world into a better place and the other people who do not accept the change and want to bring the war on them. The New People are abducted by the Old Ones and examined- to finally discover that the New People communicate with telepathy. The Old Ones start to develop a mass destruction bomb against it.

Meanwhile, Ganga is kidnapped by a group of monks living in the mountain Pumori. These monks are also advanced people who have gained the ability to become ghosts and possess people. In the past, they tried to mingle amongst the people, trying to make them accept their own religion and as a result were brutally exiled by the Buddhists. They threaten

her by introducing her to her real parents and ask her to communicate again with the Ganges and demand them to stop their actions.

Back again at her old living spot, Ganga reconnects with the Pike fish. He asks her not to worry about the bomb and the Pumoris, and invites her to change her form with him. Ganga transforms into a pike fish like him and together they dive down- where she meets the Elder fish for the first time. They promise to protect her and that the time of transformation is near, Ganga will be the first example for the fish who will transform into humans. Ganga manages the transform back to human successfully, walking back to her home at Calcutta where she collapses at the door, later discovered by her father.

Meanwhile the Ganges successfully destroy the bomb by their energy and lock the Pumori monks into a stasis. The last obstacles out of the way, the new people continues to gain strength and Ganga waits for the day where the Ganges will walk the Earth among them.

4.1.2. Analysis

The most striking Gothic elements of the novel *Ganga* are the settings and the monster characters.

Keeping in mind that the central motif of general topography of the Gothic is "the castle" which is a paradox site of imprisoning domesticity, there are five primary settings in the novel *Ganga*: The Ganges river, the temple, the huge mansion, the mountain Pumori and finally, the world at large, all sources of both refuge and imprisonment.

The river Ganges represents the most Gothic background of the novel. The river is believed to have mysterious powers (as narrated in the prelude by the author herself[4]) but also displays a binary opposition. Scientifically, the river is the most polluted one of the planet (*Hindustan Times*, 2012), the goriest of all sources of water. Crawling with disease and decay, it should be forbidden to get in contact with it. Instead, it's accepted as holy and it is a source of purification by the forms of consuming its waters and bathing in it. It symbolizes a divine beauty for those who choose to believe and inexplicable horror and disgust for the unbelieving eyes.

[4] In the prelude where Dayıoğlu explains how the idea of the novel *Ganga* has been formed, she quotes the temple priest. He narrates the magical nature of the Holy Ganges and its mysterious powers. Dayıoğlu, Gülten. (2009). *Ganga*. (16th edition). (p.15). İstanbul: Altın Kitaplar Yayınevi.

Aravind Adiga's *The White Tiger* has the similar description of an duality regarding the river Ganges[5]. In her analysis of the novel, Raducanu points out that the image of the river Ganges has changed from embodying peace, hope and the contentment of familial duties towards cheap death thrills (Raducanu, 2014, p.34).

In the narrative, this duality continues; the Ganges river is a place where one comes to die. Ganga's Granny intends to do so, but instead this place of death becomes a place to live for her and her newly adoptive daughter Ganga.

Ganga, her name also originating from the river, is literally conceived inside the river. It is also the place she lived with her Granny through her childhood. For her, the river is an environment of comfort and familiarity but it's also a source of uncanny: it holds the power of life (also a mutation of it in form of "monster" fish) and death. Ganga, as a new-born baby is abandoned to Ganges which lays judgment upon her death or her life.

The Ganges River is also the home of the intelligent fish. No matter how advanced they are, the fish need the river in order to stay alive- they are encased in it despite their will to join the outer world. Just like them, Ganga needs to leave her original home near the river, in order to move on with her destiny, which at one point, requires her to return to the river.

[5] *"Which black river am I talking of- which river of Death, whose banks are full of rich, dark, sticky mud whose grip traps everything that is planted in it, suffocating and choking and stunting it? Why, I am talking of Mother Ganga, daughter of the Vedas, river of illumination, protector of us all, breaker of the chain of birth and rebirth. Everywhere this river flows, that area is the Darkness."* Adiga, Aravind. *The White Tiger*. (2009). (p.12). London: The Atlantic Books.

The isolation effect is present whenever the river is mentioned. When Ganga and her Granny live near the river, they are isolated from the world; Ganga feels the same when she talks with the Pike fish. For their conversation to take place complete deprivation from all human contacts is needed. Even the human voice may disturb their telepathic communication. In regard of telepathy, it is also worth noting that Richard Marsh's *The Beetle* and Bram Stoker's *Dracula* are also two of the most famous Gothic novels which used hypnotic trance in a Gothic setting. The late Victorian Gothic utilized heightened sensitivities with trance and telepathy as a dissolution of "self" (Luckhurst, 2002, p.204).

The second topos of the book is the temple. The temple is a holy place and a second home to Ganga. Compared to other domestic establishments, the heroine spends less time in it but it still hosts an important plot point. The temple is where Ganga is almost forced to reveal her identity, and also the first place where she is cleaned up and beautified for the ceremony of her seventh birthday. She is asked to remove her hat which conceals her odd features. She is terrified by it. While the priest stops the proceedings and Ganga is allowed to keep her hat, she is also outed as a disabled one. The first time she is in contact with her peers and the society in general, she gains her identity as an outsider with a secret.

The uncanny provoked by the Other, is a quintessential bourgeois kind of fear. By being carefully bounded by the limits of real material security, the uncanny feelings are provoked at the privacy of the interior (Vidler, 1992, p. 3-4). As Ganga moves on to a more urban life with the comforts of her new bourgeois family, she gets familiarized with the urban life and its forms of domesticity. While she gets used to the wonders of the internet, she encases herself to her room and studies for hours; she is described as “as if she changed

her entire personality" (Dayıoğlu, 2009a, p.95). This self-inflicted isolating behaviour is noted by her new Grandmother in form of complains and her "insatiable passion towards education" is met with anxiety with her new parents (Dayıoğlu, 2009a, p.96). Ganga is once more outside the norms.

Her newly adoptive home also provides a perfect setting for a mystery plot. After settling down and getting comfortable with her new life, Ganga starts to experience certain uneasiness:

> *"In fact, Ganga was anxious and fearful. These last days, she couldn't shake down the feeling of unease. She could feel someone secretly spying on her. In those moments, with her multiple angled eyes, she tried scanning her entourage. But she couldn't see anyone. This was unnerving her and breaking her intense thoughts."* (Dayıoğlu, 2009a, p.130)

This feeling of unease, of invisible eyes watching over every movement is very reminiscent of Foucault's Panopticon metaphor, where within the modern society, being watched is the norm, therefore even in the absence of an invisible watchman, the citizens will still hold upon the expectations created by this disciplinary power (Foucault, 1995).

In addition to these feelings, Ganga finds a mysterious note at her study table of an unknown origin:

"Do you think one of those Pumori monks brought that paper?" Mr.Vasudatta laughed. Suddenly, his teacup faltered. The hot tea burned his hands. The antique cup fell down and shattered into million pieces. Both grandmother and Ganga's faces had gone white. Because grandmother, who was very religious, was thinking that his son was being punished by the said monks' spirit. Ganga on the other hand, could feel that the cup was toppled by that mysterious being which was following her around." (Dayıoğlu, 2009a, p.141)

While her father demands an explanation from all the servants, none of them could explain the note- except the gardener, who suggests that maybe the wind brought the note. The grandeur of the mansion provokes the tension and the unknown elements add up to the setting.

The next grand setting of the novel consists of the Mountain Pumori, which is a true place of horror, already holding a legend of mystery: The mapmakers who tried to pin down the mountain died horribly and the goats full of milk disappear and reappear at the mountain with their milk taken. The "skeleton like looking monks" are said to live in here but no one sees them, it's a place with bad omens. Kidnapped by these Monks and brought to the Mountain, Ganga communicates with the superior ghosts who imprison her mentally, spiritually and physically by blocking her abilities. She is chosen as the one who pays the price of the sins of her kind, the Ganges fish. She cannot escape their dominion until they let her go.

This scapegoat mentality is very similar to Bram Stoker's *Dracula* where Lucy is sacrificed for the greater good. Described as Mina's *Other*, Lucy's death provides a catharsis of events where the sacrificial victim is pictured as at peace, almost grateful to die for the greater good of the community (Botting, Fred and Townshend, Dale, 2004, pp.314-318).

The alienation theme is present through the whole narrative, but it gains momentum toward the final setting which is the world at large. As explained to Ganga by her Granny, by the Pike fish and many others, the world is in a state of decay, full of evil and in need of a fix. The appearance of a new world order provokes a differentiation between social classes- the New People are socialists and egalitarians. The new world order that the Ganges want for humanity is sublime and utopic. In return, the Monks and Old People want the classes in their place, they believe in well-established hierarchy, a fact which marks them as monarchists. When two binary forces are in opposition, the battle for ultimate power (on both sides) affects the background of the narrative. It's a tense and doomed atmosphere fuelled by paranoia and kidnappings. The "Other" has to be eliminated, either by force or by consumption.

Monsters do cultural work in Gothic (Punter & Byron, 2012, p.263). There are several strong metamorphosis themes throughout the narrative and most importantly, the monster is the main protagonist. The main hero or the protagonist, Ganga, is a mixture of every possible trope. She is a binary opposition, a hybrid, an anomaly- half fish, half human, she belongs to neither group. The fish find her "too human", "too impatient" yet she is born of their kind. Her mother is horrified by her; from the start, she is abandoned as a monster. This Gothic theme of monstrous birth is used in many classic Gothic novels such as Mary Shelley's

Frankenstein, which combines the physically horrific child born of unnatural ideas (Georgieva, 2013, p.51).

Ganga's conception itself is an act of violence, the fish forcefully plant her egg inside a woman while the mother is not given a choice in having the baby. Ganga is very much the "double", defined by Warner as; "the alien creature inside, a monster who claims to share your being but who feels like a foreign body" (Warner, 2002, p.164).

As a Gothic heroine, Ganga is twice abandoned, thus twice orphaned: first by her natural parents who reject her, and second by her Granny who eventually dies. Ganga continues to gain new families and followers- but her isolation is always present as a result of a physical, emotional, self-imposed consequences beyond her control, she is the only one with the mission and her identity is always hidden.

Love also plays a Gothic theme throughout the narrative: Ganga has access to familial and platonic love but she finds the sexual side of love odd, she examines couples and finds out that most of the times, the couples barely tolerate each other. It defines her early thoughts of her own sexuality, marking her virginal which is suitable to Gothic purposes; as much as she is the main heroine of the narrative, she is also the anomaly, therefore, she is excluded from the acts of nature.

She is an epitome of excess; her physical appearance is defined by her too large and colourful eyes; they are said to be enchanting. She is too smart and too eager, beyond the capacity of "normal". Ganga is a typical abhuman character, defined by Kelly Hurley as

"not-quite-human subject, characterized by its morphic variability, continually in danger of becoming not-itself, becoming other." (Hurley, 1996, p.3) She can influence people by the acts of intrusion; sending positive thoughts to get adopted, revealing people's thoughts against their will are few examples of that. Her excess of powers defines her as the monster with a golden heart.

Encyclopedia of Gothic Literature (2005) defines one of typical Gothic tropes with following sentence: "The depiction of a decline in medical standards, unwise experimentation, dissection of living tissue and meddling with nature permeates a subset of Gothic horror, based on the motif of the mad scientist." (Snodgrass, 2005, p.219). Ganga also follows this trope; she is a scientist- a mad but benign one. She breaks the rules of science and human body by her theories and her acts- the telepathy and the transformation from a pike fish to human and vice versa provides a testing of barriers. She creates her own monstrous double, which is her fish form by committing an act of transgression beyond the limits of what's acceptable.

Ganga is also the damsel in distress. As an orphan, she has many rescuers. Granny is the first one, as she adopts the baby, she becomes the mother figure- but later, she trusts Ganga to her local priest. Ganga's third rescuer is Mr. Vasadutta who adopts her and in a way, rescues her from her miserable past. When Ganga is kidnapped, a male knight in (literally) shining armour, the Pike fish comes to her rescue. Ganga doesn't even pass the opportunity of swooning: After she manages to escape from her kidnappers, she collapses at the door of her home, where her father (another male figure) finds her. She is said to be

forever changed by the experience and explains to the curious media that she suffers from amnesia.

Many other forms of monsters take shape within the narrative. The Ganges Fish are the most obvious and grotesque ones. They break a taboo by regularly consuming human flesh and DNA and by result, they metamorphose from regular fish into genius/monstrous ones. They are figurative forms of vampires, which can be read from a Marxist perspective.

Moretti applies Marx's famous analogy of vampire metaphor[6] to Dracula (and possibly extending it to all other forms of vampires). The vampire is not just "dead", he is "undead", he sucks the blood of the living persons to continue his existence. This primary claim of life source is the foundation of the Count Dracula's presence, who is also presented as the aristocrat, the true monopolist of nineteenth-century bourgeois power, a threat to individual liberty, therefore a source of horror (Moretti, 1983, pp.91-93).

While their ultimate goal is to form an egalitarian, socialist society, it is worth noting that the Pike fish are nowhere close to this goal towards the end of the narrative; as the human race is not ready for the mental change yet. This reality also puts them in a unique position; with defeating the Pumori monks, the Pike fish are the only reminiscent of their ancient power. That way, they can also be read as superior, ruling class with superhuman powers. Via Ganga's efforts, they dream of usurping the world through their supposedly good natured power by the means of a mad scientist trope; they create their own little

[6] *"Capital is dead labour which, vampire-like, lives only by sucking living labour, and lives the more, the the more labour it sucks."* Marx, Karl. (1867) *Capital A Critique of Political Economy, Volume 1*. (p.342)

monster, Ganga, who is their test subject for the ultimate dream of walking the Earth and changing humanity.

The “true villains” of the story are also another embodiment of the vampire trope. By becoming ghosts, The Pumori Monks possess people and drain their life force and manipulate their will. Their vendetta places them into a Gothic setting; they are doomed by nature; their name has to be pronounced seven times in order for them to be able to get in contact. They cannot enter the city- because it is cursed with their Priest’s blood by the Buddhists. Inside the mountain cave where they reside, it’s eerie and far away from civilization. Like the Ganges Fish, they evolved into supernatural supreme beings but they are an example of excess power because of their mental disintegration and spiritual corruption. It is also worth noting that the monks are male, religious and protectors of the old ways; like true aristocrats. They do not hesitate to act upon their power, yet for them, the virginity of Ganga is still important to guard.

By the means of recurring motifs, set characters and typical plots, unintentional or not, *Ganga* presents many intertwining Gothic elements. Setting the background of the narrative to Gothic topos, the reader is presented with several forms of imprisoning yet welcoming castles. The main protagonist of the novel, Ganga adheres to several Gothic tropes; a child of monstrous birth but with a golden heart, a mad scientist, a scapegoat and a damsel in distress, she faces adversaries of typical Gothic villains, in a tense atmosphere of unease and horror.

In addition to these classic Gothic signs, it is also possible for this analysis to point out what makes the novel unique in a Turkish Gothic sense, by trying to spot Turkish oral tradition motifs. While the geography of the novel is placed in India, Dayıoğlu's narrative style easily presents familiar themes for the Turkish reader.

The water cult is one of those familiar themes in Turkish oral folk literature. Yavuz gives the example of "Giants hold the riverheads" ("*Su başlarını devler tutmuş*"), as a repeating trope, where the supernatural, powerful beings demand ritual sacrifices of young, beautiful girls in order to release the water (Yavuz, 2009, p.37). As an extension to this cult, fish is also a common motif, they are considered to be the corporal forms of fairies and djinns who only speak to special, chosen people (Türkan, 2008, p.270) much like Ganga.

Prediction of the future is also a repeating theme in Turkish oral literature (Türkan, 2008, p.780), reminiscent of Shamanistic rituals in addition to the helping old woman figure, who is also another tradition of matriarchal society based on Turkish oral traditions which frequently shows in Dayıoğlu's novels. This helping old woman is generally childless and is named with similar adjectives, such as "white haired old woman" ("*ak saçlı ihtiyar*"), "old woman" ("*koca karı*"), "granny" ("*karı nene*"). She is a mythological figure symbolised by their ability to know and shape the future with the main function to help and guide the protagonist (Türkan, 2008, pp.817-823).

With these combined elements of classic Gothic and Turkish oral tradition themes; the novel *Ganga* presents a unique reading in Turkish Gothic analysis.

4.2. Ölümsüz Ece (Immortal Ece)

4.2.1. Summary

An international team of archaeology enthusiasts are on the route of visiting Anatolian lands. The head of the team, a respected American scientist, Mrs. Archaeologist meets with a simple but beautiful young shepherdess girl whose name is Ece. When asked what her name means, Ece goes under a trance where she remembers her past from three thousand years ago, her father King Gudin called her mother with that name, meaning the Queen.

Intrigued and fascinated, Mrs. Archaeologist asks after her, trying to find out more about her past. The local villagers call her as the town's lunatic, claiming that she was struck by djinns due to her mother's fault. Back at her home, Mrs. Archaeologist can't shake the feeling caused by Ece, she starts look out for clues in her studies among the historical findings of Anatolia, including a bust of an Anatolian princess. While revisiting the bust, she recognizes Ece's features on the bust and is shocked to find out that the bust has a necklace which spells "Immortal Ece" with hieroglyphs.

Meanwhile Ece is institutionalized due to her increasing illogical bursts. When Mrs. Archaeologist listens to a tape recording Ece's voice, begging them to help her find her King father before it's too late, she decides to adopt Ece. Finally, free to talk her mind, Ece starts telling her about her life three thousand years ago.

In the land of King Gudin, the people have fair and happy lives. The king and the queen have six children. The destiny of each child is predicted by seers and according to their abilities, they are given special family heirlooms. When Ece is born, the seers are stuck, since they are unable to see her future. The seers decide to consult with Mediterranean seers, who name the baby girl and offer her a special crown.

When she turns fifteen, the King Gudin expresses his wish to know the humanity's future. The seers inform him that in order to make his soul immortal for three thousand years, they need to kill him while he is healthy and strong. As many people oppose it, seers explain that it is possible to choose another candidate for the job, so that person could tell the king about the future. Her daughter Ece volunteers. Devastated, King Gudin tries to change her mind but then they find out from the seers that Ece's lifespan has to be ended in three years, before her eighteenth birthday. They decide to grand her wish. In three years, King Gudin orders many sculptures and monuments to her memory, in one of which she wears a special necklace spelled "Immortal Ece". This is the sculpture found by Mrs. Archaeologist. They tell her that her last form will also be called Ece, before she could remember her past and be able to meet with her father's soul.

Back to the modern times, Mrs. Archaeologist tries to organize an archaeological search for Ece's father's tomb with the help of her journalist friend. Ece's story is heard by whole world. When finally, her father's tomb is found, Ece goes under another trance and starts communicating with her father in an ancient language. She starts telling about her previous lives where she met historical figures such as Thales, Herodotus, Democritus, Socrates etc. She tells about tragedies such as Pompeii and after, her life in Rome, Maya and

in Middle Asia where she was part of a Turkish clan. She tells about scientific and geographical discoveries.

Her story ends with the conclusion of how the humanity has become the slave of the war and greed, but despite this fact she is still proud to be a human and to make this journey. Her trances are interrupted by her faints and her story is broadcasted internationally which provokes a change in the world.

At the end of her tale, her father's tomb cracks and Ece runs towards it, dying at the feet of her father's sculpture, revealing his crown where it relays the message of love and humanity, while a white pigeon flies over them.

4.2.2. Analysis

The main Gothic trope of the novel *Ölümsüz Ece* is once again, its protagonist. The reincarnation theme brings the strong element of the monster, the uncanny other, the one created despite the laws of nature.

In possessing both a body of an otherwise normal village girl (and many others, as revealed by her tale) and a lifeless statue, Ece lives a life of doubles, providing many forms of deformation. She is "the Other" in both of her main lives; as the modern day shepherdess, she is alienated from the society because she is different; she is believed to be punished by supernatural beings because of her mother's sins, a typical Gothic trope. By peeing at the ruins while she was pregnant to Ece, Ece's mother commits the sin of desanctification. As a punishment, higher beings (djinns) punish the daughter.

In her previous life, Princess Ece is also alienated from her siblings, by her prophesied fate which sets her apart from society. She is a "sacred baby, her fate and personality is different than any others (…) her fate is a riddle." (Dayıoğlu, 2010, p.46). In that life too, once again, she unknowingly pays for her father's sins, in this case, his unusual curiosity. The mad scientist role falls on King Gudin's shoulders who, by wishing immortality, defies the natural laws and makes his daughter pay for it, condemning her to a three hundred years long life of mostly misery and to an early death.

While his curiosity and wish for immortality is not present from the start of his tale, it seems that the price of a utopic, perfect community which King Gudin provides, is closely

related to taking the life of her daughter. Immortality requires an act of pure evil which could not be considered:

> *"If the king is murdered, curses will rain upon the kingdom. The gods will turn their faces away from our people. They would not accept our prayers and sacrifices. They would send their lightning bolts on us. They would destroy our crops with frenzied floods and ruthless winds. The kingdom would perish with seven years of famine. People would shatter at the hand of fatal maladies."* (Dayıoğlu, 2010, p.54)

The consequences of defying natural acts are quite dire. The king accepts the impossibility of his wish but he is too late, as his daughter is already taunted by the idea. The chain reaction follows: By providing a perfect community and indulging into the well-being and richness which makes him able to pursue his irrational, unnatural fantasies, King Odin dooms his own child who is at the end, is prophesized to be dead when she is 18 years old.

This notion marks Ece's origin story as a classic Gothic trope. Ece is once again presents a scapegoat figure, an innocent to be sacrificed in order for the greater good, much like Shelley's *Frankenstein* where the monster has to be sacrificed for the sake of the village.

The reader is also presented with the theme of fathers and daughters, Ece, resembling the mythological figure Iphigenia who is sacrificed to the gods for her father's ambitions. Before setting sail for Troy, in order to appease the goddess Artemis, the seer Calchas informs Agamemnon that he has to sacrifice his daughter Iphigenia to her. While he is reluctant at first, Agamemnon was forced to agree in the end with Iphigenia's insistence

("Iphigenia", *Greek Mythology*). While this is not a Gothic story, it is a story of horror which uses the similar themes.

Ece is quite the Gothic child. Although her appearance is angelic, her acts can be considered demonic. Her looks seem common as she is a simple shepherdess, with a much closer look, Ece is described with distinctive features. With her excessive green eyes and eerie beauty, Ece provokes feelings of uneasiness, starting with her meeting with the narrator.

> *"When Mrs. Archaeologist heard these words, she was startled as if she was slapped. She lost all her colour. Her body was overtaken by a strange shudder, from tip to toe. The shepherdess was looking at her, with her green, mysteriously glittering eyes wide open. Mrs. Archaeologist was enchanted in the face of those eyes. She was frozen without being able to get out a single word."* (Dayıoğlu, 2010, p.12)

Ece's looks transform throughout the novel. As she grows more possessive of her goals she starts taking into her original form. Divine in a way represented by her pink marble bust, her beauty is enchanting:

> *"The bust's face was so beautiful, so meaningful, so alive that one could not tear their eyes away. (...) Some days, Mrs. Archaelogist saw it became joyous, excited, others, sad."* (Dayıoğlu, 2010, p.20)

While she goes through scary transformations; her divine appearance is complete when Ece is reunited with her father's soul, gaining once again a sublime beauty:

> *"A sweet blush, a warm smile rose to her face. She started to caress the rock with soft movements, as if she was afraid of hurting it. (...) A tangible affection took over her voice and her face."* (Dayıoğlu, 2010, p.89)

High emotions and feelings of horror and terror play key roles in the novel. Mrs. Archaeologist feels; "uneasiness" (Dayıoğlu, 2010, p.16), "frightful confusion" (Dayıoğlu, 2010, p.18) while facing Ece and her statue, to the point she is ashamed of her own obsession as "she senses that her friends, her colleagues and even her students would interpret the Shepherdess Ece event as a ridiculous hallucination. And that she would be criticized for giving it such importance." (Dayıoğlu, 2010, p.21). This notion unnerves Mrs. Archaeologist; to the point she is warned "not to get too carried away" (Dayıoğlu, 2010, p.21).

It is not only Mrs. Archaeologist who feels that way; Ece herself, is often under the influence of high emotions:

> *"At that moment, she noticed that the shepherdess was shaking like a leaf. It was as if the girl was afraid of something. She was looking around in sudden fright, gasping sporadically. Suddenly, she threw her arms around Mrs. Archaeologist's neck. She started crying with huge sobs. (...) Her shaking continued. Her beautiful face was*

ashen. If Mrs. Archaeologist were to let her go, she would have collapsed on the floor like an empty sack." (Dayıoğlu, 2010, p.12-13)

Ece represents the damsel in distress and has to be rescued many times; from her modern day parents, from the institution she was trapped in, from the journalists upsetting her and even from herself, as she is prone to exhausting herself to the brink of fainting.

Her shining knight in armour, Mrs. Archaeologist, also presents a duality; as a scientist herself, she is careful not to risk her reputation, but in the end, she ends up believing supernatural powers and unveiling the truth. Their meeting is prophesized by King Gudin's seers. Mrs. Archaeologist is in a way, a "slave under the mysterious power drawing her to Ece." (Dayıoğlu, 2010, p.33).

Unintentionally (or intentionally), Ece provokes unnatural happenings around her. To facilitate the archaeological dig site, her village has to be moved; de-rooting an entire village from their homes. While her transformation of remembering her past continues, unnatural events keep happening. The lights go off in the dig site (Dayıoğlu, 2010, p.82), the wall support crumbles apart and the accident kills two over-eager journalists (Dayıoğlu, 2010, p.69). Mrs. Archaeologist changes her life plans in order to help her, even though she feels "as if Ece was in her soul" (Dayıoğlu, 2010, p.17). It is not only Mrs. Archaeologist who feels the change, with simply her presence, Ece provokes a behavioural change; first uniting journalists, then the world leaders and humanity in ensemble.

Her divine beauty is interrupted by her painful transformations and eerie visions, affecting her appearance, taking form of a monstrous and scary vision.

> *"Ece sat up. She lifted her head, fixing her eyes to the sky. It was as if she was searching for something in that emptiness. At that moment, Mrs. Archaeologist saw once again that strange, lightning-like glittering in her eyes. Shepherdess Ece continued talking while fixing her stare to the emptiness…"* (Dayıoğlu, 2010, p.13)

Towards her destined meeting, Ece starts eating less and communicating even less with the outer world. When demanded if she wishes to see her mother, Ece does not recognize her. When they discover the tombs which are most definitely a Gothic home for Ece, she is catatonic. She spends a night in utter darkness next to her father's tomb. In the morning, she is feared to be dead (Dayıoğlu, 2010, p.83) but instead it is said that she lost all of her colour and some weight, but her eyes became stonier (Dayıoğlu, 2010, p.84). Her health deteriorates quickly. She only eats/drinks the goat milk that her mother brings to her. She is described as having a "blueish glitter in her eyes which gave her an imaginary look" (Dayıoğlu, 2010, p.14). She screams to be rescued, exclaiming that she wants to get rid of her unnatural side: "I want to get rid of it. As soon as possible, I want to get rid of my immortality!" (Dayıoğlu, 2010, p.79).

When finally, she is able to communicate with her father, her transformation towards a monster is complete:

"Suddenly Ece ran off with a scream much like a wild bird's creepy call. She ran to one of the boulders, sticking to it like a butterfly. She stood still for minutes. (...) Her face was all dead-like, so whitened. She was closing her eyes for a while, then opening them wide suddenly, looking up to sky. Her body was stiffening with pain as if she was being stabbed. Her hair was sticking out. She was a horrifying vision, from tip to toe. This status did not last long. Suddenly, she started to turn around the boulder, while scratching it as if she wanted to tear it into pieces." (Dayıoğlu, 2010, p.88)

Some notions of the setting come as a second support for the Gothic atmosphere in the novel. As an American scientist, Mrs. Archaeologist is fascinated by Anatolian culture; but her intrusive acts, such as adopting Ece and digging a new archaeologist site, therefore forcing the villagers out of their homes into their better, new homes, could be interpreted as colonial acts; a will to master the Orient. These acts have mixed reactions; some villagers are happy for their and Ece's brighter future, others comment on in much hostile manner: Mrs. Archaeologist is considered as a "crazy person", the adoption is remarked as; "the devil found the devil" (Dayıoğlu, 2010, p.34) and when the excavations start the villagers continue to curse her name in anger, naming her as the "gravedigger" (Dayıoğlu, 2010, p.65).

This theme of clash of civilizations are commonly used in many other classical Turkish novels: In Reşat Nuri Güntekin's *Çalıkuşu*, Feride, an Istanbulite young woman from and Western oriented educational background and upbringing, is not accepted to many Anatolian villagers' social hierarchy. The (also Western in style) educated character Ahmet Celâl from Yakup Kadri Karaosmanoğlu's *Yaban* also another good example of this exclusion. In both

cases, Anatolia is not the welcoming home the characters expect it to be, but a place of disappointment at the best, terror at the worst.

The final part of the narrative is sectioned by Ece's recalling of her past and her deteriorating health and the change she provides in real world. Through her three hundred years long tale, Ece tells a history of humanity marked by death, murder, war, slavery, cannibalism, human and animal sacrifices, natural and human catastrophes alongside scientific and philosophical progresses.

While the good parts shape the story it is clear that the horrors of the world are more affecting. Even Princess Ece's famous necklace gives out the message of slightly threatening prophesy for the future of humankind: "The humankind will exist as long as humans love each other."

This final notion concludes the novel's Gothic ending where the heroine is sacrificed for the goodness of the humankind, while the future of the world still is under unpredictable danger.

The reincarnation theme surrounding the novel can easily be compared to the classic example of the late Victorial imperial Gothic genre, H. Rider Haggard's *She* (1887) where one of the protagonist, the queen sorceress Ayesha with an enchanting beauty, has lived in the realm of Kôr for two thousand years, waiting for the reincarnation of her lover Kalliktrates. In both cases, Ayesha and Ece's powers provoke a feeling of unease and later, death in both characters.

To conclude this analysis, it is worth noting that two previous themes, the prediction of the future and the helping old woman motifs continue to guide the young protagonist in *Ölümsüz Ece* as well, similar to *Ganga*. In Ece's case, there are few other very classic Turkish folk tale notions which could help to shape the novel in a Turkish Gothic sense.

Ece's origins story with the focus on the perfect King Gudin, is one of the most common uses of Turkish folk tales. The yearning of "rights, justice, democracy" provides many background emotions of Turkish folk tale tradition where the alongside the cruel padishahs who cut off heads mercilessly, there is also a portrayal of the honest, virtuous, forethoughtful padishahs who are more human and mindful of the wishes of their people (Yavuz, 2009, p.38).

Yavuz explains that the notion of "becoming a stone" ("taş kesilme") is very frequently seen in Turkish folk tales. The living beings are turned into stones by supernatural powers and after the curse is broken, they become alive (Yavuz, 2009, p.43). The story arch around Ece's sculpture and her frequent paralyses support this motif, not to mention that her father's tomb, which is encased in a rock, in one way, also returns to life.

These narrative choices combined with classic Gothic themes, suggests a successful Gothic reading of the novel *Ölümsüz Ece* within Turkish Gothic sense.

4.3. Dünya Çocukların Olsa (Children Ruling the World)

4.3.1. Summary

The world is divided into two warring nations; Avampakas and Çirupons. Their differences are provoked by racist and economic agendas. The scientists of both nations develop a biochemical weapon, called hot rain, designed to destroy only humans, leaving their buildings intact. Unknowing of each nation's similar plans, the head scientists and their wives are secured in futuristic space stations while the world is bombed with warm rain weapon. The entire world population dies horribly, suffering horrendous pain. Both teams of scientists are horrified to realize that they are stranded in space, without anybody able to guide them down to Earth.

Only children under the age of twelve have survived the massacre, accidentally saved by the bone developing new vaccine applied to them before the happening. In both hemispheres, the children are utterly traumatised; the older ones start to take care of the younger children, separating them from the bodies of their families. In forty days, the dead bodies start to evaporate as a side effect of the bomb, leaving the children somewhat relieved not to deal with them anymore. Faced with hunger and diminishing food resources, the urban children decide to travel to the rural parts, many of them dying on the journey. Finally reunited with other children and later, with children of the other hemisphere, they all work hard to survive together, forming an ideal, peaceful society.

Meanwhile, one Avampaka scientist and his wife manage to land their space vehicle safely to a lake and are faced with a survival struggle themselves. For years, isolated from any news of the world, they try to make do with resources available around them, reminiscent of Adam and Eve.

At the end, the scientist confesses to his wife that their journey to the space was not a result of a testing, but an actual bombing of Çirupons. The wife is horrified of the truth and her husband's violent nature. When they find out that the bombing happened in both sides, they despair at the thought of being the only survivors left on Earth, but they meet up with children.

The scientist feeling disgusted of the new world system, tries to understand the truth behind the vaccine and develops a new, more powerful hot rain poison, experimenting it on a child, killing him on the process. Joyous of his scientific victory, the scientist marks his name and explanations of the weapon, locking the formula. He also invents a youth serum for him and his wife. Together, they find out a secret, underground Çirupon laboratory, where the gorillas are implanted with human brains and are programmed to manufacture nutrition pills.

Faced with unique opportunity, the scientist plans to take control of the gorillas and usurp the new world communities, becoming the most powerful ruler of the Earth, teaching Avampaka children the old, torturous ways, despite his wife's horrified protests. They never manage to make it to the surface, dying alongside the apes, their bones and the locked formula only to be discovered by later generations, marking them as "savage species".

4.3.2. Analysis

The tense atmosphere of war followed by post-apocalyptic world creates the perfect Gothic setting of the novel *Dünya Çocukların Olsa*. Starting with the building up pre-war tension which continuously rises due to provocations and suspicions between two nations, within the narrative, the bombing is the catalyst point of no return. From that point forwards, the terror and horror always inform the setting

Although intended for children of age ten and plus, the novel is surprisingly gory with graphic descriptions of the effects of the biochemical bomb, not to mention the nature of violent death scenes.

> *"People never faced before a hot rain. They ran around, screaming with agony caused by boiling waters falling down on their heads. Everyone was looking for a shelter. But the streets were in such chaos; nobody was able to go anywhere they wanted. Between all of the people running around with painful screams, only the strongest ones were able to make progress, old people, children and those with babies were crushed under feet. Everybody was trying to save their own lives. Nobody thought to help each other. People forgot about the notion of helping each other anyways. They have lost the ability to love each other. They only loved themselves. That's why while they were trying to run away, strong ones crushed weaker ones, young ones crushed older ones, without hesitation."* (Dayıoğlu, 2013, p.20)

The cruel atmosphere and the chaos is described on numerous occasions, creating a setting filled with fear, horror and the macabre.

> *"People were crying, screaming out while running around, terrorized with confusion and fear. (...) The dogs were howling, the cats were meowing as if they were trying to rip their throats, high and low animal sounds coming out of the barns, horse whinnying, coop animal sounds spilling over the coops were jumbling with people's pain and despair filled screams. But this hurricane of terror was very short lived. Soon, there was a heavy silence. People have died where they stood."* (Dayıoğlu, 2013, p.20)

There is no doubt that this description is purely macabre; for the reasons of comparison, to simply show the amount of the horror here, a small passage from *The Letters of the Younger Pliny* where Pliny the Younger describes the aftermath of the eruption of Vesuvius would be sufficient:

> *"Ashes were already falling, not as yet very thickly. I looked round: a dense black cloud was coming up behind us, spreading over the earth like a flood. (...) You could hear the shrieks of women, the wailing of infants, and the shouting of men; some were calling their parents, others their children or their wives, trying to recognize them by their voices. People bewailed their own fate or that of their relatives, and there were some who prayed for death in their terror of dying. Many besought the aid of the gods, but still more imagined there were no gods left, and that the universe was plunged into eternal darkness for evermore."* (Radice, 1969)

Death and dead bodies inhabit the knots of the plot. The gore faced after the catastrophic mass murder is almost to the point of excess.

> *"They could not understand the reason of the death festival, which lead them to agonize in suspicion, in anxiety and in fear. They could not forget about the dead in the streets, houses, farms, meadows and barns, who shrivelled like pesticizied bugs."* (Dayıoğlu, 2013, p.39)

The author pays special attention to provide multiple settings where the dead ornament the background.

> *"The streets, houses, transportation vehicles, factories, high schools, universities, markets, praying centres, bathing houses, beaches, stadiums… were all filled with dead people. (…) Pets were roaming around the dead, some cats and dogs were not leaving the side of their dead masters' bodies."* (Dayıoğlu, 2013, p.21)

Children are not different from those lost pets, but being the products of a faulty society, they continuously suffer from the sins of their parents.

> *"All children were writhing with unmeasurable horror and terror. In both sides of the globe, children living in the cities were struggling against the horrible tentacles of the hunger octopus."* (Dayıoğlu, 2013, p.24)

With the famine, the death of the children escalates, the hunger adding to sickness and mistreatment, creating an atmosphere of pure panic. Even the most innocent children (the babies) cannot escape entirely some form of death.

> *"Alongside the hunger, the most difficult thing was the cold and the darkness. The roads did not end. (...) During this migration, some of the babies have died again. (...) In some places, they died from hot weather, in others from cold, in some places they fall prey to the predators, dying and surviving, they continued to search for a suitable place to continue living."* (Dayıoğlu, 2013, p.25)

Meanwhile, it is not only the children who suffer from feelings of terror against their own mortality. Trapped inside their space vehicle, the scientist and his wife too, have close encounters with it and they too, handle extremely graphic gore.

> *"The husband and wife were terrified. The air inside had gone heavy. With time, they started to have trouble breathing. (...) If they stood inside any longer, the space vehicle would be their graves, they were aware of that. (...) He tore apart the golden plate covering his teeth. His mouth, his face was covered with blood."* (Dayıoğlu, 2013, p.26)

The scientist is not separated from the universal theme of facing death, even though he is designed to be final obstacle.

"At that moment, he sensed the hair thin separation between life and death. He shuddered from tip to toe. But still, he didn't think even one second that, other people too, had faced similar emotions like him…" (Dayıoğlu, 2013, p.38)

While the horrific scenes continue, very high emotions are also added to the mix, the emotional tension reaching to its peak, especially with surviving children.

"They were only a little bit weak. Their skins were a bit burn from the boiling rain waters. But they were not in state to perceive those burns. They were horrified of the dead people surrounding them. Everywhere was filled with the dead. Against those horrifying visions, the children tried to gather some willpower by hiding their heads between their arms. But then, they were forced to get up. (…) They roamed around the dead, gathering younger ones. It was hard to separate them from their mothers. Some of the young ones were begging "Mum, get up! Wake up!" while grabbing their mothers' hair and clothes and pulling them with all of their strength." (Dayıoğlu, 2013, p.22)

The scientist and his wife also go through trying times while discovering the truth.

"I am in such despair, I want to die…" he said and started to tear apart his beard and his hair. His wife was in not state to comfort him. She too, was crying incessantly." (Dayıoğlu, 2013, p.47)

While the setting is full of macabre scenes, what it even more frightful for the reader is that the innocent victims get used to that morbidity. With time, more practical problems are put in the question. The gore becomes familiar and the horror is internalized.

> *"The children were trying to find a solution to get rid of the dead bodies but couldn't find an overcoming way. (...) In short time, powered by the love of life, they got used to dead people. (....) they were not that scared and terrorised by them anymore, but when they jumped over their parents, grand-parents and other relatives' dead bodies, they felt unbearable pain."* (Dayıoğlu, 2013, p.22)

With this internalisation, the Gothic transformation takes place; while the physical evidence of the macabre evaporates, the fact that the majority of the world is dead continues to affect the setting, their ghost-like presence is felt throughout the narrative.

> *"The skins of dead bodies which have turned into a wax colour, were shrivelling, their skeletons were melting and crumbling apart. Forty days had passed. At the end of it, all dead melted and disappeared. (...) To say that the children weren't happy about would be a lie. It has been said that the face of the dead is cold. Even though it was their relatives and loved ones, dead people still gave them feelings of sorrow and shudder. (...) The terror of the hot rain festival was under their skins. They would never be able to forget about that day."* (Dayıoğlu, 2013, pp.22-23)

The ghostly image of the novel is also supported by dead, empty cities and isolated pockets of geography. Both scientist couple and the children go through the survival

struggle, in separated isolations. Isolation theme becomes strongly dependant on Gothic homes, scattered at multiple points of the novel.

The first "castle" image of the novel is the mountain lake area where the scientist couple are stranded. Isolated around the lake, they spend a long time navigating the geography, fighting against the natural conditions. Unable to find a single human, they slowly transform into lesser versions of themselves; by losing weight and tangling their hair, they morph into savage creatures.

> *"We are both slaves to an unnamed mountain," said the scientist, "Nobody is looking for us. Maybe there was a symbolic grave and funeral, back at our country, for both of us. (...) Our names are alongside the dead, now... (...) I'm afraid this is a cursed mountain, excluded from world map."* (Dayıoğlu, 2013, p.32)

But the mountain is not all bad. It provides them food and fire, a way to live and in time, they make a shelter out of it, a home. When the time comes to leave it, the wife remarks that: *"It would be a lie if I tell you that I am not sad. I did not know I was this attached to this place. I noticed it when the time has come to say goodbye."* (Dayıoğlu, 2013, p.43)

The second "castle" image of the novel, is the city. Empty and dark, the scientist and his wife, navigate through familiar looking yet irrevocably changed streets. Even their own house is a source of uncanny feelings now. When they discover their kitchen is raided, they understand they are not alone in the world and this fact unnerves them, as they are not aware

of the identity of this "other". The mere thought of living in this city which used to be their original home, is now unbearable.

> *"How are we going to continue our lives in empty cities, empty amusement parks, empty schools, trains, cinemas, laboratories, houses? We are not even able to have children. This is such a painful end for the humankind. Are we going to burry all this civilisation to the space and simply pass away?"* (Dayıoğlu, 2013, p.47)

The third "castle" image of the novel is the Çirupon laboratory. The scientist and his wife spend a long time trying to discover its secrets. They are fascinated by the discoveries they make; to the point they almost forget about each other. The laboratory itself, is designed as a secret castle, possessing many layers, long, stuffy corridors and a dungeon-like underground layer where mysterious, unthinkable progress has been made.

> *"The underground city was formed by similar looking streets and giant oven-like dome constructions. (...) Holding on their diving suits, the scientist and his wife, were walking in empty streets with curiosity and a bit of fear. (...) They feared of getting torn apart by the gorillas' claws after all that effort they made and all the dangerous adventures they had, without being able to discover the secrets of the underground city."* (Dayıoğlu, 2013, p.100)

The underground laboratory can only be reached by the sea and the sea itself is a source of eerie nature. When they dive down, the sea overpowers them, the currents washing them

away. Soon, they are trapped inside this castle where the ways of survival are provided in exchange of their entrapment.

> *"I'm afraid we are encased in this underground city," said the scientist in another morning after green night, "In other words, we are buried alive. We need to pull ourselves together and find a way out of here. I was happy to think that I was going to live up to my two hundreds. But now, that joy has vanished. Feed on pills, get watered with a hose like a plant, sleep in a green night, do not hear any sound but dirty gorillas' monotone grumbles. Do not see anything but endless roads inside the caves and hallows enlightened by weak light, and live until you are two hundred years old. One would go crazy. The life is beautiful upside. I even look forward to my imprisonment in the mountain."* (Dayıoğlu, 2013, p.109)

With his famous *Émile, or On Education* (1762) Jean-Jacques Rousseau constructs the idea that the children are innately innocent, only becoming corrupted through experience of the world (Rousseau, 1762). The Gothic aspect of the children of the *Dünya Çocukların Olsa* may be read via this concept; as they are fundamentally good, pure and innocent and while they suffered, they suffered for the sins of their parents and now their atonement has begun. Their mission is quite clear:

> *"In both sides of the globe, the children were decided to clear the humanity's stained name, to save its honour and create a brand new human history."* (Dayıoğlu, 2013, p.39)

The atonement of the children especially living in the cities, where they contributed practically nothing to the society, is by the way of migration towards rural lives, where they would transform and work for their better future; an agricultural paradise where the economy is dependent on exchange of goods and barter, reminiscent of communist agenda.

> *"They sensed that the hot rain was the result of humans hating other humans. That's why they were giving special attention to new generations. They were working with unselfishness in order to make them love all humanity, and not just themselves."* (Dayıoğlu, 2013, p.122)

The new age children destroy the mines surrounding the borders and unite with other children, forming a utopic society where equality among all principle is applied.

> *"The hot rain vapours did not kill the children. But it dried their veins feeding into their killing instincts. They were disgusted by the death and murder, because of the events they witnessed with the hot rain. (…) The pain they suffered, matured them beyond their ages. They loved each other without race, sexuality, colour, skull shape, belief, nation differentiations, only because they were "human".* (Dayıoğlu, 2013, p.40)

However, in this "perfect" society there are few core rules set. While the children are against violent ways of punishment, they do not condone the younger ones to know about the truth of their past. In almost unified way on both sides of the globe, new generations avoid telling their own children the horrible truth of their past; as their past is stained beyond repair.

"In the new society, there was no place for pre-hot rain standards of judgement crooked by binding, conservative, belittling customs and habits designed to create discrimination between people by provoking them against each other. There was only place for good, beautiful, right and happiness providing believes. All children especially, believed to the one creator Allah. When it's the time and place, they told about their faith to younger ones too. (...) They were paying special attention to not to choose books which told about shameful pre-hot rain human acts such as war, hangings, cuttings, enslaving, shackling." (Dayıoğlu, 2013, p.41)

The author quickly clarifies that the children are not overly cautious; as the monster of the narrative itself, is an embodiment of the sins of the past. The Avampaka scientist (and his unwilling yet enabling wife) is the monster of the novel with several faces. He is representative of the old world's murderous nature while he plays the mad scientist trope. Their aged looks are source of horror and terror for the children who face them for the first time; but when the looks become familiar and the children are used to these two adults, the danger begins, since they both carry their monstrous agenda and nature.

While the wife plays a reluctant role in this atrocious script of destruction, her affection towards her husband and perhaps, her conformism blind her judgement.

"The woman was writhing with unmeasurable pain after the truth she has learned. (...) What a horrible, disgusting, shameful thing this is. I too, was a participant of this crime, without my knowledge." (Dayıoğlu, 2013, p.34)

The wife does not condone the mass destruction weapon and judges her husband accordingly: *"She could not help but look at him as the murderer of millions of Çirupons."* (Dayıoğlu, 2013, p.42). But as the narrative progresses, she finds excuses to his behaviour and therefore, joins up to his fate: *"Her husband seemed like a blood soaked murderer to her, for a minute. Then she collected herself (…) Yes, the real fault was with the reigning father…"* (Dayıoğlu, 2013, p.49).

The scientist himself is a true Gothic villain. His appearance is commented several times, alongside his wife, to create an illusion of a savage, mad beast.

> *"The scientist was screaming around like a mad man, stopping only to curse. (…) He yelled around a while, his mouth frothing."* (Dayıoğlu, 2013, p.33)

> *"While they were trying to clear the path with their claw-like calloused hands (…) Their hands, arms were skinned and bleeding, their jump suits were shredded."* (Dayıoğlu, 2013, p.34)

This allegory of mad beast is fortified by the appearance of a second unnatural hybrid monster.

> *"I see myself as a wild animal encaged inside the zoo. It is as if the gorillas are our caretakers. If they give us food, we will live, otherwise, we have no way of getting food."* (Dayıoğlu, 2013, p.102)

While the gorillas planted with human brain are another image of the monster; they live in a *tabula rasa* state and are not in control of their lives nor their actions; marking them innocent creatures. The gorillas' susceptible, robot/zombie-like nature provide a unique weapon as they are open to manipulation and kidnapping, much like the children themselves, but in the end, they cannot be tamed by unnatural ways and they too, all suffer from horrible mass destruction.

This theme of experimentation has been used in many classic Gothic novels. H.G. Wells's *The Island of Doctor Moreau* (1896) is one of the examples of the use of similar themes, where the mad scientist Doctor Moreau creates half human, half animal hybrid beings. Arthur Machen's *The Great God Pan* (1894) explores the idea of Doctor Raymond who experiments on human brains, making them susceptible to the advances of the great god Pan. Richard Marsh's *The Beetle* (1897) also tells the story of a politician who uses powers of hypnosis and shape-shifting.

The scientist's tyrannical male image is also fortified by his gender based prejudices. His sexism is commented on by his wife:

> *"Even though I am respected by my many discoveries in botanies, the awards I won and the respect I inspire in my environment, you still could not stop yourself from looking at me simply as a woman."* (Dayıoğlu, 2013, p.49)

Even though he considers himself rightful, he accepts that he was not to be faulted for his way of thinking as he was a product of his own society and education. He is strongly against the new world order and obsessed with his initial failure of not being able to kill Çirupon children.

> *"Why the children have not died? This question grate on me with my every breath, brands my brain."* (Dayıoğlu, 2013, p.66)

Possessed by anger and violent thoughts, he tries to manipulate children against each other, as are the old world habits, but is faced with strong resistance. Dependant on the new order of the world, the scientist feels that he needs to take control of the governing power, by developing an even deadlier poison and testing it on a kidnapped child.

> *"The child waking up inside the steel cell started to yell; "Help, save me, help me!" while kicking and hitting the steel walls surrounding him. The scientist, with one eye on the clock, was waiting for the child's sounds to cease with impatience. After a while, the voices and the movements started to decrease. The scientist took a relieved breath. Then, the laboratory was completely in silence. The scientist waited a little bit longer, then opened the steel case. He searched for the child's pulse. He was dead."* (Dayıoğlu, 2013, p.74)

By using the children's innocent nature against themselves, the scientist overcomes the first obstacle by obtaining a unique power of bestowing death. He locks and christens his formula with joy, thinking that in future, his name will be immortalized.

He also develops a second weapon, this time against his own aging nature. The youth vaccine is designed to make him and his wife live unnaturally long lives to enjoy their ruling days. They suffer three days in fever, and became powerful, supernatural human beings. Until the end, his colonial intentions are poorly masked; but the moment of truth comes and his true nature is revealed: *"He fixed his eyes to hers, they were glowing with a devilish light."* (Dayıoğlu, 2013, p.126)

He explains his plan to take on an army of gorillas to overpower the children by scaring, manipulating and torturing them, therefore declaring himself as the world emperor. But in the end, he falls victim to his own irrational passions. The powerful, impulsive, tyrannical male suffers an untimely, but much deserved death in a fashion of Gothic justice, which is reserved for the villains since the very beginning of the genre.

> *"The scientist's dreams of World Emperorship were buried under seven layers of the Earth, to the darkness. He never would be able to revive the pre-hot rain world order."* (Dayıoğlu, 2013, p.127)

His death stands for a warning for future generations, who are aware to some degree of how lucky they are to escape a similar fate. The novel ends with a hopeful note as the sacrifice provides better generations.

Despite this dystopian, futuristic world, Dayıoğlu still is able to use some aspects of Turkish oral tradition themes within the narrative. Having their roots from the nomadic past,

the notion of migration, catastrophe and starting over is very traditional in pre-Islamic Turkish mythology. The most famous legend, the *Ergenekon* epic tells the story of a Turkish community, incarcerated in a valley of death, surrounded by ironclad mountains, escapes extinction with the aid of Grey Wolf (Halman, 2008, p.23).

Another famous item of the Turkic folk tradition is the Stone of Yada, which grants supernatural powers to destroy the enemy or their crops, by the power to make it snow or rain. Alongside many other legends, in Kaşgarlı Mahmud's *Dîvânü Lugati't-Türk*, this stone is described as; *"Some way of soothsaying. It is done with some specific stones (with the Stone of Yada). That way, it is made to rain, to snow, to blow winds. This is a well-known thing among Turks. I witnessed this event at the country of Yağma. There, in the summer, there was a fire, it was summer; with that way, it was made to snow and with the help of Great God, the fire was extinguished."* ("Yat", Atalay, 1941, p.3)

These subtle manifestations from Turkish oral literature's heritage enrich the Gothic reading of the novel *Dünya Çocukların Olsa*, with the addition of specifying it to Turkish Gothic.

5. CONCLUSION

Used to define “barbarous” and “uncouth” nomadic Germanic tribes, the term Goth was adopted later in the 18th century by those who were opposed to the neoclassical values imposed by the Enlightenment Age. The classical Gothic Literature was represented by very distinct characteristics such as specifying the Gothic home as the castle, opposing forces of villains and damsels in distress, in a tense atmosphere of terror and horror.

Children and children’s literature are closely related to Gothic readings, as Gothic makes use of the same methods of fairy tales to warn and educate the children, in addition to remind the genre’s adult readers the roots of their irrationality.

The modern studies of Gothic allow to separate the genre from its limitations use its specific characteristics to interpret much more contemporary texts by the intermediary of modern literary and social science theories; not to mention globalize the term. Recognising the *Other* in the meanings of both terms, Goth and Turk, seemingly two unrelated cultural and ethnic terms, helps to reconceptualise Turkish Gothic; by searching Turkish oral folk heritage within the text.

With the help of supporting theories, by analysing classic Gothic tropes and recurring motifs, in the addition of Turkish oral folk themes found within three children’s novels of Gülten Dayıoğlu; *Ganga* (1st edition: 1996), *Ölümsüz Ece* (1st edition: 1985) and *Dünya Çocukların Olsa* (1st edition: 1981), it is possible to present Dayıoğlu as a part of Turkish Gothic.

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