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The Influence of Mother-Daughter Relationship on The Solidity of Patriarchal System in Latife Tekin's Dear Shameless Death, Night Lessons, Swords of Ice

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The Influence of Mother-Daughter Relationship on the Solidity of Patriarchal System in Latife Tekin's *Dear Shameless Death, Night Lessons* and *Swords of Ice*

Latife Tekin'in *Sevgili Arsız Ölüm, Gece Dersleri* ve *Buzdan Kılıçlar*'ında Anne-Kız İlişkisinin Ataerkil Sistemin Devamlılığına Olan Etkisi

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Anahtar Kelimeler
1) Maternal Identity
2) Mediator
3) TheLegacy of Motherhood
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5) Clash

Anahtar Kelimeler
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Abstract

The thesis aims at analyzing the position of mothers and daughters in the male-dominated social system and how women's adoption of maternal identity is a vital issue in preventing the system from operating dysfunctionally. Latife Tekin's three novels are taken as a focal point in this work and it is observed that by "taming" their daughters mothers become the perfect allies of patriarchal culture. The mother figure in *Dear Shameless Death* tries to integrate her daughters into the system by controlling them constantly. Furthermore, in *Night Lessons* it is observed that even though the mother fails at being a conventional figure, she could still have the power of educating her daughter and showing her the way of the settlement in the system. Finally, *Swords of Ice* reveals the place where men stand in this context. The novel shows how men fervently encourage women to adopt maternal identity and proves that motherhood helps women to obtain their collateral stading next to men in social life.

Keywords: maternal identity, mediator, the legacy of motherhood, daughter, clash, union, patriarchy.

Özet

Tez, annelerin ve kızların erkek egemen toplumsal sistemdeki yerini ve sistemin aksak işlemesinin engellenmesi için kadınların annelik kimliğini benimsemelerinin önemini incelemeyi hedeflemektedir. Çalışmada Latife Tekin'in üç romanı odak noktası olarak alınmıştır ve görülmüştür ki anneler kızlarını terbiye ederek ataerkil kültürün kusursuz birer müttefiki olmuşlardır. *Sevgili Arsız Ölüm*'deki anne figürü kızlarını sürekli kontrol ederek onları sistem ile bütünleştirmeye çalışmaktadır. Bunun yanı sıra *Gece Dersleri*'nde görülmektedir ki anne her ne kadar geleneksel bir figür olmayı becerememiş olsa da hala kendisinde kızını eğitebilme ve ona sisteme yerleşebilmeyi gösterme gücü mevcuttur. Son olarak *Buzdan Kılıçlar* bu bağlamda erkeklerin nerede durduklarını açığa çıkarmaktadır. Roman erkeklerin kadınları nasıl şevkle annelik kimliğini kabullenmeye cesaretlendirdiklerini göstermektedir ve anneliğin toplumsal yaşamda erkeğin yanındaki ikincil yeri edinmede kadına nasıl yardımcı olduğunu kanıtlamaktadır.

Anahtar Kelimeler: maternal identity, mediator, the legacy of motherhood, daughter, clash, union, patriarchy.

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INTRODUCTION

Latife Tekin is one of the novelists who has been speaking out against patriarchal order through her novels and she expresses her own ideas about it frankly through not only with literature but also with media. In one of her interviews, she acknowledges that in the village she was born, all boys were lording over girls and when she was a little while playing games together she was fighting against boys by throwing stones to them. After recalling her past she draws attention to the hierarchy between gender roles by emphasizing that as long as children are born into inequality, they cannot play happily together, there is nothing but fighting to win.[1] Tekin is a prominent figure in Turkish Literature who has been writing in the style of magical realism. Why she has picked up magical realism in her trial to bring forward her troubles onto pages might be explained as the requirement of her linguistic quest which might connect Tekin to her "home", her past. In the other corner of the world there is another novelist, Gabriel Garcia Marquez who has applied this style in his famous work, *One Hundred Years of Solitude* (1970) firstly. Marquez explains the reason by stating that the stories that his grandmother told him constituted the basic ground for the novel and in Marquez's life his childhood leaves a mark upon his literary style; on the other hand, Latife Tekin's childhood has fed her yet hers is not an untroubled story in terms of gender roles which were tried to be embroidered into her when she was a little girl because there was a fight going on between her and the boys around and after years that fight has turned into a struggle that she sustains through her literary works. There are many critics who regard Tekin as a

[1] http://cumhuriyet.com.tr/?hn=92218

poetic novelist and she at the same time comes to an agreement with this view and says that she from the very beginning felt herself closer to poets rather than novelists. The poetic writing style of her was accentuated by Memet Fuat, Ilhan Berk and many other writers. For Göksel Korat, as Tekin emphasizes his words herself, she has proved her peculiar style with *Muinar* (2006) again. Moreover, Jale Parla defines Tekin's style in *Night Lessons* as poetic and she claims that the novel is not a novel of repair but dismemberment and it represents the opposite of what repair recalls such as diagnosis and treatment, question and answer, right and wrong, history and lesson. She notifies that the novel is a fractured picture which has been drawn by words. In the novel it feels there is a decisive opposition against "repair" and it helps the picture's creation process. (2010, 356).

In 1980's Tekin began to be heard by readers and her first novel *Dear Shameless Death* was published in 1983. The book tells the story of a family who migrates from urban to rural yet the story is not that simple since one of the main concerns of the work is to reveal the scars of both patriarchal order and women surviving in it. Tekin writes to give voice to her inner troubles that link her to women in life who happens to share the same issues against the dominant culture. *Dear Shameless Death* is a kind of messenger which foreshadowed Tekin's stylistic difference in her following books. Parla defines her as one of the most significant exile writers in Turkish Literature[2] and Tekin expresses that this definition feels quite right because when she first attempted to write she took an intuitive decision. She wanted to write with the language of her home and in the past the feeling of disunity between the language of urban and her home made her feel unhappy. The unhappiness was quite hard for her to erase and also it was not possible for her to write innocently with that language. Realizing the fact that leaving the home- language

[2] http://www.tiyatro.net/roportaj/37/latife_tekin.html

behind, she happened to acquire her peculiar style.[3] Tekin allowed the home-language to play around in her mind freely. The metaphor, coming back home, to the place where you begin is the quest for Tekin to find her own "self" in literature. She made peace with the language of her home and this return was the symbol of her distance from it and this distance helped her to create her own literary truth. She knits fair-tale like style into her own writing and she has made her special blending and given birth her own way in her works. Her exile is not only related with her distance to language but also that distance enables her to take a step back and write about the matters which discomfort her. Since in one of her interviews, Tekin stresses the fact that when she claimed "the history is written by men, it should be rejected by women", she meant nobody knows what happened to women in history and there is no source that tells the story of those female majority. Yet she does not turn a blind eye upon the fact that there are a lot of women today who write about their own experiences as a woman. There are feminists, female scientists, writers, poets and along with that according to Tekin's words the reason why she has written down *Muinar* is simply this: She has turned to her own inner world and lent an ear to the fairy-tales of timeless women.[4]

Latife Tekin never shushes her inner voice and allows it to criticize the issues that she has picked as a target for herself. She sometimes achieves it by speaking openly herself as she has practiced in *Rüyalar ve Uyanışlar Defteri* (2009) or she creates a fictional world as in *Muinar* and in that novel for instance she lays down her critics about the rooted male-oriented order by giving voice to a ten-thousand-year- old woman who criticizes patriarchy according to the wisdom of her own. Tekin reflects that the old woman in *Muinar* accepts that Earth is female, alive and Tekin regards women as Earth itself and even she thinks women have been living for years as Earth's sisters. She

[3] http://www.tiyatro.net/roportaj/37/latife_tekin.html
[4] http://www.tiyatro.net/roportaj/37/latife_tekin.html

verifies that considering the fact that she has written *Muinar* herself, the book must be born out of her inside, her soul. In addition to Tekin's criticisms against patriarch, she also is sensitive towards ecological problems of the world and for Tekin men damage both women and the world. She is calling all creatures to come together against mankind.[5] In *Rüyalar ve Uyanışlar Defteri* Tekin keeps a diary in which she reveals her views about the current problems concerning Turkey and the world and she attracts attention to the environmental problems the world, which she accepts as "she", suffers from and thus she actually combines the problems of the world with women's. While telling ecological problems, Tekin directly reviews the cruel side of mankind to all systems around them concurrently with it she indirectly gets a blow in patriarchal values again. Because the same ideology "having control over" is the obsession that harms not only women but also "mother" nature.

Sibel Irzık, in her article "Latife Tekin'de Beden ve Yazı", proclaims that Tekin is a writer who desires to exist in writing (2011, 223) which denotes the fact that Tekin is placing her own self into her works. Furthermore, Irzık reviews Tekin's novels *Aşk İşaretleri* (1995), *Berji Kristin: Tales From the Garbage Hills* (2000), *Dear Shameless Death* (2001) and *Night Lessons* (2004)[6] and she discusses the issues of female body within them: The beatings that female bodies suffer, the dressing codes that they have to follow, the virginity problem that women are struggling with. The body politics going on in the novels procure Irzık to signify a noteworthy comment in this context:

> The way for human to make body as their "self" for real might be sustained by being able to open it to another or to a change, by the delight of touching to that change. (...) In Latife Tekin's narratives that delight is not felt so strongly. But in those narratives it is expressed with a great sensitivity that there is no authorial position which is safe or innocent, neither any gender nor any other classification presents a reality which could be settled into it with peace (223)

[5] http://www.tiyatro.net/roportaj/37/latife_tekin.html

[6] The first publication date of the Turkish edition

As Irzık puts forward Tekin is quite aware of the significance of body for humans yet for women body is a component to be kept under control by men. While body signifies existence, after it is divided into two as male and female by gender politics, it becomes not the sign of subsistence but an imprisonment for women. Tekin, as Irzık has accentuated, alludes to that dichotomy within body politics in her narratives.

In the act of narrating, language is the basic tool and it is the element which is often taken under survey. Latife Tekin also interprets the fact of her writing in Turkish. She is hybrid in decency, her mother is Kurdish speaks Kurdish and Arabic languages and her father is a Turk. Tekin explains her position in language with these words :

> My mother was speaking with a poor Turkish, her wanders were in her owntongue, she was singing ballads and nursery rhymes in her own language. It is a shame that I could not the languages that she knew. It is true that I write with my father's language because the language that was spoken within our house was his language. My father was speaking with a language which was carried to this day from the past without being corrupted, with a language which was pure even near to The Göktürks'. But as I have told you a while ago I have already started to express myself with a different language in the city and the school, the language that I began to look back and watch in the process of writing was the language of my father, the Turkish of far Asia which has enabled me to get down to the source of old fairy tales and epics.[8]

Tekin agrees that she is using her father's tongue to tell stories yet if she could have written in her mother's tongue, nothing would change at all since her mother's tongue is the inheritance of father figures again anyhow. Additionally, Tekin repeats that she embraces her female identity as a writer though some female writers refuse it and while men see women as inferior to themselves, by embracing her female identity, she shows her own stand at this dispute. She is also aware that language and femininity are the products of the man-made system and Tekin chooses to meet at the half way with father's tongue in this conflict yet this reconcilement surely does not prevent her from laying down her critics against the patriarchy. She has a conscious attitude towards the language she writes with and the culture she writes about.

Latife Tekin has been one of the most prominent figures in Turkish Literature from 1980's onwards and she is the one who is writing about mother-daughter conflict in her works. Marianne Hirsch, The Professor of English and Comparative Literature at Colombia University, in her essay "Mothers and Daughters" (1981) draws attention to the fact that in all theories about the oppression of women, systematic and again theoretical studies about women's place in patriarchal world, their role as a mother of daughters and the daughters of a mother are taken into consideration all the time. Hirsch mentions the American poet, Adrienne Rich's proclaim of the bond between mother and daughter's being an unwritten story and she opposes her by stating that female writers have produced works picturing that bondage and actually it is a written story which is not told on the surface yet in the sub-layers of the literary texts themselves (204). At this point what Latife Tekin has been achieving is simply the same thing: She is writing the stories of mothers and daughters in her novels. Tekin also approaches to the patriarchal system with a critical eye while telling those stories and surely the opposite of this would not be expected from a writer who has much to say against the on-going system around her. What this work aims at precisely is to study both the theme, maternity in Latife Tekin's novels *Dear Shameless Death, Night Lessons, Swords of Ice* (2007) and how maternity renders patriarchal system's and also its own subsistence. Marianne Hirsch, in her article, argues that there are many works writing mother-daughter relationship and this thesis is making a contribution to her argument by studying mother-daughter relationship within Latife Tekin's novels this time.

1. The Clash and Union Among The Mother Figure and Her Daughters in *Dear Shameless Death*

One of the basic practices procuring the order in social life is family. It is a significant institution which preserves itself through repetition. When it guarantees its own existence, the public organization is happened to be assured its validity simultaneously. Family achieves its reiteration by transferring gender roles to successors. Judith Butler argues that "...sex is a regulatory ideal whose materialization is compelled, and this materialization takes place (or fails to take place) through certain highly regulated practices" (1993, 1). The divided roles of men and women stem from "sex", as Butler asserts and if sex is a socially constructed phenomenon, both gender roles and importantly maternal roles are socially constructed too and that construction strengthens itself by being transferred to successors. Mothers raise their daughters as their descendants. In *Dear Shameless Death,* the transfer of motherhood is achieved within familial relationships. Atiye, the mother figure, is not only victimized in the patriarchal order herself but also most importantly she serves for the reiteration of male dominance because as long as a woman is required to adopt maternal role and bring up her daughters as future mothers, she has happened to serve for the "well-being" of the patriarchal system. Within this reiteration process, the one who is exposed to the discipline most in the family is Dirmit. Along with her, Nuğber and Zekiye are the other daughter figures in the novel whom are disciplined too. Girls are heirs to the throne of maternity for the next generation which is to constitute future families. So family members make their investments on them to keep every one of them within the right "path". Their prominent guide is Atiye in the Aktaş family.

1.1. The Clash Between Atiye and Dirmit

In *Dear Shameless Death* the bond between the mother and daughter is built in an unusual way. Their union which leads to their conflict has begun when Dirmit has been an unborn baby. During Atiye's pregnancy, Dirmit communicates with her by calling her two times and it baffles Atiye pretty much (25). Both union and conflict exist together between the mother and the daughter in *Dear Shameless Death* and the dichotomy feed their relationship.

Atiye's story starts with Huvat's (her husband) bringing her from the city to the village and she is not welcomed by the dwellers of the village initially and she is pictured as an outcast in the beginning of the story and treated as nothing but a commodity. Firstly, she is expelled by all the villagers since she is not one of them but a city dweller and they all consider her as a demonic and cursed being. Atiye is imprisoned into a stall since she keeps fainting and later on it is revealed that the reason why she faints is not because she is demonic as they have supposed but because she is pregnant (21). Atiye gives birth to her first child, Nuğber. Her pregnancy is attributed to her being a demon and this attribution represents the opposite of what giving birth stands for in the social life because human fertility is believed to be sacred since it enables the continuity of humankind. The dichotomy here reveals that people's beliefs can be turned upside down according to their advantage. When people want to refuse Atiye, they easily associate her faints with omen and intentionally ignore her pregnancy. Huvat keeps bringing many things to the village such as a bus which is a vehicle that the villagers have not seen in their life time before, a stove, a water pump and a radio. All these goods bewilder these people because they belong to urban life which is enigmatic for them. Thus, a woman from the city has just awakened the same effect upon the country folk:

> But it wasn't long before Huvat arrived with something that made them forget all about the talking box. This time it was a woman, with flame-red cheeks and milky skin. And her head and legs were bare. For days on end the poor woman

> was surrounded by a crowd of women and children, who never stopped pawing her.
> They rubbed her face with the edge of their yashmaks moistened with spit to see if the redness was real and they tugged at her hair and skirt. She was soon worn down to skin and bones. Finally she collapsed and fainted (20)

As it is observed in the quotation above, Atiye is seen as a strange being because the clothes she wears, the redness of her cheeks are bizarre for the people. She has been left with only one way to lead her life in Huvat's homeland. She must resemble to them. Atiye learns how to bake bread or weave carpet like the women of the village and picks up the accent of the villagers. "Becoming one of them" will be ensured more if she could become a mother. The necessary ground for Atiye to be approved by the rest in the country is strengthened when she bears a male child to Huvat (22). So maternity is a tool for women which helps them to mingle with others. Atiye is doing her best to follow the rules of patriarchal order though she sometimes has troubles with them. For instance, she could not learn to give the way to the man passing while walking in the street and it has been narrated as if it were her deficiency: "After a while her [Atiye's] speech changed too, and she began to speak just like other villagers. One thing she never learnt, however, was how to stop and give way to the men she met on the road" (22). It is understood that adopting the idea of man's superiority to woman in every respect is quite significant in the village.

While criticizing familial life Christine Delphy denotes that wife and mother, in every circumstance, has to preserve the benefits of husband and father and sacrifice herself (1999, 76). In domestic life the perpetuation of the system which leans on the settled relational dynamics among family members is quite significant because with its help the continuation of the male-dominated society is guaranteed. As a woman and wife, most significantly as a mother Atiye has been appropriated in the village in terms of patriarchal values. Although Huvat frequently leaves her behind (as the ultimate patriarch

of the house he has a right to act as he wishes) Atiye, as a surrogate patriarch, strives for keeping the house and the children in order. She tries to keep her son Halit in order when he starts to disturb the girls in the village by whistling at them (34). She beats Halit in order to discipline him. Furthermore, whenever Dirmit, (the fourth child of the family) defies her, Atiye either chastises or strikes her. Atiye has got two roles in the family: She is both a mother and whenever Huvat is away she is "substitute" of her husband. Hence, Atiye obtains her identity within the patriarchal system in the way that the system requires: she is the mediator between the children and the father. She is both the breeder and also the tamer of the offspring. Judith Butler defies Simone de Beauvoir's famous quote "One is not born but becomes a woman" by stating that after the birth, one is not born with an initial state which is out of all the impacts of social life. Butler asserts that Beauvoir's word alludes to the existence of a pure state which is not possible because for Butler one is not turned into a man or a woman later on. They are already born into a gender role according to their biological sexes at the very beginning (1990, 8). Within this respect, due to her female identity, Atiye happens to adopt the maternal role accordingly. She is the one who stays in the house and takes the role of the patriarch when he is not around; whereas, Huvat goes away whenever he likes. Atiye belongs to the private sphere, Huvat belongs to the public one.

In social life, maternity is reflected as the most natural and naïve role which the patriarchal system has come up with and applied for women. Therefore, motherliness has been so meticulously interwoven in communal life that most of the time women serve as mothers quite willingly. What is more, they raise daughters as successors for the next generation. When it is considered in social spectrum, motherhood is a predetermined role which women are left with and it takes its stem from gender difference. Atiye has adopted maternal role when she has born Huvat five children. By means of her maternal

identity, she does not only fit into the communal life in the village but she also obtains a secured status in the eye of the villagers. She has upgraded her state from an outcast to a hardworking member by behaving as expected. On the other hand; one of the prominent criticisms which has been laid down by feminists in the twentieth century is that motherhood is not a notion which is biological; on the contrary, it a social-learning process and it has been passing down from mothers to daughters (Chodorow, 1978). The structure of "familial relationships" has to be preserved and children are made to be obedient because it helps to inhibit patriarchal order from having discrepancies which may destroy the "safety" of its inner system. Marguerite Waller denotes that difference which symbolizes discrepancy has started to define handicapped, negative or abnormal positions against nation-states and she highlights that when "difference" is mentioned, the propensity is to point out the human categories which are marginalized by the dominated culture (2006, 184). The similarity and the uniformity in the society are achieved through the union between mother and daughter which needs to be stabilized. Therefore, the institutionalization of motherhood bears much of the importance at this point. Mothering must pass from one mother figure to the future one and the regularity of this process is crucial since it guarantees the integrity and the strength of the patriarchal system. Nuğber is a docile girl yet Dirmit's behaviours foreshadow that she will probably not fit into the socially defined roles in the future. Therefore, Atiye is fighting with Dirmit to make her stay within the boundaries of male-dominant territory. While she is trying to discipline Dirmit with the help of Huvat and the brothers, Atiye's intention is to educate her daughter in the proper way to make her the successor of herself in the future. Dirmit must be a neat daughter figure since she will also represent Atiye in the next generation and the ending of the story makes it clear that Dirmit is expected to supersede

Atiye. Despite her father's provocative words, she seems to be calmed down and ready to fulfil their expectancy:

> Huvat swore that she would drive herself mad chasing after her mother's spirit and, to mark his words, he licked his finger stamped it on the wall. As Dirmit clenched her teeth and angrily eyed the wet mark, a bright red carnation bloomed right out of it. She blinked in disbelief. Rising slowly, she plucked the red carnation off the wall and pinned it to her breast.(236)

Huvat's vow reveals his worry about Dirmit's sanity. The obedience of Dirmit towards the society's expectations is the only way for her to prove that she is a sane girl. Dirmit might have chosen not to take the flower. Although she gets annoyed by her father's words she eventually chooses to pick up the dianthus and pins it on her collar. On the symbolical level, her taking the flower alludes to her union with her mother and her attempt to compromise with the demand of the patriarch.

When Atiye gives birth to the fourth baby, Dirmit the family laments because the baby is a girl (8). Dirmit gets involved into the story as an outcast like her mother. First Atiye is rejected by the country folk then her daughter is excluded in the moment she is born. In "Mothers and Daughters" Marianne Hirsch quotes Adrianne Rich's words, following as, ". . . We are none of us, 'either' mothers or daughters; to our amazement, confusion, and greater complexity, we are both" (202). Atiye and her daughter share the same destiny. It is understood that she, as an outcast figure suffered much when she first comes to the village. The narrator states that poor woman [Atiye] got really thin among the women and children who never left her alone (20). What Atiye does throughout the story indirectly is to "tame" Dirmit and keep her away from the danger of being an outcast since if Dirmit is expelled again she, as her mother, will be thrown out too.The villagers are pretty inclined to believe in mythical beings and demons. They have demonic figures which have settled down in their culture.The reason why she is on alert for Dirmit is that after she gets shocked by hearing that the baby in her belly is talking,

Huvat brings Cinci Mehmet and he warns Atiye that if she gives birth to a baby without defect, it will bring curse to them (26). Atiye is so scared that she keeps following Dirmit all the time and in addition to the laments of the household about the baby's sex, her mother believes in the words of another man about her daughter and becomes a warder of Dirmit. For instance, when Dirmit strolls around the deserted school building, Kişner Oğlan (a demonic figure which the villagers believe in its existence) chases after her and when people learn it, they first damn Dirmit and then threaten Atiye: "Either hitch her up to a post and keep her at home, or pack her up with you and leave the village" (69). Atiye and her daughter come across with the same threat again. Hence, the mother panics whenever Dirmit acts weird in the eye of the community. As Waller has put forward, in order to survive Atiye and most importantly Dirmit must not be "different" and find a way to mingle with the people they live together. Atiye feels threatened because though she has worked quite hard to resemble to the villagers, her efforts will unfortunately have no use if her daughter is discarded. She will also be held responsible and they both pay the price of Dirmit's "mistake".

Mother is thought to be the guard who is responsible of the "purity" of her daughter.Virginity has become a significant matter for Dirmit which Atiye tries to keep under control because the way how a woman has lost her virginity is quite a controversial issue in the village. The deflowering of an unmarried woman means that she has been corrupted. After Menşur, Settar's daughter, elopes with the teacher for instance, the men of the village seize her and what they inquire first is whether she has lost her virginity or not. The same sex members of the community work cooperatively, the men gather to track Menşur and the women get together to make examination upon her body. She is found and brought back to the village by the men and handed over to the women. Afterwards the first thing that those women do is to get her virginity checked by Sittile,

an old woman who represents the wisdom of the settled male-dominated way of thinking. With her duty, Sittile happens to be the prominent attendant and the server of the morality of patriarchy. The happy news is given to Menşur's mother by Sittile that Menşur is a "pure" girl (36). The person who is first informed is the mother, the guardian of the daughter. Thence it is not surprising that though Dirmit is young in age, her sexuality as a female child must be restrained as soon as possible by her mother. So within the story, Atiye also functions as the guard of patriarchal moral values. She, as the mother is the one who has control over Dirmit's sexual life. There are many occasions proving that she inspects her daughter all the time. For instance, she comes into the poultry and catches Dirmit and Grimy Rıfat's younger son, Ömer together with only their underpants on them and she gets furious and beats both of them (39). Atiye's panic is understandable because for women having sexual intercourse without wedlock jeopardizes their reputation. In Alacahüvek, what patriarchal doctrines require mothers to do is to make their daughters resemble themselves. Atiye has found a place for herself in the village by mingling with the villagers, what is left to do for her is to make her daughter act according to what is demanded in order to prevent her from being an outcast like she used to be. By stopping and punishing her daughter, Atiye tries to preclude Dirmit from losing her virginity before marriage and help her to stay as a proper girl. But her intention indirectly sustains the upkeep of moral values which are fixed to subjugate women.

> … the roof-flying wind hissed at dusk. Frightened, Dirmit whisked back home where, In two blinks of an eye, the wind was telling Atiye that her daughter had been eating handfuls of earth. [...] ' Open up your mouth, bitch,' she commanded. Next she pushed Dirmit down onto the floor and trashed her. 'You'll get worm in your belly if you keep eating earth, you good-for-nothing!' she shouted. Finally she seized Dirmit by the hair and yanked her back to her feet. [...] Atiye scolded as she beat her, alternately asking and beating until she was out of breath. [...] Then she pinced Dirmit's nose and spat splat right into her mouth. 'I'll eat it, just you watch girl. I will,' (38)

The purpose of Atiye here is to educate her daughter and during these conflicts and fights she endeavours to make Dirmit a "docile" girl who must not form a rebellious figure. R. A. Sydie in *Natural Women, Cultured Men* (1994) stresses that "For many theorists, women could prove to be the true helpmates for men within the legitimate bond of matrimony..." (4). Atiye controls and keeps her daughter under pressure and she frequently punishes her by beating whenever Dirmit acts against her. Dirmit is already marked as accurst even before she was born. Hence forth whatever Dirmit does, she is under suspicion and her mother is doing an indirect service that contributes to the perpetuation of the patriarchy while fighting with her. Within the bond of matrimony, Atiye hereby becomes the true helpmate of her husband since all the fight she has with her daughter is related to her attempt to keep Dirmit as a peaceful girl before the powerful figures: first her father then herself as his substitute.

The mother is the one in the family who informs her daughters about tender subjects such as sexuality and menstruation. Dirmit gives the good news to her mother initially for instance, when her period begins for the first time and Atiye gets really happy. Because it signifies that her daughter has stepped into womanhood. She celebrates it with a slap on Dirmit's face which stupefies her since she cannot comprehend the way of the celebration (139). Dirmit must be oppressed more after this moment and sexual intercourse must be forbidden for her (outside of the legitimate bond of matrimony). So the mother is again the first person in the family who follows the daughter's menstruation period in order to prevent her from making a "mistake". Because after a girl has gained biological fertility, there appears the distress of having illegitimate children after a possible illicit sexual intercourse. Arşalus Kayır states that "In a girl's imagination sexual intercourse is either a fabulous sense of pleasure or an act which should be scared of and avoided" (2010, 312). So what needs to be done at this point to preserve the order in the

male-dominated society is to include Dirmit into the class of the girls who comprehend sexuality as a perilous act and keep her away from the ones who think in the opposite way. The blond girl whom Dirmit befriends with in school is one of the girls who considers that sexuality is not something to be scared. Dirmit tells her mother all the things about that "dangerous" girl. Atiye keeps performing her duty to her daughter and she prohibits Dirmit from seeing the girl. The blond girl draws nude female bodies and shows them to the boys in the class and tells Dirmit that kissing boys would do no harm (85, 86) and when Dirmit shares these details about the girl, Atiye freaks out since she immediately has a haunch that the girl will be a prostitute in her later life and she as a proper mother figure performs her duty and threatens Dirmit with telling everything to her father if she ignores her prohibition. At this point, Atiye also functions as a mediator between her daughter and Huvat who is the ultimate patriarch of the house. Atiye's trouble continues because after a while Dirmit begins to be friends with another girl, called Aysun this time. She works to build up as identity through Aysun. After taking her as a role model, Dirmit begins to explore the way how her body could be presented as an object of desire to man. She shortens her skirts wear high-heeled shoes and also becomes a rebellious girl who never listens to her mother's words (139). Aysun symbolizes "the seductress and corrupted" figure according to the male-dominated way of perception. She and the big, blonde girl are the opposite figures when compared to the female members of Huvat's family. Ayşe Saktanber expresses that the society we live in associates nudity with immorality and in Turkey, the caricatures for instance, picture prostitutes as women with short skirts, revealing clothes with jewelleries. In doing so these drawings illustrate how immoral women look. In this way, moral women (mothers) and immoral ones (prostitutes) are separated from each other. (2010, 205). When this separation is taken into account, Atiye's panic and pressure upon her daughter is understandable within the

framework of the patriarchal mentality. In order to survive and be a "proper" member of the community they live with she as a mother must "preserve" her daughter and keep her away from being a member of the opposite class which has been comprised of the immoral ones like Aysun and the blond girl.

The strife between the mother and the daughter mostly stems from Atiye's anxiety about having absolute control over Dirmit's sexual experiments. Atiye's attitude is quite harsh on Dirmit most of the time and the reason why she is obsessed with controlling her is that Dirmit is a highly curious girl who does not resemble to her elder sister Nuğber who is portrayed a young woman never blurring her mother's mind with intriguing questions. In the family sexuality is defined within heteronormative culture and when the family's attitude towards Dirmit and Mahmut are examined, it is explicitly seen how bias they are. There is no ban on Mahmut's sexual life, no attempt to have him feel ashamed of his sexual desires towards a woman. On the other hand; it is not the same with Dirmit. When she learns that her youngest brother Mahmut sleeps with prostitutes, she demands the same liberty though she does not have any clue about what visiting a prostitute means or what sexual intercourse is. Her demand is just out of curiosity. Atiye initially rebukes her and informs Halit, the eldest brother, about Dirmit's wish. Then they both make fun of the girl to make her feel as if a fool. Atiye laughs at her "stupidity" since it is even ridiculous for a girl to open such a topic in the house (207). Through mocking Dirmit, what the family members aim at is to instil into Dirmit's head the idea that it is shameful for a girl to pursue bodily desires. Atiye is the most effective figure applying the oppression policy in the family. She and the brothers never allow Dirmit to forget that she has no right on her own body, her privacy and integrity. She has no liberation and is always inspected and suppressed. Whenever Dirmit is inclined to communicate with her mother, Atiye always tries to frighten Dirmit with the answers she has given to her to

quench her curiosity. She attempts to put shame on her daughter while telling the stories about boys who make girls drink drug-added syrups and seduce them (139, 140).

Sibel Irzık puts forth that:

> [...] [Dirmit's] sexuality informs about the loss of innocence which is going to happen only in future. [...] Within the beatings she is exposed to there is the transfer of information about how to carry the body which is newly recognized, rather than a violence against an owned bodywhose territory is fixed. (2011, 207, 208)

As Irzık argues Dirmit is the object (exposed), Atiye is the subject (doer) in these relationship. Atiye informs her daughter that she will slap her in the face to celebrate her womanhood when her menstruation blood comes for the first time. She tells Dirmit that it is a crucial tradition and she must get that slap on her face. According to Atiye that slap will be the symbol of Dirmit's obligation of keeping in mind that young girls can always be abused by men if they do not inform their mothers that they see the blood in their panties. Atiye begins to give instructions about howher life will change after that: Dirmit will not take showers in the washtub while people around and she will not sleep in the same bed with her brothers as she used to do and most importantly Atiye warns her it is quite wrong for young girls to ask questions and talk too much (137). All these notifications stupefy Dirmit and she gets blushed and sick after these words. Atiye's exertion in "educating" her daughter about adolescence turns into an act of violation against Dirmit's individuality. While she intentionally bewilders and manipulates her to prepare the necessary ground for herself to pacify Dirmit's inquisitive side, she unintentionally feeds the patriarchal system's biased attitude towards women and assists its perpetuation. Questioning is considered as a rebellious act against the "orderliness" of the system because as one begins to question, s/he happens to stray away from being the member of the silent subjects of a regime. Patriarchal society is also a kind of dictatorial regime in itself and interrogating might be alerting for the ones taking strength from the

system itself. That is why Atiye yearns for quieting her daughter down in order to hinder her from being a danger against the society which provides the necessary power for her. Furthermore, what needs to be pondered on is while Atiye has been acting as an authority, does it really make her the one whom victimizes her daughter? When all the discussions encapsulated with the examples given so far have been reasoned, Atiye might seem the person who is highly culpable, the transgressor who disjoins Dirmit's integrity but it just reflects what lays on the surface. Atiye is also victimized like her daughter. As a matter of fact, every member of the family is placed into a position which they do not choose by themselves. Though every choice might seem as made by freewill, while growing up in a system with carved perceptions, all acts are performed by the order of that shaped mind. As Butler asserts nobody is born into a pure, non-effected state, stripped of all possible identities or notions. Actions (other than impulses) are done through urges triggered by social conceptions. Even the counteracts are bind to the acts which are being opposed. Atiye is just the person on the front, the true power lying behind and encouraging her to perform the physical violation and brainwash is the power, bestowed upon her by the male dominated ideology. Atiye is a mere figurehead and she must not be held as the only responsible one for her physical and emotional violations against her daughter because she is taking her illusionary authority, sometimes even her tyrannical force from male-centred system. Atiye should not be shot because she is the messenger carrying the patriarchy's sanctions to her daughter. She just takes up the role of "enlightening" Dirmit. The mother is fundamentally responsible to restrict her daughter by "slapping" her in the face. The slap and the informative explanation given after it reveal that Atiye tries to fulfil her duty as a mediator and it also enables her to contribute to the permanence of the male-dominated system.

1.2. The Union of Mother with Other Daughter Figures

Atiye, as the mother figure, has been reflected as Dirmit's moral guard within the story so far. Yet her mission is not limited to this duty only. Atiye's responsibilities in the family do not only cover Dirmit. All the girls must be controlled by the mother. Therefore, Atiye also functions as a guide to marriage for Zekiye, her daughter in law, and Nuğber, the eldest daughter. When her relationship with the two other daughter figures is examined, it is observed that her attitude and methods are changing their direction. She ensures them to obtain an identity for themselves and the purpose lying underneath of her effort is the same with what she has wished to achieve with Dirmit: Atiye yearns for making them be "proper and stabilized" members of social life.

Atiye has fixed her place in Huvat's life by bearing children to him. Thus, it is quite understandable that she struggles to get Nuğber married and to bear a child without delay and she assists Zekiye to win her husband's heart back. One day, Atiye has been taken ill and begun to talk about her premarital life. Huvat claims that Atiye is just lying and he informs his children about how he has met their mother. Huvat tells that Atiye had nobody when they met and she was living at the house of one of the road builders he was doing business with (169). If Huvat's words are true, Atiye's effort to join up with Huvat's villagers by adopting their manners and acquire a family for herself make more sense after her "rootlessness" is recognized. Huvat leaves the village when he gets bored and then there appear rumours that he has a mistress (33). Huvat belongs to the public sphere and since he is a man, he is capable of holding the control of life with his hand. While her husband acts as freely as he wishes, what ties Atiye up to the house and Huvat in those times is the children she has to look after. The family moves to the city and the problems keep coming up. Huvat becomes absolutely furious and divorces his wife, when he learns that after dressing up Nuğber, Atiye has taken her to the park to show off

and find a suitable husband. Nuğber takes her scarf off and begins to stroll around in the park with her mother (91). Atiye's attempt has caused Huvat to break out a war in the house. She is not legally married to Huvat so their marriage has been performed only as a religious rite. Due to the fact that their marriage does not bind them officially, it is easy for Huvat to divorce Atiye with a few words. The husband is the powerful one in their wedding bond, if he opts for breaking up, he can easily destroy the tie. While the bond of marriage is that much fragile, Atiye thinks that having children is an effective way to secure Nuğber and Zekiye a respectable status in life. Because one might be an ex-wife of a man yet cannot be an ex-mother of one's children.

Christine Delphy states that women who have professions could think of divorcing; whereas, the ones who do not have any jobs prefer to lead their marriage because after the divorce they have to sustain themselves financially and in labour market they are exposed to worse conditions owing to the fact that they are seen as unqualified and inexperienced people (1999, 86). The female characters of *Dear Shameless Death* do not have any specific profession and they just fit into what Delphy has suggested in her argument. Delphy's views concerning Material Feminism explain these female characters whom are silent workers contributing to the economy of the family through housework, weaving carpet and tailoring. Atiye attempts to procure Nuğber and Zekiye a safe status in the patriarchal economy through marriage. Yet the methods Atiye applies to save the two daughter figures are quite ambivalent this time. In Atiye's family, covering body up is attributed to be auspicious. For instance; Huvat as a father advises Dirmit to get veiled and learn good things (102). On the other hand; Atiye endeavours to get Nuğber and Zekiye to uncover their bodies. Dirmit's infamous friend Aysun becomes a cornerstone figure at this point. Aysun has represented the opposite when compared with the features which are regarded by patriarchal ideology as "essential" for a woman in order to be

"convenient". Whilst Atiye objects Dirmit's friendship with Aysun to prevent Dirmit from resembling to her; on the contrary, she attempts to convert Nuğber and Zekiye into an Aysun figure. Nuğber follows her mother's advice and takes off her scarf to find a husband for herself, Zekiye abides by her mother-in-law's words and allows Atiye to turn her into a seductress with the help of revealing clothes and make-up (90). Halit, the eldest son loses his interest towards his wife which disturbs Atiye quite a lot since it will get more dangerous if Halit finds a mistress for himself. As Delphy has suggested, it is not easy for women whom are economically dependent on their husbands to lead a life alone. In case Halit breaks up with his wife, Zekiye cannot stand on her feet. Atiye has come through the same challenge like her daughter-in-law, once there have been rumours about Huvat's having an Armenian mistress though she has chided him behind his back for it she has had no other options but to ignore his betrayal eventually. Therefore, Atiye tries to come up with a solution to tie her son back to her daughter-in-law.

As an ultimate mother figure in the family, Atiye's trial to overwhelm the challenges concerning the two daughter figures, Nuğber and Zekiye, happens to be an act which at the same time reinforces one of the basic institutions of patriarchal system: Marriage. Nuğber will obtain a status in social life by getting married and Zekiye will preserve her current status by keeping her husband at her side. Because through marriage the way of maternity for these two women will be opened wide and under the seal of marriage they will be decent members of society. Their maternal identity will carry them to a safer position in social ladder by making them get closer to their husbands and in this respect after supreme efforts she has made Atiye feels relieved rightly when she hears that Nuğber (218) and Zekiye are pregnant (90).

Chodorow explains that heterosexual relationship is the basis in social life for reproduction and "In other societies, and in most subcultures of our own, women remain

involved with female relatives in adulthood" and she also emphasizes that women's relationships with other women are the ways of resolving and regenerating mother-daughter relationship (1999, 200). In social life all women feed each other reciprocally to provide the maintenance of mothering. As Chodorow has argued when there is no real mother figure around a daughter, there are still women who will take the responsibility of making the girl adopt motherhood. Atiye is a surrogate mother for Zekiye. Nuğber Dudu, Atiye's mother-in-law, has been the surrogate mother figure for Atiye likewise. Yet while mothering has been bolstered up, Atiye's efforts also provide the necessary ground for her to gain credit about how proper a mother figure she is. Being dexterous bears quite a lot of significance for a daughter-in-law and Zekiye is a renowned girl about her skills, beauty, elegance and manners (45). About crowded families Nükhet Sirman states that mother-in-law who is the oldest woman of the house is the responsible one for the deftness of the daughter-in-law and the peace in the family. If there is no discomfort in the house, it is seen as a success which is attributed to the mother-in-law (2010, 236). Atiye has got the same position in the house. She reveals Halit's lie when he introduces her new girlfriend to the family. The girl has no clue about Halit's marriage and Atiye attempts to inform the girl that Halit is married (220). With her attitude, Atiye is trying to keep the members of the family together to fortify not only her own place but also the dynamics of patriarchal social system. Through her steps she has assured herself of the magnitude of marriage which opens the road of glorification to motherhood.

1.3. The Positions and Roles of Male Characters

Deniz Kandiyoti in one of her articles concerning the decomposition of the patriarchal settlement of the society juxtaposes some inquiries. The two crucial questions she has asked are: "What are the social contexts and practises that play a vital role within

the production of gender forms?" and "In the reproduction of patriarchy, what sort of a role do the rulership and the types of supremacy among men have?"(2010, 340). Through taking *Dear Shameless Death* as a focal point, the answer for the first question would be the familial life which is one of the basic contexts and the practices of society. The children are made to be adopted male and female gender forms within family and how Dirmit has been hammered to be converted into a woman has been analysed so far. When it comes to the male children of the Aktaş family the hammers used to engrave them are dissimilar to the ones utilized for shaping Dirmit and the other daughter figures.For the second question, the male dominance in the family is reinforced by the mother. Furthermore, Evelyn Reed asserts that the men are born into an order settled six thousand years ago (1998, Back cover) which gives them superiority to women automatically so it is easier for them to adopt without opposing much. Thus, in the reproduction process, their upper position in terms of sex generates all types of supremacy for males. Masculinity presents them their initial hegemony in society and paternal, fraternal relations endorse their upper hand status within the family.

The story of Aktas family is being gradually unfurled from the very beginning and the first name encountered is Huvat. He is the starting point, the supreme patriarch of the house, and then Atiye steps into the narrative. While presenting Atiye's and Dirmit's positioning in the household, *Dear Shameless Death* is also a representative sample of a wide social scale. The male members are born into ruling group and they do not have to fight to win precedence over women. The fight has been going on between the father and the sons. After the family has moved to the city, Halit, Seyit and Mahmut walk into the outdoor life more actively. Their first struggle has appeared before too long. They have to become the breadwinner of the house to support the women who do not have any professions. Masculinity reserves certain drawbacks for men and one of them is the

responsibility of having to take care of the family members economically. Though this may seem a pressure upon men, it also gives them the creditability of living an outside life. Since Huvat has been going through financial problems, Halit begins to look for a job for himself. The women of the house are not held responsible but the men are in charge of sharing this burden among them yet this pressure brings forth extra incognito liberties. For instance, Halit possesses the freedom of getting together with new people outside; whereas, the only option for Zekiye is to stay close only to her husband both bodily and emotionally. Even though the marriage bond between him and Zekiye is not dissolved practically, Halit ventures to bring another girl to introduce to the family as his girlfriend. Being the provider increases his chance of getting socialized and most importantly thanks to his gender identity, he is in a position to ignore the presence of Zekiye.

Patriarchal rules are not spoken out specifically by the father himself in the Aktaş family but practicing them prevails among all the members. The mother in the family is the main executive of the dogmatic rules. She cannot leave the domestic sphere and her immobility at this point helps the men of the house to take some time off in their duty of preserving the patriarchal order within the familial life. For instance, educating Dirmit in manners is Atiye's responsibility at the first hand and she occasionally shares it out with the father and the older brothers. As long as the one (mother) in charge keeps an eye on the household fastidiously, the rest (men) could gain more mobility outside. So Atiye functions as a kind of rule keeper indoors who raises the girls as proper "female" figures. She is the true helpmate of the male members of the house at this point.

Throughout the story Huvat, Halit, Seyit and Atiye are struggling with hindering the girls to turn into immoral figures. Actually, provided that it is for the sake of saving or setting up a marriage, being an Aysun figure has no wrong in itself and it is justified with

the idea that acting coquettish serves to a better purpose within marital frame. On the other hand; having an outdoor life as a woman is culminated with the stigmatization of impurity which has been symbolized by "Aysun". So acting like her is acceptable so long as one performs it within the borders of her nest as it is observed in the example of Zekiye. The men in the house are seen as the protectors so the brothers' tyranny over Dirmit and other daughters to keep them neat is legitimized easily. Because men are thought to have a right to violate women bodily or emotionally and due largely to the internalization of this behaviour their attitude seems not to hold any idiosyncratic side. Moreover, it is performed for the sake of "correcting" women. Though Mahmut is younger than the girls, he can surpass them. Because he is a male member of the same blood, he is naturally superior to his sisters. While men outside of the home are pointed out as hazardous, men inside are presented as the guarantee of safety for women (though they ironically maltreat and beat women to achieve that security). Atiye warns Dirmit about men (outside) who make girls drink drugged syrup and cause havoc in their life. On the contrary; the havoc for Dirmit is the decisions taken by the males of the family outside of her volition and they are the true detriments in her life. They shush her by forbidding her to write poetry to express herself. While men within home are obliged to furnish patriarchal order, they have the freedom of neglecting this duty by setting up relationships with other women out of matrimony. It hints that albeit they are married men (Huvat and Seyit), in their outside life by committing adultery they happen to be converted into the ones whom Atiye has warned Dirmit about. Their privileged sex status gives them the right of being the "moral" in house yet they simultaneously could be the "immoral" when they get out of that house. Hence, there is no harm in it to be notorious for men; however, it is strictly forbidden for Dirmit for instance to get resembled to "Aysun", the notorious girl so when the men revolt against the responsibilities they are

supposed to fulfil as a father or husband, they are not stigmatized through their sexual identity although a woman's attempt results in being excluded and labelled as a dishonourable person. When a woman is associated with Aysun, she is considered to lower herself to such a state that before the patriarchal morality she is condign to be manhandled, molested or raped. The men of Aktas family hold the right to speak up and make decisions about the women in the house, therewith they ironically hold the right to have illegitimate intercourse with other women in their outside life.

The upbringing of children does not take its root on a non-discriminatory basis and how the system grinds Dirmit's sexual identity while releasing Mahmut to experience his bodily desires without the danger of being judged by the society is possible to be observed in the story. Mahmut in his adolescent years loses his virginity and his mobility in the outside world provides him with the liberty of getting interaction with the opposite sex more easily. The situation reminds one of Halit's experiences. Halit's mobility has enabled him to have the potency in having another girlfriend. When Mahmut's genitals are checked by Halit to find out what is the disease that he has caught (206), neither Atiye nor his brother attempts to make him ashamed of his experiment unlike the way how they react towards Dirmit. Mahmut's is free to feed his sexual desires within heteronormative order and this freedom functions as a tool to construct his sexual identity with same way which the former male members of his family have passed through. Men are not discouraged or made feel embarrassed of themselves when they get close to women physically since the discrimination between sexes at this point is the crucial source where the constitution of men's dominance over women starts exactly.

The basic divergence point between the position of women and men in *Dear Shameless Death* is that men are born into a prestigious status and they do not have to wage a war to reach it. They are just like governors, the rulers. The duty of being a

patriarch is shared among the male members of Aktas family and the mother, Atiye is their aide-de-camp, acting under their command. She induces Dirmit (the rebellious member of the army) and Nuğber, Zekiye not to join to the enemy troops which are composed of "Aysun" figures. The daughters have to stay under the commands of the patriarchs and allow men to rule them. There is no war between sexes but a war between gender roles. Men struggle to keep women "virtuous" by making them submit in order not to lose them by allowing them to act in a "dishonourable" way. In this fight what they need is an alliance which will be really close to them to conquer sworn enemies inside. Atiye fills that space and work together with them.

1.4. The Legacy Interwoven Into the Clash

Maternity bears a certain cultural inheritance and ceremony within itself. Motherhood as a concept has been survived for years via generational transition. It also preserves a cultural property in it and the transition process turns it into a kind of legacy between generations of mothers. *Dear Shameless Death* tells the story of the way how that transition is performed. With the help of this performance, patriarchal order has been renewed through maternity which is drawn by the values of male-dominated culture to serve its own perpetuation. Although the mother, Atiye is in a conflict with Dirmit all the time, this conflict has got an uncanny power uniting the two figures. Atiye's duty of making Nuğber and Zekiye adopt maternal identity is less challenging than her hassle with Dirmit since Dirmit is an austere target to handle.

Paul Ricoeur while discussing identification and identity in his work, *Oneself as Another* (1992) states that time is a factor which hinders sameness from having continuance in itself and notifies that an oak tree, for instance; is mentioned as oak tree from the moment of its being a nutgall till growing to a large and branched plant. He

emphasizes that actually tree in question does not have the same formation throughout this process since time adds dissimilarity, variety, separation and difference to it (117). The shape of the tree alters but its identity as a tree in concept does not change. While the nutgall is always described as an oak tree, when a baby girl is born, she happens to be defined with maternal role. The situation of Atiye, Dirmit and other daughter figures in *Dear Shameless Death* proves that even though they are different people and they change in time, what stays the same is the fact that they are women, as result mother figures. They will always be labelled with maternity due to their sex.

Maternity as a concept guarantee its pursuance in time through mothers' raising their own successors and paying homage to the ancestors and following them as an example. Though death means the end of life yet the linkage between generations allow individuals to leave a print behind them and it is quite the same with the mother figures of this story. Maternity is accepted as an identity given to women in the patriarchal framework and at this point when what Ricoeur has postulated is evaluated in terms of motherhood, the argument could gain another perspective. After the Aktas family has moved into the city, Death begins to lurk around their house and comes round to Atiye every now and then. Time keeps flowing and fixing oneself or staying the same is not possible so what could Atiye do to make a mark and overcome death? She could do what her mother and other mother figures in her life have done to cultivate her. She rears Dirmit, Zekiye and Nuğber as her descendants and she does not only strengthen the cultural inheritance of mothering but she will also leave her name behind as Nuğber Dudu, her mother-in-law, has achieved before her.

Staying the same would mean to achieve immortality in a way. If time is considered as a cause effect and alterability is ineluctable then one is open to be exposed to be adrift in life. Nuğber Dudu's name for instance, is given the eldest daughter of the house (22)

and Atiye keeps paying homage to her mother-in-law's reminiscence. The family visits her cemetery before they emigrate from the village. Nuğber Dudu's grave is cleaned and they pray for her and hand out nuts and figs for her soul (78). After Nuğber Dudu passes away especially Atiye recalls her name from time to time. Atiye due to the clearness of her heart begins to see her mother-in-law in her dreams, at least she tells so to Huvat and sends her husband back to the village to rip off the weeds on Nuğber Dudu's grave (204). Though it is implied that Atiye takes advantage of her mother-in-law's memory by sending Huvat away to get rid of him for a while yet through this deed, it is highlighted that Nuğber Dudu as a mother still has got gravity in the family and her commemoration is sufficient to make Huvat get into action. Grandmothers in the patriarchal family are also defined by their maternal identity and giving the name of grandmother to granddaughter is a way of conveying the legacy of maternity to the following generation. Firstly, the eldest child Nuğber has inherited her grandmother's name. Secondly, Atiye's name is given to Halit and Zekiye's daughter (96). Atiye encourages Nuğber to be a mother and strivesto find a husband for her. Her purpose is to enable her daughter to give birth to a child. By the help of childbirth, Nuğber will become a mother whose name could be given to the future generation likewise.

The upkeep of the connection between mother and daughter is not always easy for two sides. Particularly, the relationship between Atiye and Dirmit covers drastic fights; however, these fights do not impair the cord attaching these two characters. After one of the visits of Death Angel, Atiye rushes to gather all members of the family around her and make sure whether her legacy as a mother will be taken over properly by her daughters. The reason why she gathers them in her death bed is to finish the accomplishment of the transition of her legacy. As her last will in her death bed, she advises Nuğber to get married and have a child. She also warns Dirmit to stay away from

Aysun by telling her that before God's presence when Atiye has asked to the angels what Dirmit's end is going to be, Aysun has appeared as naked and faced the moon but she has happened to have dark shadows on her face (147). "Aysun" as an opposite figure turns up again and Atiye's warning Dirmit about this girl displays how much she is concerned about Dirmit's future, whether she is going to be a "respectable" woman or not. Even though Atiye does not openly advices her to be a mother as she has done with Nuğber, she indirectly orients her daughter towards that way. Aysun is reflected as an immoral girl and she cannot fit into the proper mother figure. She is excluded by Atiye since she is just the opposite of what Atiye signifies. Atiye's last will reminds of what Carole Pateman suggests in her work "Fraternal Social Contract" (1989)[7]. After the set-up of nationalist states in the twentieth century, citizens who are comprised of only men have shared the power among themselves which belonged to the king. They have alienated women by signing a de facto contract together while establishing the concept of citizenship in their countries. While men have signed such a contract in the past, Atiye's will at this point function as a de facto contract too. Her last words are uttered to make negotiation with her daughters. A contract including only women this time is made to accomplish the perpetuity of motherhood for the following generations.

Time adds difference to people and as Ricoeur has postulated everybody loves the other in terms of what the other actually is (183). Differences are supposed to be embraced because they are the features that make one who they are. Yet this argument is not valid for the daughter figures in *Dear Shameless Death* because being different is not greeted well in Aktas family especially if it is about a girl's derailing from the way which she is expected to follow. As Dirmit grows up, she does not only alter physically but she also changes mentally. She begins to ask questions which make Atiye uneasy. She behaves stubbornly towards her mother. That is why she is pushed to be kept within the

[7] http://it.scribd.com/doc/44170494/The-Fraternal-Social-Contract [21.07.2012]

borders and her productivity in poetry is banned by the family. Because for women, being fertile in child labouring is more preferable than being productive in literature for her. Dirmit's situation is the opposite of Ricouer's argument. She is not loved because she is inquisitive which separates her from the rest of the family. Nuğber is also beaten up by her brothers when she alters her physical appearance by putting on make-up and going out to get socialized. When she goes through a change, her brothers block her way in order to stop her turning herself into one who does not fit into the image of the proper woman in their minds.

The patriarchal system has got predetermined rules. The women of Aktas family have inevitably found themselves in the system when they come into being. Zekiye and Nuğber even Atiye have embraced their roles; whereas, for one of them it is not quite easy to cope with the male-oriented dominance. The clash between Dirmit and Atiye stem from Atiye's pursuance of making her daughter give in and concede to authority of the male-dominated ideology and take up with the role of being the opposite of "Aysun". One night while Dirmit is sleeping, Atiye attempts to check her virginity. Her hands creep between the young girl's legs and Dirmit wakes up suddenly and freaks out. She has a seizure and trembles violently (197, 198). Though the shock and the psychological damage caused by her mother are quite serious and display the hostility between them, it does not make them everlasting enemies actually. Despite the severe disturb, there is still a cord attaching the two to each which has started with the establishment of the umbilical cord. When Dirmit is in her mother's womb, she speaks with her grandmother's voice to Atiye and she happens to be the embodiment of the three generations. The baby Dirmit represents future, the grandmother is the symbol of the past. Hence, future and the past are unified within Atiye's womb via Dirmit.

Filing dissimilarity and promoting uniformity would probably help Atiye to assure the patriarchal system's seamless function in the family. Atiye and Dirmit have a lot in common though their feud might remind of one of disunity between the two. For instance, first Dirmit then Atiye begin to speak with a strange language, which surprises the other members of the family (47). They both suffer from the lack of communication and Dirmit reads a lot and compose poems. Later it is found out that Atiye is also a literate woman like her daughter (58). Atiye tries to multiply the things in common with Dirmit. Therefore, she keeps monitoring her child every now and then. She checks her menstruation period, her virginity and always observes her whenever Dirmit acts weird. She feels uneasy when Dirmit begins to talk to the radio or attempts to write poems to keep Atiye away from herself. When Dirmit has had difficulty in producing poetry and looked at the blank pages in front of her, Atiye gets very suspicious and she thinks her daughter communicates with djinns (179). She inspects Dirmit even beats her or locks her up in rooms to smooth the "weird" habits of her daughter. Through smoothing she will be annihilating Dirmit's dissimilarities of and making her resemble to herself since when she could achieve it, the girl will be a proper woman who will not be a threat against the male-oriented order of the society.

Individuals cannot stabilize themselves in the course of time and Dirmit is the one whose bodily and mentally change could be followed in the story. Ricoeur's postulation about the impossibility of staying the same is reassured when motherhood is taken as a focal point. As people, concepts are also open to alteration. Oak tree grows up and its outlook changes in time yet it still has the same essence, it is again called as oak tree anyhow. Similarly, there is not only one type of comprehension of motherhood. It has varied throughout time. Its current concept so to speak is surely different from the 18th century's way of understanding of maternity. For instance; while Elizabeth Badinter

today writes a book, *Conflict: Woman and Mother* (2012) to defend the idea that maternity is a shackle around women's ankles. In 1792, Mary Woolstonecraft has advised men to stop seeing women as their inferiors in order to enable women to be better mothers. For Woolstonecraft if men could respect women, they could be mothering children better. Around the globe conventions and the socio-political and historical contexts of societies differ from each other. Thus, the concept of maternity gets various identities. While motherhood is the subject of change, the common point of these diversities is that maternity cannot be denied. Though its comprehension differs in time and place, the substance stays the same. In *Dear Shameless Death*, Atiye's endeavours displayed so far assist in preserving motherhood as an essence, a core to be transported to progenies. When her legacy is transformed without trouble, it will help to reinforce patriarchal order and also the sacred value of maternity which is one of the factors constituting the substance of gender relations which will keep continuing.

2. The Clash and Union of Mother and Daughter in *Night Lessons*[8]

The concrete mother figure in *Dear Shameless Death* melts into an image, phantasm within the surreal world of the protagonist in *Night Lessons*. The psychology of the main character unfolds itself throughout the novel and the story is occupied with the interior monologues of Gülfidan, the main character. Atiye stands against her daughter as a flesh and blood figure and her fist appears right under the nose of Dirmit. Unlike this solid

[8] The English edition of the novel has not been valid while studying the thesis, the extracts have been translated by me.

conflict, Gülfidan fights her mother's image within the territory of her mind. While *Dear Shameless Death* reflects the battle between mother and daughter in the sociological context, *Night Lessons* takes up the issue at hand in the psychological way mostly. Gülfidan and her mother have troubles in getting along with each other just like Dirmit and Atiye. When these two daughter figures are juxtaposed and their stories are intersected it could be observed that Gülfidan functions as an extension of Dirmit. Gülfidan's struggle is to reconcile with her mother's image and it psychologically makes her live on the edge. The mother figures of *Dear Shameless Death* and *Night Lessons* also resemble each other. Since Gülfidan's mother serves for the durability of patriarchal order just like Atiye does.

In *Dear Shameless Death* the mother and the daughter have troubles in getting along with each other and mostly the physical side of violence is described in their relationship. Their fight is reflected to readers from the beginning to the end in the story but how all these are echoed in Dirmit's or Atiye's mind is not disclosed in details. On the other hand, in *Night Lessons*, the story lays bare the psyche of the protagonist and the labyrinths of Gülfidan's mind are wide open during the narration. The historical context of the novel encapsulates the time when the coup on September 12th, 1980 is about to be eventuated in Turkey. The background is embellished with the political turmoil; nevertheless, the story comprising of the foreground is actually Gülfidan's quest of identity and coherence for the sake of establishing selfhood. The novel mainly envisions Gülfidan's relationship with her mother. In addition to the repulsion of the two sides, the abnegation of mother renders the issue to obtain a different dimension since Gülfidan's negation of her mother introduces a new question. Just after one rejects maternal identity, what could be put in its place becomes a crucial problem.

Night Lessons is in first person narration, the voices speaking up creates polyphony like the multi-characters' dialogues told within third person's perspective in *Dear Shameless Death.* Gülfidan narrates the story and her voice is mixed up with her mother's most of the time. Furthermore, the words of Mukoşka and the head of the political organization (Gülfidan calls her as Dear President) are expressed through Gülfidan's point of view. The narrative is about a young woman, Gülfidan, who is having hard times while being educated by her "immoral" mother. Her mother cheats on her father and Gülfidan witnesses it when she was a little girl. Afterwards her mother passes away and the young woman leaves her father's house. But wherever she goes, the image of her mother follows her and they always quarrel with each other. The "disloyal" mother figure at this point creates ambiguous atmosphere when the sacredness and "purity" attached to motherhood has been considered. The ambiguity also hints how it is going to be excruciating for Gülfidan to take up maternity as a role since her mother is illustrated as an adverse figure who might lead her daughter toward degradation. After these "unpleasant" memories, Gülfidan leaves her home behind obtains a pseudonym for herself and becomes a militant. Her prison break from her previous life plunges her into a vexation. Since she cannot make peace with her mother's ghost and gets into a fight with her wherever she goes. Her mother's memories and image abduct her mind. Her mother's ghost tries to make her adopt patriarchy's superiority and ironically becomes a mediator serving to the patriarchal morality. Gülfidan suffers a lot due to her mother's abduction of her life and her sufferings recall the image of a puppet whose strings are detached from the hands of the player. Yet with those detached cords lying in her lap, she is going through a phase in which she urgently needs to secure herself by rebuilding a new status since she has left the place she held as a daughter in her home behind. During the novel not only her psyche happens to be fragmented but also her narration has been

dismembered. The analysis of *Night Lessons* in this section aims at discussing the way how an "immoral" mother could show her daughter men's upper hand status and what kind of phases Gülfidan has passed through while she tries to contextualize maternity within this ambivalence.

2.1. Gülfidan's Rebuff to Her Mother's Memory

Gülfidan is born into a settled social organization which has been fed by all the production and reproduction processes encompassing it. The current capitalist-patriarchal system takes its stem from the recurrence of relations between individuals who share certain types of status in communal life. Motherhood is also transferred to next generations through recurrence. Daughter figures are supposed to be the future mothers of the system. Thence, mothers keep raising their successors. When Gülfidan's story is considered in this context, it seems to be quite hard for her to follow her mother as a role model. Yet she needs to make peace with her mother's memory which does not necessarily mean that she will condone her mother's "mistakes" and internalize her thoroughly as an example. She feels being suffocated by her mother's shadow and revolts against her teachings which explain the way how women could "survive" in the patriarchal society. Her mother's ghost tells her that Gülfidan needs to fall in love with a man to save herself. Gülfidan refuses to follow this advice. But the procedure becomes excruciating for her. Since after her rejection of depending on a man, the alternatives to replace it would again be the ones submitted by the system itself. A woman is defined through either her husband or her father if she is not married. Gülfidan refuses the advice theoretically but on the practical level nothing changes. Woman's emancipation has been a difficult task to achieve. Nothing could be thought in a state where things are purely stripped off their dependence on the patriarchal culture.

Motherhood is a cultural tradition of heterosexual-based society and its transference is accomplished through female child's observation of her real mother and/or other mother figures around her and family is most of the time the central environment while raising future maternal figures. Mothers are supposed to undertake the important mission at this point. Therefore, they need to be good teachers. In *Dear Shameless Death*, Atiye tries to perform her duty as a teacher and sets a good example to her daughter. For instance, she disciplines Dirmit and works hard to detach her away from the "licentious" girl Aysun. On the other hand; the mother figure in *Night Lessons* has got ironic features when her behaviour is compared to Atiye's teachings. Since Gülfidan's mother cheats on her husband and turns out to be a "promiscuous" woman. Nonetheless, it does not hinder the mother from teaching her daughter men's superiority and how women's "survival" depend on men. Although Gülfidan's mother represents the "immoral" maternal figure, she still is the one who will train her daughter.

Mothers are supposed to be the farthest figures who could create possible dangers for the safety of society. Failing in being a legitimate figure is not only detrimental for mother but also for daughter herself. When mother is the one who acts blasphemously against the sacred values of male-oriented world, she is not the only one who is reprobated. Her daughter is also stigmatized because of mother's "fault". In patriarchal social order, girls are supposed to look up to their mothers. The example which Gülfidan's late mother sets is an ominous one for her and it drags her into a fight in her mind. It is notified what Aysun has symbolized in society during the analysis of *Dear Shameless Death* and Gülfidan's mother is just the equivalent of Aysun in *Night Lessons*. Those two women are both "malignant" characters. Gülfidan comes across a mother who defies all the fundamental values of the system which they have been born into. Therefore, it is not quite easy to overcome a mother figure who commits adultery. Her

mother has delivered a death blow to the root of the patriarchal machine operating steadfastly. An adulterous father could be ignored and forgiven but for mother, it is an irrevocable blemish. She is responsible of raising "moral" daughters so it could not be possible for Gülfidan to keep her integrity after such an image. It is not because she is repulsed by the fornication. It is because her mother's having an affair with another man reveals the social rules' and duties' artificial, man-made side to her. The sacred union of family members, the tie between husband and wife which is based mostly upon the loyalty of mother to father has been dissolved by her mother who is to be the initial preserver of it. The enactment of adultery is the point where Gülfidan begins her quest of finding what her history is. When she first joins to the militants, she whimpers "I am coming from a house where women are alone" (7). So she grasps that the invisible bonds linking women to family are just the myths made up. She recalls her mother and speaks to her memory:

> Dear mother, what will I say if someone asks? – Washing soda. I was going to go to the store and come back walking pit a pat all in one breath following the bottom of the walls. I shan't break the wine of love and spill the nuts of it. I have cut my defeated eyelashes secretly. I have snipped the burned tips of my hair. I have peeled my flaked nose and become a militant like a wind (33)

Her infamous mother leaves a mark in Gülfidan's past and she intentionally floats her life to a derogative side as it is observed in the extract above. Her participation to an illegal organization is not solely related to her rebellion against the current social system. It is initially a disjunctive step inducing her to get into a fight with herself. Her question in the extract "…, what will I say if someone asks?" is a rhetorical question. The subject "someone" here refers to the patriarchal conscious and s/he is not specified since the procreation of the social conscience is the sum of all those anonymous individuals. Gülfidan while asking this question is not concerned how she defends her mother against that "someone", she does not feel guilty about the betrayal of her mother to her father.

Gülfidan is well aware of the fact that she and her mother have become the culprits in the eye of the society because the mother has become dishonest and her daughter has shared the secret by not blaming her. It seems that Gülfidan has been trying to release herself from the dilemma that occupies her mind. There are two options: She will either condemn her mother or understand her. Gülfidan opts for being the defence counsel not the interrogator yet fixing such a position is wherefore she has had nightmares about her mother and her "baleful" deeds. Gülfidan tries to cultivate a new conscience for herself independent of society's expectations. Due to this cultivation, she is going through a metamorphosis which makes her experience psychological quakes. The image of her mother invading her dreams is the production of her own imagination and it has been carved by a mind which has been under the control of male-dominated way of perception. While she tries to establish a different conscious, she experiences ebbs and flows because annihilating the discourse generated by the patriarchal moral values is quite a challenging task to perform. That is why in her dreams Gülfidan's mother addresses her daughter as "whore": "I know well what you are doing whore, I have always followed you" (42), "If I [Gülfidan] had known where my head was, I was going to approach her [her mother], touch her face with my fingers open her lips make her say 'Who gave you this licence? What is it all about your indulgence to black, little whore?'" (42).

Gülfidan's first confrontation with her mother's illegitimate affair allows her to recognize that physicality is a crucial side in performing love between couples yet what stupefies her most is the violation of attachment. Because it has revealed that there has never been a bond between her parents. She also believes that her father has detached her mother from an enchanted world and punished her with dragging to this world (67). Her mother is depicted as an "infamous" woman. Promiscuity and maternity are opposite

poles which are embodied together in Gülfidan's mother. So it is quite difficult for Gülfidan to contextualize maternity due to this ambivalence. The obliteration of her past coincides with her mother's crushing down of taboos with bodily interaction. Hence, "body" emerges as a ground for Gülfidan to express her anger, hatred and most importantly her pain. She faints away and occasionally has seizures because of the nightmares occupying her mind. Her husband beseeches her to be calm since he is afraid of her bones will reach boiling point (110). In *Dear Shameless Death*, the more the mother exerts to keep the girl under control, the closer she gets to the danger of her daughter's repulse. Dirmit's story resembles to Gülfidan's in terms of the advices given to both of them by their mothers. The teachings of both mothers are keenly related to men yet there is a slight difference. For Gülfidan, the way of pulling through has been predicted to be obtained only with setting her heart on falling in love with a man; whereas, for Dirmit it is forbidden if she wants survival. Atiye keeps her daughter away from men to enable a safe status for Dirmit in her later life by preserving her from a possible deflowering. On the other hand, for rescue Gülfidan has been advised by her mother to find a man to fall in love with (42, 60) yet as long as falling in love has been associated with adultery in Gülfidan's childhood memories, it is not an escape for her as her mother has estimated. Because loving a man is not significant, what matters is to be a worthy wife for him. The mother's affair proves that she has failed in being a "decent" wife. So the family members attempt to tear Gülfidan apart from her mother and the mother is driven out of home (33).

House has lost its value as a shelter for Gülfidan during the process of her metamorphosis. She has left her house where her mother has been discarded after having been judged. She remembers what her elder sister has done to make her confess what she has witnessed. Gülfidan has been imprisoned for one month in the back room of the

house and the guardian has been her sister. She asks for permission to see her mother yet her sister tells her that their mother has gone and "she [her elder sister] showed me an old letter written by my brother's kirve[9] and she beat me down because I denied my crime. I got surprised that my mother could not save up any love in my sister's heart. I remember well, I got surprised (33)." The elder sister represents the oppression of the patriarchy here. She has already internalized father's rules. She functions as a guardian in order to give punishment to Gülfidan and it reveals that she has been raised well to be a rigid protector of men's laws and regulation. While women are made to be hostile towards each other within the territory of the house, by leaving them behind Gülfidan attempts to carve out a new selfhood and she adopts a pseudo name, "Secretary Wind". Yet her quest conveys her to another area ruled by male-dominated ideology. Despite to the fact that Gülfidan escapes from subjection in her home, the militant life she leads again consists of oppression which is originally empowered by gender bias way of thinking. The political organization she joins plans to set up a new social order and the order will again be based on gender inequality. Fatmagül Berktay discusses the gender conflict within the leftist organizations around 80's in Turkey and she expounds the disequilibrium between two sides:

> For some reason, women always have to prove themselves, until they achieve it, they keep being bourgeois and this is an adequate reason for them to be suspected about. [...] Organization applies a certain amount of control and discipline not only on its female members but all of them. However, the control upon women is multiplexed and it can easily be turned into oppression. [...] Because women do not have any authority, they do not have any right to say a word. Besides, their gender on its own makes their revolutionism distrustful (2010, 283)

So outdoor life for women has no difference compared to indoor life. Within the organization, women are disposed to restriction again and it is essential for them to look like men. Gülfidan describes a young woman who sings a marching song. She wears flat

[9] Kirve is the person who makes all the payments of boy's circumsicion ceremony, a sort of godfather to him.

shoes, her hair is as short as a man's, her eyebrows have never been plucked (16). Therefore, the more women resemble to men the better they fit into the responsibility they have taken in the public arena.

While motherhood is reflected as a crucial duty of women in social life, in the organization putting ban on fertility is comprehended as the way to make women become masculine-like. Resembling men with outfit (like the young woman who sings marching song) is not enough. Women like Gülfidan who join the illegal organization also have to give up on their fertility. On the other hand, Gılaptan appears as a counter figure within this turmoil. Gılaptan is a midwife, another woman who is old and close to the women while they are giving birth. The midwife reflects that even before the foundation of the earth, bearing children has been the sublime secret of women. Gülfidan's mother makes her daughter promise that she will not faint away due to labour pain and warns Gülfidan. She says between her legs, it will feel burning as if it is branded with irons, hot as cinders and after the cinder has been placed the opening part of her womb, she will be pushed down into a cliff (61). Gılaptan's and her mother's words unfold the destiny of women whom are supposed to carry men's seeds in their wombs. It would be a deception to deny the reality of womb and its "sublime" secret as Gılaptan has suggested. While densely encapsulated with this idea, asking a woman to leave her maternal identity behind is assumed as a solution which enables her to automatically trespass to the masculine territory and become more convenient for the fray of the organization. Women happen to be "elevated" to the status of "tough" men if they reject getting pregnant. Refusing motherhood is not the counterpart of maternal identity though. It is nothing but again submission to the predetermined discrepancy between male and female. So it is not confusing that Gülfidan has objected this law by bearing two children even though she has been harshly criticized by Dear President who is one of the authority symbols in the

organization: "… touching her fingers softly on my shoulder she wept with anger and through lips breaking into pieces with authority, 'I wouldn't have expected that from you' she murmured (77)". Gülfidan's escape from her house is not meant to be a kind of flight which would lead her to embrace the denial of the basic female identity because not giving birth is not an exact equivalence of being "not" a mother and "not" a woman as it is presupposed by the militants like Dear President herself.

Gülfidan's psychological crisis throughout the narrative demonstrates that her mother has got a deep impact in her life while she gains her own individuality. Gülfidan has given birth to two children. It symbolizes her labour of constituting a new selfhood for herself in addition to what her mother has presented her as an option. When her mother has told her to find a boy who has got a girl's heart and fall in love with him (60), Gülfidan answers back to her: "Mama, I shall not fall in love, I shall never fall in love instead of it I can give birth to a boy with a girl's heart, a second child (60)". While her mother ties her destiny up to a man, she actually does not tell Gülfidan not to be a mother. On the contrary, she has already informed her daughter about birth pain and made her promise that she will not faint away. So when Gülfidan says that she shall never fall in love but give birth to a boy, she does not act against her mother. She just happens to correspond to her mother's another teaching.

In *Night Lessons* the fray between mother and daughter is experienced on the mental level and it permits to get the chance of anatomizing how the rebuff and dispute might leave a deep print in daughter's integrity. Gülfidan also exemplifies how it would really be challenging to leave the house and search for a new field to survive. Because women are located in a cell built with the bricks that are solely produced by patriarchy's perception. Gender disequilibrium covers all the fields in life. Mother is related to femininity which is accepted as the counterpart of masculinity. Mothers are supposed to

discipline their daughters and hint them where they stand beside a man. The punishment given to Gülfidan's mother for instance is enough to teach Gülfidan the power of father's rules. Having an improper mother does not hinder Gülfidan from learning a good deal from her. Though she is "infamous", her mother still could function as a tamer.

2.2. The Bittersweet Union Between Gülfidan and Her Mother

Gülfidan directs her way from private to the public arena and she throws herself right into the middle of a political fight. But to what extend her revolutionist friends acknowledge her existence as a woman is an important matter. Laura Lee Downs mentions how Andrée Michel's lecture on "Women and the family in developed societies" in 1970s was conceived as a distraction from the main route in revolution by male leftist students. She postulates that this animosity has assisted feminist scholars to reiterate their history with a refreshed perspective[10]. Kutsiye Bozoklar quotes Andrée Michel's words and for Michel women's history is the story of subjugation of them and the concealment of it (2009, 52). Gülfidan has not only been supressed in her home but also during her political fight her gender identity has given trouble to her. The sex of her body blocks her way predominantly. Therefore, she hides it under veil while her mind struggles to weave a new story for herself by -un-veiling the cloak wrapping her past (45). Yet it has been unfolded that her firm resistance to her mother's image is not powerful enough to refuse the cord binding them. Reformulating a new story is not an easy task for Gülfidan since the impact of mother on her life is embedded so deep in her mind that the contours she tries to destroy seem to overwhelm her more. The firm threads between them reveal the major motif in Gülfidan's life. Male-dominated system is the weaver of the motif and it is the irrevocable inducement prompting Gülfidan to tear apart that carpet and then reproduce it with a new motif. The establishment of integrity of

[10] http://www.bloomsburyacademic.com/view/WritingGenderHistory_9781849663267/chapter-ba-9781849663267-chapter-0001.xml [21.07.2102]

women is related both with refusing and embracing of their standpoint on which they have been placed in the patriarchal context. Gülfidan's rebuff goes hand in hand with her discovery of the propinquity between her mother and herself.

Mother has functioned as a mediocre in *Dear Shameless Death* and Atiye has been the guard fighting for the upkeep of father's borders. Meanwhile, it is observed that the mother image which Atiye has presented is actually reiterated once again in *Night Lessons*. Gülfidan's mother also feeds the system through advising her daughter to fall in love with a man to save herself. When the mother's experience with love is considered, her advice does not present a promising future for the daughter. Besides, with love or without love, it is not possible to evaluate women's relationship with men outside of the hierarchical order in terms of gender. While her mother wants her to love a man with green eyes, Gülfidan responds back with the offer of giving birth to a boy instead. It seems that the two women's dooms are intersected with men indispensably. Because they are left with two options: They could be wives or lovers of men and/or they could opt for adopting the role of motherhood to obtain a status for themselves. Their offers to each other are the ones leading up to the reinforcement of the male-dominated system. Since conventionality is the gist of the survival in the patriarchal system in *Dear Shameless Death* Atiye has been fighting to narrow the space of the edifice Dirmit is stuffed in. She has supressed her daughter because she wants to prevent her from being a counter figure in the society. She has tried genuinely to smooth her daughter's sharp edges to make her resemble to the rest of them and mostly to herself since she has been fulfilling her duty as a woman and a mother (as having been ordained to her by the system). Gülfidan's mother is a contradictory figure though. Owing to her illegitimate affair, she evokes the image of Aysun who has been a dangerous girl denying the social borders of patriarchy. The mother in *Night Lessons* is a woman who makes suggestions about being accepted by the

society in which she has failed to survive herself. Due to this binary opposition, the unification of the mother and Gülfidan in *Night Lessons* has led to Gülfidan's fragmentation on the mental level. Her mother has loved another man but then she has been expelled because of it. So her story is not an auspicious one for the daughter to emulate. Gülfidan has refused to take her mother's advice but later on she has confessed that she could not break loose herself from the rope of love. She eventually surrenders: "But what a despicable bait it was. My shameless body's instant call for love… By collaborating with my soul… Using my mother against me" (107). The word "love" is employed to describe sexual intercourse in this context and when the function of it in the reproduction process and the way how maternal role is actively adopted by women through sexual intercourse are considered, it seems natural that Gülfidan has refused to fall in "love" in the first place yet her offer of giving birth is not an antidote to her mother's recommendation since they both refer to the same activity. Her suggestion to bear a son proves that no matter how deep she has been disturbed in her mind by the cohesion with her mother, she can no longer flee from the fundamental role adhered to her. Sexual intercourse has caused her mother to be banished yet also enabled her to have children. For these two women, sexuality is both a bodily pleasure which they cannot resist and an indispensable means which enables them to be situated as mothers in the social and domestic hierarchy.

Stream of consciousness technique in *Night Lessons* creates an ambivalent atmosphere which causes a sense of loss while trying to follow the narrative through. The mental fragmentation is apprehended with the help of disjointed narration style and it obstructs the way to differentiate who is speaking exactly while the mother and the daughter are talking to each other. Yet the blurriness is an element which leads them to be intertwined. For instance, within the first dialogue of Gülfidan and her mother, it is

not clear enough to decide who speaks since either one of them could be uttering those words to the other. Because these two women have both disappointed and disgraced each other. The conversation is carried on as below:

> If you couldn't gift yourself with a womanly crime like sobbing crisis, you should have at least bestowed yourself with an epileptic seizure which is quite manly. You have disappointed me indeed.
> Do you know what your intension is? You want to find a handcraft emotion and pin it to my collar… You want to disgrace me by making me go around from one point to another with watery eyes.
> Don't be ridiculous, the thing that I've said has got nothing to do with emotion…Only… Ah! Of course it is in vain… I am going to be misunderstood again (25)

Gülfidan's mother has brought shame on the family. She has let the family members down. In addition to that, Gülfidan has disappointed her mother too. Because while quarrelling with her in dreams she strives for pushing her mother away. Gülfidan's anger at this point resembles to the reaction of the other family members. These two women have caused seizures to each other by getting into a fight and they have both been disgraced as put forth in the first and second quotations above. The mother has been depicted as a lascivious woman and the daughter has also paid the price of her mother's deed by being beaten up and imprisoned by the elder sister. As mentioned in the third extract, they have failed to explain themselves and they are both misunderstood. Hence, their unification gets the voices mixed up. The addresser and the addressee in the conversation above could be either one of them. In *Dear Shameless Death* Atiye and Dirmit were also having troubles in communicating with the others since they sometimes spoke totally different languages which were quite difficult to understand.

As Paul Ricoeur puts forward with stream of consciousness technique Aristotelian model turns upside down in narration and plot begins to serve character this time. Character's identity which escapes from the control of plot and its principle of orderliness has gone through a real test from that moment on. In this way, the extreme

pole in diversification of character reaches to such a point that it could even seize to have a personality (1994, 148). Gülfidan's mother does not have a constant character which fills a fixed identity in the narration. She is just a figure whose shape and colour modify within the subconscious of her daughter. The modification is reflected to the discourse with stream of consciousness and the mother functions at the same time as a symbol binding Gülfidan to the tradition of motherhood which is as old as the beginning of the earth as Gılaptan has suggested (61). As long as female body is apprehended as the carriage of babies and stigmatized with fertility, mothers also administer to the idea of being symbolical members of this archaic tradition which has got to be transmitted to the next female progenies in the social mechanism. Gülfidan and her mother's commitment to each other is mixed with hatred and rage. The unity in the emotions and the partnership in their suffering are not coincidental. The two women have tried to write a new life story for themselves within the patriarchal context.

In *Dear Shameless Death* the villagers have threatened Atiye and Dirmit with banishing them from their place and in *Night Lessons* it is observed that the same threat has been turned into an experience. Gülfidan's mother has been forced to carry an invisible badge of shame and she has been ostracized by her relatives. In her funeral, Gülfidan seems to be the only one who feels sorry for her death. The cramps are twisting Gülfidan's mind and she does not only lament for a late mother's memory during the funeral. She weeps for how quickly her family could become strangers towards her mother. The moral values of the male-oriented society has dispelled her mother and destroyed her body. However, her mother's spirit has kept following Gülfidan to thank for her mercy. The elder sister and the father have turned their back on; whereas, Gülfidan has been ready to take side with her:

> "I am glad that you didn't tell them" she said. I felt ashamed and couldn't hold my head because of excitement. I curled my neck on her slowly heaving chest,

> buried my nose in her belly. She gripped my head with her hands,
> "Whereabout have you been Gülfidan for this long time?" she whispered,
> "Whereabout have you been, my daughter?" (34)

The two women's unity has waxed strong after the mother has realized how her daughter has supported her and their company is based on this secrecy. This is the only moment Gülfidan has felt that her mother gets closer to her. Their embrace to each other indicates that the spiritual union between them is set up eventually by the help of the chaotic environment.

The timeline in narration has got flashbacks and flash-forwards in *Night Lessons*. Amidst the layers of the story, the trunk of timeline happens to have twigs stretching around. Therefore, Gülfidan's childhood period and the present are intermingled into each other occasionally. But then again, Gülfidan's life could mainly be divided into two parts as her life in home with the family and her journey after joining in the organization. She has got two names belonging to each period; whereas, her mother's name has never been mentioned throughout the story. The mother's having no name represents her lost history. She is grinded to dust and buried underground and the reason why and how she has died has never been divulged. Her story is told through her daughter's tongue amongst the seizures she is suffering from. Gülfidan refuses to symbolize the mad woman discarded whom has been represented by her mother in the story. She is locked up in a room and marginalized since she has not told on her mother. Her family has tried to split her from her mother and silence her. Afterwards, she has chosen to fight in the social arena. She has run to the streets and walked on the front line in the crossfire. In the demonstrations and protests, while the police are following them she has been exposed to fatal dangers. But all of them constitute the background picture. The strife in her inner world is the backbone of the narrative and before she has been locked up in the back room, the imprisonment has initially begun on the mental level for her. Since her psyche

has already been embroidered with ill-lit perceptions shaped by patriarchal dogmas and wherever Gülfidan flees to gain a passage into her liberation it does not seem possible for her to unchain the shackles wrapping her mind. In addition to her troubles to establish self-confidence as a woman in a male world, she occasionally feels a sharp twinge of despair for her mother's destiny which is why her suffocation has got double impact on her psychology and her resistance against her mother draws her into a whirlpool.

Progenitor of posterity has been conceived as father, the one who has got the seeds to allow multiplication. Mother of a child is the obvious parent; notwithstanding, if mother's honour is "blemished", the father's identity becomes debatable. A mother who fails in preserving her chastity puts her child in danger. Since the baby encounters with the risk of carrying the stigma of illegitimacy. Virtue of a mother is measured with perdurable fidelity of her towards her husband. In *Hamlet* Gertrude's chastity is criticised and in the scene where she inquires why her son is speaking with a wicked tongue exemplifies how a woman's honour is balanced on a knife's edge. Hamlet answers:

> Such an act that blurs the grace and blush of modesty,/Calls virtue hypocrite, takes off the rose/From the fair forehead of an innocent love/And sets a blister there, makes marriage vows/As false as dicers' oaths – (2007, Act 3, Scene 4, 38-43)

Hamlet describes her mother's virtue as hypocrite and for him Gertrude's betrayal to The King Hamlet is an unforgivable act which darkens the dignity of her mother. Hamlet rebukes his mother and gives voice to his disappointment with those bitter words which her mother warns him that his speech is quite harsh (Act 3, Scene 4, 37-38). Gülfidan speaks with piercing words and bursts her anger onto her mother like Hamlet does (42). She shares the same status with Hamlet. They both have mothers who risk the parental lineage. Gülfidan's mother cries out and confesses that her daughter's fear of being illegitimate child is what separated her from Gülfidan:

> Ay! The feeling of bastardy! [...] You get so despicable that you could even claim that I was a woman who was despised and repressed in this world and when I heard Gülfidan's screams I played the role of her mother in order to take revenge [...] You took quotations from our common history with your snarling voice and you provoked my daughter against me (89)

She has indirectly declared how she and Gülfidan is nothing but one if the feeling of bastardy has not poisoned them in this way. The entrapment having been set up to separate them is an attempt which invigorates the magnitude of patriarch. Because a child cannot ally with an adulterous mother. The patriarchal norms shadow the mother figure. Nevertheless, it does not prevent both Gülfidan and her mother to be aware of the fact that they share a common history which has been distorted and reshaped according to the welfare of patriarchy. The awareness of the unity is the basic element feeding Gülfidan's and her mother's reconciliation.

Paternity-based hierarchical structure constitutes itself by the gender division. Taking a good look upon the whole picture is possible for Gülfidan only if she could acknowledge the limits of shifting upward or downward in social life are all fixed by gender relations. Her militant identity serves the supposed ideal equality in societal settlement. However, the equality cannot surely be accomplished while people are grouped according to their sexes. Gülfidan is aware that she has been oppressed by the organization. She cannot devote herself to the organization's purpose. She is in a battle with her mother's image most of the time. Gülfidan recognizes that the entire folk which excludes her is in fact composed of the accumulation of components like Gülfidan, her mother and many others like them. She notifies that she is the daughter of poor people whom she is fighting for as a militant. She illuminates her realization by exemplifying it in a religious context: "Now, I as a daughter of those poor people know it well that none of us is in side of them. But they are always in our side. That is why, I and my destiny also resemble to Hz. Ali and her son" (134). Hz. Ali and his son were alienated by the

public they were the members of. They were both thought to be rebelled against The Umayyad Dynasty who claimed that they had right to have caliphship. Hz. Husein and his family were killed in Karbala in 680 by the order of Yazid, the ruler of The Umayyad Dynasty[11] (Britannica). That is the point where she thinks her destiny resembles to Hz Ali's. Since in *Night Lessons* the mother is first beheld as a disobedient figure and she has failed in surviving after she has acted against like Hz. Ali. Then Gülfidan is casted out by her militant friends after she gets pregnant like Hz. Husein's being casted out by The Umayyad Dynasty.

According to the conception engraved into the fabric of the male-dominated society, Gülfidan and her mother already belong to a detached group who can any time be marginalized by the laws of patriarchy because of their sex. Therefore, their story could be associated with Hz. Husein and Hz. Ali. So Gülfidan's analogy is not a baseless one. The destinies of these two women have got a lot in common. Gülfidan has surrendered to her body's call for love like her mother and they have both defied to the authorities: The daughter has revolted against social order as a militant and her mother has rebelled against patriarchal values by acting "unchastely".

2.3. The Partnership of Mother and Husband Serving Patriarchy

In *Dear Shameless Death* the collaboration between the maternal figure and the male members of family has been suggested as a momentum accelerating the interworking of father-based order. Atiye has stood up for patriarchal morality with the intention of raising her daughters as non-distracted subjects. In *Night Lessons*; Gülfidan's husband is the only patriarchal figure whose voice has been heard in the narrative. The mother has advised her daughter to love a man with green eyes. She has slowly oriented Gülfidan towards a man and conditioned her to see him as her only escape. Though in an indirect

[11] http://www.britannica.com/EBchecked/topic/312214/Battle-of-Karbala

way, Gülfidan's mother has actually collaborated with her husband. Gülfidan see them while making love in her nightmares. So in *Night Lessons* the alliance is presented to readers on the symbolical level.

Mother is supposed to be the one who is given up on rather than the one who sacrifices. In Oya Baydar's short story, "Oğlunu Arayan Köpekli Ana", the protagonist is a woman seeking for her son who has been rumoured as dead. She has not given up on her hope to find her son alive. If she cannot find him safe and sound, she at least intends to find his dead body (2011, 78-85). The mother has been depicted as faithful, considerate, indulgent figure. When she has found her son's corpse in a pit, she lies down beside the son's bones and she is frozen to death then has been turned into a legend throughout time. As exemplified in Baydar's story, mother is expected to stop having her own individuality and her children must surpass her own self. Death could sometimes be seen as reward rather than an end for a mother if she is dying for her children. She becomes a heroine and within this conviction's perspective, Gülfidan's mother is far away from overlapping with the mother figure in the short story. During the assemblies that Gülfidan participates in the speeches praise the merit of mothers: "Dear sisters, mothers who breastfeed the sun, the sad women composing the best elegies after their sons and husbands who have gone to war. Regard to you all!" (78). Dichotomy generated by the mother in *Night Lessons* throws Gülfidan into conflict. The whole tradition she has been born into is jolted by a woman who should have been trying to make her adopt the convention. Despite the contradistinction, the mutuality between maternity and patriarchal system still preserves its strong pressure on Gülfidan. Her mother's doctrine fixing her future upon a man causes eruption within her psychology since no matter how hard she has tried not to live her life as foreseen, she ends up with living her mother's

omen. Her husband has witnessed the crisis she has suffered from in the first hand and attempts to awaken her:

> "'She is dead! Dead!' [...] 'Everything is happening in your own head, don't wake up crying while sleeping.' [...] 'Look at the ceiling, there is not your mother or someone, not…' [...] 'You feel sorry just because you were late honey, that's all, you are innocent, that is enough, don't ill-treat yourself!" (107).

Her husband just observes the surface of the battle and while shaking her with his words, he is far away from comprehending the labyrinths of Gülfidan's mind. He is not aware that while waking his wife up from her nightmares, as a patriarchal figure he actually plays one of the crucial roles causing Gülfidan's dreams to be distressed periods.

In *Dear Shameless Death*, Atiye has been providing leverage for the upkeep of the system. She disciplines Dirmit, Nuğber and Zekiye before they make a mistake which would smear her reputation as a mother. She is the first person who is in charge of blocking the path of a possible problem in order to ensure it not to defy the omnipotence of the father. There is no mother rule in the family. It is mother who applies father's rules which have been internalized as requisite within the interworking of the relationships. The task of Atiye has been sealed through the legitimacy procured by wedlock between her and Huvat. On the other hand, Gülfidan's mother fails in matching with the altruistic maternal figure in Baydar's story and at first glance she reminds of Aysun rather than Atiye, who has been the instructor of the girls in *Dear Shameless Death* yet Gülfidan's mother's failure does not prevent her from fastening her daughter's salvation to a man. She resembles to Atiye at this point since both of them happen to approve the patriarchal supremacy. It is noteworthy that although the laws of patriarchy are the reason causing her devastation, she also advises her daughter to fall in love with a man to save herself. Men bring women catastrophe and also surprisingly women vouchsafe the emancipation from men to get out. The duality here obstructs Gülfidan's mind while she is trying to

digest her mother's words. She, on the subconscious level, wrestles with the hidden alliance between her mother and her husband. Their symbolical union has been manifesting itself in her nightmares:

> It has become inadequate gradually, my beloved, you know. She played with my husband's body and besmeared lust to my dreams. My mummy with black veil, as young as the photo on the marriage licence, the charming death, in order to punish me, has later become the lover of the young man who has told me that I am innocent (108)

In her childhood memory, sex is inscribed in Gülfidan's mind as something sinful. When she was a child, her mother's intimacy baffled and discomforted her because she has witnessed that a woman's having her own control on her sexual life might get her excommunicated. Gülfidan has beheld that a woman's fidelity to her husband supersedes her individuality. Women are expected to be monogamist. However, the same expectancy does not cover men and their loyalty is not debatable. Extra conjugal relationships of men are excusable. In *Dear Shameless Death* for instance, it has been rumoured that Huvat has got affairs and it has never caused his stigmatization. Men are not the ones whose virtue could be tainted since virtue as a concept does not encompass men. On the contrary, they can tarnish "purity" of women and men cannot be held responsible for this issue because women must be attentive and preserve their decency against them. Unless women succeed in it, the difficulty gets duplicated for them because they are the ones whom are considered as guilty by becoming seductresses disturbing the ease of the society. Gülfidan's mother sets an example here. She is also a seductress because she has seduced her son's kirve bodily and her son-in-law imaginarily. She has brainwashed Gülfidan by trying to make her get used to the idea of the superiority of men. Hence, Gülfidan's nightmare signifies the mother's service to the potency of patriarchy. The sexual intercourse of the mother and the husband does not point to a physical mutuality; on the contrary, it has got a symbolical meaning. Their union

betokens mother's partnership with men which serves to the continuity of male-oriented social life.

3. The Standpoint of Men Within The Configuration of Mother-Daughter Legacy in *Swords of Ice*

Men prepare the necessary ground for women where they oblige them to preserve the inheritance of their gender for next generations and men's role in this process is reflected from a different aspect in *Swords of Ice*. The clasping of mother and daughter figures to one another so far answers the exact purpose of patriarchal order. Since it is based on the supremacy of men, their clasping makes it easier for men to maintain their superior position. The constructers helping mothers in social life to naturalize the process of linking them to their daughter figures are the male members this time. Men keep trying to make women stay in the track which stabilizes their upper status. *Swords of Ice* displays how men affect the construction of women's identity as mothers.

The location of the story in *Swords of Ice* is a poor neighbourhood whose inhabitants are described as "ragged men" (a statement that omits the existence of women at the first hand) by the narrator. The poverty weighs down upon the shoulders of these ragged men living insipid lives enveloped with gloominess (9). Among them Halilhan Sunteriler

takes a step forward as a main character whose relationship with his family members and concern to upgrade his social class comprise the main plot of the narrative. Christine Delphy argues about how crucial the profession that a man has and she states that profession is the universal sign through which people's classification and their belonging to a certain social class are determined. All men somehow occupy a place in production processes and the only factor indicating their status in strata is their jobs. However; in modern societies almost half of the female population do not work which actually means though they work in some ways, they are not paid for their labour in return. These women are registered as the ones who have no profession (1999, 97). So while profession has such a magnitude, Halilhan's efforts to modify his social standing illuminate the intent underlying his belittling attitude towards women around him. Because by founding a company he could ensure his climbing up on the social ladder and his financial situation would also endorse his superiority in gender. Most of the women do not have the chance of superseding men in production processes as Delphy has suggested. Thus his financial power feeds his hegemony. There arises another grievance for Halilhan though. Who is going to be his match as a partner after he gets rich? As it has been put forward in Jane Austen's novel, *Pride and Prejudice*; "It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife" (1994). Despite to the fact that Halilhan is married with children since he is fed up with his wife Rübeysa because of her ugliness, he is in want of a wife in his opinion. Halilhan justifies his illegitimate relationships with an excuse and he makes a confession to Gogi, his best friend that he has always looked for his mother's eyes in the eyes of the women he has met (118). Rübeysa has unfortunately fails to fulfil his wish at this point. She resembles more to a witch rather than Sittile Sunteriler, his mother (32). Halilhan's attitude proves that men are the ones who fervently support the idea of the transmission

of mother's heirloom to future daughters. Halilhan's would-be wife is also going to be a figure who is supposed to raise daughters. She must correspond to the mother image like Zekiye has achieved in *Dear Shameless Death.*

The ultimate maternal figure has been presented so far as the keystone entity who cultivates for the upcoming welfare of father's rule. Sittile Sunteriler has passed away yet the settled tradition keeps working through the intervention of Halilhan. His father, Ese Sunteriler has grown really old and left his throne to his oldest son in the family but the younger brothers do not appreciate Halilhan's cunning attitude and elocution. There appears a conflict going on between them throughout the story. A brother could get into a power struggle and refuse the authority of the oldest one. By means of his gender the son is advantageous in social life. He guarantees his place in patriarchal world by his birth. His wish for accomplishing having the last word in the old or late father's house is a plus for him. That is why, the status is worth for fighting since grabbing another medal would be quite appealing for a son. On the other hand, there is no such tug among daughters. They do not have to struggle to seize the status of their mother in the family. Because mother's place in the familial life does not present any supremacy which daughters are impelled to fight for since she is required to repeat the father's words anyhow. While Halilhan is looking for his mother's eyes, his quest attributes to a wider spectrum. It does not only cover physical resemblance, he attempts to commission another mother figure for his family. He seeks for a caring partner who could fill the space left after the death of Sittile Sunteriler who has functioned as a shelter for her son.

> Nevertheless, the relentless weight of loneliness finally broke him down. In desperate need of sanctuary, he threw himself onto the streets and took off at a run toward his mother's grave. He remembered how quickly he'd pulled himself together and found comfort on days when he stopped by to see his mother with a lady friend (61)

Biological difference is suffused with sociological concepts and they constitute gender which divides people into two groups. Man's hegemony over woman is comprehended as the righteous order and internalized as the most natural one since it does not have any counter example which minds can apply to defy it. It has rooted in social conscious in such a strong way that humankind interprets sexual difference as if it were ordained by nature. Female image has got two options to follow. One is mother who is compassionate and moral, the other is prostitute. These two roles are the images serving to the stamina of the patriarchal power. On the other hand, men are not required to be split like women and the imbalance at this point shows gender discrimination blatantly. As Chodorow has put forward men are accepted to control major social institutions which is the very definition and the constitution of society and culture. Men hold the power and ideological means to fortify these perceptions as general norms and they at the same time hold on each other while enforcing them (185). After men believe in the fact that they are natural born superiors, it is easy to make the other sex take it for granted. That is why, when Halilhan has brought a new girlfriend to the house, Gülaydan has never questioned it. Her brother has the power of claiming the right on having an affair with another woman. It could not be possible for a woman to act in the way as Halilhan has done. As it has been witnessed in *Night Lessons*, while Gülfidan's mother is repelled because she has had an illegitimate relationship, Halilhan is not even slightly criticized. The patriarchal system is thought not to be based on inequality. It is ratified by society that it is quite normal for men to be more advantageous than women because female person is automatically inferior by gender. Thus, the sharp imbalance here is opened to discussion neither by Gülaydan nor her brother.

Halilhan first persuades himself then his sister about the resemblance between Jülide and his mother. What his sister will say about her matters much for him since a woman is

the only one to evaluate the skills of another woman and to tell whether she could fit into the dexterous housewife image. Gülaydan brings rolls of cloth to Jülide, who used to be a dressmaker, and makes her prepare clothes for herself and the rest of her family. She warns Jülide "Be careful, I'll be judging you on how much of a woman you are!" (31). Chodorow argues that outside of family, women's roles and ideology concerning them are more relational than none familial male roles and ideology about men. When women work in the labour force, their jobs become an extension of their duty as a housewife or a mother. They work as secretaries, service workers, private household workers, nurses, teachers (1999, 180). Chodorow has classified these jobs as the ones requiring personal and affective ties. Jülide as a tailor, as Chodorow has argued, broadens the limits of her duty as a housewife and a mother in the private sphere and performs it as a profession in the public arena. Gülaydan by pretending as if she were the person in charge to judge her takes advantage of Jülide by making her cut out many outfits for her. What is more crucial here while Gülaydan is trying to reflect herself as the authority, she actually happens to reassure her brother's supremacy. Because her measurement has got nothing to do with being a "woman". Her test is applied to understand how much Jülide could perform her gender responsibilities as a wife or a mother which both of them have been ordained to her thanks to her sex.

In the depiction of woman, two contrasting routes are propounded as predestination of her. Benevolence, defined within the patriarchal terms, is attributed to mother who is the tender, devotee and virtuous one. Evil is alleged to correspond to the opposite of what mother is supposed to stand for and therefore prostitute is commonly juxtaposed to mother figures and despite this presumed segregation, the qualities referred to women are not actually divided into these two categories with such clear cut lines. Maternity is a chance offered to women to clarify their disposition to some extent since before it comes

to maternity, they are already recognized as the symbols of natural born evil. As a matter of fact, they are time to time reflected as the whole embodiment of evil. In Deniz Gezgin's story "Mervan'ın Anadili" for instance, maternity is submitted by patriarchal culture as a tranquilizer to tame the fiendish nature of woman. The narrator tells that every house has got a sanctuary in the village and Mervan's mother recalls that children used to be frightened intentionally by their elders that a female monster who has been cursed with infertility lives in the sanctuaries. The monster is a snake which is half fish blowing fire out of her mouth and half human. Mervan's mother is pregnant and as she steps down into the sanctuary of her house suffering from labour pain finally gives birth to her twins (one of whom is Mervan) into the hands of that female monster (2011, 133-134). Within the context of the narrative it is observed that fecundity is cherished as a blessed peculiarity of female. A pregnant woman's asking for the assistance of a she-beast reveals that when woman is concerned, the sanctified and the accursed go hand in hand, they are not aloof as supposed but amalgamated. It has been likewise in *Dear Shameless Death* and *Night Lessons:* While motherhood (Atiye) has justified its oppression with the help of evil (Aysun) in the first novel, maternity and notoriety are mixed with each other within the second one (Gülfidan's mother).

Woman lives with the danger of being excluded at any moment if she fails to fulfil the duties estimated for her. This is the source of man's power which gets him invigorated against woman. He accredits himself as the one who has the authority to label her. Halilhan justifies himself by depending his judgement about the women in his life on the orthodoxy of the rooted values which are interestingly subjective. Therefore, the kaleidoscopic attitude of Halilhan towards the women with whom he has seemingly fallen in love composes the substratum of the social edifice of patriarchy. It is not surprising that women, by raising their daughters as future mothers, provide the

necessary upper floors escalating on the ground of patriarchal frame because they subconsciously feel bound to perform it in order to guarantee their survival in the community they live in. Halilhan is the sample figure showing how men could subtly pressurize women to adopt this duty. While appreciating women in accordance with the provisions set out by fraternal structuring, they could instantly condemn them again on the basis of the norms fixed by it. Halilhan has proclaimed that Jülide's resemblance to his mother is the feature which he has been looking for in women throughout all these years. Yet he has quite easily given up on her since he has recognized, she has grown old and ugly (106). Afterwards he comes across with a poor girl, Keriman on the street and invites her into his beloved car Volvo. His irritatingly comfortable manners towards her get the young woman intimidated and after they both get drunk, Halilhan realizes that how much Keriman's eyes resemble to her mother's. In addition, Keriman with the effect of alcohol feels ready to surrender to Halilhan (112-113). While making out in Volvo, Keriman hits her head against the glove compartment and blood gushes out washing her face down (113). Halilhan takes her to Gogi and when Keriman sees the gravestones surrounding Gogi's house, she is horrified, runs away and hides herself under a sofa. Later on Gogi starts to search for her and when he finds Keriman under the sofa what he tells her at that moment to make sure that she feels safe is a marking word revealing where Gogi and Halilhan stand in the gender equilibrium between two sides: "'Lady sister,' he cried out, 'don't be afraid, we're safe people, we have our morals. Come out of there and lie down on the sofa.'" (114). When the scene is considered, it seems men establish masculine hegemony over women through corporeality. Rape is the destructive force which could be applied to reassure their hegemony's validity and it is implied that it would be possible for Halilhan to molest Keriman, if he wanted to: "- alcohol affected her [Keriman] in such a way that if he [Halilhan] ever felt like attempting a little friendly

rape the road would be wide open!" (117). The reason why Keriman gets scared of those two men is that she perceives them as a thread to her bodily integrity. Since Gogi's highlighting that they are the men who have 'morals' is not only a fundamental manner exposing the plot of gender positioning in the basic order of social life but it also displays that she must be soothed at least with words while Halilhan who has been a threat to her is still around. Men both codify and administer the conventions and Gogi at this point feels obliged to denote that they will give no harm. The connection of man and woman to morality differ from each other because while the initial one is the influencer, the subsequent one holds the place of the influenced. So Rübeysa, Jülide, Keriman and more importantly Sittile Sunteriler can only be situated as the overwhelmed by the conventions. Jülide and Keriman are pointed as sacred then they are demonized by him. He first associates Keriman and Jülide with his mother and then drifts apart from them since he has assumed that Keriman is a pill-popper and baleful (119-126) and Jülide has a witch-like appearance (116). So these two women happen not to fit into mother image later on.

"Men's right groups want men to regain their rightful places as heads of families and unquestioned authorities" (107) says Julia T. Wood. Men are so obsessed with their upper hand position and as Katrin Bennhold has claimed men lend their ears to only men, even in feminist debates guys are the more effective feminists because other guys are more likely to listen to them[12] (NYTimes, 2010). Male's blatant and robust standing knits the ground which restricts women and squeezes their role into motherhood. The only solution to block the way of a major shift in culture is to have the system perpetuate itself. The manipulation of women about sanctity of maternity simplifies men's job to guarantee their place as the head of the families empowered by their dogmatic control. Thus, Halilhan has usurped women yet his usurpation does not jeopardize any traditional

[12] http://www.nytimes.com/2010/06/23/world/europe/23iht-letter.html?_r=1&pagewanted=all [21.07.2012]

male-based regulation. As a matter of fact, by putting forth his mother occasionally in his private relationships, he does not only solidify the continuation of the maternal tradition by backing up the process, but also as the man who holds the verbal power, he has tried to purify himself by persuading Gogi that memoir of his mother will rejuvenate in Jülide and then Keriman. It is a celestial feature for him so he must not miss it. Gogi disapproves Halilhan's policy of putting forth Sittile Sunteriler to hoodwink women, "He [Gogi] thought it wrong for Halilhan to use his mother to further his *seks* life, launching his relationships with women by serving up as an appetiser a person he should consider sacred" (118). In the narrative these two close friends' discrepant idiosyncrasies constitute the backbone of motherhood as legacy. One could either embrace a social value as sublime and get it mixed with a sort of dogmatic feature to make it take deeper roots or mother figure might be turned into a magical entity whose unremitting manifestation is presented as an ideal characteristic for women. Thus, while Gogi feels that one must pay homage to the heavenly state of maternity, Halilhan interprets the situation as miraculous and these attitudes both furnish the smooth road of patriarchy. Because the solidification of masculinity correspondingly patriarchy depends on the unbreakable secrecy of maternity. Patriarchy and maternity must incessantly be glorified in their separate tracks. It is not difficult to preserve patriarchy's preponderant position since it has made its mastery definite long ago yet when it comes to maternity there is an entirely different mechanism working. Maternity has got a magnitude in itself which has been bestowed upon it thanks to its inferior status to patriarchy and its status also attributes holly sovereignty to it and allows maternity to gain ground for itself next to powerful father figure.

Christine Delphy explains the dynamic between man and woman through revealing the man's exploitation of woman's labour in marriage. A man's individual confiscation

of woman's labour is added to the collective one within society and that collective confiscation in turn blazes the way for other married male people to impound woman's exertion or it prepares the mature conditions for that usurpation by inducing men to get married (1999, 91). On this account, Halilhan's attempt to get Gogi have a wife serves to the social alliance that Delphy has suggested. Halilhan plans to make Gogi a married man who could demand wife's labour by giving money in return. His wife Rübeysa for instance, looks after the kids and cooks for him (37) and what is left to Halilhan, as a husband, to fulfil his share in familial duties is to bring money to his family. His plan to establish the company Teknojen mitigates his burden in this respect. After situating himself and his wife in proper places in the matrimonial bond, he has happened to help a woman to become a mother. Rübeysa must raise their daughter under the shadow of that collective confiscation. She is also going to pull their daughter into maternal tradition and make investment on her for the future potency for maternity.

Men altogether demand women's labour in and outside of family and seize their effort as Delphy has put forward. Women also act collectively like men. They raise future mothers en masse to supply the necessary workforce which is to be purchased by men. In *Swords of Ice,* Halilhan has got two roles: firstly he is a proper masculine individual who is the entrepreneur in male-dominated business life and an independent husband in familial territory, secondly he is a catalyst in public life helping to bring out the essential ground for women to adopt their supplementary role as partners. Halilhan is dressing women with the ancient outfit of maternity and interest people in the idea of how it fits them perfectly.

Conclusion

Women keep staying in interaction among themselves to feed the system of patriarchy by preparing girls to befit maternal role. While they compose a cluster among themselves, men beget another cluster and it intersects with women's half and they assure the ring invading female members' territory is the necessary one. Because the invasion presents women the natural identity that they must end up with. Since the outside of that elliptical border has not been defined, women are made to strip of their capability of refusing mothering or motherhood. The reason why women are threatened with being marginalized is to stop them in case they shift to the other side to refute the identity they are embodied with. Men function in both areas so they have not only got a chair in their own half but they are also free to pass into the intersected area to encourage women to live with their identity peacefully. The idea of breaking the border is not valid for men because men do not feel that their position must be reconsidered outside of the settled values. On the other hand, women are not mobile like men and reconsidering the status for them is thought to be mischievous because women are made to believe by men

that their one and only way of survival depends on functioning in breeding and mothering. All identities excluding motherhood are drawn as wicked and diabolical.

The war between mothers and daughters is just a cloak because it is observed that Dirmit and Gülfidan are substantially in conflict with their own selves. Dirmit is the one who speaks a different language in her family like her mother does and she and her mother are both undermined while they are trying to fight for joining the production process in the family. While Dirmit is opposing to her mother's endeavour to tame her and refusing to listen to her words, Atiye's and her mutual submission to patriarchy is turned them into each other's target in this fight. These two women are positioned in counter fronts and male dominated system makes effort to have them unified since discrepancy is not acceptable within society especially if it encapsulates women. Patriarchy works for blocking the way of any possible diversity among women. As a matter of fact, Dirmit and Atiye face the danger of losing their own selves in patriarchy's uniformitarianism rather than disunity which is pointed out as detrimental. While outstanding against male-ordered system's devouring process by enduring her mother's beatings, Dirmit is not healing her flesh but bandaging the bruises resulted after the adventure of exploring her body and self.

Within the context of mother–daughter miff, *Dear Shameless Death* and *Night Lessons* narrate equivalent stories yet they also follow aloof contents. Gülfidan quarrels with her mother as Dirmit has done and she tries to withstand maternal identity which has been penetrated into her 'self' by the hegemonic culture and since her resistance will be culminated with surrender at the end she becomes more tempestuous. The hatred she feels towards the pain coiled up on her shoulders through the tradition of motherhood is being mirrored to her mother's ghost. Because having a mother who defies the secrecy of maternity has made Gülfidan strip off the arms Dirmit has used to defend herself in *Dear*

Shameless Death. Dirmit has got the chance of counter attack to her mother. Despite all the prohibitions laid by Atiye, by keeping on seeing the infamous girl Aysun, Dirmit has been capable of disturbing her mother's peace and slightly breaking Atiye's yearn to have her confiscated. But for Gülfidan, it does not seem quite possible to attack by acquiring a "derogative" image as Dirmit has done. Gülfidan's mother has caused an earthquake long ago and she has been excluded by her family members after the penalty inflicted on her by patriarchal order. Her death is accepted by her family as a due end and the mother is seen off with an unemotional ceremony in the funeral. Since Gülfidan has got no opponent with flesh and blood, she could not fight with her mother face to face. Therefore, she is obliged to carry her challenge into her mind. Her target is not originally her mother but she challenges against the harvest of convention, profligacy and the identity imposed on whose surface is embellished with dogmatic values. Dirmit and Gülfidan pursue the renouncement of maternal heritage conveyed to them. However, how they will fill the gap which is to be occurred after their renouncement is not clear. Because when they make the refusal, there appears the problem of which positioning they should create to fix a place for themselves out of that void. As it has been pointed out previously, not to be a dutiful mother or acting in the opposite way to the conventions of motherhood determined by the patriarchal perception does not necessarily correspond to "being not a mother" or it does not cleanse the surface of the identity imposed. Refused or embraced, outcome is the same for mother figures within the narratives so far. The trainer of future mothers Atiye is doomed to die like Gülfidan's mother. Both of those mothers are born into the solidity of motherhood which they could neither overcome nor abdicate and they enter into it through one gate and they reach to disappearance through another one. During their struggle, Dirmit and Gülfidan come closer to their mothers rather than breaking away from them. When these two young

women engage into fight with their mothers; as a matter of fact, they defy the long-established custom. The distress stemming from their challenge against that custom, which is an abstract power, has composed the roof of their personality and rebel is the core element of their characteristics.

While possessing an absolute might, male-dominated order is in need of having assistants to get its domination stabilized. Therefore, it chooses allies from opposite sex to use them as plugs in case of any mayhem. The positioning brought by the order renders mother as the most fruitful ally through the value she gathers from the inferior status of her which ironically elevates her into a sublime stage in itself. In addition to her duty as a plug, mother gives birth to future mothers and new members for the system. On the other hand; the order does not need father's direct help to keep operating. In *Dear Shameless Death* for instance; though Huvat is the one who holds the title 'father', the ordinance finds its own track without him since the father does not have to set up an order and lay down rules in the family on his own. Including the father, all family members have taken the expected shape in the current system anyhow. Hence, although Huvat leaves his house, the ultimate Father's peace is not disturbed and it stands for the social regulation which is preeminent above its male members. Since the chain cannot be broken easily, Huvat, Halit, Seyit and Mahmut gain their mobility in the public life more comfortably. Atiye does not allow the pincer of the Father to be loosened up and while she keeps squeezing the girls, she simultaneously moulds them, so there is not much left for Huvat and the brothers to worry about.

The divergent point of *Dear Shameless Death* and *Night Lessons* is that they have two mother figures who are diametrically opposed to each other. When it is looked over on a larger scale, these characters reveal how deeply Father's rules and Mother's tradition have been penetrated into family and society in succession. The honour which

has been perceived as the most crucial value in *Dear Shameless Death* has been disavowed by Gülfidan's mother in *Night Lessons*. The disavowal does not initiate Gülfidan to rule out maternity's value all together as opposed to what it might evoke at the first glance. Because a daughter could only take her mother as an example as long as mother is obedient to the requirements of maternity. Gülfidan's fight gains a different dimension here. Her wish to give birth and make peace with her mother proves the attachment between her and maternity as tradition. However, she still feels distressed because her "demonic" mother threatens the strength of that attachment. Gülfidan does not stop trying to make reconciliation between her mother and social conventions. She must accomplish it in order to save herself from purgatory and get rid of the responsibility of the sin that her mother has committed. Therefore, she attempts to embrace her fecundity and it shows that it is not quite easy to ignore maternity as a status which patriarchy has granted women to internalize. The distinctive feature that Gülfidan has inherited from her mother is the ability to give birth which is rendered as holy and it makes it much harder to bring down the pressure generated by this viewpoint. The continuity of the generation of patriarchy means the permanency of the system which could be facilitated by the alignment of reproductive male and next to him, productive female who undertakes the painful half of the responsibility. Within the allegorical scene depicted after the death of Atiye, Dirmit takes the flower blossomed on the wall and pins it on her collar and it reveals that the rage between her and Atiye has died down and the young girl is ready to make peace with status quo. The mothers in these two narratives are the embodiment of the rooted maternal culture. It does not make any difference whether they have represented the correct or false examples in this context. When they have passed away, the two daughter figures have lost their targets to engage into war with and reflect their rage upon. Thus, they lower their guards. Dirmit calms down end

the end of the story, Gülfidan inscribes all her psychological crisis onto pages and creates *Night Lessons* and chases after another militant who has been hiding for years. Gülfidan plans to ask for her to write down her pale memories that she has saved up under the pseudo name, Secretary Wind (171). Both of the two narratives have dead mothers at the end and the daughters who are obliged to embrace the legacy and be tranquilized correspondingly.

Swords of Ice helps to discern the story of Huvat, Halit, Seyit, Mahmut and the shadowy men surrounding Gülfidan and her mother by taking Halilhan as the focal point. Halilhan as a character sheds a light upon man's place in the transmitting process of motherhood and how they fervently support it. *Swords of Ice* displays how man deeply believes the secrecy of motherhood and is glad about woman's applying father's rules in family, laying down his order without giving him any bothering. When the holiness of maternity is taken for granted by men; fathers, husbands and brothers saddle women in their family with the duties sealed on it. Halilhan's expectations of Rübeysa set an example at this point: Rübeysa must look after the children, she must cook for him and stand aloof from Halilhan's outdoor life which he is free to have. Atiye's case is not different from Rübeysa's. The rumours that Huvat has got a relationship out of wedlock roam around in the village and Atiye hearkens them all. While a woman is condemned and demonized because of her illegitimate relationship in *Night Lessons*, in *Dear Shameless Death* a man slips out of all accusations quite easily. The actions acknowledged as sinful by male-ordered system apparently encompass women more drastically than men. The discrimination is made to enforce women to act accordingly to the limits prefixed and it eventually obligates them to adopt maternal identity shaped by dogmatic values and the process directs women to the internalization of it with or without much ado. Therefore, mothers begin to subsist as border guards of Father's regency.

> Why do women become mothers? Why do women bear children? Mothers give birth to banish death away within the chain of generations [...] They leave the responsibility of labour screams to younger ones because they do not have the courage to struggle with hell alone, because they could never show the desire of breaking the flow of death scream. Fathers leave name which does not carry any meaning on its own. They transfer language to others. Women leave the heaviness of death upon the shoulders of their children whom they have created in pain, mouths open, with howling. They hand over origin. Fathers give their names, mothers their bay (2005, 72)[13]

In the quotation above Pascal Quignard bestows a deeper meaning onto the labour pain of women while giving birth. He broadens the meaning of it while explaining the discrepancy of the focal point of male and female in the reproduction process in communal life. Quignard argues that ability of giving birth is one of the heaviest responsibilities mothers leave their daughters. His idea could be expanded further because there is also a social side of the inheritance of maternity. Mothers do also leave an identity to their daughters to allow the system to work efficiently. As fathers transfer names and languages, mothers breed for them to have it accomplished. When the three novels are considered, it is observed that men live safely under the protection of their status. However, women get into hassle with one another and it wears them out; consequently, they submit to motherhood which enables the spiral-shaped rotation of society to elicit itself. With Dirmit and Gülfidan's mother, though the system seems to be cracked down, in the last track it has prevailed to engulf the rebellious daughters. What about the daughters of Dirmit and Gülfidan whom are going to be the mothers of the next generation then? They could either protest the decreed or be obedient to it, the issue they are basically to be forced to deal with will probably be no different from the one the daughters and mothers analysed so far in this thesis have been concerned about. As

[13] Pascal Quignard's Adı Dilimin Ucunda (*Le nom sur le bout de la langue*) has not been translated into English.

Algernon, the protoganist of "Importence of Being Earnest" has put forth: "All women become like their mothers. That is their tragedy. No man does. That's his."[14]

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[14] Act I, Part Two, http://www.hoboes.com/FireBlade/Fiction/Wilde/earnest/act1b/

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