

**THE EXPERIENCE OF MARRIAGE:  
A COMPARATIVE STUDY  
OF  
GUSTAVE FLAUBERT'S *MADAME BOVARY*  
&  
HALİT ZİYA UŞAKLIGİL'S *AŞK-I MEMNU*  
WITH A PSYCHOANALYTIC FEMINIST PERSPECTIVE**

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## ABSTRACT

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Elaborating on the 19<sup>th</sup> century novels, *Madam Bovary* (1856) by Gustave Flaubert and *Aşk-ı Memnu* (1899) by Halit Ziya Uşaklıgil, this thesis aims to analyze and compare the two novels from a psychoanalytic feminist point of view, based originally on Sigmund Freud's ideas on gender construction. It argues that the marriage in the novels is a social requirement of being a woman in a patriarchal society and the adultery by women might be a way of taking revenge from the patriarchal society. According to the psychoanalytic feminism, for one thing, gender roles are constructed during childhood and in the novels, this fact the main reason behind female characters' marriage, Emma and Bihter. For the other, the repressed thoughts in the unconscious mind during the childhood might reveal when they find a suitable atmosphere and it is shown in the form of adultery in both novels. Adultery also might be a way of taking revenge from the social gender requirements constructed by the patriarchal society for women. Moreover, when 19<sup>th</sup> century as a period is taken into account, the suicide could be interpreted as the forfeit that female characters pay. Because already forecasting the social pressure and reaction they might face, the writers would not

be able to make the characters continue their lives after presenting them involved in a socially taboo issue. This study also demonstrates that writers of the two novels have a supportive attitude towards female characters while presenting the questionings and self-monologues during marriage, adultery and suicide. The comparative analysis of the novels within this theoretical framework aims to demonstrate the complexity and universality of the issues of marriage and adultery in women's life, providing further food in the area of feminism.

Key words: *Madame Bovary*, *Aşk-ı Memnu*, Psychoanalytic Feminism, 19<sup>th</sup> century Marriage, Adultery by Women

## ÖZ

EVİLİK DENEYİMİ:  
GUSTAVE FLAUBERT'İN *MADAME BOVARY*  
VE  
HALİT ZİYA UŞAKLIGİL'İN *AŞK-I MEMNU*  
ROMANLARINA  
PSIKOANALİTİK FEMİNİST BİR BAKIŞ

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Bu tez, Gustave Flaubert tarafından 1856 yılında yazılan *Madame Bovary* ve Halit Ziya Uşaklıgil tarafından 1899 yılında yazılan *Aşk-ı Memnu* romanlarını Sigmund Freud'un toplumsal cinsiyet oluşumu kavramına dayalı olan psikoanalitik feminist bakış açısıyla analiz etmeyi ve karşılaştırmayı amaçlar. Çalışmada, romanlardaki evliliklerin erkek egemen bir toplumda 'kadın' olma durumunun gerekliliği olduğu ve kadın aldatmasının bu erkek egemen toplumlardan alınan bir nevi intikam olduğu savunulmaktadır. Öncelikli olarak, psikoanalitik feminizme göre, toplumsal cinsiyet rolleri çocukluk dönemi esnasında inşa edilir ve bu durum romanlarda Emma ve Bihter isimli kadın karakterlerin evliliklerinin arkasındaki ana sebeptir. Diğer yandan da, çocukluk dönemi sırasında bilinç dışında bastırılmış düşünceler uygun ortamı bulduğunda ortaya çıkar ve bu vaka her iki romanda da kendini aldatma yoluyla göstermiştir. Aynı zamanda, 19.yüzyıl dönemi dikkate alındığında kadın karakterin intiharını yazarların ödedikleri bir bedel olarak yorumlanabilir. Karşılabilecekleri sosyal baskı ve tepkiyi zaten önceden tahmin eden yazarlar kadın karakterleri sosyal olarak tabu olan bir konuyla sunduktan sonra romanlarda yaşatamazlardı. Ayrıca, bu çalışma her iki roman yazarının da kadın karakterlerin evlilik, aldatma ve

intihar esnasında kendilerini sorgulayıřlarını ve içsel monologlarını verirken pozitif bir tutum sergilendiklerini göstermektedir. Bu kuramsal çerçevede yapılan karşılařtırmaalı çalıřma kadın yaşamında evlilik ve aldatma konularının karşıklıđına ve evrenselliđine dikkat çekmeyi ve feminist düşüncenin yaklaşımına bu konuda katkıda bulunmayı amaçlar

Anahtar Kelimeler: *Madame Bovary*, *Ařk-ı Memnu*, Psikanalitik Feminizm, 19. Yüzyılda Evlilik, Kadın Aldatması.

*To*

*My father Tasnim Haider*

*&*

*My mother Fakhrunnisa Haider*



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## TABLE OF CONTENTS

PLAGIARISM.....	iii
ABSTRACT.....	iv
ÖZ.....	vi
DEDICATION.....	viii
ACKNOWLEDGEMENTS.....	ix
TABLE OF CONTENTS.....	x
CHAPTER	
1. INTRODUCTION.....	1
2. FEMINIST THEORY AND PSYCHOANALYTIC FEMINISM.....	8
2.1 Historical Framework of Feminist Theory.....	8
2.2 Psychoanalysis, Literature and Feminism.....	11
3. WRITERS AND THE SOCIAL CONTEXT.....	29
3.1.Writers .....	29
3.2.Historical-Social Background and Women’s Status in 19 <sup>th</sup> century....	33
3.2.1. France in 19 <sup>th</sup> century.....	37
3.2.2. Turkey in 19 <sup>th</sup> century.....	40
4.MARRIAGE, ADULTERY & SUICIDE.....	45
4.1 Issue of Marriage & Psychoanalysis.....	45
4.2 Issue of Adultery & Psychoanalysis.....	53
4.3 Suicide-Ending.....	71
5. CONCLUSION.....	78
LIST OF REFERENCES.....	81
APPENDICES	
A. TURKISH SUMMARY.....	88
B. TEZ FOTOKOPİSİ İZİN FORMU.....	96

## CHAPTER I

### INTRODUCTION

Representation of women in literature was paid a special importance during the 19th century western literature. The novels, *Anna Karenina*, *Pride and Prejudice*, *Jane Eyre*, *Emma*, *Madame Bovary* were only some of them. Novels at that time were thought as an assisting leverage whenever it came to women's subordinated position in society. In the societies where monogamy is the pattern of interpersonal relationships, the issue of adultery has always been seen as a serious threat for the well-being of family unit which is thought to be the very core of society itself. Especially, the 19th century writers put a great emphasis on adultery between couples in families, one of the very first of whom was the writer of *Madam Bovary* (1856), Gustave Flaubert (1821-1880) in France. Thought to be inspired by him, Halit Ziya Uşaklıgil (1866-1945), the writer of famous Turkish novel, *Aşk-ı Memnu* (1899) was the pioneer of 19<sup>th</sup> century literature on women and family in Turkey to talk about the status of women in society. Since the idea of realism was very new to literature and was becoming a trend among writers during 19<sup>th</sup> century, Flaubert and Uşaklıgil concentrated on reflecting the reality of women's positions within their works of art.

The aim of this study is to analyze and make a detailed comparison of the novels mentioned above from a psychoanalytic feminist point of view. In order to analyze the female characters in the novels and go back to their motives and psychology behind adultery, psychoanalytic feminism will be of assistance. Psychoanalytic feminism is a branch of feminism which mainly argues that gender is constructed through psychosexual development of an individual, rather than reducing it to the biological explanations. It includes both the arguments and counterarguments of the father of psychoanalysis, Sigmund Freud (1856-1939). In this context, this study suggests that the marriage motives behind the female

characters' marriage are related to the idea of gender construction as psychoanalytic feminism asserts. Followingly, the adultery in the novels might be seen as a way of emergence of female characters' repressed thoughts which are supposed to be imposed by the patriarchal society during the childhood. Moreover, adultery might be a kind of revenge of female characters from the patriarchal society which determines the gender roles and requirements. In this work, many terms of psychoanalysis will be associated with the events as well as the origins of women's deeds in the novels. In other terms, the thesis gives the idea that both of the novels have psychoanalytic connotations in presenting the conditions of betraying women. The writers successfully present the web of events/reasons leading to marriage, betrayal and suicide in connection with the psychology of women.

There are a couple of leading agents to make use of novel as a genre as well as the reasons why these above mentioned novels has been chosen to show the women's status in 19<sup>th</sup> century. The first reason for choosing novels as a genre of literature to display women's position in the 19<sup>th</sup> century is solely because novels are, to a large extent, impressive literary works to convey the reality of time, and subsequently the core of subordination of women can be reached by searching their daily life experience in that certain period of time. Both of the novels are thought to be leading representatives of 19<sup>th</sup> century realistic point of view in literature. The second most important point of using these novels together lies in their commonality of the issue; women's marriage and adultery whose motives are supposedly stemmed from psychoanalytic understanding of feminism. Another reason to choose these two different novels from two different countries is obviously due to the fact that "It is a clear case that women share experiences across cultures" (Letherby 56). As a matter of fact, wherever men's dominance exists, there is subordination of women and this can go beyond borders.

Apart from all the reasons mentioned, the Turkish novel, *Aşk-ı Memnu* has been thoroughly influenced by that of the French one, *Madam Bovary* which is why they should be put together in this thesis work. In other words, the choice of two novels and their comparison holds significance in presenting the 19<sup>th</sup> century France as a pattern of novelty and the influence of revolutionary advances in new

understandings of freedom for Turkish writers who were true followers of novelties especially in France back then. Admitting the influence of French Literature in his works, Uşaklıgil portrays the newly blossoming westernized type of life. *Aşk-ı Memnu* can even be interpreted as the Turkish adoption of *Madame Bovary* as it is clear when Uşaklıgil confesses how he is influenced by Flaubert and his writings. As Ayfer Yılmaz asserts in her article, although belonging to Turkish Literature, *Aşk-ı Memnu* bear the stamp of French Literature (Yılmaz 134). The fact that there are not comprehensive studies on both novels together, especially concentrating on the psychoanalytic perspectives has been the starting point of the curiosity for further research.

To start with, *Madam Bovary*, Gustave Flaubert's one of the prominent novels of 19<sup>th</sup> century is considered as his most important work of art. The story depicts the typical lifestyle of 19th century French lady who seeks a way out of the life she is supposed to have. What makes the novel distinguishingly marvelous is the novelty and usage of taboo issues like adultery, back in that time. It is a known fact that Flaubert struggled a lot to publish and present *Madame Bovary* to the readers of 19<sup>th</sup> century. The word 'struggle' refers to a real challenge against the court which accused Flaubert of arousing and dispersing 'immoral' behaviors in society with his novel. In *Madame Bovary*, Flaubert mocks and criticizes many romantic qualities of that time especially by focusing on the exaggerated sentimental reactions of Emma as well as her belief in a perfect life by imagining stuff. But, there is the existence of fantasy and reality together in the novel. Moreover, in his writings, his deep sorrow due to his illness and the deaths is thought to be the real factors contributing to his success in conveying the human psychology so realistically and vividly.

As Flaubert was inclined to believe in the importance of Realism in literature, another novelty he has in *Madame Bovary* is writing a work which could be exempted from some moral values because for him a work of literature should be objective and all moral values should be the matter of church or government as Soledad Fox states in *Flaubert and Don Quijote: The Influence of Cervantes on Madame Bovary* (116). In the novel, the destruction of moral values is exemplified through the adultery of a married woman. The immorality also means a contradiction

to religion as there are many references by Emma who tries to turn in religion but could not manage it, at the end. In fact, he wants to tell a story of a real life character who is filled with conflicts and despise in her imaginary world. The small French bourgeois type of life in the 19<sup>th</sup> century is given with all its details. This type of life includes superficial and artificial behaviors of people belonging to bourgeois class. They are thought as the first group adapting the new ideas brought by French Revolution. This reality and immorality have been significant contributing facts for *Madame Bovary* to be a striking one in the 19<sup>th</sup> century.

On the other hand, *Aşk-ı Memnu*, Uşaklıgil's second novel, becomes a turning point in his professional life as it is thought to be one of the basic novels changing the attitude and style of a typical Turkish novel writing. Having been first published in the journal of *Servet-i Fünun*, *Aşk-ı Memnu* was gathered in a book form and became widely accepted as one of the most significant samples of the Turkish literature (Bulduker 345). Its spectacular story and the reputation among the nation distinguish this novel from all the other novels of the 19<sup>th</sup> century Turkey. There are a good many critics who present various reasons for the novel to be widely accepted. A critic, Ömer Faruk Huyugüzel claims the success is coming from abundant number of characters and their own individual lives (55). For Parlatır and Enginün, *Aşk-ı Memnu* is superior to the other novels of the time due to displaying the inner dilemma of the characters in dramatic tension (344). During the time period of the novel, 19<sup>th</sup> century Ottoman Empire was experiencing a good many crucial developments and changes in various areas such as politics, education and literature due to the effects of the idea of modernization coming through westernization. The influence of modernization and the wish to adapt the western culture in every area of life also brought the idea of questioning the women status in the society and the development of this painstaking issue was seen as a significant contributor for the phase of modernization (Coşkun 930). In this respect, many intellectuals used 'woman' as the main subject of their works and one of the pioneers of this trend was Halit Ziya Uşaklıgil who is now thought to have written one of the first modern psychological Turkish novels, *Aşk-ı Memnu*.

To analyze these novels, as was mentioned above, this study makes use of some tenets of psychoanalytic feminism which stems from the basic ideas of Sigmund Freud's psychoanalytic explanations about human development. Although first thought as misogynistic, the ideas of Freud were thought to contribute to the understanding of the roots of women's oppression. At this point, it is worth mentioning the concept of 'patriarchy' which is claimed to be the underlying reason of women's oppression. Developed out of the discussions of 1960s and 1970s, patriarchy is one of the most mentioned notions in feminism meaning "a social system in which structural differences in privilege, power and authority are invested in masculinity and cultural, economic and/or social positions of men" as quoted in *Gender Studies: Terms and Debates* by Francis and her friends (15). In patriarchal understanding, women are exempt from any kind of dominating positions both in private and public spheres. Even if they seem authoritative, what they do serves for the benefit of male dominance. In this sense, the features of patriarchy constitute the basis of psychoanalytic theory of Freud. One of the foremost psychoanalytic feminists, Juliet Mitchell asserts that "if we are interested in understanding and questioning women's subordination, we can not underestimate psychoanalysis" (5). In the novels of concern, it is densely sensed that the writers have the wish to exhibit the tucked positions of deceiving women in the society. She also continues as "Psychoanalysis is about to what extent a person is successful in putting the ideas through her/his life in to practice" (Mitchell 5). In the novels, *Madame Bovary* and *Aşk-ı Memnu*, the struggle of female characters to achieve is put forward through the psychological questionings of themselves.

The first reason to use psychoanalytic feminism is due to its concentration in construction of gender roles through cultural interactions during childhood. The theory benefits especially from Juliet Mitchell's idea of women's obtained gender roles. Benefiting from Mitchell's explanation of gender roles construction, it is clearly observed that the women characters, both Emma in *Madame Bovary* and Bihter in *Aşk-ı Memnu* are programmed to behave like a woman, in accordance with the requirements of living in a society. It is this psychology that dominates every action they do. Within the same context, the reasons of marriage, motives behind

betrayal and suicide are seen as the particles of psychoanalytic analysis. Similarly, the origin of gender construction in a person is a dominating factor leading women to get married.

The second association of psychoanalytic feminism to the women characters in the novel is about Freud's term: *unconscious*: the motives behind adultery will be connected to one of the most important claim of psychoanalysis: the emergence of repressed thoughts when there is the suitable condition. This condition shows itself as a marriage and the emergence which is related to female characters' realization of the wrong decision that they have with marriage takes place in the form of adultery. Moreover, to display the issue of women's betrayal in 19<sup>th</sup> century and the women's psychology, there occurs a need to go down to the very issues of patriarchy and women's subordination which can best be explained by psychoanalytic feminism.

The contribution of this study is planned to create a kind of awareness to the issue of adultery by women and understand the motives behind committing it. As will be discussed, gender roles are thought to be 'socially constructed' more than a biological explanation for it. Because gender studies, in general sense, covers a vast area of women's concerns, as one dimension of gender, feminist psychoanalysis closely analyzes the question of where gender begins. According to the book *Gender Studies: Terms and Debates*, "Most psychoanalysts found out that gender is a set of roles and cultural meanings acquired" (Francis et al. 3). In relation to the roles assigned, especially for women, marriage – the matter of concern of the thesis- is thought as an indispensable requirement of living in a society. Marriage is something cultural and applied by people through the experiences in society. In other words, the need of marriage is passed to women on a cultural basis rather than that of biological. Therefore, the issues of marriage and betrayal might give significant details in understanding the differences in gender as well as the status of women in the society.

Moreover, gender studies aims at equalizing men and women as much as possible. As the main argument of this work includes the psychology of women characters, the reader will be able to sympathize with the women characters'



psychology and understand the natural flow of events leading to adultery. The aim will be to show these events under the social construction of gender and present how writers tried to show women characters not to be despised for what they have done due to the social pressure. Through gender studies, it has also been proved that there is a strong need to go back to the origins of women's secondary status and the effects of it on women's deeds which in this thesis can be explained by the use of psychoanalytic feminism to most extent.

All in all, this study includes three main chapters in addition to introduction and conclusion. In the introduction chapter, starting with the aim of this study, a brief introduction of the novels as well as the association of the events with the psychoanalytic feminist theory are given. Also, the expected contribution of this study to the area of gender studies is stated. The second chapter presents the basic tenets of feminist theory and as well as its historical background. Combining feminist criticism with Freud's theory of psychoanalysis, it seeks to clarify the historical development and main elements of psychoanalytic feminism. Chapter three includes the writers' life and literary background. It is followed by the 19<sup>th</sup> century France and Turkey with their social and political contexts that prepare a kind of basis to the events in the novels. Chapter four puts forward the analytic comparison between the two famous novels emphasizing the factors behind marriage and adultery by women by applying some related psychoanalytic terms mentioned in chapter two. The events and deed of the female characters are explained through the use of some psychoanalytic feminist tenets. At the end, the last chapter, chapter five summarizes the main points discussed through the study and finishes up with concluding remarks and suggestions for prospective studies of this subject in the future.

## CHAPTER II

### FEMINIST THEORY AND PSYCHOANALYTIC FEMINISM

#### 2.1. Historical Framework of Feminist Theory

Feminist theory, one of the most influential contemporary sociological theories, can simply be defined as the theory of analyzing the status of women in society bearing in mind the issues of gender inequality, difference between men and women as well as gender oppression. Roughly, it is the theoretical framework of the idea aiming at showing the subordinated positions of women and defending equality with men.

The origins of feminist thought constitute some difficulties and challenges in itself, though. The book of Beasley *What is Feminism: An Introduction to Feminist Theory* presents significant remarks on the origins of feminist understanding. According to the book, there were two types of feminist scholars at the very beginnings of emergence of feminism. The first group of feminists believed in the idea that feminism was not different from social and political thought in kind; therefore, women and men could be studied together, borrowing from some other social and political thoughts. For them, the problem was a matter of inclusion of women in to some basic theories (Beasley 13). In relation to that, in the sixties and onwards, feminists were grounding their researches on some traditional patriarchal theories to understand and improve women's positions. As Gross asserts, these ideas pointed women's importance as objects in theory and research, becoming equal with men, obscurity of some concepts in patriarchy, concern of feminist theory and rejection or acceptance of some concepts in patriarchy (Gross 191). These theories were being developed from some basic theories of patriarchy and this meant that there were no peculiar theories for women back then.

As feminists researched on their area, later, in the 1980s, they realized that it was a necessity to know and understand the ideas of more ‘structured’ systems so that they could find a place for themselves and this meant the fact that they are either patriarchal theories or not did not mean so much to them (Gross 195). It was not easy to replace or clear out the ideas which dominated each area of life for a long time and feminists were aware of its complexity. Therefore, they tried to find and make use of some weak points of this complicated ruling (Irigaray 30). This meant that feminists had to find the leaks in the theories and try to constitute a strong one for themselves where they could express their needs. However, this idea brought many challenges within the theory itself.

On the other hand, for the second group of feminist scholars, the problem was fundamental. Unlike the first group, they believed that new concepts and methods are needed to obtain a powerful theory. The second group of feminists thought that the exclusion and subordinated position of women could only be understood with a strict detachment from mainstream theory. Because the traditional theories exhibited men as representing the mainstream but women as ‘others’, putting the gender in micro level, these feminists started to become aware of the need of putting women as ‘subjects’ and gender in macro level. Beasley emphasizes that the realization process of the need of putting the ‘women’ as the subject of their studies for feminists was crucial to them (Beasley 18). Moreover, Gross develops this idea by asserting that there occurred a need of revision of those theories which led to a shift from focusing on equity of women to the importance of autonomy in the meaning of not accepting the norms and standards of patriarchy. What was important here is the idea of focusing on women’s lives and experiences rather than analyzing them with patriarchal theories. In this way, women were now the ‘subjects’ of knowledge. It was not only the issues of women but also any other issues related to any area of study as well as different theories (193-194). Hence, feminists were able to use the new ideas of feminisms for/against the trainings they got in their own field. When they were all combined, this was called ‘Feminist Theory’. It was through the help of texts and practices in their own disciplines that feminists did analysis on. By doing this, they were able to question the theories of their disciplines and create new

theories for feminism as well as bringing new feminist point of views to the specific area.

The article of Stacey and Thorne, “The Missing Feminist Revolution in Sociology”, which is an important source to put forward the contribution of feminist theory in different types of study areas such as anthropology, literature, psychology and history, summarizes several stages of this feminist transformation mentioned above. According to them, the first stage was filling the gaps that the concerned discipline has, although it was observed that there was still something wrong with the paradigms. The second stage was rethinking the basic conceptual framework which already ignored gender or women. It was also called the process of paradigm shifting. Lastly, the feminist transformation included putting women at the center of inquiry, meaning to see women as the subject of their study (221-222). Moreover, Stacey and Thorne, present the ideas of Tarcott Parsons who constituted an influential dominant assumption in feminist sociology. Related to the methodology of this thesis, it is worth mentioning Parsons’s way of explaining; for him, men and women roles are the origins of gender and feminist sociology (226). He believed that both men and women function differently and they have different functions to do. While men play instrumental roles, women have expressive roles. It is the order of life to play their roles perfectly.

Bearing all these realities in mind, feminists have not limited their theory or theories to one method or anything, instead they have searched for an area “where women can write, read and think as women” (Gross 204). Hence, they have given a way to express the ideas of thought as wished. The important thing is much more the convenience of the idea to the context or strategy rather than one specific truth unlike what patriarchy requires. In other words, for feminist thought, there is not one truth but plurality of truths.

## 2.2. Psychoanalysis, Literature and Feminism

Feminist theory has been included in various areas of studies such as art, geology, literature, history, economics, politics, psychoanalysis and philosophy. Theorists of feminism have tried to analyze the women's issues in these disciplines either by using the theories of concern or creating new thoughts according to their own understanding. Psychoanalysis has been one of the controversial areas to be included in feminist understanding. To comprehend the principles of psychoanalytic feminism, first, there is a need to look through what psychoanalysis is as well as what its tenets are.

The blossom of psychoanalysis starts during the nineteenth century and it has been in mutual effect with other scientific thoughts and disciplines since that time according to a contemporary critic Rafey Habib in *Literary Criticism from Plato to the Present: An Introduction* (233). Psychoanalysis can be defined as a type of therapy aiming at healing the mental disorders through the interplay between conscious and unconscious factors in the mind. This therapy is based on some theories put forward by an Austrian neurologist, Sigmund Freud (1856-1939) who is believed to be the father of Psychoanalysis.

Psychoanalysis includes many concepts developed by Freud himself during his therapies with the patients. As a matter of concern, for Freud, the construction of gender is in a large extent related to *sexuality* which is an essential ingredient of a person's gender development. On his book, *On Sexuality: Three Essays on the Theory of Sexuality*, Freud points out his theory of psychosexual development and presents some concepts as will be explained followingly. Freud believes that children have psychosexual development stages through which they produce 'gender'. Therefore, masculinity and femininity are just the result of sexual maturation. If a boy can overcome those stages successfully, he will develop a 'true' masculinity and the girl would attain a true femininity, in return. For him, a normal childhood brings about a normal heterosexual human being (Freud 112).

The writer of one of the significant books on feminist theory, Rosemaria Putnam Tong exerts Freud's stages of psychosexual development of child in the article called "Psychoanalytic and Gender Feminism". The stages are namely; *oral*, *anal*, *phallic*, *latency* and *genital*. The first stage is the *oral* stage when the baby gets pleasure by sucking breast or thumb. In his book, Freud explains that in *oral* stage, sucking is the sexual satisfaction method for babies who use their mouths (25). In *anal* stage, two-three year old child enjoys controlling his/her feces. While in the *anal* stage, the act of defecating is their means of satisfaction. During these stages, the mother is like a heroine for them.

For Freud, the most crucial stage is *phallic* stage when three-four year old child realizes and starts to enjoy his/her genitals. It is the very stage when a child is believed to either fail or succeed. Freud's famous term *Oedipus Complex* is believed to be experienced in this phallic stage of psychosexual development of a child. As given in *Gender Studies: Terms and Debates*:

Oedipus complex describes the psychic operation of a complex of attraction, desire, love, hatred, rivalry, and guilt that the child feels towards his or her parents. It takes place around the age of three to five years and explains how the child comes to identify with the same-sex parent (Francis et al 51).

This desire of a child towards the opposite sex parent is believed to be experienced differently by a girl and boy. Boys want to possess their mothers first and see their father as rivals. When boys understand that the other gender lacks the genital, penis they have, they experience the fear of *castration*. This hatred towards father continues until the treatment of castration when the boy now accepts the dominance of his father. Habib explains this fact as:

after the first stage of auto-eroticism, the first love-object for both sexes is the mother, who is not yet perceived as distinct from the child's own body. As infancy progress, sexual development undergoes the Oedipus complex: the boy focuses his sexual wishes upon his mother and develops a hostile impulse towards his father (Habib 236).

Although it is a painful process, the boy succeeds in developing a superego and making through the *Oedipus Complex*. On the other hand, for girls the situation is a more complex one. As Tong explains despite the first love towards the mother, for

girls, later, there occurs a clear switching to the father upon realizing the reality of mother's lacking penis (Tong 132). It can be concluded that for Freud human beings are born without a gender and children are 'innately bisexual'. For him, in a child's life it is only later in *phallic stage* that the infant gains understanding of differentiating genders. The psychosexual development of a child continues with *latency* stage when the child experiences a kind of break in his/her wishes. The last stage is called *genital* and the child is supposed to experience the revival of sexual desires.

Apart from psychosexual development stages, Freud's Psychoanalysis includes the other significant concepts of *unconscious* and *repression*. According to him, there is a close relevance between these concepts of unconscious and repression. To start with unconscious, it is one of the parts of the mind that has a self paced process influencing our actions to a significant extent. It is a kind of storage of thoughts, feelings and memories which are generally unpleasant ones. However, it is a known fact that the term *unconscious* was already found before Freud mentioned it. What makes Freud a distinctive one about unconscious is his purpose: "to open up the entire realm of the unconscious to a systematic study, and to provide a language and terminology in which the operations of the unconscious could be expressed" (Habib 233). Lois Tyson, in the book *Critical Theory Today: A user-Friendly Guide* (2006), supports this idea by expressing that Freud's uniqueness is coming from his ability to make unconscious relate to our own lives (Tyson 96). Therefore, it might be stated that Freud made people and many areas of studies realize the significant effect of unconscious.

One of the initiators of the idea of psychoanalytic feminism, Juliet Mitchell, explains the term *unconscious* in her book *Psychoanalysis and Feminism* as something that can be 'knowable and normal' rather than an obscure phenomenon (6). Therefore, for Freud, the ideas stored in the part of unconscious are as natural as conscious part. Habib, on the other hand, considers unconscious as problematizing some basic thoughts of philosophy, theology and even literature. As these areas defend the idea that human beings are capable of making true and rational decisions and, in this way, getting over the desires and passions s/he has been through (233).

However, according to what Freud defends about *unconscious*, people might behave differently in some situations as a result of unconscious which means that they can not control their actions as it was believed for a long time. Habib continues as:

Even when we think we are acting from a given motive, we may be deluding ourselves; and much of our thought and action is not freely determined by us but driven by unconscious forces which we can barely fathom. Far from being based on reason, our thinking is intimately dependent on the body, upon its instincts of survival and aggression, as well as obstinate features that can not be dismissed such as its size, color, gender, and social situation (234).

In this sense, Freud's concept of *unconscious* seems to change all the previous beliefs claiming the rationality of human beings. According to Freud, the behaviors of human beings (mostly the unpleasant ones) have so much of relativity with unconsciousness.

In relation the notion of *unconscious*, Freud shows *repression* as the idea of forgetting or ignoring some conflicts, desires, challenging past experiences. In this way those repressed ideas are stored in the unconscious part of the mind according to Lois Tyson who has written a really successful contemporary book on the relationship between theory and literature (Tyson 194). Moreover, Mitchell explains the interaction between unconscious and repression best with the following example:

For instance, an unconscious wish originating in infancy becomes attached to the wish in the present time which has evoked it, but if it is unacceptable to consciousness, it is pushed down (repressed) into the unconscious where it is transformed and where it remains- until re-evoked, or until it breaks out (as a symptom), or until it is analyzed. The point of our purpose is that unconscious thoughts are repressed and thus transformed 'normal' ones, and that they are always there, speaking to us, in their way (6).

According to Freud, these desires have their roots back to the childhood times of a person. And they become the basis of the personality and personal development of a human being. During the childhood,

Many of our defenses develop...as ways of protecting ourselves emotionally. However, as we grow older our defenses become more destructive than helpful because they keep us from understanding—and therefore from healing—our own psychological wounds (Tyson 84).



Tyson emphasizes the importance of defense system which in a way saves us from being vulnerable during childhood. Yet, this protective unit starts sinking as we grow old, preventing to see the realities. This concept of Freud is referred as *defense mechanisms*. It means that people use their defense mechanisms in cases there is the possibility of emerging of some thoughts stored in the unconscious mind. However, it is these defenses that lead to other psychological problems as we tend to solve and comprehend them.

The last term to be mentioned in Freud's Psychoanalysis is *dream work*. It can be defined as "the process by which real events or desires are transformed into dream images" (Tyson 98). This work shows itself in several ways namely *displacement*, due to similarity of a person or an event, *condensation* in the meaning of the representation of many things with one single item or thing and *dramatization* of the whole dream in the form of visual imagery. Similar to literature, dreams also do not show everything in an explicit way, but more of an indirect one.

At this point, it is worth mentioning the relationship between psychoanalysis and literature. The idea of dream work has been found beneficial to interpret the literary texts, when applied because, in this way, many psychologists and literary critics have been able to analyze the text in terms of:

motives of an author, of readers, and of fictional characters; relating a text to the features of the author's biography, such as childhood memories and relationship to parents; the nature of the creative process; the psychology of readers responses to literary texts; interpretation of symbols in a text, to unearth latent meanings; analysis of the connections between various authors in a literary tradition; examination of gender roles and stereotypes; and the functioning of language in the constitution of the conscious and unconscious (Habib 234).

As the functions above clearly indicate, it can be observed that psychoanalysis has an utmost importance in comprehending and analyzing a literary text. According to psychoanalysis, it is not possible for a literary text to be considered exempt from the life of the author, herself/himself. As the events, ideas, opinions might be stemming from a reflection of the author's childhood stated either directly or by symbols. Tyson also makes a very similar statement about their relationship:

unconscious, like a poem, or novel, or play, cannot speak directly and explicitly but does do through images, symbols, emblems, and metaphors. Literature, too, is not involved with making direct explicit statements about life, but with showing and expressing experience through imagery, symbolism, metaphor and so on (Tyson 102).

Elizabeth Weed, in her article “Feminist Psychoanalytic Literary Criticism”, agrees on this by explaining the fact that it is not easy to understand the unconscious effects as they are hidden behind and can protrude anytime it finds a relevance to the topic of concern (263). The resemblance of unconscious and literature in terms of sheltering the other connotations constitutes an essential part. The ‘hidden’ knowledge or experience in the unconscious shows itself once it finds a suitable atmosphere. Here, the suitable atmosphere refers to the relation of the hidden thing to the event happening at that time.

On the other hand, all of these explanations make both psychoanalysis and literature controversial as they involve interpretative features and this area of study is called Psychoanalytic Literary Criticism. Psychoanalytic critics show a special interest in the relationship between conscious and unconscious situations of author or characters in a literary text. They also analyze their personal development starting from infancy. In this sense, they apply the basic concepts of psychoanalysis in to works of literature observing the psychic conditions and conflicts of people of concern (Tyson 105).

The relationship between psychoanalysis and literature becomes even more complicated when feminism is also included in the same context. Although the relevance is clear enough for both psychoanalysis-feminism and literature- feminism, there is a need to understand the core and features of each. Elizabeth Weed defines this complex interrelation among these areas as “implicated” and “traverse” (Weed 263). What she implies here is the fact of intertwined relationship between the subject areas of concern. It is obvious that psychoanalysis encloses the very features of feminism and makes direct statements about it as Mitchell explains the aim of psychoanalysis as to “put forward both the general problems of patriarchal ideology and women’s psychology in detail” (Mitchell 19). On the other hand, Weed comments on the relationship between feminism and psychoanalysis as follows:

Feminism is traversed by psychoanalysis: there, in the language of Freud, far from its own emancipatory frame, feminism finds its own questions-What does a woman want? What is a woman in a world defined by men--- in forms at once uncannily familiar and alien (263).

In the same way, psychoanalysis is also traversed by feminism as Freud himself confesses the fact that he has never been able to find an answer to the question of “What does a woman want?”. Weed believes that this question is so much of a psychological question rather than a feminine one and for her, the reason of not finding an answer for Freud is asking the wrong question (263). Sue Wilkinson also affiliates with this idea when she asserts the fact that “Psychology is a science whereas feminism is politics and politics has no place in science” in her article named “Why Psychology Badly Needs Feminism” (195). In this way, she shows the difficult cluster of two different areas of study, although their relationship is hidden deep in their roots.

Furthermore, Weed continues to comment on literature from a different perspective indeed because for her literature gives part to the imagination of feminism as it uses of some feminine/masculine basic concepts rigidly as well as creating a kind of discomfort for them. Here, she might mean that literature is the very place where feminist concepts can show themselves in their exact meaning. On the other hand, as claimed, literature helped Freud create his important theories of psychoanalysis. The best examples of this fact are the myths of Oedipus and Narcissus through which Freud formulated his theory of *Infant Sexuality* (Weed 263). As it is shown, psychoanalysis, feminism and literature are both interrelating and challenging each other. Another important critic, Elizabeth Wright, also explains this close bond of these three areas of studies as “Psychoanalysis-for-feminism has flourished only in literary criticism; indeed, it is first of all in literary studies that orthodoxies about femininity, feminine psychology, and women are challenged” (Wright 143). For her, it is through the help of literary theories that feminism for psychoanalysis has been possible. In addition, Jane Gallop, in her article “Reading the Mother Tongue: Psychoanalytic Feminist Criticism”, agrees whole heartedly with the idea that it is in fact through the rise of feminist criticism that psychoanalysis and its criticism began to be discussed among many (Gallop 315). Because

psychoanalysis refers especially to the issue of construction of gender, feminists have developed it providing food for the further researches.

The history of feminist criticism and psychoanalysis can be thought to begin with a critique of Freud's interpretation of femininity by Karen Horney in 1920s. In her article "On the Genesis of the Castration Complex in Women", Horney claimed that the ideas of Freud totally derived from masculine narcissism- a mental illness in psychoanalytic theory- and she denied the idea of "penis envy" in Freud's terminology. "Penis envy" meant the belief that when a girl understands the 'lack' of penis in her body compared to a boy in her age, she becomes jealous of the boy and feels that she lacks something crucial (Freud 46). Horney completely opposed to this idea claiming that it is actually men who are jealous of women's ability of reproduction which actually meant a kind of "womb envy" (37-53). Clara Thompson, also agreed with Horney's idea that if penis envy is accepted, it means accepting the superior position of men in the society. She, on the other hand, believed that the symbol of power would be breast instead of penis, if there could be the possibility of matriarchal society (73-78). Horney and Thompson opposed Freud as they thought gender identity was not a result of biological identity. Moreover, as Tong displays, some other feminists such as Betty Freidan and Shulamith Firestone also agreed on the absurdity of Freud's idea that any girl who is not following the 'normal' course of psychosexual development is 'abnormal' (Tong 135). They rejected Freud's biological determinism to explain the development of a person. All these feminist, thought that women's position in the society was not something to do with biology but social construction of femininity.

Therefore, it can be clearly said that the first reactions to Freud's theory were generally negative as the very first impression of his theories sounded misogynistic to many feminist thinkers of the time. These remarks continued and even became a common belief among many feminists and psychologists in 1960s and they agreed on the fact that "psychoanalysis was a means of social control and dangerous to women's mental health" (Walsh 20). To be more subtle, it was thought that psychoanalysis caused people think that women are in an inferior position in society

and they could prove their femininity through their obedience to the requirements of a wife and a mother as given by Pam Morris in *Literature and Feminism* (94).

One of the most significant allegations to psychoanalysis came from Kate Millet who in her famous book *Sexual Politics* argued that Freud's theories reflected the male dominated concentration against which feminists should battle. Her statements below are a kind of summary of what she thought of psychoanalysis and Freud:

Confronted with so much concrete evidence of the male's superior status, sensing on all sides the depreciation in which they are held, girls envy not the penis, but only what the penis gives one social pretensions to. Freud appears to have made a major and rather foolish confusion between biology and culture anatomy and status (Millet 29).

Therefore, for Millet, regarding the idea of penis envy, Freud was mistaken as he confused the social and biological references and this fact made him a misogynist, almost. Moreover, she considered psychoanalysis as relating all behaviors to a person's innate characteristics of sexuality when she claimed:

Now it can be said scientifically that women are inherently subservient, and males dominant, more strongly sexed and therefore entitled to sexually subjugate the female, who enjoys her oppression and deserves it, for she is by her very nature vain, stupid, and hardly better than barbarian, if she is human at all. Once this bigotry has acquired the cachet of science, the counterrevolution may proceed pretty smoothly (Millet 40).

For Millet, women were under oppression and they needed to be aware of this fact. The only thing they could do was to get rid of this oppression and attain their freedom. In this sense, she aroused many discussions among her contemporaries; the ones sharing her ideas and the critics who found them quite rigid. In *Sexual Textual Politics*, Toril Moi claims that Millet's misinterpretation of Freud's theories was due to some basic concepts of Freud: penis envy, female narcissism and female masochism. According to Moi, Millet interpreted these concepts too superficially just like the other feminists until that time. Although Millet's claims had a great impact on the feminist thinking of the time, it did not take long for some others to interpret Freud's ideas as significant for understanding the basis of women's subordinated positions.

The emergence of culture-nature dichotomy in the field of anthropology basically referring to social and biological constructions of entities was taken as a starting point by some psychoanalysts such as Juliet Mitchell and Jacqueline Rose, who claimed that psychoanalysis explained the sexual identity of a person's development as the pure product of social and cultural interaction in the society. For them, in this way, it was much easier to go back to the origins of women's prejudiced positions in the society (Moi 28). In "Radical Feminism and Literature: Rethinking Millet's Sexual Politics", Cora Kaplan also argued that when analyzing women's subordination, one should not forget that sometimes it might also be the woman herself that unconsciously attain the sexist behaviors in society. Kaplan asserted that Millet was wrong to show women as 'perfect' ones and for her, the weaknesses of women shouldn't be disregarded (4-16). This weakness was not in negative sense but a kind of lack of attention to understand women's own positions in the society. As later comments of Freud's understanding of women show, women just like men were attributed sexual identities including gender starting from their childhood and this process was most of the time an unconscious one.

One of the most important pioneers of using Freudian ideas in understanding women was indisputably Juliet Mitchell with her book of *Psychoanalysis and Feminism* written in 1974. She explained her idea of the need and benefit of using Freud's ideas by:

the argument of this book is that a rejection of psychoanalysis and of Freud's works is fatal for feminism. However it may have been used, psychoanalysis is not a recommendation for a patriarchal society, but an analysis of one. If we are interested in understanding and challenging the oppression of women, we can not afford to neglect it (Mitchell 10).

For her, the use of psychoanalysis helped in acknowledging the very origins of women's oppression, which was actually supposed to improve theories in feminism. She thought that if one was able to go down to the basis of a problem, it would be easier to pinpoint new thoughts and solutions for the problem of concern. Mitchell believed that Freud's texts hid the feminist ideas within and Freud did not actually mean that "Biology is destiny". Instead, he meant social beings emerge from biology meaning that psychosexual development of a child comes from social interpretation

of biology (Tong 151). Biology was used as a tool to reach the reality behind gender positions of children.

In addition, Mitchell also showed her awareness of the lack of psychoanalysis: in its first understanding, it might seem to devalue women in terms of showing them as the inferior sex. What she claimed was, in return, this basis of women's oppression might be used on behalf of comprehending women's oppression. That is to say, sexuality for Freud is not a kind of 'inborn instinct' but rather acquired later by the influence of society. In this sense, what Mitchell found interesting was his claim that children are born bisexual and this is combined in to one gender. Freud claimed that even if a person is born male or female in biological sense, the sexuality is constructed by the interaction with the world outside and both girls and boys need to experience this period. Although the boys' first sexual attraction is for the mother, upon realizing that what he has -penis- is also present in his father, he starts to determine his father as an authority as he imagines to possess a woman as his father had (Morris 96-97). Moreover, this period is rather challenging for girls. When the girls understand that they lack 'penis', they desire for it and put the blame on her mother for not having it upon realizing that she does not have it either. Therefore, the girl turns all her attention to his father, wishing him to give a baby instead of penis. The mother, now, is a kind of rival for the girl child. Most probably that is why Freud asserted in his book *On Sexuality* that "a woman always suffer from the wound to her narcissism, she develops, like a scar, a sense of inferiority" (Freud 336). Naturally many feminists, as given above, blamed Freud and his ideas as misogynistic ones. However, what Mitchell focused was its help in grasping the "psychic mechanism of patriarchal structure, not an advocacy of it" (Morris 97).

Another point that Mitchell found necessary to familiarize with Freud's understanding was his explanations of *unconscious*. According to Freud, the repression of desires in family has something to do with the unconscious of a person; as he/she might want to meet the repressed desires, there could occur the need of adapting themselves in to the requirements of people living in a society. Therefore, the desires might rule the unconscious. To exemplify, in a literary work, the ideas

given unconsciously will be related to the repressed unconscious thoughts of mind. Ann Oakley, in her review of the book of *Psychoanalysis and Feminism* by Mitchell, sums up her claims stressing the vitality of Freud's ideas for feminism:

since Mitchell's main thesis is that Freud's model alone enables us to comprehend the psychology of women in patriarchal culture—origins of women's secondary status in society—a reinstatement of this model to the heart of the feminist debate is critical (Oakley 386).

Therefore, feminists could use these in their own behalf naming them as strategies. Diane Jonte Pace, in "In Defense of an Unfriendly Freud: Psychoanalysis, Feminism and Theology", agree on Mitchell ideas of Freud as despite the clear 'unfriendliness' of Freud's theory of psychoanalysis, a feminist can not deny the huge impact of it on women's origins of oppression (176).

Many feminists of the time also got engaged with the work of Jacques Lacan, a significant French psychoanalyst, who actually theorized Freud's thoughts in terms of language. It is not possible to ignore the contributions of Lacan who created a novel understanding of language and linguistics developed by the ideas of Freud. According to *Four Fundamentals Concepts of Psychoanalysis* by Lacan, to determine what and who we are, there is a need to understand the opposite sex, first. He claims that our gender identity is constructed through the use of language (Lacan 112-115). Sharing Freud's claim of constructed roles, Lacan argued that the language itself is already telling a lot about ourselves, causing us to accept the social facts unconsciously. Because his ideas avoided any kind of reductionist attitude to explain women's oppression in biological terms unlike Freud did, feminists were much more influenced by the claims of Lacan (Morris 100-107). On the other hand, as asserted in *Using Critical Theory- How to Read and Write about Literature*, the ideas of Lacan might also be a kind of opposition to some literary works of realism as what he put forward was that the text hides a great many of meanings in themselves (Tyson 113). In this way, what Lacanian feminists did was to examine the text and the underlying meanings behind the symbols. In other words, they find the unconscious/subconscious motives of a conscious text. Based on the theory of Lacan, an important contemporary psychoanalyst Julia Kristeva proposed the significance of



literature in connecting an individual to emotional experience. For her, Freud was aiming at understanding as well as bringing the emotional and sexual contents in a person together. In this way, Kristeva aimed to display the conflicts that one has in the society she/he is living in. In her book *Strangers to Ourselves* in 1991, analyzing the psyche, she defined the foreigner and other as women, themselves especially in western culture. In this way, she also showed the effects of historical and political conditions on this type of categorization of ‘women’.

In contemporary psychoanalytic understanding, another striking explanation about the construction of gender came in 1970s, by Nancy Chodorow, a feminist psychoanalyst, who brings a different perspective to the process of a child’s becoming an adult in her book *Feminism and Psychoanalytic Theory* (1989). She claims that starting with Freud’s idea on psychosexual development, it is easier to understand gender and male dominance by focusing more on pre-Oedipal phase rather than Oedipal. This process differs for boys and girls. While for boys this process is easier as they stop themselves to identify with their mother’s sexuality soon denying the femininity, girls are more attached to their mothers who themselves build this bond with their daughters especially. As widely accepted through her and other contemporaries, this need of infant who see her/his mother as an object was due to their ‘object relations’. Initiated by W.Ronald Fairbairn and D.W. Winnicott, the idea of ‘object relations’ stands for the interpersonal relations between family members, especially mother and her child (Tong 132). This relationship also includes an opposite effect on each other; impact of society on human psychology and human psychology on society. As will be observed, both novels *Madame Bovary* and *Aşk-ı Memnu* are based on the relationship between the female characters and the society.

In addition, Chodorow proposes an intriguing idea on developing women’s status and helping them eliminate the burden they have when they become mothers. Her idea of *Dual Parenting* refers to the cooperation between father and mother when growing up the child. For her, if men does less ‘fathering’ and women does less ‘mothering’, the child could find a chance to learn from both mother and father as they might be spending an equal time to grow up the child. In spite of the short influence of it, the idea of *Dual Parenting* was criticized by many other critics on the

grounds that Chodorow just explains the stages of child in a heterosexual family and it is actually the social conditions that draw women to be at home. For example, the critics claim that if women could get more money, why they would not prefer to work (Tong 148).

Analyzing the 1950s in terms of status of women in society, Chodorow also mentions the sharp distinction of public and private life. This distinction is believed to originate from the industrialization period in 19<sup>th</sup> century and its effects of masculinization of the public world. While men are seen as significant contributors to public life as they are working, women are frequently associated to the private life including 'the house' only. Hence, as the attachment of daughter to her mother continues, this process becomes a kind of circulative must in society. As Gallop asserts in "Reading the Mother Tongue: Psychoanalytic Feminist Criticism", Chodorow alleges that the construction of gender is so much of a result of the bond that children develop with their mothers and since girl children would follow their mothers, this confinement to domesticity constitutes the circulation for the new generations of women. Just like she takes the basis of patriarchal discourse in understanding women, she claim that the institution of motherhood is a cornerstone of patriarchy (Gallop 322).

In "Mothers of Necessity: Psychoanalysis for Feminism", J.F. MacCannell is talking about the relationship between psychoanalysis and motherhood. According to the article, in response to Chodorow, Jane Flax is in the idea that the power of motherhood or the relations with mother might not be the real source to channel the construction process of gender. The power of mother dies off when infants finish the Oedipal phase with Freudian terms whereas for Chodorow the loss of mother is a natural process contributing to the growth of infant. For Flax, the wish of women's speaking up is just a dream. In this sense, Flax identifies her ideas as post modernist ones. Therefore, what she manages can not be more than bringing the relation between psychoanalysis and post modernism, not psychoanalysis and feminism. The only point that Flax thinks positive about women is the fact that women can control the unconscious and the women she described are limited to dominate the infant's life for a while, but not more than that. Chodorow's point of view is milder than

Flax's as she still believes a peaceful world could be possible as long as women are valued, the oppression is stopped (Mac Cannell 628-631). Probably, it is Chodorow's these words that make Flax think her as 'unrealistic' and 'too subjective' as she sounds so optimistic ignoring the requirements of a theory as well as linguistic problems in relation to psychoanalysis and feminism:

People everywhere have emotions that they care about, connections to others, sexual feelings, and senses of self, self-esteem and gender. People everywhere form a psyche, self and identity (Chodorow 66).

On the other hand, these also lead both Chodorow and Flax to think about Freud's idea of *narcissism of women* which he describes in relation to men's dominant position. For Freud, women always have this wish to go back to the pre-oedipal phase of mother relations when they are feeling as sufficient as men, in this way, they are called as narcissistic. Flax identifies narcissism and its 'normalization' for women as a part of their personality (MacCannell 636).

It would not be appropriate to ignore the impact of first anthology of psychoanalytic feminist criticism; *The (M)other Tongue:Essays in Feminist Psychoanalytic Interpretation* written by some prominent critics such as Nelson Garner, Claire Kahane, and Madelon Sprengnether in which they state that for ideal reading, writing and thinking, the merging of psychoanalysis and feminism is vitally required. As the title displays, the second word (M)other means both mother and other. The proposed idea to be given about psychoanalysis here is the fact of mother's vitality in pre-oedipal phase whereas it is the father in the Oedipal phase (5). In this way, they support the ideas of Chodorow. In the anthology, they elaborate the value of women for the improvement of psychoanalysis as well as feminist understanding of literature:

It is clear that fascination by the pre-oedipal period and corresponding focus on the figure of mother in theories of human development have had a profound impact on the discipline of psychoanalysis and on the feminist interpretation of literature (Garner et al 10).

The contemporary discussions of psychoanalytic feminist thoughts are also contributed by Melanie Klein who further develops Freud's idea of gender construction through social interactions in relation to passion in her book *Envy and*

*Gratitude and Other Works 1946-1963*. For her, the feeling of passion is a result of *moral* motives and the first encounter with moral took place via mother's breast as 'good' and 'bad' and this is how she interprets the notion of object relations. The moral understanding for an infant is thoroughly associated with the female body and unlike Freud's theory of unconscious, the fantasies of a person are not repressed but rather free to occur anytime (Klein 5). Moreover, her most important contribution to psychoanalysis is her terminology of *paranoid schizoid* and *depressive positions* in one's life. Paranoid schizoid comes during the early growing phases of infancy and the death instinct according to Klein is the very cause of anxiety of an infant. This position is a pure result of cultural and social interaction in the society. If everything is normal in this phase, it is possible to have a 'normal' childhood. After paranoid schizoid, depressive position is described as the dense depressed condition of a person despite having a satisfactory life (Klein 25). The infant of this stage generally identifies the objects giving harm and sorrow to her/him which is usually, the mother. In broader terms, depressive position also refers to the sorrowful condition of an individual over some hateful attacks either internal or external (Steiner 73).

As any other type of theory, psychoanalytic feminism also confronts many criticisms regarding flaws and basis of it. Unfortunately, psychoanalytic explanations are not totally enough to understand women's subordination. According to *The (M)other Tongue*, the initial counterargument is due to the fact that psychoanalysis, as a discipline by itself, is based on male dominant analysis of gender construction, as discussed above. In relation to this fact, in psychoanalysis women are shown as conditioned to behave in accordance with the rules of patriarchy, making themselves as objects of service (Garner et al 19). Developing the ideas and concepts from a patriarchal base limited the feminists to stay in the borders of patriarchy, preventing them to improve the conditions of women. Another significant weakness lies in the fact that psychoanalysis puts emphasis on a universal perspective ignoring historical and cultural influence of societies on analysis of women. That is, psychoanalytic feminism places all women in the same type of suffering but the experiences of each individual woman might be differing from each other. However, this claim is challenged by Kristeva when she gives a clear analysis the conditions of women

from a political and historical angle (Bove 324). The last opposition to psychoanalytic feminism is about the claim of Chodorow when she asserts the close relationship between the first interaction of a child with mother chest and its influence on the child his/her whole life. It is claimed by the opposites that not every child who has the first interaction with mother's chest can be expected to have a 'good' life or vice-versa. Moreover, about the claim of dual parenting, as Tong asserts women do not become mother by their own decisions by matter; it is actually the social conditions that draw women to be at home. That is why women think that it makes more sense to stay at home. If women were able to get more money than men, they would not choose to be at home and take care of the child. Dual parenting is also criticized because it just explains a heterosexual relationship. Also, it shows men as people who rescue the women from the burden at home. Therefore, they become more powerful both in private and public (Tong 148).

To summarize the main traits of psychoanalytic feminism, the first and the most crucial thing to mention is that despite the fact that the theory is mainly analyzing the infancy, it explains how a person develops an identity through this process. Hence, learning about childhood behaviors in gender development holds a critical importance in comprehending adult and her/his psychology. Moreover, it is during this process that gender identity is constructed and the behaviors are shaped accordingly. According to Freudian understanding, "Psychoanalysis does not try to describe what a woman is-...- but sets about enquiring how she comes into being, how a woman develops out of a child with a bisexual disposition" (Strachy 116). Here bisexual child means neither man nor woman as they are not able to attribute the qualities of being a man or woman till the confrontation with cultural forcements. What Freud provides subtly is the fact that human beings are mainly formed in accordance with the requirements of their environment either familial or social. Moreover, psychoanalysis could help in understanding the status of women as it claims that people are made man or women culturally. For them, human beings are grown up with the psychology of being a man or woman. This psychology surrounds each phase of men's and women's lives. During the phase of construction of identities, the child represses the sexual feelings in family and as the theory asserts

these repressed feelings usually emerge once they find an appropriate situation, which brings the idea of unconsciousness. Although psychoanalytic explanations are not totally enough to understand women's subordination, knowing about her psyche will help women to give importance to their self- development. Therefore, it is through some tenets of psychoanalytic feminism that the reasons of women's status, deeds and psyche in the novels of concern can best be understood as will be discussed in the following chapter.

## CHAPTER III

### WRITERS & THE SOCIAL CONTEXT

#### 3.1 Writers

Thought as one of the greatest novelists and initiators of Realism, Gustave Flaubert (1821-1880) is mostly known by his masterpiece *Madame Bovary* which brought him a real fame. His life story is mainly based on his interest in literature. His educational life ended when he was 22 due to his illness, epilepsy. The dramatic deaths of his family members caused him to be an introvert character. However, the deaths did not affect his professional writing life, instead contributed a lot to his literature works. On the other hand, the love affair with a lady who was relatively older than him affected him deeply. He had a long relationship with a writer, Louise Colet who is now thought to be the real receiver of his letters of *Madame Bovary*. Lastly, it is said that he spent his last years in poverty and died of a cerebral hemorrhage, in 1880.

About his literary life, in his earlier writings, he was influenced by the idea of Romanticism and later by doing more readings and research he reached to the point of the importance of Realism in Literature:

The Romantic attitudes and literary conventions that Flaubert embraced wholeheartedly as an adolescent are the ones he parodied in *Madame Bovary*: glorified subjectivity, emotional outpourings, unrestrained idealism and fantasy (Fox 55).

As he grew up, the romanticism that many works made use of became something that Flaubert would now criticize of. As for his works, his writing career started with a novella titled *November* and continued with other novels namely; *Salamambo* (1862), *Sentimental Education* (1869), *Trois Contes* (1872), *The Temptation of Saint Anthony* (1874) and so on.

On the other hand, Turkish readers of 19<sup>th</sup> century were introduced to the idea of modern novel in the Tanzimat Era affected by the literature of Europe (Özer 54). Known as one of the representatives of modern Turkish novel in 19<sup>th</sup> and 20<sup>th</sup> century, Halit Ziya Uşaklıgil (1866-1945) is still identified as an author who was thoroughly influenced by the culture and literature in west, as reflected on his works. Due to this fact, the issues and status of women in society also constituted his interest area, making him a notable author for Gender Studies beside many other lanes.

Despite the obscurity of his date of birth, Halit Ziya was thought to be born in 1866 in Eyup, Istanbul. In his early ages, his own wish to change his traditional school can be thought as an indication of his tendency towards novelties. Fatih Military Middle School was the place where his interest of reading and literature was formed mainly. However, his interest was totally interrupted by his father's decision to go back to their home town İzmir, due to the unrest caused by the Ottoman- Russia War, resulting in deterioration of trade sector that his father works at. He started his first writing drafts in his school years in İzmir where he learned French and going to a school with Armenian students contributed him to learn non- Muslim culture and their life style (Enginün 313). Despite being unable to continue his studies, later, Halit Ziya became one of the initiators of the first journal of literature, *Nevruz*, in İzmir accompanied by his friends Tevfik Nevzat and Bıçakçızade Hakkı. He worked in several different jobs such as teaching, translating and working in the public service. In his last years, he was utterly busy with Turkish and Literature lessons (Enginün 315). He died at the age of 58 in 1880.

Uşaklıgil experienced the era of *Servet-i Fünun* in Turkish Literature which could be seen as a possible result of the clash between east and west. During this short era, Turkish Literature gained a westernized attitude in terms of form and content. The issues of novel writing before Halit Ziya were mostly limited. The novels of the time were insufficient to reflect the human spirit and psychology as well as the issues concerning the society of that time. On the other hand, in 19<sup>th</sup> century, European understanding of the novel was a pure product of the developments in society, putting the human at the center of their problem (Özer 54-58). Ahmet Hamdi Tanpınar claims that in Turkey, the actual novel writing started



with Halit Ziya as he was a natural novelist by birth (Tanpınar 275-278) because Uşaklıgil explained the importance of using ‘human spirit’ as the main source in literary works by comparing Turkish works with those of western literature in which stories were seen as a mirror of a person’s life especially his/her psychology. Therefore, in this way, real humans with real feelings were being shown to the reader (Arslan 20-21).

During his lifetime, Halit Ziya put forward his ideas in many various genres, but mainly novels. His early works include *Sefile*, *Nemide*, *Bir Ölünün Defteri*, and *Ferdi ve Şüreka* all of which were fundamentally related to human and his/her psychology. The novels that he wrote in his maturity period of writing were namely *Aşk-ı Memnu*, *Kırk Hayatlar*, *Mai ve Siyah* and *Nesl-i Ahir*. In his novels, it was very probable to see subjects related to love among three people who were drifted into a deadlock resulting in a psychological tragedy of characters. Their tragedy also stemmed from the idea of not accepting the truths and things as they were but hoping to change them according to their own ideal world. As Özer observes, the author tried to create a natural environment for characters to make them act according to their psychological realities providing readers to understand and make analysis of the case (Özer 61-62).

To talk about the common points of Flaubert and Uşaklıgil, the main event happening in both novels *Madame Bovary* and *Aşk-ı Memnu* was roughly the experiences and psychology of married women deceiving their husbands and their committing suicide at the end. The success of the novels owed much to their writers who were pioneers of novelties of 19<sup>th</sup> century in their own countries. First of all, in many of his works, Flaubert criticized the common literature trend until that time by mocking romantic tradition as he did in *Madame Bovary*. He criticized Emma for her desire of romance most of the time. For him, the art should not present the events artificially but rather it should set out the realities of life as it was the only way to reach the reader. In this way, the reader could find the chance to see ‘something’ from her/his own life. He preferred to show the reality through the psychology of his characters. On the other side, starting from his early childhood, Halit Ziya was substantially influenced by French type of life and its literature as the period of

westernization was in demand of many people of 19<sup>th</sup> century Turkey. He became a true follower of writers such as Gustave Flaubert, Emile Zola, Honore de Balzac who were famous for writing about the descriptions of psychology and atmosphere in more of a realistic and naturalistic way rather than writing about only the events happening. Therefore, their novels revealed the weaknesses of human being and harsh realities of life and this was what attracted Uşaklıgil to write like them.

The close relation between *Madame Bovary* and *Aşk-ı Memnu* was expressed by Uşaklıgil himself, in his work titled *Hikaye* expressing his personal ideas on *Madame Bovary* and how he was influenced by Flaubert in his writings. He asserted that *Madame Bovary* brought a kind of revolution to Literature by overtly telling the story of a ‘wicked’ woman and unfortunately it was accused of being immoral for the public. For Uşaklıgil, it was one of the best novels analyzing human psychology rather than being an unethical work for the public (cited in Arslan 67). Just like in his own novel, *Aşk-ı Memnu*, Uşaklıgil seemed to justify the betrayal of Emma by showing the struggle of not deceiving her husband even after the realization that her husband was not the man of her dreams. His words about Emma seemed to be a kind of defense for the reactions that Bihter would have for her deeds:

By analyzing her (Emma), one can see how the social evil can grow in an honorable woman and how she forgets her naïve feelings in some circumstances as well as her lament as a wife who is drifted in to committing evil. (qtd. in Arslan 69).

In this way, Uşaklıgil proves his sympathy towards the character of Emma and Bihter in return. Therefore, it would not be inappropriate to state that *Aşk-ı Memnu*, is a kind of Turkish adaptation of the French novel *Madame Bovary* in terms of the essence of the story and the features of female characters.

The writers of both novels tried to display the facts and events neutrally to readers as much as possible. However, it is undeniable that the writers seem to justify their female characters’ deeds by explaining the psychological reasons drifting them to commit adultery and then suicide. Their approaches towards the heroines make the betrayal understandable and, to some extent, acceptable for the reader. The reason for sympathizing with the heroines is directly connected to the success of writers in

putting forward the psychological cycle of the events resulting in adultery and then death. On the other hand, writing about adultery by women which is thought as a taboo and immoral subject, the writers Flaubert and Uşaklıgil appear to be quite courageous and aware of the reaction they would get after the publishing of their novels. Accordingly, their aim seems to draw the attention of public to the downfall of the concept of marriage during 19<sup>th</sup> century as well as the subordinated situation of women at that time.

Despite the fact that the writers of novels of concern come from different origin, the main issue in both novels show similar characteristics. Both novels, *Madame Bovary* and *Aşk-ı Memnu* are about the marriage life of women, their dissatisfaction and search for new love ending with suicides. What makes them distinctive is the fact that the writers give all these web of events through psychological perspectives of female characters indirectly. The fact that some experiences are universal and get the same type of reaction unites both novels in terms of main issue of concern. However, they differ in the way that the main issue is presented to the reader. Flaubert seems to be more subtle with his mocking of Romantic tradition in literature. His descriptions of scenes are more vivid and merciless, in a way. For instance, the death scene of Emma horrifies the reader when it describes the suffering of Emma with every single detail. This helps readers sympathize with the characters' psychology. On the other hand, Uşaklıgil abstains from presenting his character in such a suffering scene. However, both writers show mostly similar characteristics in presenting the psychology of their characters through narrators.

### **3.2. Historical - Social Background and Women's Status in 19<sup>th</sup> century**

To analyze the novels *Madame Bovary* and *Aşk-ı Memnu*, both of which were written in realistic form, it is necessary to examine the historical and social issues of nineteenth century. Most events in both novels are reflections and effects of the historical and social developments on society. The different socio-economic conditions of two countries also play important roles in the novels.

To start with, the most crucial incidences in 19<sup>th</sup> century Europe that led to many changes all around the world have highly influenced the novelists of the time, too. Therefore, it is worth mentioning the historical and social events of 19<sup>th</sup> century Europe which thoroughly affected both countries of concern; France and Turkey. Because the events and changes of 19<sup>th</sup> century started mainly in European countries, the background information will ground on the history of France as a representative of Europe which has a great impact on Ottoman Empire, later in the same period.

19<sup>th</sup> century Europe witnessed a good many of inventions and discoveries as well as scientific developments in medicine, maths, physics, electricity and many others. According to a very recent book *Nineteenth Century Europe: Sources and Perspectives From History*, the period between 1760 and 1820 constituted the basis of Industrial Revolution which meant the start of machinery usage in many fields of life instead of the works by hand force. Industrial revolution, in Europe from 18<sup>th</sup> to 19<sup>th</sup> century brought changes in many fields. In relation to the Industrial revolution, with urbanization, the population of Europe increased dramatically. All these changes gave way to the emergence of a new term; ‘liberalism’ which aimed at the importance of freedom and equality. Therefore, some powerful countries such as Britain, United States and Russia abolished slavery which was common until that time (Melancon et al 38).

As for social life, in relation to the topic of this work, it can be said that the issue of family in the 19<sup>th</sup> century was mostly of a heterosexual one in which women managed the family households such as child rearing responsibilities while men as paterfamilias were associated with doing things in the public sphere. The privacy at home was a complex one and began to concern public arena, later. 19<sup>th</sup> century feminism, as will be explained below, made private issues like marriage and family more publicized, as it is seen in both novels. The issue of adultery which is generally thought as a private one becomes the concern of society causing women to betray their husbands to kill themselves at the end. The issue of interrelation of public and private matters gave way public to interfere with private matters. The interference of society to the private issues such as women’s fidelity became a reason of women’s

downfall in the novels. The book *Women in Nineteenth Century Europe* by Fuchs and Thompson explains the issue of adultery in the family as:

women's fidelity within marriage was a key issue. Men wanted to be sure of the paternity of their children in order for honorable transmission of property within the family. Therefore, there were sanctions against a woman's adultery throughout the nineteenth century (Fuchs and Thompson 10).

The 'honor' of the whole family which was related to money was valued according to woman's understanding of loyalty. It can be said that the commonness of the issue of adultery and fidelity of women in society in 19<sup>th</sup> century Europe seems to give courage to realist novelists like Gustave Flaubert and Halit Ziya Uşaklıgil to write about these issues.

The traditional strict family life style of 19<sup>th</sup> century seemed to collapse as Fuchs and Thompson asserted "Toward the end of nineteenth century, the traditional ideas of patriarchy relented, or became more modern, to allow some equality for men and women, although that was often an equality based on differences" (51). The breakdown of traditional family entailed the concept of divorce which became common towards the end of 19<sup>th</sup> century. Although separation was legally admitted in England, France, Italy and Germany, the Russian Ortodox Church was too strict to accept the idea of separation. While Divorce Act of 1856 in England gave husbands the right to divorce in case of adultery by women, wives were obliged to prove some kind of assault, rape or cruelty on them. Despite of the fact that Married Women's Property Acts of 1870 and 1882 in England prevented men from interfering women's own property, it did not give wives equal rights with their husbands.

Another issue that marked the late nineteenth century was the blossoming of the concept of 'Feminism' which can be simply defined as the wish to have equal rights for women with men in all areas of life. In Europe, the emergence of feminism in 1870s could be traced to the ideas emanating from French Revolution (1789-1799) through which the importance of individuality as well as new ideas such as liberty and equal rights of women began to be accepted. The subject of existence of women in society was discussed throughout the 19<sup>th</sup> century. Mary Wollstonecraft, Pauline

Leon, and Anna Doyle Wheeler were among the first women drawing attention to women issues of the time. In literature,

the feminine period starts with the appearance of male pseudonyms in the 1840s and lasts until the death of George Eliot; the Feminist phase lasts from 1880 until 1920 and the Female phase starts in 1920 and is still continuing (Moi 56).

Focusing mainly on English novel of nineteenth century, Elaine Showalter aimed to present the literary traditions of the time as well as the historical developments in literature with her book *A Literature of Their Own*. Speaking of feminism in 19<sup>th</sup> century, the significant work of Sandra M. Gilbert and Susan Gubar's *The Madwoman in the Attic* demonstrated the 19<sup>th</sup> century understanding in literary traditions of female writings. They believed that male writers and male perspective created either angels or monsters out of women. They wanted women and women writers to express themselves with their own terminology. They were against the male dominant 19<sup>th</sup> century understanding of life and literature claiming that:

Since both patriarchy and its texts subordinate and imprison women, before women can ever attempt that pen which is so rigorously kept from them they must escape just those male texts which are defining them 'Cyphers', deny them the autonomy to formulate alternatives to the authority that has imprisoned them and kept them from attempting the pen (Gilbert & Gubar 13).

What they contributed was to emerge and create a kind of awareness to the fact of male dominant perspectives and writings in the works of art. In this way, they encourage women to write and defend their ideas, rather than reading them being presented by male writers. They explain the 'madness' of 19<sup>th</sup> and 20<sup>th</sup> century women writers as:

In projecting their anger and dis-ease into dreadful figures, creating dark doubles for themselves and their heroines, women writers are both identifying with and revising the self-definitions patriarchal culture has imposed on them. All the nineteenth and twentieth century literary women who evoke the female monster in their novels and poems alter her meaning by virtue of their own identification with her. For it is usually because she is in some sense imbued with inferiority that the witch-monster-madwoman becomes so crucial an avatar of writer's own self (Gilbert and Gubar 79).

In other words, they were in the idea that women writers should give a voice to their thoughts with a complex and sophisticated use of language and ideas. Hence, they strongly believed that only in this way the patriarchal dominance in literature would gradually fade away.

To sum up the women's conditions in 19<sup>th</sup> century Europe, it can be said that "The tumultuous years of the Revolutionary and Napoleonic eras had profound and long lasting repercussions for women's lives in Europe throughout the nineteenth century" (Fuchs and Thompson 23). It is during 19<sup>th</sup> century that liberalist ideas started to surround various areas of study. Feminism and literature were the two strong schools of thought to apply these in their doctrines. The following part will bring the historical and social environment during 19<sup>th</sup> century France and Turkey, separately.

### **3.2.1 France in 19<sup>th</sup> century**

Divided into several parts, French history attained its remarkable features with the impacts of French Revolution (1789-1799). During this period, the monarchy of many years collapsed, commonwealth was established and Roman Catholic Church as the arbiter in many issues was forced to go for some radical reforms. "Ancien Regime" of monarchy which was the name given to the period between 14<sup>th</sup> and 18<sup>th</sup> centuries in France, was thought to be one of the main causes of revolution, having had a weak governing strategy before. The rest of the causes occurred in a chain. Famine and malnutrition caused by economic problems became the reasons of many illnesses, decreasing the number of population in the country.

On August 26<sup>th</sup> 1789, "Declaration of the Right of Men and the Citizen" constituted a significant part of the French revolution. However, as the name asserts it ignored the rights of women. Following this issue, women in France showed their reaction by marching into Versailles. Their concern was mainly economic hardships. Women such as Pauline Léon and Théroigne de Méricourt struggled for a full citizenship and getting armed like men which can be traced as the first militant

feminism. Although most of the wishes of women were not met, a sense of gender awareness blossomed during French Revolution.

After the revolution, the French nation wished different types of governing like having the same type of government which was feudal system and other group as demanding a limited monarchy with a constitution. With this revolution, some philosophical thinkers such as Rousseau, Voltaire, Diderot helped equality and liberty ideas spread all around Europe. The Napoleonic Wars between France and other European countries were the direct results of the French Revolution. In “Thoroughly Post Modern Feminism”, Wright put forward that “France, in the eyes of most Europeans during the first half of the nineteenth century, was the potential troublemaker of the Continent” (Wright 182).

The turmoil in France lasted with ups and downs until 1852 around which the novel of concern, *Madame Bovary* by Gustave Flaubert was first published. Therefore, it is meaningful to mention about the period of Second Empire (1852-1870) in which Napoleon III ruled France and became the last emperor to govern the country. After a short relief of expanding overseas, France experienced hard times due to superficial leadership of Napoleon III in foreign policy. During that time in 1857, women of upper classes found the courage for food riots with the help of emergence of feminist ideas. Moreover, in France, the movements like Saint-Simonian, La Femme Libre and Owenism influenced and encouraged many French women. Therefore, the woman character Emma in *Madame Bovary* seems to be a suitable representative of those liberal movements for women.

Towards the end of the century, by organizing First Women’s Rights Congress, some French Feminists, Leon Richer and Maria Deraismes provided grounds for international congresses about women’s rights. After a short relief about women’s issues, developments slowed down. In 1892 the working conditions of women were limited according to the French Legislation. Even gaining the right to control their own property for women lasted until 1914. Besides, the period of trying hard to get the right to vote caused many years of suffering for French women until they finally managed it in 1945. Abortion, which is, in some ways, thought to give



women independence to choose, was still illegal and a taboo in society even for many feminists let alone the French public.

‘The New Woman’ concept which was a symbol of defending women in any area of life, declined patriarchal marriages. This new type of woman was identified with her opposing deeds towards repression and she defended her rights in any ware of life. Today, by some critics, Emma in *Madame Bovary* is shown as an example of new women concept as she is interested in reading and learning unlike many people of that time. Bihter in *Aşk-ı Memnu* can also be referred as an example of westernized women in 19<sup>th</sup> century as she is depicted as a rebelling woman when her mother opposes her idea of marriage with Adnan Bey. Although her mother does not agree with her decision of marriage, Bihter is decisive about marrying with an old man she does not know enough. In this understanding, both Emma and Bihter question the traditional understanding of marriage which can be identified with the new type of woman.

As for the social norms during the 19<sup>th</sup> century, France was typical of that time in Europe. The extreme gap between aristocracy and working class as well as diversity in middle class caused conflicts and distances among classes. In terms of issue of marriage, it was purely based on men’s domination: “Middle and upper class women contended with male control. Society fully accepted women’s endeavors only on domestic scene (household tasks, raising children, and pleasing husbands)” (Melancon and Swanson 159). While men of the 19<sup>th</sup> century France had the right to divorce in case of adultery, women were prevented from taking an action against their husbands’ unfaithfulness. However, in 1884 divorce became legal in France, providing the same grounds of divorce for both women and men.

The effects of the French Revolution and Napoleonic Era displayed themselves in the area of literature, too. 19<sup>th</sup> century French literature was dominated by several movements such as Romanticism, Realism, Naturalism and Symbolism. Romanticism which is thought to come out as a reaction to political and social reforms of Age of Enlightenment was represented by Victor Hugo, an outstanding leader for Romantic School. Realism in 19<sup>th</sup> century France was considered to

emerge in reaction to Romanticism. Realism was an idea which came out of the developments in science, technology, industrialization and so on. Started in France, literary realism, was a kind of tendency of using daily life experiences and activities as a subject of literary works. In realistic understanding, the contemporary life and social matters of 19<sup>th</sup> century were described as Gustave Flaubert did in his novel, *Madame Bovary* in which the reader confronts tragic results of Romanticism on a French woman indifferent to anything but love. Naturalist writers like Emile Zola, on the other hand, were concerned with hard conditions of life as well as working class issues. Towards the late nineteenth century, Symbolism was in scene, especially active in poetry and known as the dark side of Romanticism, acting against traditional techniques. Recognized as to have an interactive role between Romanticism and Symbolism, A group called Parnassians followed impersonality, impassivity, and formal perfection against Romanticism's lyrical expression of the self and commitment to the social value of art which resulted in the failure of 1848 Revolution and their dependency on the scientific objectivity central to the Second Empire's positivist ideology. As understood clearly, French history, social life and literature experienced its peak points in 19<sup>th</sup> century and these ideas of thought continued to dominate the other cultures as will be displayed next.

### **3.2.2 Turkey in 19<sup>th</sup> century**

19<sup>th</sup> century Turkey was being ruled under Ottoman Empire. This century, especially the second half, was quite fruitful in terms of blossoming of new ideas in many areas of study. Under the rule of Mahmud II (1808-1839), Ottoman Empire experienced many reforms especially after the Tanzimat Period in 1839 and this reformation was followed by Islahat Fermanı (1856) and I. Meşrutiyet (1876)' (Decree of Reorganization and 1<sup>st</sup> Constitution). Different from the previous transformations, 19<sup>th</sup> century transformation for Ottoman Empire was an obligatory reformation period resulting from the developments in Europe. This obligation was due to protecting the government unity against European imperialism because there was an extreme wish of westernization in different areas of life. Therefore, it would

be suitable to use the term ‘controlled’ for the reforms that were carefully guided by the government itself. It was controlled because the government was trying to keep its traditional way of thinking in any area of life; on the other hand, it was not possible and logical to be indifferent to the developments in Europe. Therefore, all the reforms in 19<sup>th</sup> century Ottoman were being regulated according to the traditional norms.

These reforms did not only include political, legislative and economic arrangements but also some social norms which meant a clear interference of government to the private sphere, too. The interference of government to control was argued by some intellectuals of time, creating new scopes in many different area of study. As Ayşe Saraçgil asserts in her book *Bukalemun Erkek: Osmanlı İmparatorluğu’nda ve Türkiye Cumhuriyetinde Ataerkil Yapılar ve Modern Edebiyat* that the modernization period deeply influenced the patriarchal structure in the society, too (Saraçgil 9). For the first time, some discussions and demands started to be as this period proceeded. However, as given above, the government was quite sure footed about the reforms due to traditional ideas and religious Islamic beliefs.

Despite being limited, the reforms could still be seen as innovative triggering the feministic thoughts in the near future. Firstly, the Ottoman government of 19<sup>th</sup> century believed that to improve the status of women in society the first step was about improvement of education. Therefore, many ‘girl schools’ such as Mekteb-i Tıbbiye (1842), Kız Sanat Okulu (1864) and Darü’l- Muallimat (1870) were opened, but only middle class families in big cities were able to afford so (Arıkan 324). Another area of improvement included women’s property rights. With *Arazi Kanunnamesi* in 1858, women were now able to share the same amount of property with their brothers (Kurnaz 51-52). The issue of marriage was also one of the issues that government wanted to make some changes about. Until Tanzimat, the marriages were being conducted by a religious leader; however, with *Sicil-i Nüfus Nizamnamesi* in 1881, there had to be an obligation of a legal representative along with a religious leader to conduct the marriage (Aydın 151). When compared to the results of French Revolution on European societies, it is apparent that the reforms

made by Ottoman government were quite superficial and limited. Although being better than nothing, the reforms reflected the power of government to control society.

As for the Ottoman women's movement of that time, it can be said that the people who initiated some feminist thoughts were Ottoman officials although they were also cautious not to get out of traditional perceptions of the time. As stated in "Osmanlı Devleti'nde Tanzimat Döneminde Otoriter Modernleşme ve Kadın Özgürleşmesi Meselesi" by Yasemin Avcı, 19<sup>th</sup> century Ottoman women were influenced by the feminist movements in Europe; however, there was a significant difference between them. While the European feminists were struggling to get the right to vote and property as early as 1840s, the Ottoman women's movement were dealing with the basic education rights, the relationship within the families, covering and so on (Avcı 11). It can be concluded that the aim of most Tanzimat intellectuals was more of a social benefit such as having a well educated wife, long lasting marriages rather than giving priority to women's personal development as individuals. Not to seem like abandoning their beliefs, the government even tried to base these reforms on the Islamic interpretations about women. However, all these bits and pieces in the development of women's status prepared the scene of broader discussions in the later period; II. Meşrutiyet after which many feminist ideas spread through publications. As an end note for women's movement part, it should not be forgotten that the 'women' here refers to the middle class women as it will be represented by Emma and Bihter in the novels of concern.

The effects of reformation period in terms of literature of the time were quite sourcing for the writers as they were able to write and discuss about the reforms with the aim of presenting the reality to the public. However, the clash between attaining modernistic type of life and keeping the traditions alive also resulted in many disputes among intellectuals. Naming themselves as 'Young Ottomans', they wanted to show their rebound against westernization and reforms applied by the government. These Young Ottomans wished for reforms which could be a mixture of European ideas of liberalism, modernity and Islamic way of life in moderation. Many intellectuals such as İbrahim Şinasi, Ziya Paşa and Namık Kemal aimed at improving women's status in the society by using these new liberal thoughts in their literary

works because in this way, they could reach the majority in public. As Robert Finn asserted in his work *The Early Turkish Novel*, the issues of family and marriage were used by many writers to create a kind of metaphor for society (Finn 169). Halit Ziya Uşaklıgil, and Mehmet Rauf were some pioneer writers to use the concept of marriage in their novels called such as *Bir Genç Kız Kalbi*, *Eylül* and *Kırık Hayatlar* all of which were inclined to show the destruction that wrong marriages brought. Namık Kemal criticizes the status of women in 19<sup>th</sup> century Ottoman:

As for women, when she is six or seven, her guardian is responsible for her clothing and feeding. When she is fifteen or sixteen years old, the guardian leaves his place to a husband, regardless of whether it is proper time for her or not... The woman herself still a child has had a doll, and after her marriage she has a daughter. As the doll was obliged to stay where its owner had left it, so is the daughter now. She is obliged to marry her parents' choice. (qtd. in Keskin 17).

Namık Kemal summarizes the position and the requirements of being a woman in 19<sup>th</sup> century Ottoman very well. Moreover, Emel Dođramacı explains this in her book *Status of Women in Turkey* as “The Turkish family of the Ottoman period had the characteristics of patriarchal family system with the man as its sole head” (Dođramacı 5). In fact, in 19<sup>th</sup> century, it was not surprising to encounter with another patriarchal society like France and Russia. What women were doing at that time was almost similar to those of European women's past time activities of that period. Women were mainly responsible for house works and taking care of children. The only difference between Europe and Ottoman was they were one more step further in developing the new liberal ideas on women's emancipation.

To conclude the historical and social life in 19<sup>th</sup> century Turkey, it can be said that this period was full of new ideas and reforms. The European revolutions were tried to be combined with the traditional way of thinking of Ottoman government. Although they did not get the same reaction and effects on women's movement in 19<sup>th</sup> century Ottoman as they did in Europe, the reforms prepared grounds for the following novelties and blossoming of feminism in early 20<sup>th</sup> century Turkey. Related to these political and social environments, it could be concluded that both

*Madam Bovary* and *Aşk-ı Memnu* also served the purpose of showing what the misinterpretation of reforms and westernized type of life caused in the society.

## CHAPTER IV

### MARRIAGE, ADULTERY & SUICIDE

#### 4.1 Issue of Marriage & Psychoanalysis

This part of the thesis argues that the concepts of marriage and--as a result--adultery by women might be direct consequences of gender construction process during childhood as psychoanalytic feminists claim (Mitchell 16). To start with, marriage is a requirement of social life and women have generally more inclination to embrace this phenomenon more than men. The 'requirements' of being a woman is what she learns from her mother or other women in the society during the process of gender construction. As it will be claimed in this chapter, the socially constructed gender roles in childhood for women force them to apply what they see to be a part of society. In both *Madame Bovary* and *Aşk-ı Memnu* marriage is one of these requirements for women to be accepted in society. Therefore, in a way, women are made women by the culture and social interactions. In this sense, one of the best known psychoanalytic feminists Juliet Mitchell's ideas will constitute a significant part through the analysis. The issue of adultery will be presented in connection with the idea of repressed thoughts according to psychoanalytic feminist perspective. Moreover, some psychoanalytic terms will be used to refer to their associations in the novels.

As a starting point, considering the fact that the female characters in these novels belong to middle class, the reasons of marriage will be given in relation to this angle. It can be said that while reading the novels the reader feels persuaded by the authors about the reasons of marriage for both women, Emma and Bihter. The reasons for marriage will be given point by point comparing the two heroines in the novels. These reasons of marriage can be related to the psychoanalytic understanding of being a man or woman. The defined roles as women drift them to have the need of marriage through which they imagine to reach happiness. In this understanding, the

motives behind marriage for women are quite of a result of gender roles they were attributed to. As forming up a family is a 'necessity' for a woman, marriage seems to be the only way to reach that aim (Mitchell 207). Hence, all the motives explained below can be seen as means of achieving marriage and fulfilling a mission given to women. It would not be inappropriate to claim that at that time to be accepted in a society, being women equaled to getting married. Although the reasons for marriage show slight differences in each of the novels, the very common reasons and of *Bihter* and *Emma* to marry are the desire for luxury, rich type of life; social status, economic freedom, the idea of getting rid of the 'prison' they were in during the marriage.

First of all, in terms of her social status, Emma is a daughter of a farmer and belongs to middle class. For her, marriage with a doctor would mean one more level up. Roe explains this idea asserting in his book *Gustave Flaubert* that the first reason to get married for her is the wish to have a "modest upward social mobility" (Roe 37) and create a position on the bourgeois social ladder. As the daughter of a farmer who has a modest house and farm, Emma desires to be a member of bourgeois class which she would read in the novels. One of the previous researchers to write about psychoanalysis in *Madame Bovary*, Roberto Speziale supports this idea as follows:

The possibility of repudiating her peasant origins, which had been inculcated by the middle class education she had received, now seems to become a necessity for her. She takes risks and attempts to break from mediocrity (122).

What Emma desires is to jump from the modest type of life she experiences to the life of bourgeois people. Therefore, she thinks marriage with Charles could take her out from the conventional life of country and she could "...see what the experience of marriage will mean" as given in Alison Fairlie's important book of *Studies in French Literature Flaubert: Madame Bovary* (Fairlie 45). Emma is certainly imagining that the marriage would be a kind of savior of her from the ordinary life style in a small town, taking her further in terms of social status.



On the other hand, Bihter belongs to upper class but she is described as having lost her wealth and fame after the death of her father. Hence, for Bihter marriage with Adnan, who is one of the wealthiest people in Istanbul at that time, would bring her and the family's fame back in to the same level. Just like Emma, Bihter also is planning to move forward in social ladder by marriage. This issue is seen as a motivator for women to get married. It might also be interpreted as one of the effects of French revolution in France and the other revolutions in Turkey in 19<sup>th</sup> century that cause social inconsistency in the society. The French revolution triggers the feelings of freedom and liberty and for Emma, the marriage is a kind of liberation from her responsibilities in her small town. For Bihter, the Ottoman revolutions inspired a westernized type of life and most probably she is thinking that she could experience this type of life by taking her reputation back with a wealthy marriage.

Moreover, related to the escalation in the class ladder, the economic status of the women can also change for the better. Because Bihter's family has lost their economic power with the death of her father, marriage with Adnan Bey could be a turning point in her life. Therefore, Bihter is completely confident about the idea that the marriage with Adnan Bey could work. Marrying Charles, Emma could be away from the farm life which was actually the only type of life she has experienced so far. In her new life, she is expecting to have the life she used to read in the books. By accepting the marriage proposal, Emma is leaving from ugliness of past; a rough road and deep ruts to a farmyard signifying prosperity (Fairlie 36). Similarly, thinking about the new house she will move in, Bihter appears to be more stiff imagining her house she is going to live:

She thought of her twenty-two year life in this poor house. All the joys, trips, the clothes that were prepared with all excitement and even the most beautiful memories of this twenty-two year life seemed too vulgar and worthless to her (Uşaklıgil 46).

By accepting the proposal, she believes to have the mansion, luxury and clothes that she is yearning for. By being the wives of Charles and Adnan, Emma and Bihter aim to gain power through money which could give them a kind of economical freedom that they do not have in their homes.

Getting rid of their current life and having a change is another motive to achieve their goals of being a 'true woman' through marriage. Emma, having a monotonous life, "temperamentally volatile and moody, restless in the isolated family farm longs for change" (Roe 34). Bored with the simple life in her house, Emma is willing to discover other worlds as Fairlie implies:

Emma concentrates with all the more intensity on the search for the ideal lover. She has no indestructible inner resources which will remain her own whatever human beings do to her: her drawing or piano playing mean nothing to her if there is no lover to share or admire (42).

Fairlie expresses that this wish of Emma is a common problem of a woman who is not able to maintain her life without concentrating on a competent human being and henceforth, this fact strengthens her belief in marriage life.

Moreover, for both Emma and Bihter, their life before marriage is quite boring and meaningless. Emma is living in a farm spending time only by reading books. For Emma, specifically, marriage is a way to reach the dream life in the books she is reading. In other words, they are unreal expectations and allusions that she is longing for. The imaginary world she sets up by reading novels made her visualize a world in which she could reach happiness and live a peaceful life. As Mary Evans Donaldson expresses:

young woman's reminiscences about her school days when romantic novels smuggled in to the convent by an old seamstress nourished her dreams and the Church's representation of Christ as heavenly bride groom stimulated her imagination (188).

"Emma's desire to give voice to her illusions" becomes a logical ground her wish to get married (Kaplan 202). For her, the dream marriage "should automatically combine the two sides of her romantic ideal: it should be able to satisfy her sexual and emotional needs" (Speziale 21). With these expectations of a dream marriage, she believes marriage as a way to accomplish her dreams. Therefore, for Emma marriage is also a way of escaping from this boring type of life and she desires to reach the life she is reading in the books. Just like Emma, Bihter also experiences the same boredom when she is wandering around with her mother and sister. She is also bored and tired of her mother's deeds and thought marriage as a way of escape

from this monotonous life as is stated in the novel "...but her mother's life style and the fame of the whole family was preventing her dreams to come true....Yes!Now she would be able to get a chance to take revenge" (Uşaklıgil 47). Bihter is thinking that by this marriage with Adnan Bey, she could now be free to do the things that are precluded by her family.

As it is observed, no matter what reason they mainly got married of, they all show a direct reference to the stereotyped gender roles which are constructed during the growing period of a child. The reasons of keeping or gaining a social status, economic improvement, a better life standard, boredom and escape from the previous life all serve to function under the umbrella term of the 'need of marriage' which is a must requirement according to gender construction of women. The most important proof of this claim is the fact that when thinking about the reasons of marriage, neither of them thinks about 'love' at first but rather the social effects that they would gain through marriage. Instead of being an individual choice, it is a necessity of living in a society that will have to come across any way. Therefore, they choose to marry because of 'logical' reasoning rather than love.

Moreover, by marrying Adnan Bey, Bihter might be expecting to find the fatherly qualities in him as she has lost her father. Girls' relationship with their mother might be a contributing factor to her relationship with her father, at the end. The lack or rejected mother figure determines the relationship of the female characters in the novels and their fathers. For the case of Emma, lack of mother figure in her life has made her closer to her father. As for Bihter, the dominant character and the deeds of her mother Firdevs Hanım have affected Bihter negatively as she is thinking that her father has died because of the grief caused by her mother's betrayal on him.

In *Madame Bovary*, the marriage is with the consent of Emma's father whereas Bihter's mother, Firdevs, strictly opposes her daughter in marrying an older man. A traditional type of arranged marriage is represented in Adnan's daughter, Nihal's case about marrying Behlül. Elder people give decision on behalf of the young ones and arrange a marriage for them. In this sense, Bihter is an independent,

opposing character, giving decisions herself more than asking for advice. Some critics interpret those deeds of Bihter as a result of misinterpretation of westernized lifestyle. Disobedience about decision making process of marriage is clearly observed in these lines when her mother asks Bihter:

Since when do the daughters dare to talk about marriage decisions against their mothers? Bihter...now was armed; she replied immediately: Since mothers started to prevent their daughter's marriage without logical reasons (Uşaklıgil 56).

The rivalry between Bihter and her mother Firdevs is clear with these lines because for Bihter her mother has never been a good role model for her and so she pays no attention to her words.

In relation to psychoanalysis, because female children take their mothers or majority of women in society as their role models, the common idea of 19<sup>th</sup> century, marriage is also a dream of both women characters in the novels. Although Bihter's case seems to differ as she does not want to be like her mother, marriage is a kind of social requirement of life for her, too. At first, Bihter is inclined to do what she thinks of; she wants to be a good wife and then a mother for the children of Adnan. She shows her interest in children by asking: "You will love me, won't you? Actually, it will be impossible not to love me. I will love you so deeply that you will also love me" (Uşaklıgil 69). She tries to take care of children although she is quite young to look after them. In Bihter's case, the existence of Nihal who is really fond of her family might be a challenging factor for her to deal with since Nihal is thinking that Bihter is going to take away her father, brother as well as the others in the house. Hence, Bihter has to cope with Nihal's invisible hostility towards her. Similarly, Emma also has to confront the opposition of her mother-in-law who consistently is finding reasons to be angry at her. She would get angry even when she sees Emma not doing housework but reading books. The mother-in-law is like a representative of society, observing women's behavior and condemning it in an inappropriate situation.

For both women, marriage does not meet their expectations, imaginations and demands; consequently, the pleasant days in the marriage do not last for a long time.

The problem mainly stems from not being able to take the responsibilities of marriage life. The given roles do not compromise with the imaginary world in their mind that was created by the society. In *Madame Bovary*, the behaviors of Emma's husband, Charles who is described as a naive person, in search of simple happiness were meaningless for Emma. Fox describes that "Charles has modest tastes. He is good natured, enjoys simple food and the country lifestyle" (165). Their different attitudes towards life could be deduced from a simple event in the novel; as it has been presented by Flaubert himself, while Emma is lying on the bed, busy with reading, Charles is snoring. It means that the expectations Emma used to have about marriage life shatter down with its monotony. Another thing showing how different this couple is when Emma takes off her clothes and gets ready for an exciting night with her husband, she finds Charles fast asleep on the bed. Speziale explains this as follows:

The sense of impotence that Emma surely feels whenever she attempts to seduce her husband may well, besides hurting her, cause her to doubt her own femininity and destroy her self-confidence. Indeed her growing hatred for Charles may bespeak a certain genuineness: she wants to be loved and feel like a woman (21).

These events made Emma felt like she is not enough as a woman as when she tries to experience 'love' with her husband, she confronts an obstacle by her husband. Let alone the love and marriage described in the books she reads, she wants to be treated like a woman and needed to feel that she is loved by her husband. That is why she feel useless and inadequate as a woman. As the time went by, the different life styles become apparent for either of them. As Fox puts forward in his book:

For nearly the entirety of *Madame Bovary*, Charles and Emma each live as if in their own monologue- Emma willingly so, and Charles quite obviously. Their marriage is a complete alienation of one individual from another as being inextricably linked to the chasm between fantasy and reality (166).

The monologues of Emma are directly disclosing the ideas, the feelings in her mind. To exemplify, even at the beginnings of their marriage Emma thinks that:

Whatever he tries to do he can not have any passion and make me feel the power of love...Why did I even marry him? ...She was thinking if it was

possible to come across with any other man. Her husband could have been somebody who was beautiful, clever and elite (Flaubert 45).

They have their own lives in the same house; while Emma is on the extremes of experiencing a romantic marriage, Charles is keen on realistic, world stuff, like sleeping, eating etc. However, they are 'married'. Fox expresses that "Soon after their marriage, Emma tries to coach Charles, to no avail, to perform the part of Romantic hero" (165). Emma realizes that Charles is not actually the husband she dreamt of as she used to imagine reading on the books. This fact is given through the eyes of the narrator; the expectations of Emma before marriage do not correspond to the feelings she has soon after the marriage:

Before she married, she thought she was in love; but the happiness that should have resulted from that love, somehow had not come. It seemed to her that she must have made a mistake, have misunderstood in some way or another. And Emma tried hard to discover what, precisely, it was in life that was denoted by the words 'joy, passion, intoxication', which had always looked so fine to her in books (Flaubert 47).

Despite the first sight of dissatisfaction with marriage, Emma tries to be 'the ideal woman' in the house; devoting herself to household chores, looking after her husband, taking care of everything related to their house (Speziale 121). Moreover, he also claims that the relationship between Emma and Charles can be called as 'sodomasochistic'; in psychology this term is used for relationships in which the couple is observed to take pleasure of mental suffering on another person. He exemplifies this phenomenon as, "If Charles not only unconsciously hates her but also loves her, we have similarly discovered that Emma also cares for Charles and is deeply attached to him" (Speziale 33). In spite of her hatred towards Charles, the reader feels that Emma is taking care of Charles deep inside as she continuously blames herself for even thinking about adultery.

The case for Bihter is not very different from Emma. The first year of Bihter's marriage passes with getting used to each other for both families. As well as performing the requirements of a wife, Bihter tries a lot to be like a mother for the children. As a child, Bülent admires Bihter for her beauty and tenderness and Nihal got angry at herself for having negative feelings towards Bihter when she learns that

she would have a new mother. For Nihal, the existence of another rival (Bihter) causes a challenge according to Oedipus complex because the female child of this age would be more associated with falling in love with her father (Arslanoğlu 50). The lack of mother figure in Nihal's life has caused her to be more attached to her father and Bihter's arrival would be a serious threat to their relationship in Freudian terms. Nevertheless, Bihter manages to draw her attention by clothes to which she is extremely interested in as a young girl. Adnan Bey is happy with the marriage; however, he is never sure of what Bihter feels and thinks about him when he says: "If wish you loved me too, and I would be sure of it" (Uşaklıgil 201). On the other hand, Bihter does not love Adnan Bey as a husband but a friend. Therefore, it is difficult to fulfill the sexual needs of Adnan. She feels that "She would not want to close her eyes in his arms, see herself with him and spend this making love process with him" (Uşaklıgil 203). Bihter does not want to make love with somebody who she thinks just as a family member and she is not in love with.

As it is seen, starting with the decisions of marriage, Emma and Bihter are not able to get used to the idea of 'marriage' and its requirements. Also, as it is stated, all the reasons of marriage connect to the idea of fulfilling the duty of being women as gender roles require. Marriage is a significant step to accomplish the gender roles assigned to female characters. The reasons of marriage are more of necessity rather than based on a love affair. However, these characters also prove that in some cases the assigned gender roles might cause unhappy marriages as well as some 'unwanted' results as will be explained in the issue of adultery.

#### **4.2 Issue of Adultery & Psychoanalysis**

This part of the study analyzes the relationship between adultery and psychoanalysis in feminist understanding. Stuck between the psychology caused by unhappy marriage and their own individual feelings towards love, Emma and Bihter choose to be happy although they strive not to be drifted in it. Also, adultery for Emma and Bihter can be interpreted as the emergence of repressed thoughts in psychoanalytic terms. For both of them, this emergence is realization of their mistake

of marriage and the suitable atmosphere for the emergence is provided through the attractive male characters namely Leon, Rodolphe and Behlül. Committing adultery might be interpreted as a kind of revenge of the female characters from the patriarchal society which in a way teaches them the gender roles. When the female characters realize the trap they are in just after marriage, they think that they can achieve the freedom through doing something against the social norms which is shown as 'adultery' in these novels. In this way, they get their retribution from patriarchal society. For Emma this revenge might be related to the society which is represented by the people in town, Charles and Charles's mother. For Bihter, it might be her mother Firdevs, the servants and the people who are believed to be watching and judging them all the time.

Emma and Bihter have a kind of 'realization' time of their fault by marrying their husbands. This realization of wrong decision about marriage can be seen as the very time when the repressed feelings are now ready to be out as they find the correct place according to psychoanalysis. The smooth transition from superficial happy days to an understanding of their faults is presented successfully by the writers. Both writers use their psychological process of realization to make readers interpret the events and sympathize with characters. This psychological process or development is from unknown to known which is actually from 'unconsciousness to consciousness.' The repressed feelings about women's subordination that they probably acquired during childhood come out unconsciously becoming conscious thoughts now (Habib 264). During this realization, the reader frequently comes across with the idea of conflict which can be thought as the core of psychological cycle that women characters experience. Following the realization process, women question their happiness, personality, society, and life in general and this creates the conflict in their minds; realities and dreams. The conflict can show itself as outer or mostly inner one and it is believed to be developed during childhood. The fight to cope with those inner conflicts constitutes a significant role in psychology of the characters and what they are led to do later.



Emma's realization is presented as a need of love that she used to dream in the books she was reading before. However, it is just their honeymoon that Emma understood the fault she has made:

Before the wedding, she had believed herself in love. But not having obtained the happiness that should have resulted from that love, she now fancied that she must have been mistaken. And Emma wondered exactly what was meant in life by words 'bliss', 'passion', 'ecstasy' which had looked so beautiful in books (Flaubert 47).

Just before the wedding, marriage was something Emma was relying on. She was thinking that it would be possible to obtain the things she lacked only by marriage. She needed just an ordinary person to get married. During the very first days of marriage, she realizes that she would not be experiencing the romance in the books she used to read.

The first affair of Emma is based on the realization of the lack of love whereas the second one is a direct need of sexual desires. When she meets Leon, her first lover who works at a notary, all by chance, she is attracted to find somebody that she could share her ideas with. In this way, a very suitable atmosphere for the revealing of repressed thoughts of desires is provided for them. It is actually the departure of Leon that not only opens her eyes to the need of love but also leads her to an inner conflict of regret of her marriage with Charles. Another appropriate situation for repressed thoughts to be emerged for Emma is prepared with the first meeting with Rodolphe. The relationship with Rodolphe, her second and real lover, on the other hand, is based more on sexuality. The first scene of meeting arouses some sexual connotations as follows:

Madame Bovary picked up the basin. As she went bent down to put it under the table, her dress, a yellow summer dress with four flounces, long in the waist and full in the skirt, spread out around her on the floor. Emma put out her arms to steady herself as she crouched down, and the material clung to her here and there following the curve of her bosom (Flaubert 141).

Flaubert here uses provocative words deliberately to make his reader think that Emma is in need of sexual satisfaction and one of the first reasons of her attempt to adultery stems from a sexual need of her. Moreover, Flaubert makes the aim of Rodolphe clear by giving what he thinks and visualizes of Emma; "He saw Emma

standing there in the dining-room, in that dress...he proceeded to undress her” (Flaubert 143). The situation for a man like Rodolphe is not actually different than Emma. His first attraction to Emma is due to a sexual desire towards her.

For Bihter, unlike Emma, the first attraction is triggered by sexual attraction and then, followed by the realization of lack of love. After a while from her marriage with Adnan, Göksu trip with all the family becomes a turning point in Bihter’s life. It has been a year till that time and Bihter is just ‘living the life’ as it requires. On the day of Göksu trip, she is attracted by the close approach of Behlül towards her married sister Peyker. Following the trip, they all come back home, and it is actually that very night that Bihter’s questioning of herself, her marriage and her life is presented to the reader. First effect of this event shows itself in the form of physical weakness; she tries to understand what is actually happening to her. The atmosphere depicted leads her mind to drift into an imaginary world. She wants to get rid of all her clothes as she feels the touch of wind in all her body, wishing to be touched and kissed. This fact could be interpreted as her need of sexuality triggered by the scene she has in her mind: Behlül and his flirty attitudes towards Peyker. However, the reader is later given that her sexual desire is not for her husband as her husband comes into the room and interrupts her imaginations with his touch. It is that moment that she feels so detached from her husband since she understands that “this marriage will always have times to feel her like that” (Uşaklıgil 203). The author confers to her dilemma/ inner conflict when he expresses what she is questioning in her mind:

He was her friend. Yes, she had a deep respect even affection for him. But she could never be his wife full heartedly...But she wanted something more, not affection but love and he could not give this love (thinking herself so unfair and merciless) (204-205).

Although Bihter feels deep heartedly that she and her husband have a bond, it is not something between lovers, but rather a relationship between any family member such as father or brother and her. The first conflict comes out by questioning her marriage and husband, and it is felt that she is blaming herself even while she is thinking something like that about her husband. She struggles not to think in a negative way about her husband however, she concludes that this marriage could go no further but

in the same way. She shows her disappointment about her marriage when she thinks “The marriage she desired that much was just this!” (Uşaklıgil 206). It is apparent that she is now able to understand the mistake she has made by accepting the marriage proposal of Adnan. The conflict resulting from her mother’s betrayals originated in her childhood came out in the right time of questioning of marriage and life she has been through. She gives a thought more on the negative sides of marriage in her evaluation and questioning this causes another inner conflict: “She was the only owner/ woman of the house now, but something was missing” (Uşaklıgil 206). For a while, she spends time on finding out the thing she lacked. The thing she lacks is the “keys for the spirit of the house” (Uşaklıgil 207) as she later finds out. As outer conflicts, during this questioning period, all the people in her house seem in opposition to her; Nihal, Mlle de Courton the teacher, and servants. The next challenge for Bihter is when she has a sight of Behlül in her mind. There starts another internal conflict of Bihter in choosing the same monotonous marriage life with her old husband or the real love that she lacked of. She strives not to think about Behlül as it would be betraying her husband and more importantly it would be the same thing that her mother did. At the end, she makes herself totally believe in the idea that she needs to love and to be loved. The night starting as darkness becomes enlightened now: “she wanted such a love that could ravish her soul...she had never seen herself in this way” (Uşaklıgil 215). Through her mind, the writer provides all of these questionings and types of conflicts as contributors for her psychological change. In this way, Uşaklıgil shows how Bihter is dragged into what she did later on. The writer also prepares the reader to a justification of her deeds. As readers, we are made to think that Bihter really does not have enough love and that is why she has the right to experience it, too.

Although the seeds of adultery for Emma and Bihter seem to stem from different causes, the constructed gender roles ‘given’ by the society –being a good wife and mother- are not the things that these women can bear. That is why their adultery might be a kind of escape from these social requirements as well as revenge from a patriarchal society. It would not be inappropriate to claim that Emma’s realization process first starts with the need of affection and love and then followed

by physical attraction whereas it is vice versa for Bihter for whom the need of sexual satisfaction becomes the first attraction but followed by the need to love and to be loved by someone else. Emma and Bihter might be presenting their repressed thoughts of sexuality when the suitable condition-adultery- occurs. Here, the suitable condition might be referring to the presence of a strong, attractive male character like Leon, Rodolphe and Behlül who could meet the need the female characters have. While the sexual desire of Bihter towards someone else but her husband might result from the age gap with her husband, Emma and Charles are almost at the same age; therefore, the need of sexuality for her might come from the monotonous sexual life that she has with her husband. At first sight, sexuality for Emma is not a priority that she wanted to fulfill. However, her second affair, the affair with Rodolphe, is mainly based on sexual satisfaction.

In Emma's case the fact of banality in marriage life might be thought as another possible reason of adultery for Emma. The banality might also be related to sexual life in marriage. The fact of dissatisfaction in sexual relationship with her husband could also be regarded as a reason of betrayal. The lack of a satisfied sexual affair is claimed to occur in conscious level (Roe 40). As Emma is aware of her dissatisfaction with marriage as well as sexual relation with her husband, she consciously categorized this deprivation on her mind as an excuse of her betrayal. On the other hand, Charles is depicted as sexually satisfied. In the book *Female Perversions: The Temptations of Madame Bovary*, Louise Kaplan puts forward that "An inclination toward subordination to men is a normal manifestation of female sexuality" (210). If the impact of sexuality in marriage life is considered as having an utmost significance, this type of subordination and the results of an unsatisfying sexual life can not be interpreted as abnormal. Hence, interpreting lack of satisfaction in sexuality in marriage as one of the considerable reasons drifting the character to betray would not be merciless. On the other hand, as it will be displayed followingly, the need of physical interaction will get ahead of the emotional necessity of both adulterous relationships for Emma.

For Emma, the dissatisfaction and disappointment stemming from marriage could also be related to the fact of Emma's attraction by romance in the literary

works she used to read before her marriage. After her marriage, she is unable to find the romantic, upper class luxurious marriage life she was longing for. David Roe mentions about this issue in his book *Gustave Flaubert*, “Indeed in general she is puzzled by her new status, since feelings and experiences do not conform to those promised by her youthful reading” (Roe 34). In relation to her readings, the love of her husband Charles does not conform to what she visualized as she read. For her conception, a man should know everything and needs to have passion in love unlike Charles.

While presenting the reasons of adultery, behaviors of Emma’s husband Charles can not be neglected in feeding Emma’s thoughts of adultery as well as her downfall. Again, Emma might be taking her revenge from her husband due to his irritating behaviors throughout the novel. This claim will be supported mostly by Speziale’s ideas who asserted Charles as “Far from being a victim or the epitome of a passive imbecile, is a masochist of the highest order who makes a decisive contribution to Emma’s miserable end” (Speziale 1). Portrayed as unaware of the facts and events happening around him, deeds and reactions of Charles are seen as features of masochistic personality. In psychology, a person who has masochism gets satisfied with sexual or any type of pain. Here, it is suggested that by being masochist, Charles is contributing to the downfall of Emma. It is important to show what type of masochistic behaviors Charles is showing towards his wife as Charles might be taking pleasure from giving and having pain. As a husband, when Charles wants to show his caring attitudes towards his wife, the actions of him becomes too monotonous that when he would come to kiss his wife at the same time every day, and get the reaction of Emma as “Leave me alone. You are creasing my dress” (Flaubert 55). Her continuous tight cough is also thought to externalize her irritation against Charles. (Speziale 7-19).

The irritating behaviors of Charles are fortified with his deeds to shove his wife to the hands of her lovers and those could be clear indications of unconscious sadomasochistic attitude. As Emma is suffering from one of the psychological strokes, it is Charles who encourages her to join her lover Rodolphe in horse-riding trip. Charles says that he really does not care how it looks because he thinks health is

more important than anything causing Emma to be puzzled and think this behavior of Charles as bizarre. The language he uses in writing a letter to Rodolphe for horse-riding is also quite intriguing: “Dear Monsieur Boulanger, my wife is at your disposal” (Flaubert 188). It is not usual for any husband to use such sentences which might mean that he would not have any problem if his wife were to be with him. As sadomasochistic behaviors, either consciously or unconsciously, the manners of Charles appear to be contributing to the idea of adultery as well as the downfall of the heroine (Speziale 23-24).

The motives of this type of masochist behavior might stem from the fact that, even if he was aware of Emma’s situation, “If he must suffer solitude and despair, then they must be caused by him” (Speziale 27) and in this way, he intends to be the only person to manage the fact of being left by his wife; hence, instead of being the victim, he would be the supervisor of the whole case. One of the other examples for this could be proved with the events in the day of opera. It is Charles himself who persists on going to an opera for celebrating the improvement of Emma’s illness which, in turn, becomes the night of reunion for the old lovers Emma and Leon when Charles meets him at the reception. Although Leon and Emma might not meet that day after a long period of time, Charles supervises the situation by telling Leon that his wife Emma would be so happy to see him. In that moment Leon remembers all the memories he had with Emma before leaving the town for Paris. When Charles goes back to Emma, he said “You will never guess who I bumped in to up there! Monsieur Leon... The man himself! He is on his way over to pay his respects to you” (Flaubert 238). Charles’s behaviors are almost showing that he is trying to make the old lovers Emma and Leon meet again. Hence, the love of Emma and Leon is triggered again this time by the help of Charles who in this way becomes both the reason and the controller of the situation. On the other hand, when he is described as so naïve and fool, the reader might also feel a kind of misery towards Charles who sounds so happy to find an old friend thinking that Emma would feel better upon seeing him.

Despite the fact that Charles is the concealed controller of the events, some of his deeds are enough to display the conscious level of his actions. When Emma is

lost for one night after she has left the house for the piano lessons- an excuse for her to meet her lover, Leon-, it is the house of Leon that Charles is looking for. The moment he sees Emma on the street, he runs to her and asks where she is. “This episode reveals the technique used by Charles to exploit his wife’s feelings of guilt once he has caught her out” (Speziale 41). Hence, it might show the wish of Charles to make Emma feel guilty of what she has done and drag her in to a kind of psychological blur. This fact clearly puts forward how a sadomasochist person wishes to see ‘the other’ partner suffering from a pain and being driven to a deadly illness.

Moreover, there is this issue of the issue of dissatisfaction in Emma’s whole life. It is not only Emma’s dissatisfaction of marriage which causes her to find other ways to reach a happy life. Emma “becomes increasingly phallic and like the prostitute she follows the pattern of being able to possess any man she wants except one- the one who exploits her and is always out of reach” (Speziale 31). Hence, the idea of dissatisfaction is attributed to Emma’s personality; she is not satisfied with anything or anyone but the person and things that are out of reach. Speziale has a point in this claim; before her marriage Emma is described as not content with the environment of a farm life and tried to get rid of its banality which she again experiences in marriage in a different way. The first betrayal of Emma with Leon is followed by a second one with Rodolphe which could also be given as an example of dissatisfaction. As observed in the relationships of Emma with these two men, she is described as miserable after starting those adulterous involvements. Fairlie comments on Emma’s dissatisfaction and wish for searching the better as follows:

Emma pursues ‘ideals’ of ecstatic passion and total happiness preconceptions which prevent her ever seeing the world or herself in perspective; she distorts each new experience to fit the mould of her dream, gradually realizes that it will not work, makes a frenzied and fatal effort to force it back to mould, then turns desperately repeating the same sequence in another context, for surely a new place, a new lover, a new feeling will somehow give complete and lasting satisfaction (33).

Going after her ideals, experiencing new excitements and different experiences makes her an ‘unsatisfied’ woman. The hope that she would reach her ideals causes a

vicious circle in Emma's life. In that sense, Emma never seems to be content with what she has in reality and would try to reach and shape the fact for the better.

For both Emma and Bihter, these psychological questionings, conflicts and disturbances stemming from childhood gender construction process prepare readers not to be surprised at an adulterous relationship with other men in both novels. In the case of Emma, the first seeds of adultery start with Leon in a meeting. They become friends when they realize that they have similar interests. However, they are never courageous enough to express what they are feeling towards each other. As Donaldson-Evans comments, "although Emma and Leon appear right from the start to be kindred spirits, the relationship between them is slow to develop" (188). The facts that Leon is too scared to go further in this secret relationship and Emma is still struggling to be an "ideal wife" caused this relationship to be stuck leading to serious problems in terms of the psychology of Emma. Her love for Leon, and his for her drifts Emma into conflict. Deliriously happy, she wants to consummate their relationship, but restrained by the rules of conduct, she represses her desire and finds another path to glory by resisting temptation and becoming a model wife and mother. Hence, Emma feels completely disturbed with her secret affair and starts to suffer from a kind of distress which she tries to cure with a total commitment to religion: "in her misery, Emma seeks guidance from the village priest, Bournisien, but he is too obtuse to understand her suffering, which he assumes to be purely physical" (Donaldson 189). Lack of courage to express his love openly to Emma as well as the psychological dismalness of the person he loved cause Leon to leave the town Yonville for Paris where he intends to finish his studies of law. After the departure of Leon, she considers herself as a pathetic victim of fate for not meeting Leon before her marriage with Charles; however, as Flaubert asserts even if she had met Leon before, the imaginary life and wishes of Emma would never be completed, still, as her imagined lovers would never be replaced. The dilemma of hesitation in expressing her feelings to Leon and being loyal to her husband form the grounds of another type of depression for the protagonist.

On the other hand, in *Aşk-ı Memnu*, the sight of Göksu trip and the realization process in the same night (Bihter decides that she lacks the feeling of love and to be



loved) is influential for Bihter when she can not resist Behlül's close approach and kisses despite her struggle to get rid of him. During this approach, Bihter must be in the dilemma of choosing her naïve, affectionate husband or the love that she was yearning for a short while ago. It is the very moment that she understands the mistakes she has done with marriage as a fulfillment of a social requirement. Uşaklıgil focuses on the psychology of Behlül and how he feels as well as he did on Bihter. He finds some logical reasons in Behlül's mind to love Bihter. For Behlül, the marriage of her uncle Adnan Bey and Bihter is nonsense, that's why it is quite natural for her to love somebody else. By loving her, he imagines to give up the 'fast' life he used to have; going out every night, having fun and flirting with girls. With Bihter, he thinks that he would have a settled life. More importantly, it would be a total excitement for him, unlike the other relationships. The idea of meeting secretly, loving each other without implicating to anyone would give him excitement. It is at that moment that one of the very basic conflicts arise in Bihter's life: "She would not do it, she did not want to be like Firdevs...but since her childhood she was thought to resemble her mother whereas for Peyker, her father" (Uşaklıgil 211). The writer displays the struggle of Bihter who is trying hard not to be like her mother. It is quite clear that he wants his readers to understand and justify this mind confusion and dilemma of Bihter by giving a kind of chance for the character to speak out her ideas and this fact, in a way, helps readers sympathize with her.

In relation to the awareness of her sexual needs, the trip to Göksu also brings out the question of love. Talking from Bihter's mind, Uşaklıgil exhibits one of the reasons leading her to commit adultery; in a short while after the wedding, Bihter starts to feel the lack of love in her own marriage:

A small, shabby room; an iron bedstead, white curtains, two mat chairs... Here is the love room with all those; but love, God, she really wanted to love passionately and become happy. Now, in all these pompous richness, she was buried in a grave covered with a black marble. She could not breathe, feeling like drowning. She really wanted to get out of this grave and love (Uşaklıgil 212).

These lines of Uşaklıgil explain the dilemma Bihter is coming up against. Although she has all the necessary things and environment, she is feeling like she is dying in

this room. Just like Emma, she is drifted to a psychological trauma. Love is something that she never thought of while giving the decision of marriage as she was fond of the other materialistic and social reasons of marriage with Adnan.

The posh house she was yearning for before the marriage turns in to a kind of grave from which she wants to get rid of now. The critic, Bulduker uses a direct and stiff language to express her ideas on the importance of the union of love and marriage. She asserts that we, as human beings, show similar attitudes towards hunger, thirst, sheltering and sexuality with animals, but what differs us from them is our spirit which is mainly formed by love. Not everybody is able to get it, though. For her, the very first elements ruining the concept of love are material benefit and sensuous joy (Bulduker 350). Different from animals, human beings are able to show their feelings although some can lose them later. One of the reasons of losing the feelings might be the wish to have more, materialistically. The material benefit is one of the main reasons for Bihter to choose to marry, and the sensuous joy is the feeling she has during the trip to Göksu.

Related to the emergence of repressed thoughts, another major reason of being attracted to Behlül for Bihter is that he is a handsome, attractive, and romantic person as well as being at the same age with Bihter. Behlül is a perfect person through which Bihter's repressed thoughts about dullness of marriage could come out. The age gap between Bihter and her husband might be preventing the couple to experience the marriage in a real sense. On the other hand, because Bihter and Behlül are almost at the same age, the sight of life stood for similar opinions for them. They do not have the same concerns about life as Adnan Bey has about her family especially children. They do not necessarily have the same type of responsibility as a person of Adnan's age has. Halit Ziya is successful in putting forward some persuasive reasons to make betrayal come through (Bulduker 351). Realization of sexual needs leading to the need of love, the existence of a handsome and attractive person and the age gap between the couple are seen as major grounds for Bihter to commit adultery.

In *Madame Bovary*, the idea of excitement could be attributed to Rodolphe more than Leon. As Rodolphe is a person like Behlül who could be defined exactly as a womanizer, having an affair with a married woman would give an utter pleasure to him. After the first betrayal, Bihter is totally blaming herself for what she has done:

After this first love sin, Bihter was feeling sick. When she left Behlül's room she felt nothing. She was in a sleep numbing her. She wanted to rest without thinking about anything. She fell asleep as soon as she was in the bed. But as soon as she woke up, she found the ugly reality awakening with her. Now she was a different Bihter. She was not a woman to be felt pity for her grief anymore, but a filthy woman, a creature with inerascable dirt. Now she was the daughter of Firdevs (Uşaklıgil 255).

Following the first attempt of adultery, for Bihter another type of inner conflict takes place with blaming and detesting herself this time. She feels that she has deceived everybody and her life would be filled with lies and will never be the same. She even thinks of confessing everything to her husband, but she does not feel courageous enough to do so. Uşaklıgil, in a way, is showing that Bihter is aware of what she is doing, but the circumstances force her to commit adultery when she comes to the conclusion that the only way to get rid of this challenge is to love Behlül. Hence, it is seen that Bihter does not actually love him at the beginning. She finally comes up with the idea of loving him, though. Actually, Uşaklıgil is also showing that it was Behlül who attempts to get close to Bihter. Therefore, it would not be unsuitable to put the blame on Behlül as the first attempt of adultery comes from his side. The writer makes the reader feel that if it was not Behlül, Bihter might have restrained herself from committing adultery. The case comes through in a very similar way for Emma, too. Rodolphe is showing such flirty attitudes towards Emma that Flaubert presents the situation for Emma to be an indispensable one. For a woman who is psychologically down after the loss of the first lover, Rodolphe is a kind of hero to save her from this loneliness and trauma. Rodolphe is very successful in attracting Emma with his touchy words that Emma could imagine in the novels she was reading. He easily catches the point to attract Emma:

Doesn't this conspiracy of society revolt you? Is there a single feeling it does not condemn? The noblest instincts, the purest sympathies, are reviled and

persecuted, and if ever two poor souls do meet, then everything is organized to prevent their union. They'll attempt it all the same, they'll flap their wings and call to one another. And no matter what happens, sooner or later, in six months or ten years, they'll meet again and love—because Fate ordains it, because they were born for one another (Flaubert 159).

Rodolphe tries to build a kind of empathy, and attracts her by claiming that the society would never stop blaming whoever you are. Therefore, two people who love each other would come together in any way. In this way, he seems to answer the questions Emma could have in her mind about the secret relationship as she is thoroughly experiencing a conflict with herself.

The easiness of the first attempts in adultery encourages Emma and Bihter to continue their forbidden affairs. Emma seems to be more courageous than Bihter as she deceives her husband with two different men in different periods. Emma is more experienced in her second forbidden love affair. When Rodolphe appears in the novel, this generates a significant point in Emma's life; so to say, Emma's life in those days is a total disaster as she thinks and she is just in the middle of a mess in terms of her psychological condition. She feels alone when she is with her husband and daughter. She is vulnerable to any kind of affection when:

the appetites of the flesh, the craving for money, the melancholy of passion, all blended together in one general misery. Instead of turning her thoughts away, she riveted them to it the more firmly; she worked up her grief, and sought its occasions (Flaubert 121).

The confusion of Emma's mind is due to the conflict and the decision she has to make about her life. Emma would like to concentrate on the problems and solve them instead of escaping from them. However, this confusion drifts her in to a bunch of miseries. Flaubert presents Emma with this psychology when she has the tendency to start the second relationship with another man, Rodolphe.

More suffering is felt in Bihter's side when she bursts into tears talking about their immoral relationship with Behlül. Uşaklıgil, again, shows how she is suffering from the thing she is doing. Bihter is relieved and encouraged when Behlül is influencing her by his exaggerated flattering words. She also can not believe the

easiness of deceiving her husband when nobody realizes that Behlül and Bihter spend the whole night together:

So nobody had seen them but the dark eyes of nights and nobody realized that she had spent the whole night in somebody else's room. Bihter was stunned by the easiness of it. So, she could go there again tomorrow, or even everyday ( Uşaklıgil 293).

The logical reasoning for the character to continue this affair is thoroughly represented by the writer. As it is seen, psychology of Bihter drifts in accordance with the web of events despite her fear to be caught by her husband just like Emma. In this sense, by starting another affair, Emma seems more courageous and resistant to agony because she does not suffer as much as Bihter does after the break up.

Secret relationships continue more passionately day by day until the male side is tired of being treated as 'real husbands'. Because the women characters lack the love and the type of sexuality they need in their real relationships with their husbands, they try to apply the same requirements of a relationship to their secret affairs. According to given gender roles, women are more prone to have a relationship than men are. That is to say, Emma starts to behave like Rodolphe is her husband as Bihter is thinking of Behlül. For instance, Emma, herself confesses Rodolphe that "I long for you sometimes till my heart almost breaks with jealousy! I say to myself, Where is he now? Talking to other women, perhaps. They smile at him, he comes.. Ah no! Tell me there's none you care for!" (Flaubert 203). These lines show how attached Emma becomes to Rodolphe and tries to put him as if he was her husband. She is filled with jealousy when she is thinking that Rodolphe belongs to her completely. Bihter's also shows how jealous she is when she says that she wants to learn more about Behlül's previous relationships. Behlül also "starts to realize that now he is in under the dominancy of a woman" (Uşaklıgil 344).

The start of the secret affairs is with men's attempts but it is women who get more attached to this idea of relationship as the days go by. They get so attached that it's Bihter and Emma who want to escape with them. So, the idea of escaping is not only escaping together but also has some other connotations such as escaping from the husbands, requirements of marriage life and hardships of having a love affair

with the fear and pressure of society. While Bihter and Emma think that they would have a perfect life if they escape, for Behlül and Rodolphe it is impossible and unnecessary since they do not share the same feelings as the relationships progressed. For Rodolphe and Behlül, the relationship does not give the same pleasure as it turns out to be a usual one. Their personality has some narcissistic features such as being self-centered and having too much of pride which also explains why they can not really understand and continue loving somebody (Arslanoğlu 49). Behlül is in an internal conflict when he is thinking about the relationship between them. It is seen that Behlül starts to label Bihter as a wicked woman deceiving her husband. It is actually his psychological interpretation that if a man loses respect to a woman, there can not be any love between them. Thinking Bihter as a dirty woman now, he realizes that he has no respect towards her. However, he confesses that it is actually men's nature to find reasons if they do not want to love, putting the blame on women. He is also quite sure that he would miss her as soon as they break up (Uşaklıgil 348). As it is seen, Uşaklıgil gives the psychological confrontation of his male character who is actually aware of what he is doing. In his words, it is seen that Behlül knows the nature of men and justifies what he would do next. Just like Behlül, Rodolphe is also aware of Emma's place in his life when he confesses "What an idiot I am! All the same, she was a pretty mistress" (Flaubert 212). It is through the writers that male characters become aware of the psychological destruction they would cause in women. Though Rodolphe agree on the escaping plan of Emma, he is depicted as too coward to take action and informs Emma that he can not do it when he writes a simple letter putting on some artificial drops of tears on it.

This fact is also true for Behlül when Bihter wants to escape with him. Scared of what his uncle and family would think, Behlül can not agree to escape although in the first days it is actually him who has proposed such an idea. Escaping also brings the issue of society's pressure on them. Telling the truth instead of escaping could be thought as an alternative to be together for the couples. However, in that case, they would have to endure the reaction they would get upon being found out the truth. Bihter and Emma would need to face all the insults and disgrace by their husbands,

family as well as the society. Especially, Bihter would never want to be called as a follower of her mother's deeds.

Although they show some similar characteristics in terms of personality traits, the husbands in the novels, Charles and Adnan Bey think differently in some cases. Firstly, both of them have a mild, quite nature and they have notable social status in the society, although Charles's is limited with being a doctor. Mostly, they are presented as blind people, not aware of what is happening in front of their noses. Probably stemming from their age difference and the way they think of the marriage, Adnan Bey is more questioning than Charles who totally depends on his wife. For Adnan, her daughter Nihal is really valuable and when she gets sick, he is not scared to blame Bihter in causing this situation. At this point Adnan Bey starts to question his marriage of two years: "This marriage was a total mistake...he understood it when she was like a dead woman in his arms...when they were making love, it was like she is with somebody else" (Uşaklıgil 365). This 'somebody else' could be Behlül as he visualizes for a while. This thought is immediately cleared up from his head and he blames himself for thinking so immoral. But, it is apparent that Uşaklıgil emphasizes the wrong decision of marriage this time through Adnan. Charles is not presented as suspicious as Adnan; he is so blind in to the facts that when Emma is sick, it is himself who arranges horse riding with Emma's lover. Flaubert presents the husband as totally naïve character, while Adnan Bey is much more questioning as his age required.

For Rodolphe and Behlül, the idea of escaping, possession by women and monotony of secret affairs are enough to have the idea of getting rid of Emma and Bihter. For Rodolphe, being with Emma is not worth leaving the country, spending money and taking the responsibility of a child. On the other side, for Behlül, the new excitement that could be possible with a marriage with Nihal helps him to console himself while leaving Bihter. Suspicious of her daughter and Behlül, Firdevs comes up with an idea of marriage between Nihal and Behlül. Though it seems illogical to most, for Behlül it is the right decision to get away from Bihter and all the other rumors about them. In this way, he could start up a new 'neat' life cleaning up from his sins with Bihter.

It is not surprising to find these women in another psychological trauma after the break up as they had before and during the marriage. It is true for both Emma and Bihter. They find themselves in a great pain and misery both physically and psychologically. Any type of happiness in Emma's life is followed by a disappointing event causing misery and melancholy:

Marriage-----Misery of marriage life

Excitement with Leon-----Departure of him

Meeting Rodolphe----- Breaking up with him

In search of real happiness, Emma struggles hard to survive with all these misery and grief. Starting with the wish of marriage, the attempts she has made to be happy result in failure. Misery and pain for Emma are two dominant feelings throughout her life. Even the adultery she committed fails to satisfy her.

The same misery, agony and pain rule on Bihter's psychology when it becomes almost certain that Behlül is going to marry Nihal. Thinking them together gives Bihter the deepest agony she ever had. Actually, for both Emma and Bihter, it is also interpreted that it could be any body not specifically Rodolphe or Behlül in their lives as they need 'love' not the person. Therefore, what Emma and Bihter is worried for seems to be the idea of losing 'love or to be loved'. The wish to possess something or somebody as the only owner brings the idea of narcissism into mind. As Flax asserts, narcissism has become a normal personality trait in feminism (54). A while after their relationship, Emma behaves like Rodolphe is actually her husband and becomes jealous thinking him with other people because they are direct threats to her possession. When thinking about Nihal, a rival for her, Bihter would become almost crazy thinking about the marriage of between them. In psychoanalysis, these narcissistic behaviors of owning a thing or a person originate from the wish of returning to the satisfactory positions of women when there is the attachment of womanly figure according to pre-oedipal phase with Freudian terms.

All in all, as it has been observed, the betrayal by women characters occur after they understand the dullness of marriage life for them, in other words, when they realize that marriage does not meet their expectations and needs as young



women. The adultery they commit brings their wish to take revenge from the patriarchal system as explained above. Moreover, in Freud's understanding, in relation to unconsciousness, the repressed feelings emerge once they find an appropriate time and place. According to Freud, these feelings are generally unpleasant ones (Tyson 194). The appropriate time for both of the female characters is their realization of the mistake they have done by marrying because of necessities and the place is provided through the attractive male characters who are a way of presenting female characters' repressed thoughts caused by living in a patriarchal society. These repressed feelings show themselves during marriage which is a suitable motive to emerge in and which show itself in the form of adultery in these cases. The psychology of unhappiness in their marriages and the presence of somebody who can heal it cause women to betray their husbands. The writers have put forward the psychological cycle of women through which they have been drifted into deceiving their husbands. This psychology includes their internal and outer conflicts. It has been observed quite easily that women have struggled a lot not to be disloyal to their husbands and it is the writers' success to convey the psychology in the way the reader can sympathize with.

### **4.3 Suicide - Ending**

Although it is thought as the beginning of many liberal thoughts, the period that *Madame Bovary* and *Aşk-ı Memnu* were written still made up of strictly conservative societies. For writers Flaubert and Uşaklıgil, writing about a taboo issue, putting the woman as the center of the literary works was a quite challenging situation. Bearing this in mind, the writers might have thought that they had to 'kill' the characters as a compensation for what they dared to write. It is understandable that the writers might have worried about getting a total rejection from the society if they had shown the whole events as a victory for female characters. In this way, they provide a sort of 'relief' for the reader. Although it is ironic, the writers themselves might have been scared of the social pressure in their own societies. However, it is clear that they achieved to get public attention to the women's issues; therefore, what

they did as 'killing' the women at the end was a kind of cost of writing in such a difficult period of time, politically and socially.

Apart from the writers' main intention of giving relief to the readers and not being rejected all in all, the events happening towards the end of the novels prepare rooms for the outcomes of the psychological trauma that women have. After the adultery and rejection by the lovers, female characters are now stuck between the psychology of being dumped and the imagination of life after the truth is found out. Therefore, instead of being despised by the society and called as adulteresses, they prefer to end their life. For miserable women, the other reasons for committing suicide are clear: not having any other option and taking revenge from the people around them. In *Madame Bovary*, these events derive from the psychological predicament Emma has been through. The destruction caused by Rodolphe's abandoning soon seems to be cured by a second meeting with Leon when they coincidentally see each other in a theatre play. However, as explained before, the relationship with Leon does not meet the demands and expectations of the couple. In the meantime, the debts of Emma and Charles increase day by day. Emma is presented as begging help from everyone in the town when the cunning Lheureux threatens her to snitch the debts to Charles. It is the end of everything in the relationship for Leon when Emma proposes him to steal some money for her debts. Emma is depicted as completely out of mind when she desperately asks money from Leon, many others and Rodolphe at the end. At their meeting, Emma's words could be interpreted as a kind of exaggeration of feelings by the reader, implying the psychological confusion she had, as she cries out:

I love you so much!.. So much I can't live without you! I long for you sometimes till my heart almost breaks with jealousy! I say to myself, Where is he now? Talking to other women, perhaps. They smile at him, he comes.. Ah no! Tell me there is none you care for! There are women more beautiful than I, But none can love as I can. I am your slave, your concubine. You are my king, my idol- you are good, handsome, intelligent, strong! (Flaubert 203).

Emma's use of exaggerated words shows how helpless she was. If this relationship with Rodolphe ended, she would have nothing to live for. Therefore, she is ready to do anything he wants.

Fairlie also makes a relentless comment on this situation of Emma; "When it seems that Rodolphe is ready to renew their love, her words show the desperate submission of the woman who will accept any condition" (Fairlie 54). On the other hand, asking help from Rodolphe is the last option she could take. When she goes there crying, "Rodolphe thought it is the expression of her love towards him" (Flaubert 322). The decline from Rodolphe and the idea of losing all of her money causes her to think about a way to get rid of that pain. She thinks for a short while and then she decides that it is quite simple; death. She does not have a lot of time to think once she puts the arsenic in to her mouth she gets from the pharmacy. The writer describes Emma in the death bed where she is suffering from pain both physically and psychologically:

She began to groan, feebly first. A violent shudder went through her shoulders, she turned whiter than the sheet she was clutching in her fingers. Her wavering pulse could hardly be felt at all now. Drops of sweat stood on her blue-veined face, which looked as if it had been petrified by exposure to some metallic vapor (Flaubert 327).

Flaubert is good at making the reader visualize the death scene as if it was real. When the doctors imply the hopelessness of the situation, there comes a priest to help Emma die without pain and a short while later, "she was no more" (Flaubert 327). In her book *Madame Bovary: A Psychoanalytic Reading* Collas asserts, the type of suicide is again through something taken from mouth (42). In psychoanalytic understanding, the lack of enough interaction with breast at the beginning of her life might this time result in her satisfaction of the substance she takes to kill herself, at the end.

On the other hand, the death scene of Bihter also comes after a turning point as Emma experienced. Bihter loses her temper when Behlül and Nihal go to Islands in İstanbul where her aunty lives. It is at that moment that she confesses the secret relationship to her mother asking for help. Firdevs is the last person she could ask

help from. So, this situation showed how desperate Bihter is. During their argument, Bihter is depicted in such anger that one can easily think that she has become an insane person now. All she wants is Behlül as she thinks that her 'real' relationship is with him, not Adnan. This relationship is the thing that helps her survive and now this relationship is being taken away by the marriage of Behlül and Nihal. Therefore, she tries everything to prevent it. Even Firdevs can not stand her daughter's suffering in this way and so sends a letter to Behlül asking him to come back from the Island. When they are talking with Behlül, she laughs like a mad person till they understand that Nihal has found out everything listening to them in front of their room. A kind of suspicion blurs when Adnan Bey can not see Bihter upon Nihal's fainting.

While in *Madame Bovary*, Charles learns about the betrayal after the death of Emma here in *Aşk-ı Memnu*, it is Beşir who tells everything he has witnessed between Bihter and Behlül when he sees Nihal fainting because of this reason. In this situation it is crucial to focus on the feelings and psychology of Bihter who is having another conflict and thinking the possible results of being found out as an adultress. Uşaklıgil expresses that moment as "the woman who has the courage to confess everything to her husband was now trembling because of the unrevealing of the truth" (505). She quickly foresees the future thinking that this truth would cause her to be fired from the house. Moreover, when all the people find it out, her reputation in the society would totally be distracted and even if she survives, the society might already make her die almost every day with gossips about her. Then, she would prove to be the daughter of Firdevs. As it is seen from the very beginning of the novel, one of Bihter's foremost aims even in marrying was 'not to be' like her mother. She could not find a reason for herself to live from now on because Behlül has left her and Adnan Bey has learned the truth. If she decided to continue living, there would be just agony waiting for her. She would be 'killed' (not physically necessarily) by her husband or the society in any way. So, there is no reason to live. With this psychology, Bihter takes the gun with the aim of ending this anguish. She is still questioning herself when she is about to shoot herself:

She was going to get rid of this thing trying to deceive her, she was not going to die; this beautiful, young and delectable woman needed to live, then her

arm felt weakness when the cracking door was ready to break, it was as if some power defeated her, finally that black mouth bended, bended and found the helplessly aching love wound point in the darkness (Uşaklıgil 511).

Bihter is not totally determined to shoot herself even when the gun is in her hand. The conflict and psychology that she is put in by the social reasons such as the reputation in the society after the truth is found out is the reason to shoot herself with a quick reaction. Therefore, the reader senses that Bihter is also regretting of committing suicide. It is exactly at that moment that her husband Adnan Bey pushes the door to get inside the room and Bihter can not stop and shot herself.

The reasons of thinking about suicide show similarities for Emma and Bihter. They put their plan into practice when they are left without any other option. They would rather kill themselves than being labeled by the society. Reputation is a common point that they cared in the society. For Emma, another issue is also important: losing her economic freedom and luxurious life she had before. The facts that they have lots of debts and her husband lost fame become more influential in her decision of suicide than being left by the lovers have done. In this sense, Emma can be called more materialistic than Bihter. The difference of the time of the suicide might stem from different cultural understandings of adultery. Bihter commits suicide as soon as she realizes the possible reaction she would get after the revealing of the truth as this is something against her dignity, putting her reputation in to danger. She could not even bear the looks from the people who would condemn her.

The endings of the novels are quite similar in that both of them do not actually end with the death scene which is a typical of that time. By committing suicide, while the self destruction for Emma is limited to the destruction that she gives to herself and, in a way, Charles, Bihter intends to end her own psychological pain, mother's life and Behlül's cheating (Arslanoğlu 53). The writers prefer to end the novels not related to the women characters, but depict them with their ordinary lives after the deaths of women characters. In *Madame Bovary*, the last scene is about Charles, just like the beginning scene of the novel. Therefore, it seems that the novel is about Charles's life in reality and Emma Bovary is a character contributing to his life story. Starting with the early childhood of Charles, the novel now ends

with the death of him. Uşaklıgil, on the other hand, seems even stricter not to use any word of Bihter after the suicide. The reader is not even given any clue of what happens after the suicide. The life of Adnan's family is described to be like the old days in which they are all happy living together with servants.

As it is seen, the writers might be giving a kind of relief to the readers by defining the routine type of life of the rest of the characters as they would not be able to keep the female characters alive in such patriarchal societies which were not ready for this much revolutionary ideas about women. Also, by doing this, in accordance with the values and possible reactions of public at that time the writers might be showing the normalization of the tragic events and the results of betrayal as the deaths of women characters. Their aim must be condemning this idea of public by making the reader feel sorry for women rather than the rest of the characters. By normalization of such a tragic event, the reader, the public, would form a kind of the self-awareness of what they do in reality. So it is the way that writers mock and criticize the societies in which women behaving in 'abnormal' ways are doomed to experience a bad fate. Another function of ending the novels with ordinary life scene might be not leaving the after death comments to the reader because the writers want their readers to understand their aim of creating self-awareness in the public to the issue of women and their prejudiced status in the society, in real life. However, the facts are not like they seem to be. If the novels ended with the death scenes, the reader would be creating their own stories (not something that the writers would want) in their minds and the importance of telling the story from a psychological perspective would not function as useful when combined with the usual end of the story. Now, however, because the reader is already familiar with the psychological cycle of women and how it caused the following events, the normalization of the final scenes make sense in understanding the subordinated status of women in the society. What the writers do by killing their female characters could be interpreted as a kind of 'trick' to be accepted and not draw too much negative reaction from the reader of the time.

In both of the novels, although there is not a direct reference to the attitudes of society towards women and their deeds, the insignificant characters seem to

represent the society of that time, by their continuous criticism on women characters. In *Madame Bovary*, there is a web of people who are given as a panorama of a typical French of the time. The ideas of Charles's mother are sensed to be the ideas of society as a whole. When Emma is busy with reading rather than doing the requirements of a wife and mother, she is presented as angry at Emma:

Do you know what your wife needs? Difficult things, physical things. If she had to earn her own money like many others, she would not be sick because of the pile of redundant ideas in her mind... She is just busy with novels, bad books, denigration the religion, teasing priests with ideas from Voltaire! (Flaubert 136).

Charles's mother believes that Emma is getting sick just because of the books that Emma is reading. She even goes further by forbidding Emma from reading books as she was thinking that literature is the source of her behaviors. In this way, the writer Flaubert seems to mock the general idea of society about literature at that time. On the other hand, the society is represented by the servants in *Aşk-ı Memnu*. From the very early days of their marriage, one of the servants, Şakire hanım claims that Bihter is going to create many problems for the family as if she was a witch. Bihter predicts the possible comments through the eyes of people when she sees Beşir watching her with despising and angry eyes. While Emma is not that much worried about the opinions of society, Bihter is depicted to be so much scared of the looks and condemnments of society that she decides to commit suicide. It is the feeling of being despised by the society that causes Bihter to give a quick decision in ending her life. That is, the opinion and reactions of the society hold such significant parts in women's lives at that time that the impact of it can drift women in to committing suicide. All these examples show the power of society to influence a woman's life by excluding any attempt to change the common structured beliefs.

## CHAPTER V

### CONCLUSION

This thesis has analyzed the issues of marriage and adultery in Gustave Flaubert's *Madam Bovary* and Halit Ziya Usakligil's *Aşk-ı Memnu* from a psychoanalytic feminist perspective. It basically intends to show how and with which psychology women are drifted to commit adultery as a way of escape and and followingly suicide 'not to be despised' by the society. It has been argued that female characters in both novels try to live in accordance with the social requirements of being women; however, when they marry they find themselves in a trap and try to get rid of it by escaping which takes the form of adultery here. All these reasons are based on the psychoanalytic interpretation of the events. According to psychoanalytic feminism, the duties of women are attributed by the society because gender is a constructed entity dependant on cultural and social influences to a large extent as Juliet Mitchell, an influential psychoanalytic feminist supports. The reasons of marriage are related to fulfilling the womanly roles to be accepted in the society as it can be seen that neither of the marriages are of love. In the novels, all the motives of marriage such as raising social status, getting rid of monotonous life and desire for luxury are means of completing their determined gendered roles. The adultery after marriage is the result of conflict occurred by the question of women's themselves. Also, the adultery might be associated with the female characters' wish to take revenge from a patriarchal society. In psychoanalytical terms, adultery is the emergence of repressed thoughts of female characters. The emergence is observed when they realize the mistakes they have done through their marriage decisions which has a patriarchal connotation in itself as a concept. The suicide is again the outcome of not wishing to be despised in the eyes of society after the 'truth of adultery' is found out. From the writers' perspective, the suicide of women might serve as a way for not being totally rejected by the readers they aim to reach.



To analyze the women's status and deeds in the novels, the basic tenets of Sigmund Freud's psychoanalysis from which psychoanalytic feminism originated have been given in detail. Because the subjects of marriage and adultery are family issues, psychoanalytic features have been used to show the reasons behind women's oppression in society. First, based on Freud's and later Juliet Mitchell's ideas, psychosexual development stages of a child have been explained to show the idea of gender construction. The 'object relations theory' was also referred to show the correlation between the individual and the society. Secondly, adultery has been interpreted as the emergence of 'repressed thoughts' related to unconscious during childhood. Because the heroines of both novels get married at a young age and realize the mistake they have done with wrong marriage, their repressed thoughts reveal themselves in a situation of disturbance, which is marriage in both novels. Therefore, adultery is something that they could find the chance to breath for a while. In relation to that, the importance of male attractive female characters who provide a suitable atmosphere to reveal women's repressed ideas should not be ignored. However, as a requirement of being women, they have to face the realities that they might be exposed to after the adultery that they have committed is found out. Thinking of the allegations and despise they would have later, both heroines prefer to die at the end. All these psychoanalytic features have been associated with series of examples from the novels. Being written in realistic tradition, the both novels have been discussed bearing in mind the effects of revolutions in 19<sup>th</sup> century France and Turkey as well. It is the true success of writers Flaubert and Uşaklıgil to present the women characters in a way that reader can build an empathy with. In spite of cultural and social differences between the two countries where the writers come from, France and Turkey, both authors have managed to draw a certain amount of public attention, respectfully, to women's status in their own society.

All in all, this study has tried to analyze the issues of marriage and adultery with psychoanalytic feminist understanding with close reading of the texts. Having been written as examples of realistic novels, *Madame Bovary* and *Aşk-ı Memnu* are significant in that they were both written in a period of revolution which paid attention to the women's problems for the first time. Moreover, the writers play a

crucial role in reflecting the women's status and value by creating a kind of metaphor for society. In this thesis, the origins of the issues of women's marriage and adultery have been linked to the psychological background of women and requirements of living in a patriarchal society. However, the issue of marriage in patriarchal societies is still a social requirement that most women need to face sooner or later. Therefore, further research can look into this issue using different literary works by focusing on some different variations along with the psychological effects. It may eventually help with understanding the origins of the problem of women's subordination and reduce the effects of patriarchal cruces in a society.

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## APPENDICES

### APPENDIX A: TURKISH SUMMARY

Bu tez çalışması, politik, sosyal, kültürel ve edebi alanda bir çok reform ve düzenlemelerin göze çarptığı 19. yüzyıl Fransa ve Türkiye’inde öncü yazarlar Gustave Flaubert ve Halit Ziya Uşaklıgil’in yazmış olduğu *Madame Bovary* ve *Aşk-ı Memnu* romanlarını psikoanalitik feminist bakış açısıyla incelemeyi amaçlar. Yapılan inceleme ile varılan sonuç, çocuklukta toplum ve aile tarafından bireye ‘zorla’ kabul ettirildiği varsayılan toplumsal cinsiyet oluşumunun ve rollerinin, romanlardaki kadın karakterlerin evlilik istekleri ve ihtiyaçları altında yatan sebepler ile doğrudan ilgili olduğu savunulmaktadır. Bunun yanı sıra, ortaya konulan diğer bir düşünce ise kadın aldatması ile ilgilidir. Tezde belirtildiği üzere psikoanalitik feminist bağlamda, çocuklukta bastırılmış duyguların uygun ortamı bulduğunda açığa çıkması sözü geçen romanlarda kendisini kadın aldatması şeklinde göstermektedir. Aynı zamanda kadın aldatması ile ilgili olarak bir başka düşünce de ortaya konmaktadır. Buna göre, kadın aldatması olayı romanlardaki kadın karakterlerin karşılaştıkları tüm baskılardan ve kendilerine ‘verilen’ ikincil pozisyondan dolayı toplumdan aldıkları bir nevi intikamdır.

19. yüzyıl romanlarının bir çoğu gerçekçi (realist) roman felsefesi anlayışını benimsediklerinden toplumun yaşadığı politik, sosyal ve kültürel değişimin adeta birer aynası gibi görülebilir. Bu anlamda bahsi geçen *Madame Bovary* ve *Aşk-ı Memnu* romanlarının toplumsal cinsiyet çalışmaları açısından önemi yadsınamayacak kadar büyüktür. Fransa’da daha önce başlayan sosyal hayattaki yenilik ve düzenlemeler edebiyatta özellikle de roman türünde kendini gösterme ve yansıtma olanağı bulmuştur. Realist akımın yaygın olduğu bu dönemde, yazarlar yaşanan gelişmelere kayıtsız kalmayıp bu değişimi romanlarına da yansıtmışlardır. Batıda yapılan yenilikler bir süredir yavaş yavaş belirmeye başlayan özgürlükçü (liberalist) düşüncelerin ortaya çıkışına ivme kazandırmıştır. Bu özgürlükçü akım, kadınların toplumdaki statüsüne odaklanmayı ve erkeklere nazaran ikincil pozisyonda olma

durumunu en aza indirmeyi de bir amaç edinmiştir. Bu bağlamda, kadınların toplumdaki ikincil pozisyonları ve erkek egemen toplumda görmüş ve gördükleri baskı bir çok aydın tarafından eleştirilmeye başlanmıştır. Dönemin önde gelen yazarlarından Gustave Flaubert de bu düşüncenin Fransa'daki en önemli temsilcilerinden birisi olarak bu konuyu daha sonra oldukça fazla eleştirilmiş olan *Madame Bovary* romanında işleyerek toplumun kadına bakış açısını alaycı bir dille eleştirmiştir. Diğer yandan da, *Aşk-ı Memnu* romanının yazıldığı 19.yüzyılın son dönemlerindeki Türkiye'ye bakılacak olursa, ozamanlar Osmanlı Devleti'nin toplum üzerindeki etkisinin sorgulanmaya başladığı ve bu sebeple batıdan etkilenilerek ortaya çıkan yenilikçi düşüncelerin baskın olduğu bir Türkiye ile karşı karşıya gelinmektedir. Ancak bu yeniliklerin oldukça tutucu bir bakış açısıyla belirlendiklerini de göz önünde bulundurmak gerekir. Çünkü en nihayetinde sosyal hayatta yapılan bu yenilik ve düzenlemeler devletin politikaları ile örtüşmek zorundadır. Diğer yandan ise, batıda ortaya çıkan reformların tüm çalışma alanlarına olan etkisinden uzak durmak ve yokmuş gibi davranmak da mümkün değildi. Tutucu bir İslam devleti anlayışı benimseyen Osmanlı için, kadın konusu özgürleşme teriminin İslamiyette kadının durumu ve kadına verilen sorumluluk ve pozisyonla birleşmesiyle sınırlandırılmış bulunmaktaydı. Bu dönemde daha önce bahsedildiği gibi realism akımı edebi anlamda öne çıktığı için devletin belirlemiş olduğu yenilikleri büyük oranda yüzeysel bulan bazı aydınlar bu durumu kendi eserlerinde doğrudan yansıtip toplumun en azından okuma yazma bilen kesimine ulaşmak niyetine girdiler. Gustave Flaubert ve onun çalışmalarından son derece etkilendiğini her fırsatta dile getiren Halit Ziya Uşaklıgil de bu aydınlar arasında yer almaktaydı. Uşaklıgil diğer bir çok aydın gibi, kadının toplumdaki yerini, devlet tarafından yüzeysel bir şekilde yapılan toplumsal hayattaki yeniliklerin kadın ve aile hayatı üzerindeki etkisini yüzeysel batılılaşma hareketi olarak düşündü. Bu düşüncelerinin bir çoğunu da *Aşk-ı Memnu* romanında olayları daha önce bir çok kişinin cesaret bile edemediği biçimde ortaya koydu ve devletin bu tutumunu toplumun kadına olan baskısı ve zorla benimsettiği 'kadınlık' görevleriyle birleştirip etkili bir şekilde eleştirdi.

Daha önce bu iki romanının dünyanın ortak dili olan İngilizce dilinde beraber karşılaştırılmamış olması ve ayrı ayrı var olsa da her iki romanın psikoanalitik açıdan beraber incelenmemiş olması bu tezin bilimsel merak konusunu teşkil etmektedir. Bu sebeple aslı Türkçe olan bir metnin dünyanın bir çok yerinde daha çok okur tarafından bilinmesinin sağlanması da amaçlanmaktadır. Böylece Türkiye gibi yıllardır erkek egemen bir anlayışın süregeldiği bir coğrafyada uzun zaman önce bile kadına aydınlar tarafından verilen önemin duyurulması da sağlanacaktır. Ayrıca, Uşaklıgil'in kendisinin de ifade ettiği gibi *Aşk-ı Memnu* romanını yazarken aslında Emma karakterinden oldukça etkilenmesi ve bu sebeple Bihter karakterini Emma ile benzer olaylara dahil etmesi ve benzer olay örgüsü içerisinde bulundurması da bu tezde iki romanının birlikte incelenmesi gereksinimini doğurmuştur.

Psikoanalitik, ünlü psikoanaliz bilimci Sigmund Freud tarafından ortaya çıkarılan ve daha sonra bir dizi bilimsel alanda araştırmalara öncülük etmiş olan bir bilimdir. En başlarda kadın durumunu biyolojik nedenlere bağlamasından dolayı oldukça sert biçimde eleştirilen ve hatta kadın düşmanı olarak adlandırılan Freud'un daha sonra bazı psikoanalitik feministler tarafından bazı düşüncelerinin aslında kadının toplumdaki pozisyonu ve erkek egemen toplumdaki ikincil durumunu anlamada kullanılabileceği düşüncesi ortaya çıkmıştır. Bu tez çalışmasında psikoanalitiğin feminist çalışmalar açısından önemi incelendiğinden psikoanalitik feminizm kuramının bazı kavram ve açıklamaları romanlardaki kadın karakterlerin yaşamı ve yaptıklarıyla bağdaştırılmıştır. Buna göre, kadın karakterlerin bazı davranışlarının altında kadın psikolojisi ve toplum tarafından kendilerine verilen değerin olduğu savunulmaktadır. Ancak, bir çok diğer kuram gibi psikoanalitik feminizm kuramının da bazı zayıf yanları mevcuttur ve bu durumdan dolayı bir çokları tarafından eleştirilmiştir. Çalışma bu gerçeğin farkındalığıyla, psikoanalitik feminizmin halen çoğu feminist tarafından kabul gören iddiaları üzerinden hareketle romanlardaki kadın karakterlerin davranışlarını açıklamaya çalışır.

Tezde bahsedilen ilk psikoanalitik feminist kavram aralarında ünlü psikoanalist feminist Juliet Mitchell'in de bulunduğu bazı feministler tarafından savunulan toplumsal cinsiyet kavramının aslında toplum tarafından bireylere 'verildiği' ve bu sebeple toplumsal cinsiyet rollerinin öğretilmiş roller olduğu

görüşüdür. Bu durumun en büyük örneği de hem *Madame Bovary* hem de *Aşk-ı Memnu* romanındaki kadın karakterlerin evliliğidir. Çünkü her iki kadın karaktere yani Emma ve Bihter'e bakılacak olunursa, evlilik sebepleri erkek egemen topluma hizmet için kadınlara atfedilen eş ve annelik görevlerini yerine getirmek amacıyla evliliği gerçekleştirme ile doğrudan alakalıdır. Her iki karakter de lüks ve rahat bir yaşama sahip olmak, toplumda bir statü edinmek, kendilerinin sağlayamayacağı ekonomik özgürlüğe bir anlamda daha yakın olmak ve toplum tarafından daha çok saygı görmek için kendi evlerindeki sıradan hayattan sıyrılmak amacıyla evliliğe daha sıcak bakmaktadır. Böylece, bu kadınlar erkek egemen bir toplumda kadın olmanın gerektirdiği eş ve anne olma görevlerini yerine getirip toplumda daha fazla saygın duruma gelme amacındadırlar. Görüldüğü gibi bu durum da toplum tarafından belirlenmiş cinsiyet rollerinin bir sonucudur.

Ancak 19.yüzyıldaki özgürlükçü düşünceler ile de bağlantılı olarak 'yeni kadın' olarak adlandırılabilen bu kadın karakterler için yaptıkları evliliğin yanlış olduğunu anlamaları pek de güç değildir. Çünkü her ikisinin de evlilikten beklentileri evliliğin daha ilk başlarında bile karşılanamamıştır. Kocalarının kendilerinden çok daha farklı yapıda olduğunu, evliliğin getirdiği sorumlulukların onlarda birer yük olduğunu anlamaları psikoanalitik açıdan oldukça anlamlıdır. Psikoanalitiğin savunduğu diğer bir noktaya göre çocuklukta erkek egemen toplumda yaşamının bir sonucu olarak çocuklukta bastırılmış olan duygular, daha sonraları büyüdükçe uygun ortam bulduğunda kendilerini herhangi bir yolla ifşa etme olanağı bulurlar. Bu tezde uygun ortamın evliliğin kadın karakterler üzerindeki etkisi ve yaptıkları hatanın farkına varmaları ile sağlanıp, bastırılmış düşüncelerin ortaya çıkma şeklinin de aldatma olarak gösterildiği psikoanalitik olarak yorumlanmıştır. Diğer bir deyişle, farkına varma durumu uygun ortam, aldatma ise geçmişte bastırılmış olan duyguların ve düşüncelerin açığa vurulma şeklidir. Evliliğin sorumluluklarının önce hayalini kurdukları lüks yaşamla bile üstesinden gelinemeyeceğini anlayan ve kocalarıyla aslında yakından uzaktan bir bağ kuramayacaklarını çok kısa sürede gören Emma ve Bihter, içsel konuşmaları, kendilerini sorgulayışları ve aile ve toplum önünde kötü bir duruma düşmeme çabalarına rağmen kendilerini kocalarını aldatırken bulurlar. Erkek egemen toplum tarafından bilinç dışı olarak zaten belirlenen kodlar ve kadına

verilmiş rollerle hareket eden kadın karakterler bastırılmış duygularını kendilerini sorgulama dönemlerinde rahat bir ortamı bularak açığa çıkarmışlardır. Ancak bu uygun dönemin karşı cinsten yani erkek karakterlerin çekici varlığıyla desteklendiğini de unutmamak gerekir. Aradıkları tatmini yani bastırılmış cinsel ve psikolojik isteklerini kendi kocalarından elde edemeyeceklerini anlayan Emma Leon ve Rodolphe’u, Bihter ise Behlül’ü gördüğünde isteklerinin aslında başkaları tarafından tatmin edilebileceğini akıllarından geçirmişlerdir. Leon’un Emma ile ortak bir çok noktasının olması, Rodolphe’un kadınların hoşlanabileceği davranışlarda bulunması ve Behlül’ün Göksu parkında Bihter’in dikkatini çeken ve onda cinsel istek uyandıran hareketleri, Emma ve Bihter’in bastırılmış duygularının açığa çıkmasında çok büyük rol oynamaktadır.

Aldatma olayı her iki kadın karakter açısından da öncesi, olay esnası ve sonrası şeklinde bölünmek üzere psikolojik durumlarında son derece farklı duygular hissetmelerine yol açmıştır. Evlilik hakkında verdikleri yanlış kararların sebep olduğu travma, psikolojik çıkmazlık ve bunalım Emma ve Bihter’i öncelikli olarak kişisel sorgulamaya daha sonra ise sorgulamanın sebep olduğu ve yukarıda anlatıldığı üzere uygun ortam sağlanması sebebiyle aldatmaya kadar götürmüştür. İçsel sorgulama her iki yapıtda da baştan sona kadar mevcuttur. Burada amaç, okuyuculara kadın karakterler arasında daha çok bir bağ kurma çabasından ötürüdür. Okuyucu bu şekilde kadın karakterlerle bir bağ kurunca erkek egemen toplumda bir çok kadının önceden yaşamış olduğu, şu an yaşadığı ve gelecekte de yaşama olasının olduğu toplumsal cinsiyet rollerini yerine getirmek zorunluluğundan kaynaklanan birtakım psikolojik rahatsızlıklar yaşadığını yakından gözlemlene olanağı bulabilir. Ancak bu noktada şu durumun altını çizmek gerekir. Bu durum evlenen her kadının bu travmaya sürüklenip aldatacağı anlamına gelmez ancak bu romanlardaki gibi kadın karakterlerin durumunun erkeklerin egemen olduğu bir toplumda yaşamının gerekliliği olarak ‘kadınlık rollerini’ yerine getirmede ciddi anlamda zorluklar yaşayabileceğini gösterir.

Ayrıca, romanlardaki aldatma durumunu, kadın karakterlerin bir anlamda da yazarların erkek egemen toplumdan aldıkları intikam gibi de yorumlamak mümkün olabilir. Hem Flaubert’in hem de Uşaklıgil’in özgürlükçü düşüncenin temsilcileri

olarak kadınların toplumdaki yerini romanlarda eleştirdikleri bilindiğinden, kadın karakterleri toplumda tabu olan bir konuyla ilişkilendirip erkek egemen toplumdan intikamlarını alabilme şekli olarak aldatmayı seçmeleri aslında yazarların kasten bu konuya dikkat çekmek istekleri olarak yorumlanabilir. Bahsi geçen dönemde kadınların baskı altında olmalarından kurtuluşu belki de ancak toplumda tabu olan ve asla kadınlar tarafından yapılacağı düşünölemeyen bir konuyla dikkati çekmekle mümkün olabilirdi. Her iki romanın yazıldığı zaman ve ölkelerde de bir taraftan yüksek oranda okuyucu tarafından okunması bi taraftan da toplum ahlakını bozduğu gerekçesiyle davalık olmaları bu durumu özetleyen bir hadisedir. Bu sebeple de yazarların amaçlarına zaten ulaştıkları görölür. Yazarların bu anlamdaki başarısı ve toplumsal cinsiyet ve kadın çalışmaları alanına katkısı oldukça büyüktür.

İntihar konusuna gelindiğinde ise, her iki romanda da kocalarını aldatan kadınların bazı sebeplerden dolayı intihar ettiklerini gözlenebilir. Bu sebepler Emma ve Bihter'e göre yaşadıkları olay ve deneyimlerle bağlantılı olarak farklılık gösterse de, intiharlarındaki en büyük etkenin kocalarını aldatma durumlarının öğrenilmesinden sonra toplum ve yakın çevreleri tarafından alacakları tepki ve baskıdan kaçışı olarak yorumlanabilir. Her ikisinin de intihara sürüklenmesi belli bazı olaylar dizisinin sonucuyla okuyucunun kadın karakterlerin intihardan başka seçeneklerinin kalmadığına inandırılması da söz konusudur. Emma için bu olaylar Leon ve Rodolphe'un kendisini terk etmesi ve bir zamanlar çokça aldığı borçların kendisinden istenmesinden ve bu parayı ödeyecek durumunun olmamasını artık yavaş yavaş anlamasından dolayı girdiği bunalımla birleşince, kendisini bir anlığına eczaneden almış olduğu arseneği içmiş olarak bulur. Arseniği içişi sırasında bile Emma'nın pişman oluşu kendisini sorgulmasıyla devam etmektedir. Diğer yandan da Bihter'in, sevdiği erkek olan Behlöl'ün Nihal ile evlenme olayının ciddiyetini anlaması ve Behlöl ile bu konuyu çaresizce son defa tartışırken dışarıda kapıda kocasının yani Adnan Bey'in ve bu vesile ile tüm ail eve yakın çevrenin gizli ve yasak ilişkilerini anlayacak olma ihtimali Bihter'in elindeki silahın tetiğini çekmesi ile son bulur. Emma ile benzer olarak bu aşamada Bihter de intiharın doğru bir karar olup olmadığını halen sorgularken kendini tetiği çekmiş halde bulur. Her iki karakter

için de intihar bir kaçış yolu olabilir. Çünkü bu olaydan sonra alabilecekleri tepki her ikisini de korkutmaktadır.

Bu noktada, kadın karakterleri tüm roman boyunca bu denli destekleyen, bir anlamda okuyucuyla bağı ve ulaşmalarını sağlayan yazarların neden bir cezaymış gibi Emma ve Bihter'i roman sonunda öldürdükleri merak konusu olabilir. Bu tezde bu şekilde bir sonun aslında yine yazarların akıllı ve kurnaz bir seçimi olduğu savunulur. Romanların yazıldığı tarih ve çağ düşünüldüğü zaman kadın konusunun romanlarda çok da fazla işlenmediğini ve aldatma gibi tabu sayılabilecek bir mesele ile çok da fazla bağdaştırılmadıklarını gözlemlemek mümkündür. Zaten böyle bir konuyu seçerek toplumun ilgisini ve tepkisini çekecek olan yazarlar, daha yeni yeni sosyal hayat düzenlemeleriyle ilgili yapılan değişiklikleri kabullenmeye başlayan bir dönemde yazılmış romanlarda kadın karakterleri yaşatamazlardı. Çünkü yaşatsalardı, toplumun tamamen tepkisini çekip, romanlarını okutamayacaklarından asıl amaçları olan kadın meselesine ilgiyi de toplayamayacaklardı. Bir yandan okuyucuyu da rahatlatmak zorundalardı. Hatta bu sebeple, her iki roman bitişinin de aslında kadın karakterlerin ölümü ile değil, bu ölümlerden sonra diğer karakterlerin hayatında olan gelişmeler ile sonuçlanarak olay sanki tüm romanda diğer karakterlerin yaşamı anlatılırcasına sonuçlandırılmıştır. Böylelikle yazarlar, toplumun ilgisini olayların etkisini okuyucuya eşit şekilde bırakarak çok daha büyük bir kitleye ulaştırmışlardır. Aksi takdirde romanlar tamamen bir başkaldırma sayılıp romanlar tamamen göz ardı edilip, suçlanıp önemsenmeyebilirdi. Bu anlamda yazarların başarısı tekrar ön plana çıkmaktadır.

Sonuç olarak, farkedileceği gibi bu çalışmada olaylar evlilik, aldatma ve intihar üzerinden şekillenmekte olup kadın karakterlerin bu olayları yaşama süreçlerinin dışında bu olaylara sürükleyen psikoloji ve olayların sonuçlarının kadınlarda yarattığı etki detaylı bir biçimde yazarlar tarafından ortaya konmaktadır. Kadınların yaşadığı bu psikolojik durumun arkasında erkek egemen toplumda yaşamının zorladığı bir 'kadın' olma ve kadınlık rollerini düzgün bir şekilde yerine getirme amacı yatmaktadır. Kadınlara atfedilen en önemli görevin ise eş ve anne olma ile tamamlanacağı bilinen bir gerçektir. Bunu sağlamak için ise kadınlar için evlilik şarttır. Daha önceden de belirtildiği gibi bu olay her evliliğin bu sebeplerden



dođduđu ve bir hüsran yada kadınlar için bir yıkımla sonuçlanacağı anlamını çıkarmaz. Ancak 19. yüzyıldaki erkek egemen toplumların kadınlar üzerindeki baskısını eleştirel bir dille ortaya koymada ve toplumda kadın ve kadının yeri konusunda farkındalık yaratıp, sorunun köklerine gitmede yardımcı düşünceler içerebilir. Yazarlar Gustave Flaubert ve Halit Ziya Uşaklıgil dönemlerinde cesaret edilememiş konulara ışık tutarak oldukça uzun bir süre önce yazılan romanlarının günümüzde bile okunmasını sağlayıp dünya klasikleri arasında yer almalarını başarmışlardır. Bu çalışma, 19.yüzyılda kadınlar için evliliğin anlamı ve toplumun kadına o zamanki bakış açısını göstermenin yanı sıra romanlardaki kadın karakterlerin davranışlarının psikolojik açıdan incelenmesi anlamında gelecekte bu konu ile ilgili yapılabilecek araştırmalara başlangıç noktası görevini görerek toplumsal cinsiyet ve kadın çalışmaları alanına katkıda bulunabilir.

## APPENDIX B: TEZ FOTOKOPİSİ İZİN FORMU

### ENSTİTÜ

Fen Bilimleri Enstitüsü

Sosyal Bilimler Enstitüsü

Uygulamalı Matematik Enstitüsü

Enformatik Enstitüsü

Deniz Bilimleri Enstitüsü

### YAZARIN

Soyadı : HAİDER

Adı : MAHEEN

Bölümü : TOPLUMSAL CİNSİYET VE KADIN ÇALIŞMALARI

**TEZİN ADI** (İngilizce) : THE EXPERIENCE OF MARRIAGE: A COMPARATIVE STUDY OF GUSTAVE FLAUBERT'S *MADAME BOVARY* & HALİT ZİYA UŞAKLIGİL'S *AŞK-I MEMNU* WITH A PSYCHOANALYTIC FEMINIST PERSPECTIVE

**TEZİN TÜRÜ** : Yüksek Lisans  Doktora

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.
3. Tezimden bir (1) yıl süreyle fotokopi alınmaz

**TEZİN KÜTÜPHANEYE TESLİM TARİHİ:**