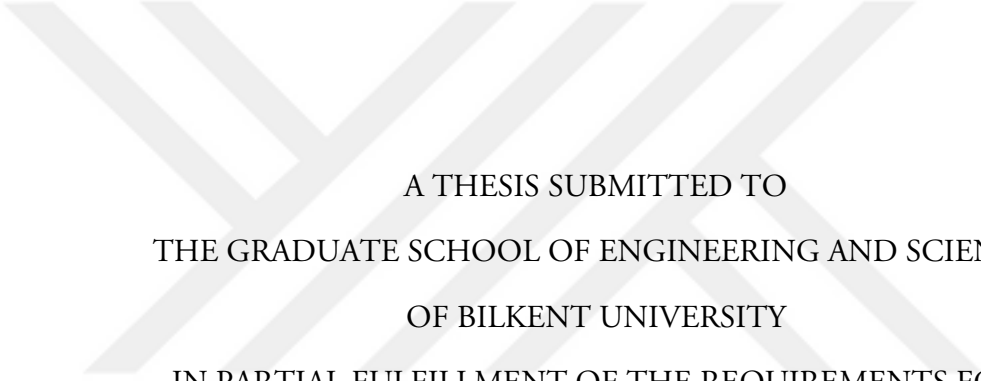


# FEMALE EXPERIENCE OF SPACE: READINGS FROM TWO NOVELS



A THESIS SUBMITTED TO  
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By

İlknur Erdoğan

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# FEMALE EXPERIENCE OF SPACE: READINGS FROM TWO NOVELS

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August 2022

We certify that we have read this thesis and that in our opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Science.

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## ABSTRACT

# FEMALE EXPERIENCE OF SPACE: READINGS FROM TWO NOVELS

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M.S. in Architecture

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This thesis aims to reveal the spatial experience of Turkish women throughout time in the light of cultural and political changes in space and society through analysis of novels. The lived spaces are the loci of human beings and individuals' everyday lives are staged in and around the lived space. The politics of gender difference is one of the most significant variables in one's experience and perception of space. Turkish context, having experienced multiple politics, regimes, and autonomous movements for women's liberation, provides a significant case for the research of gender-space relationships in various periods. By analyzing *Hiçbiri* (1921) by Suat Derviş and *Kadının Adı Yok* (1987) by Duygu Asena, the thesis attempts to highlight the multi-layered dimensions of the lived spaces with a feminist perspective. Two novels are chosen to depict the conditions in the first-wave feminist period at the end of the Ottoman Empire and the second-wave feminist period in the Turkish Republic after the

1980s. The research uses narrative analysis to enable a multi-disciplinary viewpoint combining the disciplines of architecture, literature, geography, and sociology. The analysis provides insight into spaces and demonstrations of women's everyday life, as well as into political and cultural influences on women's performance in public and private spaces. The main argument is that internalized socio-cultural norms, regulations and masculine control have an immense impact on women's experience and perception of space even when the socio-political milieu implies progression in theory.

**Keywords:** Space experience, gender, literature, Turkish feminism, feminist writings.

## ÖZET

# KADINLARIN MEKÂN DENEYİMİ: İKİ ROMANDAN OKUMALAR

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Bu tez, romanların analizi üzerinden, Türk kadınının farklı dönemlerdeki mekânsal deneyimini, mekân ve toplumdaki kültürel ve politik değişimler ışığında ortaya koymayı hedeflemektedir. Yaşanılan mekânlar, bireylerin alanlardır; kişilerin gündelik yaşamları yaşanan mekân içinde ve çevresinde ortaya konur. Cinsiyet farklılığının siyaseti, kişinin mekân algısındaki en önemli değişkenlerden biridir. Çok sayıda politik, rejimsel ve özerk harekete şahit olan Türkiye bağlamı, farklı zamanlardaki toplumsal cinsiyet ve mekân ilişkilerinin araştırılması için kayda değer bir çalışma alanı sağlar. Bu araştırma da, Suat Derviş'in *Hiçbiri* (1921) ve Duygu Asena'nın *Kadının Adı Yok* (1987) adlı eserlerinin analizi üzerinden, yaşanan mekânın çok katmanlılığını feminist bir bakış açısı ile vurgulamaktadır. Bu iki roman, Osmanlı İmparatorluğu'nun sonundaki birinci dalga feminist dönemin ve 1980'lerden sonra Türkiye Cumhuriyeti'ndeki ikinci dalga feminist dönemin koşullarındaki mekân deneyimini

yorumlamak üzere seçilmiştir. Araştırma, çok disiplinli bir bakış açısıyla mimari, edebiyat, coğrafya ve sosyoloji disiplinlerini birleştiren anlatımsal analiz yöntemini benimsemiştir. Yapılan analiz, kadınların günlük hayatına dair mekân ve göstergelere, ve kadınların özel ve kamusal alandaki deneyimleri üzerindeki politik ve kültürel etkilere ışık tutmaktadır. Çalışmanın ana savı, sosyo-politik ortam teorik olarak ilerlemeye işaret etse de, içselleştirilmiş sosyo-kültürel normların, düzenlemelerin ve eril kontrolün, kadınların mekan deneyimi ve algısına büyük etkisi olduğudur.

**Anahtar Kelimeler:** Mekan tecrübesi, kadın, edebiyat, Türk feminizmi, feminist edebiyat.



To my mother, who inspired me  
for the first time to ponder on being a woman,  
and to my father, who encouraged me to discover  
the life from novels since my childhood.

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# TABLE OF CONTENTS

|                                                                              |     |
|------------------------------------------------------------------------------|-----|
| ABSTRACT .....                                                               | ii  |
| ÖZET .....                                                                   | iv  |
| ACKNOWLEDGMENTS .....                                                        | vii |
| 1. INTRODUCTION .....                                                        | 1   |
| 1.1. Problem Statement .....                                                 | 1   |
| 1.2. Aim and Scope .....                                                     | 4   |
| 1.3. Methodology .....                                                       | 6   |
| 1.4. Structure of the Thesis .....                                           | 9   |
| 2. CONCEPTUAL FRAMEWORK .....                                                | 10  |
| 2.1. Space Experience .....                                                  | 13  |
| 2.1.1. The Lived Space .....                                                 | 15  |
| 2.1.2. Space and Control .....                                               | 17  |
| 2.2. Gender and Space .....                                                  | 19  |
| 2.2.1. Gendered Identities .....                                             | 20  |
| 2.2.2. Gendered Space Politics .....                                         | 23  |
| 2.2.3. Private Space and Domestication .....                                 | 24  |
| 2.2.4. Public Space and Gaze .....                                           | 26  |
| 2.3. Literature and Space .....                                              | 29  |
| 2.3.1. Genders, Space, and Writing .....                                     | 31  |
| 2.3.2. A Case Study: Spaces in Virginia Woolf's Novels .....                 | 33  |
| 2.4. Space, Gender, and Literature in the Context of Turkey .....            | 37  |
| 2.4.1. Transformation of Public and Private Spaces in Turkish Republic ..... | 39  |
| 2.4.2. Turkish Feminism .....                                                | 42  |
| 2.4.3. Woman and Feminism in Turkish Literature .....                        | 45  |
| 3. EXPLORING REPRESENTATIONS OF FEMALE EXPERIENCE OF SPACE IN NOVELS .....   | 51  |
| 3.1. An Overview of Selected Novels .....                                    | 51  |
| 3.2. The Images of Female Characters .....                                   | 54  |
| 3.3. Private Space and Womanhood .....                                       | 62  |
| 3.3.1 Duties in Domestic Realm .....                                         | 68  |

|                                              |     |
|----------------------------------------------|-----|
| 3.3.2. Private Space Control.....            | 74  |
| 3.4. Public Space and the Female Bodies..... | 78  |
| 3.4.1. Experiencing Public Places.....       | 83  |
| 3.4.2. Mobility and Gaze.....                | 87  |
| 4. DISCUSSION AND CONCLUSION .....           | 92  |
| BIBLIOGRAPHY.....                            | 102 |
| APPENDICES.....                              | 119 |



# CHAPTER 1

## 1. INTRODUCTION

### 1.1. Problem Statement

Space is not only produced by geometrical rules, nor is simply an empty and abstract area; it is rather, a realm that includes physical, mental, and social existence together (Schulz, 1971). The role and importance of these three factors is agreed upon in scholars' definition of the notion of space. Thinkers such as Martin Heidegger, Gaston Bachelard, Christian Norberg-Schulz or Otto Bollnow interpret the space through user's experiences. People correlate spaces with their memories, social connections, and identities. In the eyes of an individual, spaces are differentiated among each other according to their use and the person's participation in them. One of the most intense bonds is created between the home and its dweller. People are considered to be secure within the enclosure of the home against the danger and fear of the outside world comprised of the unknown (Bollnow, 1963/2011). In addition to the individual bonds, there are multiple variables that affect the experience of space within social, cultural and political milieu. The abstract production of spaces is constructed on codes and representations and influenced by settled discourses. They are used as a system that enables the authorities to regulate individuals, daily practices, and social production with the help of norms (Lefebvre, 1974/1991). In time, those spaces are adapted by people, take new shapes and layers that are reminiscent of the inhabitants' way of life. The lived space, which is

produced and experienced by its users, is a trace of the complex relationship between the society and the built environment.

The society is not a homogenous organism. The participants of a society are classified by dichotomies in relation to gender, race, welfare, age, etc. Weisman (1992) states that people who are differentiated by those dichotomies in their society adopt and perceive the space differently, experience it in accordance with their roles and labels assigned to them. For Weisman, one of the factors that is determinant in people's spatial experience is gender differences. Spaces provide stage for genders to perform their roles shaped by social constructs and reflect their superior-inferior relationship based on the social hierarchy. Gender norms and regulations are constructed with and in spaces. In a conventional patriarchal environment, men are the owners or the actual users of the public and private spaces whereas women are expected to play the nurturing, virtuous mother roles in home and regarded as the dangerous sexual beings in streets (Wigley, 1992). Women have to live and deal with the patriarchal norms when they experience spaces whether it is their room or the city. Their sense of intimacy, belonging, and fear are created while under male control and gaze.

The Turkish context constitutes a valuable case to review how the patriarchal norms and spatial politics are effective in the control of bodies in a society, especially of females. Until the beginning of 20<sup>th</sup> century, Ottoman cities and houses were controlled strictly in order to ensure women's intimacy, to construct the segregation of males and females as a result of Islamic Laws (Doğramacı, 1992). The Young Turks Movement stood for the modernization/westernization of the society including the gender politics. The İstanbul elites aimed to establish new roles for

women's life in public and private spaces. The First Wave Feminism at the end of Ottoman Empire constituted the roots of Republican Reforms since 1923. Mustafa Kemal Atatürk with his party conducted gender and space politics in tandem to form a civilized society. Women gained more rights -vote, divorce and legacy- and opportunities for their participation in public life in Turkish Republic before many European countries although their roles in the private space as virtuous mothers were maintained. This maintenance was criticized later in 1980's as 'emancipation but not liberation' (Kandiyoti, 1987). Following this perspective, an autonomous western-oriented Second Wave Feminism was held in Turkey.

Obtaining the changing layers and factors in the practice of everyday life with variant social identities help the discipline of architecture to gain wisdom towards the notions of lived space and space experience. One of the points that is dominant in one's perception of space is their gender. Turkey is rich in cases in that manner as it has been witnessing several movements and reforms to reconstruct the texture of society including the gender and space relationship. Analysis of literary works is a way of tracing the politics and experience of space. What private and public spaces mean to people who use and experience them can be seen in novels (Spurr, 2012). There is a growing research area on the interdisciplinary study of literature. Literary space is considered rich as it reveals the human and space relationship, identities, and lived space conditions from a variety of perspectives. In Turkey, there is a limited body of works in the discipline of architecture that utilizes literary analysis. Zeynep Tuna Ultav and Nur Çağlar are some of the important scholars analyzing spaces through literary works. They mostly focused on the works of J.G. Ballard, Emile Zola, Virginia Woolf, Orhan Pamuk and Sevgi

Soysal in order to enlighten the role of modernism and urban environment in the literary space. Furthermore, the series of *Edebiyatta Mimarlık* (Hikmet Temel Akarsu & Nevnihal Erdoğan, 2016), *Çağdaş Türk Edebiyatında Mimarlık* (Hikmet Temel Akarsu, Nevnihal Erdoğan, & Türkiz Özbursalı, 2021), and *Çağdaş Dünya Edebiyatında Mimarlık* (Hikmet Temel Akarsu, Nevnihal Erdoğan, & Türkiz Özbursalı, 2021) worth mentioning among the works focused on literature and architecture. While the works of female authors hold the potential of reflecting women's perception and experience of spaces, there are not adequate studies in the discipline of architecture that focus on the female experience of space with a literary perspective. This thesis benefits the literary works produced in the Turkish context for the analysis of female experience of space. For these reasons, this thesis studies the female experience of space in the context of Turkey through the analysis of selected novels.

## 1.2. Aim and Scope

This thesis aims to explore how spaces are gendered and how gender politics are held in space in the context of Turkey. Furthermore, it aims to provide insight into the female experience of space throughout time since Turkey has witnessed several movements and reforms focusing on gender-space politics both autonomous and regulative. In order to enlighten the issue of lived spaces and social interactions of space, literary works written by Turkish female authors are analyzed. Based on this analysis, the thesis seeks to find answers to the following questions:

- How are private and public spaces represented by Turkish female authors in literary works?

- What is the female experience of spaces in Turkey as they are portrayed in literary works?
- How did the representations of the female experience of space evolve in time in Turkish literary works?

In Turkey, several journals, novels, and publications tried to enlighten the struggles of women in public and private spaces that was faced until the end of the 19th century. Fatma Aliye, Halide Edib Adivar, Sabiha Sertel, Zabel Yeseyan, and Suat Derviş published numerous papers, novels and attended the public life in İstanbul to advocate for women's rights and participation in the city together with Young Turks (Çakır, 1993). The State Feminism formed under the Republican Reforms improved women's status in society to an extent by laws and spatial organizations in the construction of new capital, Ankara (Bozdoğan, 2001).

Republican Reforms and Left-Wing Movement -intensified approximately between 60's and 80's- increased the participation of women in public life. Suat Derviş, Sevgi Soysal, and Leyla Erbil are some of the authors that produced works with leftist ideologies. Yet, those two ideologies decreased the attention on women's struggles in a patriarchal society and postponed an independent movement until the 1980s (Tekeli, 1989). Feminist Scholars such as Deniz Kandiyoti, Şirin Tekeli, and Nükhet Sirman helped to portray women's oppressions in public and private spaces, identity politics, and masculine regulations on women's daily practices in space. The literary works of the authors such as Duygu Asena, Pınar Kür, Latife Tekin, and others enlighten women's experiences in space after the 80's. Bodily liberation, diversity in identities, and active participation in public spaces were some of the focus points of this period.

Within the context, the thesis adopts a diachronic approach and analyzes two novels, *Hiçbiri* by Suat Derviş (1921) and *Kadının Adı Yok* by Duygu Asena (1987). Selected among a wide range of novels, the works focused on here represent various experiences of public and private spaces by females and enable an understanding of these experiences considering the significant changes in the socio-political structure of the country.

### 1.3. Methodology

Seeking to respond to the above-mentioned questions of the thesis, depending on the concepts that are retrieved from the theoretical framework, a selection of novels by Turkish female authors are studied at multiple stages. In order to construct a solid base for the methodology, firstly, the works of Virginia Woolf and their analyses are examined. Woolf's novels portray the spatial relations of genders and female experience of spaces in London. They reveal how women construct their identities in private space and how women use the public domains of the city shaped by patriarchal culture (Bowlby, 1992). Since in Turkey the feminist movements and reforms are influenced from western ideologies, here, it is believed that the works of Virginia Woolf can guide the thesis in the understanding of the feminist perspective in literary spaces.

The sampling of the novels in Turkish Literature is executed in three stages. The first process consists of the collection and reading of several novels written by Turkish female authors. Reading criteria were based on the author's origin and life course. It was important due to the

multi-racial component of Turkish society and multiple waves of feminism rooted in different ideologies. Moreover, the reading criteria included the novel's genre, date of publication, period of narration, location, spatial context, and dominant gender ideology in order to categorize and analyze the literary works in detail with a spatial perspective. In the sampling process, 14 authors are selected and their works, 35 novels in total (*see Table 1.1*), are studied with a spatial perspective.

After an elaborative examination, two novels from two time periods are selected: *Hiçbiri* by Suat Derviş (1921) and *Kadının Adı Yok* by Duygu Asena (1987). *Hiçbiri* provides detailed information about the relation between identity and spaces of intimacy, private space experience, and women's access to/visibility in public spaces. This novel can reveal the changing conditions in culture, city life in İstanbul, and gender politics at the end of the Ottoman Period. The female experience of space and politics of identity can be analyzed through public and private spaces ranging from the city to the room as they are portrayed in the novel. Moreover, the sense of intimacy and imprisonment, place attachment, space identity and sense of foreignness are some of the experiences in the book's narration.

The second novel *Kadının Adı Yok* is a portrayal of women's experiences after the '80s. The participation of women in public life from schools to workplaces as well as the ongoing patriarchal oppression in the space is narrated. The author demonstrates women's experiences and reactions towards patriarchal norms. Their actions and manifests are held through public

and private space. Women's bodily liberation and spatial control of their bodies are indicated from a variety of perspectives.

This thesis analyzes these two novels together and demonstrate gender and space politics in the context of Turkey. By choosing from two different periods which are the end of Ottoman and after the '80s, the thesis examines how the ongoing and changed politics, regulations and norms are criticized by autonomous feminist movements with a spatial perspective. The literary works produced in the State Feminism and Left-Wing Feminism periods are eliminated due to the fact that these two periods were proceeded from the masculine ideologies and did not allow women to advocate for their rights and demands independently (Tekeli, 1989). Therefore, in the selection process, it was important that characters were set outside the national and leftist ideologies, but rather in a more independent and personal direction. By choosing these two literary works, it is believed that Western Feminist Ideologies for gender and identity politics like Virginia Woolf's, Simone de Beauvoir's and Luce Irigaray's discourses can be applied in a more coherent way since the two autonomous feminist waves were inspired by Western thought.

The second stage of the study focuses on the narrative analysis through the selected novels. The samples are analyzed in their gender-space relationship and the examples for the female experience of space are categorized accordingly. The analysis of narratives is based on the notions driven from the theoretical framework in order to be consistent in the discussion of findings with their interrelated concepts. Those notions can be basically described as

*domestication, public/private, control, intimacy, having space, imprisonment, and attachment* for private spaces and *modernity, streets, flaneur/flaneuse, mask, curiosity, habitus, identity, foreignness, feminine spectacle, gaze, and bodily liberation* for public spaces.

#### **1.4. Structure of the Thesis**

The thesis begins with a brief introduction including the problem statement, aim and scope, methodology, and the structure of the thesis. Chapter 2 examines a wide range of works on space, gender, literature, and the context of Turkey setting forth a theoretical framework. This framework helps to understand and map the discourses obtained from interdisciplinary research including architecture, philosophy, literature, geography, gender studies, and Turkish architectural-cultural history. Moreover, it helps to portray a comprehensive understanding and conception of the spatial notions in relation to politics, genders, and literature both in western tradition and in the context of Turkey.

Chapter 3 starts with explaining the selected novels and their authors in their relation to the Turkish context. Then, it pursues with the analysis of the samples in terms of gendered identities, private and public spaces. The analysis of the novels is conducted with a spatial perspective. Chapter 4, the discussion and conclusion, provides the summary of the research, presents the discussion of findings for the space and gender politics in private and public domains along with limitations of the study and suggestions for further research.

## CHAPTER 2

### 2. CONCEPTUAL FRAMEWORK

The main aim of this conceptual framework is to be able to conduct a coherent analysis for the discussion of novels. Throughout the research process, a multidisciplinary point of view is utilized benefitting from architectural theory, philosophy, geography, sociology, gender studies and literary studies including the Western and Turkish context. The first phase of the conceptual framework focuses on the space experience and some spatial politics that are valuable for this particular study. Although majority of the works referred in this chapter argue men's experience in space, the thesis benefits from them in order to construct a base for spatial experience of women. Before focusing on the gender aspect, the notion of 'space' from men's perspective is examined through particular studies in order to discuss the gender-space relationship in the following steps with the light of these concepts. Mainly, the works of Christian Norberg-Schulz (1971), Martin Heidegger (1971/2001), Gaston Bachelard -*The Poetics of Space*- (1958/1994), and Otto Bollnow (1963/2011) together with some supplementary readings are referred to define the sense of space and space experience. In the next step, the notions of lived space and social practice are discussed in the light of Henri Lefebvre's (1974/1991) and Pierre Bourdieu's (1980/1990) theories whereas the spatial politics are enlightened with Kim Dovey's (1999) work and Michel Foucault's book *Discipline and Punish* (1975/1995).

The second phase of the conceptual framework is directed towards the gendered perspective of space and spatial practice. It tries to clarify why gender is important in understanding the notion of space and how the socio-cultural construction of genders effects the experience of it even though the literature of space mostly based on the men's perspective as above-mentioned scholars demonstrate. It starts with an introductory part that links gender with space. Following this, the definition of gender ideologies and some feminist studies are addressed - namely the works of Virginia Woolf -*A Room of One's Own*- (1929), Simone de Beauvoir -*The Second Sex*- (1949/1956), Luce Irigaray -*The Sex Which is not One*- (1977/1985), and Judith Butler -*Gender Trouble*- (1990/1999)- in order to determine what gendered identities mean and what social relations are conducted between men and women. After setting the gendered identity politics, the section continues to enlighten the gendered space ideology and spatial politics in the control of female bodies by referring mainly to Elizabeth Grosz (2001) and Doreen Massey with her book *Space, Place, and Gender* (1994/2001) with several supplementary readings. For discussing the female experience of private spaces, the thesis benefits from Mark Wigley (1992), Leslie Kanes Weisman (1992; 2000), Beatriz Colomina (1992), and Ann Bergren (1996) while the public space experience of women is portrayed with Alice Friedman's (2000), Sarah Edward's (2012), and Kim England's (2018) arguments including subsidiary references.

To round up the arguments for space, gender, and writing the third phase is focused on the literature and space conjunction based on a feminist perspective. The relation between literature and architecture, the definition of literary space and its role in understanding the

spatial practice is introduced as they are portrayed by David Spurr (2012; 2019), Jonathan Charley (2019), and multiple other scholars like Robert T. Tally Jr. (2017), and Louise Pelletier (2019). The gender side and feminist focus in literature is clarified mostly with the works of Rachel Bowlby (1992) and Sarah Edwards (2012). In analyzing Woolf's novels to be a case study for the selected novels in Turkish Literature, the thesis mainly depends on the arguments of Suzana Zink (2018), Anna Snaith (2007), and Rachel Bowlby (1992).

The contextual analysis of this study enlightens the dynamics of space, gender and literature in Late-Ottoman and Turkish Republican era. Firstly, it introduces the Ottoman conditions in 20<sup>th</sup> century for gender-space politics, the impact of Young Turks Movement and First Wave Feminism on sociocultural life. The research for the Ottoman condition is mostly based on the works of Sibel Bozdoğan (2001), Sedad Hakkı Eldem (1954), Doğan Kuban (1995), Ebru Boyar (2016), Emel Doğramacı (1992), and Serpil Çakır (1993). The Republican era was analyzed in three stages for space, gender, and literature discussion. To describe the conducted spatial politics, this thesis benefits Sibel Bozdoğan's (2001), Meltem Gürel's (2009; 2011), and Jenny B. White's (2003) studies. The historical review of feminist movements is described with the arguments of Serpil Çakır (1993), Arzu Öztürkmen (2013), Şirin Tekeli (1989), and Deniz Kandiyoti (1987). The last stage is focused on Turkish Literature with a gender and space perspective. Füsun Akatlı (1981), Jale Parla and Sibel Irzık (2004/2021), Evren Karataş (2009), Duygu Çayırıcıoğlu (2022), and Murat Belge (2009) are the main critics, scholars and researchers that this study leans on in the discussion of this part.

## 2.1. Space Experience

Space is one of the dimensions of architectural design together with form, function, and concept (Ching, 2014, p. ix). The void around a solid enclosure defines space. Yet, the production of and approach to space are not limited to the abstract conception of it in coordinate systems (Schulz, 1971, p. 13). It is multilayered with the experience and perception of inhabitants (Ibid, p. 10). Architects investigate alternatives for traditional understanding of space and examine the experience of them believing that “a building may ‘talk about’ this or that aspect of culture, class structure, the Zeitgeist, or the genius loci” (Schumacher, 1988, p. 9). Spaces have two distinguished areas in their perception, public and private (Bollnow, 1963/2011, p. 125). They offer different experiences, the outer space is where one’s existence is threatened or challenged, the communal activities are held whereas the inner one is connected with the sense of security and intimacy, the house is where one can relax or dwell in it (Ibid). Heidegger (1971/2011) puts the sense of dwelling in the center of human existence (p. 154). It is people’s need to be connected with the sky, earth, nature, and divinities (Ibid, p. 149). The bond between man and space is not only to have shelter but also to stay in peace and completeness (Ibid, p. 147).

Bachelard (1958/1994) sets his phenomenological study on the sense of intimacy that man experiences in his home. For him, home is related with intimacy and the inner space of man’s body. They are interlaced and create a harmonious unity that portrays man’s existence. The inside space is purged from the danger and chaos of the outside world and it enables man to feel his intimacy within the enclosed walls of the home. "The dreamer of houses knows and

senses this, and because of the diminished entity of the outside world, experiences all the qualities of intimacy with increased intensity." (Bachelard, 1958/1994, p. 41). The sense of dwelling and intimacy in the residential unit can be linked with having a space in the world. It differs from being in a space or locating oneself in a defined space (Bollnow, 1963/2011, p. 263). It rather implies adoption, settling to a particular space that reveals one's own identity, habits, and mental peace. Having space also provides a place for man, that cannot be interrupted by someone else. The access to and control of that space solely belong to the dweller of it (Ibid). However, spaces are not experienced the same by different users. One person may sense dwelling in a particular living space, while another may feel entrapped, imprisoned within the four walls of the house (Ibid, p. 256).

The sense of public space also varies according to the users. While it is basically considered as chaotic, unfamiliar, and dangerous that is opposed to what the house suggests, Bollnow interprets the public space with its experience of wandering (1963/2011, p. 106). Wandering is an act of walking that is driven by an urge of leisure, and slow movement in and around the city. It has no orientation, no urgency or point (Ibid). The wanderer in the street of the city walks for the sake of wandering. He wants to wander, rather than use the path for functional benefits (Ibid, pp. 109-110). It is the redemption from purpose, time, and act in space. In order to escape from his everyday life, space, and community (Ibid, p. 115), man wanders around and gazes at new people, new spaces, and practices. The experience of wandering is the estrangement from the hustle and bustle of ordinary life, from his original habitat. This new experience of modern man changes the meanings of private and public space. Nor does the

public space is containing only the danger and chaos of life, neither the private space is the center that makes human existence meaningful.

Spaces may be supportive or obstructive depending on the inhabitant's perception (Bollnow, 1963/2011, p. 21). As Bollnow argues, the sense of space may differ according to the user whether it is sense of intimacy or imprisonment for the house and sense of fear or redemption for the city or streets. This thesis approaches to the notion of space experience with a gendered perspective to examine women's connection with private and public spaces. It questions the main factors in women's construction of space experience. Through the analysis of feminist writings, it aims to find answers for the following questions: Whether a woman can feel at home, or imprisonment within the four walls? Can a woman be a wanderer in the streets or the outside means the danger and fear for a female body?

### **2.1.1. The Lived Space**

Lefebvre (1974/1991) aims to analyze the lived space and its relation to the society, and portrays the notion of space in a tripartite constitution which are conceived, perceived and lived spaces (p. 33). The symbols, codes, and signs are conceived with an intellectual determination by designers and rulers (Dovey, 1999, p. 46). The codified schemes and spatial orders lead people to behave in a certain way and create a 'frontality', an 'appropriateness' of spatial experience. These ordered acts reflect how the space is perceived by the user (Ibid). The lived space, on the contrary, is not determined by intellectual logic, it is shaped by people living in and through space. It contains the relations of production and reproduction of society

(Lefebvre, 1974/1991, p. 32). "(Social) space is a (social) product." (Ibid, p. 26). Social production of space enriches the components of it since "every society creates its own space" (Ibid, p. 31), reflecting its peculiar texture on it.

The lived space is simply the medium of human life (Bollnow, 1963/2011, p. 19). There, the experience of people can be traced, their psychological reality, as well as imagined and pictured acts, can be seen (Ibid, p. 20). The lived space differs according to who lived in it, which lives are held there and what kind of certain situations are experienced. In turn, each member of a society performs in space, behaves according to the spatial characteristics and settings. Through space, people express themselves and represent their moments in life spatially. Individuals are continuously and inevitably conditioned in life by behaving or acting in relation to their surroundings consisting of the built environment and society (Bollnow, 1963/2011, p. 23).

People cluster in a defined landscape, live through generations and produce their values, norms, and traditions which are shaped with the space they lived in. This social habitat that bond people together in a particular space and create a society of common value, history, and set of behaviors is called *habitus* by Bourdieu (1980/1990). The habitus, its members, and its set of behaviors are directly connected to each other and are peculiar to that specific environment. The social constitution and spatial organization of habitus are based on the common understanding of society, while people's behaviors and modes of production are arranged in the lived space of this social environment. Individuals' performance/practice in public and private spaces are valued, criticized or regulated by their environment in the light of those common-values or norms. Therefore, one of the main factors that women's experience

of public and private space depends on is their habitus. The impact of those norms on women's use of and performance in the lived space will be analyzed in detail in the following phases.

While analyzing the spatial practices and daily routines of a given society, the dynamics of lived and perceived spaces can be deciphered including the cultural and political factors. Apart from the daily routines, representations and codes of the built environment play a role in the experience of social and political practice of space (Ibid, pp. 41-42). The codes and representations establish relations between objects and subjects of society. Their logic is based on the consistency of history, action, and lived situations. Moreover, they are structured on a fluid and dynamic base that can be directional, situational, or relational in the spatial practice of everyday life (Ibid). The spatial practices and daily routines are not only produced and shaped by living individuals in a certain space but also by the conceived and perceived elements of space with its codes, signs, and politics.

### **2.1.2. Space and Control**

Space is not the 'passive locus of social relations', it is also the realm that power is produced, applied, and 'systematized' (Lefebvre, 1974/1991, p. 11). Kim Dovey (1999) defines power as "... 'to be able' —the capacity to achieve some end. Yet power in human affairs generally involves control 'over' others." (p. 11). He focuses on the relation between power, control, and space. The built environment is designed in accordance with 'power and control' to compel people to act in a predetermined way (Ibid). This kind of spatial enforcement is exercised through walls, doors, fences, and so on. The design principles and built environment become an instrument in the planning and organization of society (Lefebvre, 1974/1991, p. 23).

The disciplinary power is achieved by design principles and in the micro-practice tool of control that transforms inhabitants into objects of spectacle. This tool is “the ‘gaze’, a practice of disciplinary control through asymmetrical visibility.” (Dovey, 1999, p. 19). Foucault (1975/1995) analyzes the historical construction of gaze as a disciplinary control over bodies and actions. It is the mechanism set in order to create a surveillance system in a town where sick people were locked down and forbidden from the public space (pp. 197-198). He underlines the importance of applying the system of surveillance in quarantine streets to the design of prisons. This particular design that Foucault analyzes is called ‘panopticon’ where the guardian faces all the cells and has the chance to gaze at prisoners continuously (Ibid, p. 204). This system of gaze and surveillance is reproduced in public spaces such as hospitals, schools, workplaces where people -patients, children, workers- can be controlled consistently, labeled with a binary division and branding (Ibid, pp. 199-203). Panopticon works with a seeing machine -so called the guardian, doctor, teacher, patron, etc.- and the spectacle.

The fusion of the panopticon into the smallest scales of society is the act and network of gaze. Each member of a given society gains asymmetrical visibility, proportionally a level of gaze and control. When individuals act in public and/or private spaces, they become the objects of gaze. Spatial organizations of cities become the network of the panopticon. Also, private spaces like houses can be transformed into spatial enforcement, a system of surveillance, and disciplinary mechanisms. While the city is the locus of control for the ideal citizenship or potential guilt, the house serves for the familial structure, reproduction, and domestic economy (Bourdieu, 1980/1990, p. 54). The control starts from the beginning of the day, lasts through the end.

Individuals are forced to perform the 'normal' and appropriate behaviors throughout their lives where the system of gaze, control by others and space is consistently active (Ibid, p. 53). To conclude, individuals play and perform their roles in society, in their habitus through spatial practice attained in a particular setting which is controlled through a system of surveillance: The practice of gaze. In this thesis, gaze will be handled in relation to gender perspective. The male gaze will be considered as the social system of how the patriarchal control over women's relationship with spaces are conducted, how a regulatory masculine power is constructed on women's use of space in home and streets.

## **2.2. Gender and Space**

The experience of space is mostly analyzed from the male point of view by scholars such as Otto Bollnow, Martin Heidegger and Michel Foucault while the regulations, norms, and control of space have significant effects on women's practice and experience in public and private spaces. The exclusion of female experience and practice is studied from a variety of points by numerous scholars investigating the gender perspective. Sexual identities, gender politics, and patriarchal norms are some of the main factors in the difference of spatial practice and control upon women. Doreen Massey (1994/2001) points out the relationship between gender and space as follows,

“...spaces and places, and our senses of them (and such related things as our degrees of mobility) are gendered through and through. Moreover, they are

gendered in myriad different ways, which vary between cultures and over time.

And this gendering of space and place both reflects and has effects back on the ways in which gender is constructed and understood in the societies in which we live.” (p. 186)

The spatial norms and gendered identities have mutual effects on each other, each of them produces and reproduces the other in cultures and in time. In this section, the understanding of the term ‘gender’ and some feminist studies will be introduced, the masculine norms and authoritative politics on space and gender relationship will be discussed in order to examine the female experience of private and public spaces on a focus enriched with various directions.

### **2.2.1. Gendered Identities**

One of the first and most known pioneers who produced works for feminist studies was Virginia Woolf. She advocated for women’s rights, equity, and emancipation from the traditional masculine norms in the modern age. Her novel *A Room of One’s Own* (1929) stands for an independent space for women to think, work, and write with their own voice. Simone de Beauvoir (1949/1956) declared that the female sex is the second sex, which is other and wrong compared to the male sex. For her, humanity is male; the complete, perfect, and autonomous sex while “man defines woman not in herself but as relative to him” (Ibid, p. 15). Man feels no need to “present himself as an individual of a certain sex; it goes without saying that he is a man.” (Ibid). However, the woman is obliged to her female body, she is imprisoned to the normativity of her sex. Throughout times, women are defined with secrets, mysteries, darkness, and emptiness (Ibid, p. 263). Being the second sex, the sex which is the other of the

normal, human beings oppressed women in various ways and forced them to hide behind men, to perform the norms in private and public spaces, fulfill their domestic duties and maternal roles (Ibid, 268).

Men being at the center of the world is analyzed in detail by Luce Irigaray (1977/1985). For her, the masculine economies of societies regulate the female sexuality and feminine identity on the basis of masculine parameters (p. 23). The masculine value system upon women paves the way for the market value, an exchange value of women among men. "Women are marked phallically by their fathers, husbands, procurers." (Ibid, p.30). A woman's market value is measured by the masculine system, in which being a woman is acted, masked, pictured in order to have a higher price among man's exchange. This 'mask, image, and act' of having a womanly value is reminiscent of Beauvoir's argument for "One is not born, but rather becomes, a woman." (1949/1956, p. 273). The becoming of the so-called woman as a system of representation, a 'masculine fetish' (Butler, 1990/1999, p. 25) precludes being the subject but imprisons women to maintain their situation as an object in the masculine culture (Ibid).

Women's emancipation on the way of becoming independent individuals was considered with work opportunities and the right to vote. Economic independence is counted as women's liberation. However, the combination of these two -working and voting- does not constitute the complete emancipation of women (Beauvoir, 1949/1956, p. 641). "The social structure has not been much modified by the changes in woman's condition; this world, always belonging to men, still retains the form they have given it." (Ibid). It is stated that to become independent, emancipated and 'subject' like men, women need to hide their feminine

identities, they have to masculinize themselves in order to be identical with men (Ibid, p. 643).

The other contradiction in the economic independence and emancipation of women is that of the familial structures, maternal roles, reproduction, and domestic duties that are attained to them. Even if a woman participates in public production and space, gains her economic independence, and has the potential to become identical with a man, she cannot exclude herself from the sexual exchange system. She has to preserve and maintain her responsibilities in private property namely her femininity and motherhood (Irigaray, 1977/1985, p. 83).

Among these patriarchal roles, norms, and control over the female body, Butler (1990/1999) argues the performativity of genders. Individuals express their genders through their acts in society, spatial practices using the agency of language and bodily performance (p. 184). For Butler, one is not born a woman but becomes a woman “through a regulated process of repetition” (1990/1999, p. 185) of acts and performances, the language and bodily expression that one uses when presents herself or himself. In that sense, gender means no longer a noun, but a verb. The gendered identities are practiced in the built environment where controls of regulations, norms, and familial constructions are dominant. In each of the spatial meanings, productions, and relations, there can be seen the practice of gender either affecting or affected by space.

This thesis bases its arguments about the images of women on these definitions of gendered identities when analyzing the novels. Additionally, it will include the identity politics peculiar in the Turkish context which will be analyzed in detail in the fourth phase of this chapter. In order to understand the Western ideologies about the gender and space relationship, the

following chapters focus on the gendered space politics and the female experience of private and public spaces.

### **2.2.2. Gendered Space Politics**

The abstract and traditional conceptions of architecture or conceived space are framed around the neutrality of gender which means indifferent towards gender specificity, designed directly for humans (Grosz, 2001, p. xviii). Yet, it is the absence of sexuality that defines its sexual politics. Space is constructed on, designed by the masculine norms and hegemonies which run the social and cultural structures (Ingraham, 1992, p. 262). The masculine hegemonies leave no space for women except for the kitchen and such; it is the man's space that is designed, structured, and organized in the built environment. Being neutral to gender specificities means being directed by masculine regulations (Grosz, 2001, p. 102).

The space designed with patriarchal understanding is experienced with the same norms by both genders. Doreen Massey (1994/2001) analyzes the effect of masculine politics on the practice and experience of space. The masculine politics does not allow women to have their own spaces, to establish and control their own inhabitation in a place as men do (Grosz, 2001, pp. 156-157). They can be located or situated in spaces, representing the male figure who owns that space but cannot have, rule, or 'dwell' in there. The masculine is the subject whereas the feminine is the object representing the subject in the absence of him (Ibid, 158). Women's position in public and private spaces are formed with this understanding and their femininity. The private space of the interior life is where women are portrayed as a figure containing the mystery, secrets and intimacy of their body, where they are appointed with domestic/familial

responsibilities, and as a representation of the head of the family -the father, husband, or the oldest son (Irigaray, 1977/1985, p. 83).

Woman's representation of men in the private space creates another binary: Man's mobility and woman's spatiality. The ideology behind women's passivity, lack, and otherness of the male sex is reproduced through limited mobility and domestication politics (Massey, 1994/2001, p. 179). The public space that belongs to men is where women are unwanted and treated as dangerous sexual creatures. The image and stance of the female body become the spectacle of public space, symbolizing "the anxieties and desires that are projected onto the feminine within the patriarchal psyche." (Mulvey, 1992, p. 57). The performance of the female body in the streets is gazed at and valued by the male 'voyeuristic drive'. The public space and women's mobility in it are limited for them due to their visibility as sexual beings. The appropriate behaviors that she is obliged to perform in public space are determined by the same masculine hegemony (Preston & Üstündağ, 2005, p. 218).

### **2.2.3. Private Space and Domestication**

What means a house for genders is distinctly constructed through sociocultural norms and predetermined roles are attained to each gender to perform the *private and intimate life of family*. The house is seen as the domain of the woman with all its warmth and peace but the social structure also tends to turn the house into a cage for the woman. For man, it is his dwelling place, where he owns and secures himself within the cozy environment of the intimacy that house provides. For woman, the house becomes a mechanism for domestication and a system of control: Control of her sexuality, mobility, and virtue (Wigley, 1992, p. 332).

In other words, man is secure as long as he dwells in his home, woman is secure as long as her mobility and sexuality are caged in the home. She and her femininity must be controlled by the limits of the house. She is situated in the house enclosed by walls and a controlling eye which belongs to the husband, father, or sometimes mother as a representative of the masculine regulations. Without having the space where she resides, she has to stay there throughout the day, organize the daily duties held in the house and ensure its coziness for the owner of the house. Women are educated as 'homemaker', 'housekeeper', and 'housewife' since their early childhood, they thought to accept the limitations of the house and nearby neighborhood as the boundaries of women's world (Weisman, 1992, p. 24).

A girl or a woman is not regarded as an independent being in the house, she is there upon one's control that she is connected with familial bonds. The man of the house constructs women's habitat and attains her role to be played in the domestic realm of the house. He is the commander of the woman's body, mind, and spatial practice. She is to maintain the balance and rhythm of the dwelling unit "by playing the male roles of 'law guardian, garrison commander, and legislative council' with her servants inside the house." (Bergren, 1996, p. 82). While a man's place in the house is the bedroom, workplace, library, or the terrace in which he can have rest, gain his privacy for his study and leisure; the woman has no 'inviolable space of her own' (Weisman, 2000, p. 2). She has no intimacy like man, rather duties to organize and maintain. She is in the kitchen as cook, living room as hostess, child's room as mother, and bedroom as lover. The house provides her to play her roles in a conventional way. "She controls the interior, yet she is trapped within it." (Colomina, 1992, p. 98). She is gazed

at throughout her acts and evaluated in her roleplays. The male surveillance values her femininity, appropriateness, and image in *his* domestic space. This study analyzes literary works of Virginia Woolf and the Turkish novels in order to observe the masculine regulations conducted in everyday life, the female experience in the house and whether they have a room of their own or sense dwelling in the house as they are portrayed in the literary spaces.

The woman in the modern age does not limit herself with traditional roles although she keeps her familial and domestic bonds. She works in industry and gains mobility in the business districts; for the daytime she left her house. It cannot be no longer ignored that women saying, whispering, shouting “I want something more than my husband and my children and my home.” (Friedan, 2000, p. 44). Now she is on the street, walking through her work. Now, she can be seen in the city by numerous voyeuristic eyes.

#### **2.2.4. Public Space and Gaze**

“She sees nothing. She is an attachment to a wall that is no longer simply there.

Enclosed by a space whose limits are defined by a gaze.” (Colomina, 1992, p. 128).

The gender binaries and masculine norms are continued in the construction and regulation of the public space -namely man’s world. The female existence in cities is related to the sexual image, desire, and, fear (Boyer, 1996, p. 97). The female body with mobility is labeled as *femme fatale* which threatens men in their domain. In order to avoid the threat and reproduce the masculine hegemony in the city, politics of looking controlled the female body and its

access to public space. Alice Friedman (2000) examined the system of the male gaze and female spectatorship. The act of gaze is driven by the male gender and the spectacle is the feminine image -the image is for the men's eyes (Friedman, 2000, p. 333). Female body in the public space does not represent or construct her identity, but rather is a constitution of an image. It is valued or criticized through the masculine understanding of femininity. The visuality that the spectacle represents is to confer authority or display her otherness (Ibid). This gender relation of gazer and gazed upon reconstructs the hierarchy between men and women. It is a modification in the panopticon, the system of surveillance that men are the guardian, women are the prisoners. Each and every act of women are watched and labeled as 'virtuous' or 'dangerous'. Between these two edges, women are to perform their virtuous models that are drawn by patriarchal norms. Women experience the city in the middle of this opposition. They were not fully permitted, but not definitely forbidden as well. They may find reasons to justify their existence in the city, yet they always have to behave appropriately, look appropriately. The system of gaze is constructed in streets, workplaces, schools, leisure places and so on. They expose women's appropriateness or impropriety to the public day and night in open or closed spaces.

Streets are one of the key focus points among public spaces of the city for feminist scholars (Hubbard, 2005, p. 322). One of the most significant experience of streets is the practice of wandering. The subject is in Charles Baudelaire's terms, *Le Flaneur*. He is the walker in the street, observes modern life by looking at others while wandering. They are "upper-class males who could own the city with their gaze" (Cowan, 2018, p. 68). The objects of his gaze are the

built environment, display windows of the boulevard, and the *passante* -the passing woman (Edwards, 2012, p. 173). The gendered aspect of the *flaneur* is criticized by scholars that the possibility of being a *flaneuse* is ambiguous since women are mostly objectified with their sexuality (Ibid). The streets become an 'obstructive space' for women, where their existence is not wanted, their wandering is not appreciated and their body is treated as a sexual image. In this manner, being a *flaneuse* and observing others, staying long in the streets become unlikely and disrespectable for women (England, 2018, p. 87). They have to find a reason that justifies their existence in the street. Visiting tea lounges, art centers, shopping malls, leaving their child to school, or going to work might be some of the reasons that make women in the street acceptable (Ibid). While the discussion of the possibility for being *flaneuse* continues in the next phase of this chapter with a literary perspective upon the works of Virginia Woolf, before, here, women's condition in workplaces calls for a brief introduction.

Women going to work or school every day become active users of the city. They use public transportation, streets, workplaces, restaurants, and leisure places. The patriarchal norms and gender codes continue within those spaces. "Workplaces are sites where power and knowledge are discursively (re)produced." (England, 2018, p. 90). Workplaces are reshaped and designed in accordance with the gender roles in work and the spatial practice of workplaces affected the construction of gender relations in the professional life (Ibid). Each and every action of women is considered by masculine appropriateness. The representation of the female body was perceived as a "distracting influence" among employees -namely men, therefore women's frontality was eluded while their visibility and surveillance were ensured with a physical

arrangement where women are located at the backyards of the room, away from the corridors or manager's door but still available for the eye (Ibid).

The Turkish condition for women's use of the public space is discussed further. Later, the novels are analyzed in the light of these politics and theories for public and private spaces in the Western and Turkish context. In order to complete the theoretical framework in the Western context, next phase looks at the relationship between literature, space and gender.

### **2.3. Literature and Space**

Both architecture and literature are rooted in the structure of social and political relations. They aim to respond to the needs and tendency of human life that is projected by culture and politics (Spurr, 2019, p. xv). Even though they are produced in different mediums of art, they shed light on the elements of life that are established in and around the built environment. The narratives and architectural productions are inevitably bonded with each other since they reveal and plot the practice of everyday life (Charley, 2019, p. 3; Sioli & Jung, 2018, p. 1). Over recent years, the interdisciplinary research of 'text-narrative-literature' and 'space-architecture-landscape' has become more and more expanding and attractive for scholars in different domains. These works serve as a bridge between the physical construction of space - real space, and textual production of landscapes -literary space (Tally Jr., 2017, p. 5). They reveal experiences of space and their impacts on the human psyche in relation to hedonic and

sacred meanings, illustrate phenomenological, cultural, and political meanings of space (Spurr, 2012, p. 31).

Since the significance and impact of spaces are not the same for inhabitants (Hoving, 2013, p. 112), it is highly valuable to trace and discover multiple experiences plotted in literary works. As Pelletier (2019) states: “Architectural representation in literature offers a potential alternative to imagine, describe and realize ambiguous places loaded with latent possibilities.” (p. 11). Literature, in this sense, can enrich and extend the understanding of space, illustrate the experience and sense of it in the light of characters’ practice (Charley, 2019, p. 2; Constantopoulos, 2018, p. xx). Literary spaces portray and describe vivid experiences such as migration, exile, the process of history, the politics of identity and difference, cultural and social transformations in space, utopias or dystopias of the future (Brosseau, 2017, p. 10). Literary setting is rich in understanding the nature of contexts of built environments with all their cultural, social, and political complexities through a diversity of characters inhabiting the same space (Baltazar, 2019, p. 82; Gomez, 2019, p. 188). It provides architecture the chance of categorizing distinctive spatial experiences and identifying the senses of space in detail (Alexander, 2017, p. 39).

The spaces of domestic architecture have their role in novels since the ancient writings and myths (Spurr, 2012, p. 6). Such novels are constructed on the organization of space and its everyday life practices, inhabitants’ sense, and spatial exercise. The physical enclosure of the domestic architecture evokes a sense of intimacy in literary space (Tobe, 2012, p. 194). They are the locus of the dweller’s physical extension that we can follow and analyze their character

through spatial settings and decorations of interior space. On the other hand, authors such as Marcel Proust map the streets and settlements of the city with words in which those public spaces are linked with concepts like memory, identity, and oppression (Spurr, 2012, p. 60). Those concepts for public and private spaces are used by feminist authors through their narratives to enlighten the politics of difference, social hierarchy, and control of female body held in space.

### **2.3.1. Genders, Space, and Writing**

The role of writing constructs possibilities and draws new openings in the understanding of genders and the spatial experiences of men and women. Rachel Bowlby (1992) states that even though women writing and occupying space in public were exposed to the traditionally constructed masculine norms and oppressions, their claim was focused on the “equal access or changing the aspect of a scene in which their differences have been disregarded, devalued, or only imagined from masculine points of view.” (p. vi). Jonathan Charley highlights some of the female authors that try to expand their boundaries and “speak loudly about a different history and tackle head-on questions of identity, race, and gender.” (2019, p. 4). Jane Austen, Virginia Woolf and others demonstrate the fundamental critique of patriarchy, masculine hegemony, domesticity, and the spatial control over women or feminist science fiction writers like Margaret Atwood, Ursula Le Guin, and Marge Piercy symbolize gender politics regulated through space (Ibid).

Women write about their experiences and claims within two-sided tension (Bowlby, 1992, p. 4). On the one hand, the narratives stand for the women who put past restrictions behind

them, get on their own two feet, and manifest their own thoughts (Ibid). On the other, there are descriptions and demonstrations of formal structures of masculine hegemony, women's inferiority to men. Their critiques are directed toward the disruptive and obstructive aspects of established gender roles and spatial control (Ibid). A variety of works that display the domestic space enlighten the "anxieties regarding the diverse and fractured state of middle-class identity." (Edwards, 2012, p. 27). Others try to clarify the indeterminate nature of modern cities. Much of the settings on the public space are concentrated around the subject and object of the gaze (Ibid, 173). They basically question that "can women ever truly be anonymous, or are they always appropriated as the object of the male gaze?" (Ibid, p. 169).

Rachel Bowlby deeply examines being the flaneur in order to determine the possibility of flaneuse. A flaneur is a lonely man who walks in the city without an aim. The streets are the locus and focus of his observation (Bowlby, p. 5). He should not be accompanied by a woman, since the stranger women passing the street are a part of representation for his eyes. They are one of his curiosities, his interest and object of analysis in the process of his wandering. Women are in the street to be gazed at while the flaneur is there to gaze, observe and note. "The walker is a writer, and what he notes, with his eyes and with his pen, is the woman." (Ibid, p. 7). The act of walking and writing the modern city was left from the beginning to the masculine identity which places women as part of the spectacle (Ibid, p. 8). Women who try to be flaneuse or to write the city are to identify themselves as men, 'or at least not to look like a woman' (Ibid, p. 7). Yet, for Virginia Woolf, being a flaneuse was possible. She was not only wandering

the streets and writing what she witnessed: "She tends to think of writing itself as like walking."  
(Ibid, p. 8)

### **2.3.2. A Case Study: Spaces in Virginia Woolf's Novels**

Virginia Woolf's novels manifest the modern experience of various spaces from the private space of domestic units to the transnational space of overseas territories (Zink, 2018, p. 6). Her works have emphasized the representations of urban space, the figure of flaneuse, imperial colonialism, and gendered politics of domestic space. When the plot goes into the rooms, more intimacy and isolatedness are created. Most of the time, the rooms portray the people who occupy them, the setting of rooms in that sense, enlighten the interiority of the characters (Snaith, 2007, p. 4). Yet, rooms are more than pure illustrations of the psychic interiority of the inhabitants (Zink, 2018, p. 9). The expressions of gender hierarchy can be found in the context of spatial practice. "This is particularly instrumental to Woolf's feminist politics and her critique of patriarchy in both her fiction and non-fiction." (Ibid). *To The Lighthouse* (1927) has a valuable representation for this discussion since Woolf depicts the female character as responsible wife and mother. The owner of the house is the husband, having personal space for working and thinking while the wife performs the conventional roles, the only time and place she occupies for herself is the living rooms at night hours, when everyone is asleep and she is awake to tidy up the house, plan the next day for her children. The way she organizes the daily routines in the house, arrange the decoration of the rooms portray her womanhood and ordered personality. The protagonist, throughout the novel, plays the nurturing, conscious, and talented house-wife. The opposite image of her stands for the individual taste,

intellectual background, and artistic production rather than domestic reproduction. These two sides are also discussed in *A Room of One's Own* (1929) when considering how to be able to write as unique as Shakespeare. A woman needs to forget about her gender, freed from the responsibilities of motherhood, wifely duties, and social norms in order to enrich her personal taste, create artistic works like a man. The obligations and the solution are hidden behind the space: A woman who experiences the public and private spaces like a man, can loosen her ties for the daily routines, forget about the roles of her sex, and gain a personality focused on intellectual debates.

Her settings of space play a special role in the construction of gender relations, her critique of patriarchal hegemony manifests through spaces of and transition between public and private domains. Woolf's houses reveal valuable analyses of the domestic space, they are not demonstrated with strict separation from outside space which was considered as "other geographies of modernity" (Zink, 2018, p. 5). The private space is in connection with public space, people of the domestic space also participate in the spaces of the city. The network of the home is linked to that of neighborhoods and suburbs towards the city center (Snaith, 2007, p. 33). The visible and invisible boundaries between different social classes, the gender hierarchy of men and women can be sensed through the textual construction of Woolf's spaces. Ideology and practice produce the social space and in turn, the social practice consolidates them in space (Ibid). In order to draw a panoramic view of the dynamic identities of modernity, a constant flow of spaces runs the narratives. It helps to unsettle the fixed power hierarchies (Ibid). One of the architectural elements that Woolf used in her novels is the

window. Windows dematerialize the solid boundaries of interior and exterior space (Spurr, 2012, p. 66). The traditional ideologies and practices of domestic and urban space are destructed, a more dynamic and transmitting relation is constructed with the help of windows (Ibid, p. 65). “In Woolf, the recurring motif of this relation between inner and outer space, as well as of conscious freedom, is the figure of the window.” (Ibid).

The gaze passes from the interior space towards the exterior, going through windows and rooms of other houses. At the same time, it is projected from the exterior space of streets through buildings and interior life held in there. For example, in *Mrs. Dalloway* (1925) the female protagonist is portrayed standing in front of her window, looking through the streets from the boundaries of the home. She is not interested in the life inside, rather she looks outside seeking alternatives. “Here we are reminded that the traditional ideal of dwelling is inseparable from a certain idea of the feminine—the femme au foyer, herself a bodily extension of the warmth of the hearth, yet one that is confined to the walls of the dwelling.” (Spurr, 2012, p. 67).

Woolf's novels also demonstrate the conditions that the female protagonists face when they use the public spaces. *Mrs. Dalloway* (1925) analyzes the experience of a woman when she goes out the home and walks through the streets and London. Each step she takes produces a thought in her mind, the protagonist exits the borders of the domestic unit and wanders around both the public and her mental space. The character portrayed when she gazes at strangers, gain the knowledge of their bodies, walking routines, costumes etc. Mrs. Dalloway is constructed as a Flaneuse in the streets of London. Leaving the house and entering the spaces

of the public domain produces a loss of personal identity for women, who deny their determined habitus and fuse into a stranger place where she is not welcomed. In order to become the real walker in the city, she needs anonymity. She tries or decides to leave her identity, her name, and maternal role behind in order to gain an anonymous body; shift from stability to mobility (Bowlby, 1992, p. 20). The representation of these challenged structures can be seen in *To The Lighthouse* (1927), *A Room of One's Own* (1929) and others (Snaith, 2007, p. 2). The female protagonists manifest in spaces that are constructed by patriarchal norms, attempt to gain their intellectual and artistic stance (Ibid). Their private and public spatial practice is regulated between their aim and traditional roles (Ibid). "These and countless others suggest her heightened awareness of patriarchy's spatial rule." (Ibid, p. 33). To conclude, Woolf concentrates her works around representations of women, walking (a process), and writing (intellectual act) (Bowlby, 1992, p. 13). She manifests her narratives for women's access to the public space, knowledge, and the arts while demonstrating the traditional roles and norms attained to the women in the private space.

Woolf's manifest and approach to the space and gender relationship in literature guides this thesis in revealing the autonomous feminist stance in the selected samples from Turkish Literature and in analyzing feminist authors' position against masculine hegemonies, patriarchal politics, and spatial practice of women in the context of Turkey. The following and last phase of this framework is comprised of spatial, gendered, and literary aspect of the Turkish context starting from the beginning to the end of 20<sup>th</sup> century to be able to enlighten the background of the selected novels.

## 2.4. Space, Gender, and Literature in the Context of Turkey

In the context of Turkey, different periods are highlighted with a gender and space focus starting from the Young Turks Movement at the end Ottoman Empire, continuing with the Republican Reforms, and post 80's Feminist Wave. The period between 50's-70's is included in relation to the gendered space politics influenced by western ideologies and literary works from the leftist perspective. The main aim is to cover the background of the spatial politics, gendered ideologies, and literary perspectives produced in Turkey and to understand the authors' point of view from a broad perspective. This last phase of the chapter is structured starting with a general introductory passage to demonstrate the conditions in Ottoman Empire in the 20<sup>th</sup> century. First stage is comprised of dominant spatial and gendered politics in Turkey, following is the feminist movements in different periods and the last focus is women's image and feminist perspectives in Turkish Literature so that this study can be able to analyze the novels and reveal the female experience of space in the Turkish context as they are represented in literary works.

Islamic laws affected the Ottoman regulations for spatial organization and social life -the distinction between public and private spaces accelerated whereas women's access to public spaces decreased relatively (Kurnaz, 1991, p. xiii). Women's clothes and their public space use were controlled by authorities (Ibid; Bozdoğan, 2002, p. 18; Doğramacı, 1992, p.10). Their everyday life and morals were strictly established by marriage and familial duties such as being virtuous daughters, wives and mothers (Doğramacı, 1992, p. 10). As a result, a sharp difference between intimacy and visibility of women occurred in Ottoman society. The

planning of houses and streets were designed in order to answer the needs of intimacy and privacy of women (Kuban, 1995, p. 125). They stayed at home, dealing with the everyday household jobs that shaped the architecture of Ottoman houses (Kuban, 1995, p. 20; Dengiz, 2001, p. 29). Guests were hosted in ‘selamlık’ located on the ground level and connected with the public entrance whereas ‘haremlık’ was designed for women’s activities and bedrooms in which a sense of intimacy was required (Ibid, p. 151). Architectural elements such as entrance areas with two doors, bay windows with wooden screens, courtyards, and gardens served the segregation and control of genders (Eldem, 1954, p. 16). They controlled the female visibility while enabling women to look at the neighborhood and hide from the male gaze (Kuban, 1995, p. 190).

The spatial organization of public spaces was established in light of this binary opposition. Streets in residential districts were called “çıkılmaz sokak” where the passenger circulation was diminished by the dead ends (Çakır, 1993, p. 159). Yet, it should be noted that women’s presence in the public space was not completely eliminated. Neighborhoods, Turkish baths, and bazaars were some of the public spaces where women could socialize (Ambros et al., 2016, p. 2). Their visibility was regarded according to economic status, costumes, age, race, and religion (Ibid, p. 6). Women’s presence in public spaces like streets, trains, and city centers were not encouraged (Çakır, 1993, p. 160) and a system of control through gaze was constructed so that the society reproduced the limits upon women’s access to public space (Boyar, 2016, pp. 187-188).

These social and political regulations on spatial control over women were questioned during the period of the Second Constitution- 'II. Meşrutiyet', which was a revolutionary and westernizing movement by intellectual and educated Young Turks in Ottoman Empire (Çakır, 1993, pp. 22-23). Young Turks and their westernized ideologies were effective in reconsidering gender hierarchies, women's status, the image of the city and house as a way of life (Bozdoğan, 2002, p. 20). Through publications of literary works and journals they tried to establish women's presence in public space, rights of education and work on the one hand, extinguish polygamy and other oppressions women face in their marriage on the other (Çakır, 1993, pp. 22-23; Doğramacı, 1992, p. 10). These attempts were oriented toward western thoughts and were called the First Feminist Wave in Turkish culture (Öztürkmen, 2013, pp. 256-257). Their attempt on westernizing the society resonated in the private space. Traditional homes were no longer proper for the new family -the nuclear modernized unit of society-, their settings as haremlık and selamlık was not fitting with this 'modernized' life (Bozdoğan, 2002, pp. 195-196). Therefore, the houses and their decorations were shaped in the light of the cultural change and new social needs (Ibid, p. 194). The Young Turks and feminist women tried to impose modernity upon Ottoman society as a way of life and constituted the roots of Republican Revolutions (Ibid, p. 20) regulated and defined by Mustafa Kemal Atatürk and his party.

#### **2.4.1. Transformation of Public and Private Spaces in Turkish Republic**

The Turkish Republic continued to work for women's liberation and participation in public life (White, 2003, p. 145). Gendered binaries were altered with Republican Reforms by

regulations and laws (Ibid). “The new government radically changed laws, encouraged women to unveil, to enter the universities and professions.” (Ibid). An ideal characteristic of the Republican Woman was determined (Ibid, p. 146) by Mustafa Kemal’s Republican People’s Party (RPP). The figure of Republican Woman was active in public life, participating besides men and maintaining her sacred maternal duties in the home (Bozdoğan, 2002, p. 80). Women’s spatial experience in the Turkish Republic changed not only by laws and political regulations but also by spatial organizations in public and private spaces in the light of Turkish Modern Architecture (Ibid, p. 82). The houses were no longer planned as haremlik and selamlık, they were influenced by western architectural properties of modernism (Ibid, pp. 195-196).

A similar approach in the emancipation of women through space was determinant in public spaces. The republican revolutions promised a new way of life: Defining Ankara and women living there as new, civilized, and liberated while İstanbul with its inhabitants were representing the old, ‘dirty and dusty past’ of Ottoman culture (Ibid, p. 67). Yet, the gender and space politics of the modernized Turkish Republic had controversies about women’s role in familial structures at home (Ibid, p. 197). The ideal image of women in the Turkish Republic had national duties for motherhood, child-raising, and homemaking. She was regarded as the guardian of the nuclear family and future generations (Ibid). The society that was newly westernized consolidated women’s familial roles and traditional norms with professional life (Diner & Toktaş, 2010, p. 44).

Meltem Gürel (2009) portrays women's experience of private spaces with their familial roles in the mid-century Turkish Republic. She analyzes that, women attending the public life in the mid-century were still linked with their houses and expected to perform the traditional roles as a home-maker, house-wife, responsible mother and so on (Gürel, 2009, pp. 710-712). They were acting out those roles by decorating the interior space of the house with the textile products such as curtains and linens or dishware in the kitchen, furniture in the living room etc. (Ibid). Gürel interprets the traditions of *çeyiz* (trousseau) and *kabul günü* (reception day) as a means of "simultaneously forming and performing gendered identities" (2009, p. 713). These rituals define a woman's femininity and value their performance paralleled with traditional understanding "[w]hile allowing her to carve out her personalized space" (Ibid, p. 713). Those rituals and others construct the identity of women, leading them to perform their role in the house and reveal the traditional norms to be a representative of the socio-cultural community that they belong. Gürel (2011) argues that the interior space that women form while transforming their identity can be read as women's *habitus* since it displays the 'taste' and 'distinction' of the residents (p. 151). The house as women's *habitus* helps to attain the inhabitant's identity to the space and represent it as a proof of their class-status. They were performing both the traditional roles and the western ones, the modern Turkish women's *habitus* were representing the sacred familial bonds and the civilized way of life at the same time.

In this thesis, those politics, norms, and rituals are analyzed in novels considering their period and questioning the feminist perspectives that the authors adopt. So that, the continuing

traditional norms and rituals can be found, the effects of changing politics can be observed and the female protagonists' challenges against patriarchal authorities -regulative norms in public space and men in the house- can be enlightened. In order to understand the feminist politics and movements in the context of Turkey, next part includes a summary of them to argue the feminist perspective and critiques towards patriarchal structures in the Turkish culture.

#### **2.4.2. Turkish Feminism**

The feminist movement in Turkey fought against women's traditional roles and limits that were imposed by either authority or society. Women's demand for liberation and emancipation from norms took shape according to the periods and their conditions. Consequently, feminism in Turkey has three different steps. The first wave of feminism was originated in Ottoman Empire after *II. Meşrutiyet* focusing on women's rights in education, marriage, and participation in public life (Öztürkmen, 2013, p. 256). The first step was led by women's demands and journals that are published by elite women living in İstanbul (Çakır, 1993, pp. 22-23). Serpil Çakır demonstrates in her book *Osmanlı Kadın Hareketi* (1993) the role of journals in the First Feminist Movement and analyzes the journal called *Kadınlar Dünyası* which recorded women's demands in the public space and the patriarchal oppression they faced in streets, trains, and other public spaces towards their presence (Çakır, 1993, pp.160-165). They were judged for their participation, companionship, performances, and costumes (Ibid).

State Feminism constructed by Mustafa Kemal and Republican People's Party follows this movement. It was shaped by the Republican Reforms and visions of Mustafa Kemal Atatürk (Göknar, 2013, p. 35). An ideal figure of the Republican woman was drawn. She was well-educated, looked like a western woman, participated in public life such as workplaces, schools, streets, and night-life events (White, p. 147). It was an attempt at both emancipation and modernization of women (Ibid). Women had equal rights with men in education and suffrage (Vanlıoğlu Yazıcı, 2019, p. 71). On the other hand, familial structures continued where man is the head of the family and women's main duty is to raise her children (Ibid, pp. 153-154). State Feminism was criticized as not an independent movement of women, rather conserving the patriarchal gender roles in familial and social structures (Öztürkmen, 2013, p. 258). Its main goal was not to liberate women but to construct a figure for the 'patriotic woman' of the Turkish Republic (Ibid).

Women's participation in politics and work increased with the left-wing movement between the '60s and '80s. Yet, it was not considered as a feminist act, since the female inferiority to men was reproduced in left-wing communities (Tekeli, 1989, p. 22). Even though the post 80's feminist movement is supported and analyzed by some 'consciousness-raising groups within the Marxist movement' (Öztürkmen, 2013, p. 256), the second wave feminism in Turkey should not be read as a continuation of Left-wing Movement. It is mostly argued and analyzed in journals, scholarly and literary works while multiples of women's solidarity associations were established in order to raise awareness to the women's oppression in Turkey. "In the scholarly works, a historiographic critique emerged by the late 1980s with the writings

of such feminist social scientists as Şirin Tekeli, Deniz Kandiyoti, and Nükhet Sirman.” (Ibid). Their studies highlighted the insufficiency of Kemalist reforms, especially in rural areas and working-class women in urban areas (Kandiyoti, 1987, p. 322). The reforms were beneficial mainly for the urban bourgeoisie and their participation in public life (Ibid). The political projects of the state for women’s emancipation can have potential in terms of major transformations in social, economic, and cultural spheres. On the other hand, they may provide some supportive systems for social structures and the preservation of cultural and traditional norms (Ibid, p. 323).

Deniz Kandiyoti portrayed the female experience of domesticity in the Turkish Republic and asserted that women’s traditional roles for household duties maintain even though they can have a part in the public production and economy (1987, p. 333). This reproduction of traditional experience in gender roles inhibits women’s liberation, although the state reforms provided emancipation for women (Ibid, 324). In such a condition where women’s autonomous movement for liberation was absent and top-down reforms by a small number of enlightened people were designating gender politics, a true and sustainable transformation in gender roles in society cannot be created (Ibid, p. 320). The studies conducted by scholars, journalists, and authors in the Second Wave Feminism period manifested that “personal is the political” (Diner & Toktaş, 2010, p. 41). It mainly aimed to stand for women’s bodily liberation, the elimination of violence and sexual assault. The changing dynamics and gender discourses resulting from the increased number of women educated and working was analyzed,

the female participation in social life was enlightened, and a level of consciousness was tried to be established after the 80s including the working class and rural areas.

The gendered politics and images of women are criticized or reproduced in the Turkish literature. The analysis of them with a gendered perspective helps to understand how the authors manifest being women and the female experience in a patriarchal society. To complete analysis of Turkish context, the last part of this phase introduces some of the writers that portray women with a determined angle in their literary works.

#### **2.4.3. Woman and Feminism in Turkish Literature**

Social problems and controversies were subjects in Turkish Literature. The big question of women's role and image was one of the key points in literary works (Doğramacı, 1989, p. 27). Narratives such as novels and short stories demonstrated multiple images of women and cultural norms (Akatlı, 1981, p. 225). Images of women at the end of the Ottoman period were constructed between Westernized thoughts and Islamic traditions in plenty of works by intellectual male writers such as Halit Ziya Uşaklıgil (1866-1945) and Hüseyin Rahmi Gürpınar (1864-1944). Women were portrayed with their chastity and virtue as upper-class ladies of İstanbul (Ibid, p. 226). On the other hand, the authors also utilized the mysterious and dangerous power of being a woman upon these ladies. The discussions among the writers of this era focused on the forbidden relationships and improper affection of the residents of the mansions. The mansions acted as a frame to depict the residents' psychic-mental space in addition to providing insight into the private lives of those who lived in a highly segregated society and whose intimacy was veiled behind the bay windows. By wandering and writing

what is observed for a writer at those ages, it was nearly impossible to capture the personal and private aspects of individuals in Istanbul. The mansions gave them the space to fully express their characters' personality.

In the following years, it is seen that most writers like Reşat Nuri Güntekin (1889-1956), Peyami Safa (1899-1961), Yakup Kadri Karaosmanoğlu (1889-1974), and Ahmet Hamdi Tanpınar (1901-1962) were discussing the image of Turkish Republican women and their struggle between Modernity and Islamic learnings (Ibid, p. 227). For them, the modernized image of women was a danger and threat to society. Reşat Nuri Güntekin proposed an idealistic image of women who devote themselves to an ideal and benefit of society with their virtue whereas Yakup Kadri Karaosmanoğlu and Peyami Safa had a more pessimistic line as they argue the westernized image as degeneration of Turkish society (Ibid). Most of the time, the setting was a house, those authors continued to strengthen their points by exposing the innermost thoughts and feelings of their characters. In addition to upper class women living in mansions of İstanbul, some writers started to portray woman workers participating in production such as Orhan Kemal (1914-1970), Yaşar Kemal (1923-2015), and Fakir Baykurt (1929-1999). The oppression and challenges woman workers faced were demonstrated with a class-conscious perspective (Ibid, p. 229).

While male writers in Turkish Literature discussed women's images from those perspectives, the most majority of female authors portrayed 'other' women characters with their own voice and language. Jale Parla and Sibel Irzık (2004/2021) argue the role of feminist writing and feminist critics in understanding the linguistic structures of gender relationship in societies and

the role of social norms in constructing gendered identities. The feminist perspective in literature stands for the deconstruction of the language that is used to form the everyday life so that the issues women experience can be described by highlighting the female characters, gendered discourses and perspectives (İrzik, 2004/2021, p. 38). Moreover, the feminist writings may help to draw attention on women's spatial experiences which is run by masculine hegemonies.

In the Ottoman Empire period, women's writing with their own name was not encouraged and there were few female writers until the reforms in 19<sup>th</sup> century. One of the first female authors writing about women's conditions and experiences in 'Tanzimat' reform era was Fatma Aliye Hanım (1862-1936) (Karataş, 2009, p. 1662). Her focus concentrates on the private life of women in their house and marriage (Ibid). The first wave feminist movement in 20<sup>th</sup> century opens up new debates for female authors such as Halide Edib Adivar (1884-1964), Nezihe Mühiddin (1889-1958), Suat Derviş (1905-1972), and Armenian author Zabel Yesayan (1878-1943). The early works of those authors portrayed the challenging conditions, inequalities, and oppressions that women face in public life and in the city (Çayırıcıoğlu, 2022, pp. 40-45). The female characters in those narratives try to construct their identities in a society influenced by Islamic laws and Western ideologies (Ibid). Halide Edib draws her character in *Handan* (1912) with intellectual understanding, personal taste, and individual standing living in London, Suat Derviş pictures the female characters in *Hiçbiri* (1921) and *Çılgın Gibi* (1945) decided to have relationship with the ones they love despite the control of Ottoman society,

and Zabel Yesayan argues the inconsistent politics of Ottoman Empire towards Armenian people in *Sürgün Ruhum* (1922).

In the following period -which is Republican Period Turkish Literature- Halide Edib Adivar, Nezihe Mühiddin, Suat Derviş, and Safiye Erol (1902-1964) were among the pioneer writers. Halide Edib Adivar indicated 'the ideal woman' of Turkish Republic in her latter works whereas Safiye Erol didn't limit the characters with social norms and morals (Belge, 2009, pp. 228-231). Suat Derviş introduced variable characters driven by social-realist ideologies that is to say, she was revealing people's experiences in Turkish Republic not only coming from upper-middle class families but also the uneducated-working class communities since her ideologies were influenced by socialist-leftist movement (Günay, 2001, pp. 68-70).

The feminist writing in Turkish Literature has a delay until the 80's after State Feminism. Yet, leftist female authors between 60's and 80's helped to maintain women's issues in their novels and created the basis of the second wave feminist writing in Turkish Literature (Çayırıcıoğlu, 2022, pp. 12-13). Adalet Ağaoğlu (1929-2020), Leyla Erbil (1931-2013), Sevgi Soysal (1936-1976), Emine Sevgi Özdamar (1946-), Tomris Uyar (1941-2003), and Nezihe Meriç (1952-2009) are some of the leftist women writers that shed light on social problems including masculine oppressions. Adalet Ağaoğlu narrates the period starting from the Republican Reform to the 70's in *Ölmeye Yatmak* (1973) and *Bir Düşün Gecesi* (1979). Within that wide spectrum, she sets her characters as a critique towards State Feminism, leftist movement and the westernized upper-class people in Turkish Republic. Sevgi Soysal pictures Ankara with the social conditions and norms produced in the new capital, Leyla Erbil argues the dynamics of

leftist groups and women's status in it, while E. Sevgi Özdamar portrays her biography between Turkey and Germany. Transnational migration, working class conditions and leftist ideologies are some of the main concepts depicted in her novels. Duygu Çayırıcıoğlu (2022) discusses that the works produced by leftist women writers strengthens the feminist movement by creating a 'proto-feminist' language and demonstrates women's experiences in public and private spaces, sexual norms and identity politics that affect the character's life (p. 15).

The post 80's period accelerates feminist writing and women's personal problems gains more place in literary works (Karataş, 2009, 1668). Pınar Kür (1943-), İnci Aral (1944-), Duygu Asena (1946-2006), Erendiz Atasü (1947-), Buket Uzuner (1955-), Latife Tekin (1957-), and Ece Temelkuran (1973-) are some of the feminist authors that enlighten the gender politics and personal oppressions that women face in their private space and life (Ibid). They include the multidimensional texture of Turkish society and focus on various issues like migration, working and education, identity and alienation, class and culture-based norms, Eastern and Western region differences in Turkey, political acts, marriage and womanhood, rape and domestic violence against women, bodily liberation and personal rights such as divorce, abortion, sexuality and such (Ibid, pp. 1668-1669). A short list of some of the feminist literary works written by Turkish female authors can be found in *Table 2.1: List of Novels Written by Turkish Female Authors*.

In order to analyze the female experience of space in the Turkish context in time, two novels written by two Turkish female authors from two feminist movements are determined: *Hiçbiri* (1921) by Suat Derviş and *Kadının Adı Yok* (1987) by Duygu Asena. These two novels contain

valuable demonstrations on women's struggle in space, their mental change from the traditional norms, and stance against the masculine control over their daily practice held in private and public spaces.



## CHAPTER 3

### 3. EXPLORING REPRESENTATIONS OF FEMALE

#### EXPERIENCE OF SPACE IN NOVELS

The samples are analyzed with a focus of gender-space relationship. The notions derived from the conceptual framework are taken into account when accomplishing the narrative analysis through determined works. The character analysis of the novels is discussed through the notions like *femininity*, *danger*, *mask*, *sexual oppression*, *chastity*, *appropriateness*, and so on. The private spaces are examined based on the notions of *domestication*, *public/private*, *control*, *intimacy*, *having space*, *imprisonment*, and *attachment* while discussion for public space experience of female characters is rooted in the light of *modernity*, *streets*, *flaneur/flaneuse*, *mask*, *curiosity*, *habitus*, *identity*, *foreignness*, *feminine spectacle*, *gaze*, and *bodily liberation* for public spaces.

#### 3.1. An Overview of Selected Novels

Suat Derviş, a daughter of a wealthy family, was born in 1903 in Istanbul. She finished her secondary education in Istanbul and her higher education in Berlin. She was a journalist who also had interests in literature and philosophy. She was inspired by western feminist views throughout her time in Europe. Kara Kitap was her debut publication in 1920, followed by Hiçbiri in 1921. She believed that her writings as a journalist and novelist should provide insight into the realities of everyday life and society (Erkol, 2015, p. 75). With her leftist ideas,

she engaged in public and political life. Between 1940 and 1941, she actively participated in the journal *Yeni Edebiyat*, founded Devrimci Kadınlar Birlięi, and joined the Communist Party of Turkey (TKP) (Saygılıgil, 2017, p. 133). Her novels written in this period reflects her political and personal stance.

Hiçbiri captures the social and cultural climate that existed at the time of its composition in the latter years of the Ottoman Empire. Cavide, the main character, was raised by her aunt after her parents abandoned her as a young child. Cavide became a young girl posing a threat as being *her daughter* after her mother made the "great mistake" of abandoning her family for love. Cavide was always treated differently by her aunt and her surroundings due to her mother's unchastity. She developed a love of independence as a result of this circumstance, placed the utmost value on her own opinions and desires. The novel's plot starts when Cavide decided to exact vengeance on her envious cousin Neriman's boyfriend İhsan who considers Cavide as follows:

*Ms. Neriman, you know what I relate Ms. Cavide to! You know, there are textiles in the shop windows that have been left for a long time, have faded from the sun, and whose colors are not distinct since they are not in demand and have no clients... Ms. Cavide here resembles those fading garments...<sup>1</sup>*

The narrative develops as Cavide utilizes all the "mystery, influence, enchantment, and danger" of her femininity to make İhsan fall in love with her, to make him regret what he said. Cavide's

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<sup>1</sup> "Ben, Cavide Hanım'ı neye benzettim biliyor musunuz Neriman Hanım! Hani, dükkan camekânlarında, rağbet bulmadığı, müşterisi çıkmadığı için, uzun müddet kalmış ve güneşten solmuş, renkleri belli olmayan kumaşlar vardır... İşte... dayızadeniz, öyle solgun bir kumaşa benzıyor..." (p. 93)

plans, however, are derailed when she unintentionally falls in love with İhsan's father, Selim Pasha. Despite his love for Cavide and desire to marry her, he makes sacrifices and asks for Cavide's hand for his son. Cavide, who was sacrificed for the love of her mother when she was a little child, now witnesses the man she loves sacrificing herself for his son. The narrative comes to an end as she boards the ship to leave İstanbul and live with her father in Europe.

The second novel was written by Duygu Asena, who was a pioneer in the women's independence movement after the 1980s. She was a well-known journalist who worked for a number of publications and magazines. In line with western feminist waves, she attempted to raise awareness about women's situation (Dinçer & Uncu, 2006, p. 158). She became a prominent player in the Turkish feminist movement while working as an editor for the journal *Kadınca* and publishing her best-known novel, *Kadının Adı Yok* (Ibid, p. 155). *Kadının Adı Yok* is an autobiographical novel addressing Turkish women's social, sexual, and spatial experiences.

Since it is an autobiographical novel, *Kadının Adı Yok* focuses on the life of the main character from childhood to maturity. The character is raised by an oppressive father and a submissive mother. Living her childhood in the mid-20th century, her freedom and behaviors are framed in a much more restricted way than that of boys. These oppressions and social judgments did not remain only in her childhood years, but were also reflected in the character's education, business and romantic life. The main character, who will be expected to adhere to the same rules and standards after marriage, must remain at home during specific hours, is forbidden from hanging out with her partners, and must pay attention to her appearance and social

surroundings at public spaces. Marriage brings her further responsibilities -She is required to constantly play the character of the ideal woman at home and adopt the image of a "modern wife" while representing the views of her husband, supposed to be "normal" in professional life and not to deviate from the moral guidelines established by men. However, the "nameless" protagonist opts to live her own life in accordance with her own goals and principles, to stand on her own two feet and carve out a niche for herself in the business world using her unique skills and personality, and to have the freedom to love anyone she chooses. By renouncing her husband, house, and current job, she transforms into a woman, an individual, standing on her own two feet, with her own identity and her own destiny.

### 3.2. The Images of Female Characters

While female side characters in the novels conjure up stereotypical views of women, the main female protagonists of both novels represent strong personalities via their own decision-making and performances. The unnamed heroine of *Kadının Adı Yok* illustrates the time of the 1970s and 1980s in Turkey, whereas Cavide, the heroine of *Hiçbiri*, portrays the strong woman at the end of the Ottoman Period. This section will evaluate and present the images of the female characters in two novels. Additionally, the connection between their place in familial structures and their perception of independence will be examined.

Suat Derviş depicts four distinct female figures: two moms and their daughters. Şefika (Cavide's mother) is a wealthy family's daughter who was nurtured in the traditional Ottoman

social structure, had special education, spent the winters in Nişantaşı and the summers in Çamlıca. She is raised only by her mother with love and patriarchal discipline as she lost her father at an early age. With her mother's death, she sacrificed her first love of youth in Çamlıca and married a young man called Ali who was deemed acceptable. Although Ali finds Şefika attractive, he criticizes her for spending so much time on her appearance, neglecting housekeeping, of not being an ideal wife like his sister Suzan, and he strives to mould Şefika's weaknesses:

*In his perspective, Şefika was a simple woman whose ideas did not extend beyond her wardrobe. He was attracted to ladies who lived with their intellect or hands because they disregarded feelings. A lady should first secure her husband's relaxation at home while assisting him with his mental concerns.<sup>2</sup>*

Ali's viewpoint expresses the exchange value of women in patriarchal understanding: An ideal woman should first be in charge of her husband's comfort in the home, and only then should she be able to support him in his intellectual pursuits. A lady like Şefika lacks the virtue of an ideal woman since she is careless with domestic duties and an indifferent wife to her husband. On the contrary, her first love, Danyal, who she eventually encounters again, adores Şefika precisely because of her fragility. When Şefika ultimately decides to begin a new life with Danyal, her relatives accuse her of being immoral since she abandons her family for love and is not a loyal woman to her husband and home. Aunt Suzan (Neriman's mother) draws the

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<sup>2</sup> “Şefika onun nazarında hafif, bütün düşünceleri elbise dolaplarının haricine çıkmayan, basit bir kadındı. Onun sevdiği kadınlar, hissi olmadığı için, zihni veya elleriyle yaşayan kadınlardı. Onun için bir kadın, ilkin kocasının evdeki istirahatini temin etmeli, sonra da yine zihni işlerinde ona yardım etmeliydi” (p. 36).

opposite side of “womanhood” as she is the ideal housewife who cares for both her family and home, takes care of Cavide, the abandoned daughter of her brother. Despite having a dominant role in the family, she lives in line with the traditional Ottoman family structure and the role of women, thus she strives to raise the two daughters (Cavide and Neriman) she is expected to take care of in accordance with ideal standards. Constructing Cavide's character in a moral and culturally valuable way, keeping her away from her mother's flaws, becomes Suzan's most essential and critical duty:

*An attempt would indeed be made to nurture her as a nice housewife, to keep her from being wild, ecstatic, and naughty." [...] At that time, Suzan pledged to look after her, little Cavide, just like she looked after Neriman. Whenever she discovered a resemblance in her morality with "that woman" -now they named Şefika "that woman" - she would try to kill the similarities.<sup>3</sup>*

Suzan attempts to raise Cavide to be an ideal woman, capable of doing household duties like Neriman and aware of patriarchal discipline even in the absence of her father. As the narrative grows, Cavide and Neriman become young women who have not yet married. Due to the period's requirements, they both have a specialized education and were nurtured in conventional roles. Cavide, despite her aunt's will, is defined by her surroundings as mysterious, wild, and dangerous, as a young woman who has gone beyond traditional perceptions, developed her own laws, and character as a result of her mismatched and maverick

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<sup>3</sup> “Onun, çılgınlık derecesinde olan, fazla neşesinin ve afacanlığının önüne geçilecek, iyi bir ev hanımı olarak yetiştirilmesine gayret edilecekti. [...] O zaman Suzan, ona, küçük Cavide'ye de, Neriman'cığına baktığı gibi bakacağını vaat etti. Onun ahlakında, o kadının -artık Şefika'ya aralarında, o kadın diyorlardı - ahlakına müşabebet benzerlik buldukça o müşabebet öldürmeye gayret edecekti” (pp. 64-65).

personality. According to the family, Neriman is the ideal woman for a young and clever Ottoman man to marry, to whom he can devote his private life and space while Cavide provides the opposite image - she is a woman who values only her independence and happiness. For İhsan, Neriman would be the calm and orderly wife doing her fancywork while waiting for her husband in his "white colored and green louvered" house, Cavide, on the other hand, is full of mystery and hazards that make him feel nervous, worried, and bewildered while he is with her. It is obvious to İhsan that, behind her boisterous laughter and attractive beauty, Cavide lacks compassion, has a wild side to her joy, and holds a destructive power of femininity in her hands. Aunt Suzan associates Cavide's characteristics with her mother and believes that she, like Şefika, lacks the principles of a virtuous woman and would never be appropriate for marriage. Yet, Neriman is internally aware that Cavide has a distinct and independent personality that surpasses her in every way that makes Neriman "ideal":

*Neriman also attempted, but failed, to emulate Cavide's dressing." Cavide did not copy her surroundings, and she did not strive to toilets that were neither as shapeless as Aunt Suzan's nor as extravagant as Neriman's. While poor Neriman had her tailor mimic the toilets in the newest fashion magazines in order to wear more elegantly, Cavide would design something spontaneously and describe it to her tailor with the recipe. So when the two of them put on their outfits together, it was evident that Cavide was far more exquisite and tasteful than Neriman.<sup>4</sup>*

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<sup>4</sup> "Neriman, Cavide'nin giyinişini de taklide uğraşır, fakat muvaffak olamazdı. Cavide, aralarında büyüdüğü insanları taklit etmemiş, ne Suzan Halası gibi biçimsiz ne de Neriman gibi gösterişli tuvaletlere heves etmişti. Zavallı Neriman, en yeni moda gazetelerindeki tuvaletleri, en fazla Cavide'den şık giyinmek için, tamamı tamamına terzisine kopya ettirirken, Cavide kendiliğinden bir şey yaratır ve tarifile terzisine anlatırdı. Ve ikisi beraber elbiselerini giydikleri zaman Cavide'nin Neriman'dan çok daha zarif ve çok daha ziyade zevki selim sahibi olduğu meydana çıkardı" (pp. 26-27).

Derviş utilizes her characters' contrasts to examine moral principles, to show examples of "ideal mother" and "ideal woman," and to express her personal critique. Alongside the more conventionally submissive female characters Cavide strives for her own identity and desires, values her independence above all else. Cavide is marginalized by her surroundings as a dangerous, strange, and wild woman while attempting to stay inside the realm of individual freedom as defined by feminist beliefs.

Similar scenarios may be found in the characters of Duygu Asena's narrative. While the main character is trying to figure out who she is, the other female characters around her are people who live by conventional norms and wish to impose those rules on her. The heroine is frequently marginalized and criticized by her mother, sister, girlfriends, female colleagues, and the wives of her husband's wealthy friends, in addition to the oppressive and authoritarian attitudes of the male characters in the novel. Beginning with her earliest childhood memories, her father always emphasizes that girls and boys should act differently and sought to prevent males from approaching his daughters through a variety of means. The number of people who try to control the main character increases as she gets older and starts attending to school, they keep training her to develop into an image of "woman" in line with social expectations.

*It is banned to grow our hair at school; we must braid it which is a little below our ears. We're all like rats. We dress in uniforms and caps. Every Monday morning, our head teacher personally comes in and examines our nails, hair, eyes, and face.<sup>5</sup>*

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<sup>5</sup> "Okulda saçları uzatmak yasak, kulaklarımızı biraz geçen saçlarımızı örmek zorundayız. Hepimiz sıçan gibiyiz. Üniormalar ve şapkalar giyiyoruz. Her pazartesi sabahı müdüranım bizzat geliyor, turnak, saç, göz, yüz muayanesi yapıyor" (p. 24).

While the main character wants to spend time with her friends, enjoy life without restraint, and fall in love, her father, neighbors, and instructors at school attempt to restrict her to prevent her from going down the "wrong ways". In these processes, the protagonist's schoolmates are also exposed to the similar difficulties and controls. Seeing that the oppressive behavior of "raising a girl" or "being a woman" is a social situation, not unique to her own family, leads the heroine to realize that to achieve freedom she needs to be stronger by working rather than marrying at a young age.

With attending college, the main character grows closer to the freedom she desires and gets to experience firsthand how society views and regards women. "Ladies" are divided into two: girls and women. A woman's moral boundaries, exchange values, sense of dignity, and how other people view her are all redrawn via her virginity/sexuality. No matter how strong and independent a woman is, society expects her to be a virgin in order to marry and raise a family. Despite having a partner, the main character is one of the bachelorettes who cannot take the risk of having a sexual relationship without being married.

*... humans -sorry ladies- are separated into two groups: women and girls." Women are often individuals who are married, although those who attain womanhood without marrying are also well recognized. Among the family, they are little girls, but in their circle of friends, they are called "Do you know that she is a woman" with dread and contempt. All the males are seeking the young woman -their only goal is to have a sexual encounter with her before telling everyone else. Young ladies,*

*[...] on the other hand, reserved just those parts of maidenhead for their spouses, since it is the husband's right and not something that is given to a lover...<sup>6</sup>*

The protagonist does not achieve the liberated life she envisions simply by marrying the guy she loves as a virgin. Despite her desire to complete college and work, make her own money, travel the world, she transforms into a woman who sends her husband off to work, rushes for housework while waiting for him to return to home, and want to become a mother sooner. The problems in their marriage become apparent over time as she realizes that this is not her personal goal, but one of the tasks that society imposes on women.

*Yes, I wanted that baby because I believed it was essential, as they had told us... You'll get married, have a child right away, get a home and a family, and be a happy lady... You'll put on a happy face. I believed it was vital to have a kid as soon as we married, not knowing that this guy would one day be a stranger, not knowing that he would one day arrive and not be the man you love so dearly, not knowing that you would one day split up with him. Because they trained us to do so. Motherhood is a woman's most sacred duty.<sup>7</sup>*

The protagonist, who attempts to socialize with her husband's friends, feels alienated once more as she observes their obsession with image and vanity. When she begins to work in order

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<sup>6</sup> “... insanlar pardon bayanlar ikiye ayrılırlar: kadınlar ve kızlar. Genellikle evli olanlara kadın denir ama, evlenmeden kadınlığa ulaşanlar da çok iyi bilinir. Onlar aile içinde genç kızdırlar ama, kendi arkadaş çevrelerinde, “O kadındır biliyor musun” diye dehşetle ve de tiksintiyle anılırlar. Bütün erkekler kadın diye bilinen o dişi genç kızın peşindedirler, onunla yatmaktır bütün amaçları, ve sonra herkese anlatırlar. Genç kızlar ise [...] kendilerini daha doğrusu bir tek o zarar parçalarını, kocaları için ayırmışlardır, o kocanın hakkıdır, sevgiliye verilmez...” (p. 54)

<sup>7</sup> “Evet, ben o çocuğu istemiştım çünkü öyle gerekiyor sanıyordum, bize öyle öğretmişlerdi... Evleneceksin, hemen bir çocuğun olacak, yuvan, ailen olacak, mutlu kadın olacaksın... Mutlu kadın gibi yapacaksın. Evlenir evlenmez, o adamın ilderde bir yabancı olabileceğini bilmeden, o adamın bir gün gelip, o sevdiğin, tanıdığın adam olmayabileceğini bilemeden, bir gün ondan ayrılabilceğini düşünmeden bir çocuk yapmak gerektiğini sanıyordum. Bize öyle öğretmişlerdi çünkü. Kadının en kutsal ve tek görevi analıktır.” (p. 114)

to accomplish her ideals, she finds herself in an atmosphere where males may mistreat and stare at her, which causes her to strive to strike a balance between being a colleague and being a woman. After everyone judging her love affair with one of her teammates, including her husband, coworkers, and employer, the heroine resolves to discard the societal labels and roles of femininity, to move forward as an individual, to live in her own house, and to listen to her own voice, whatever the cost is. After this plotline she staged, Asena displays the nameless heroine as a mature woman having earned her own identity in the last sections of the narrative.

These two characters, who want to live in their own name without being a man's daughter, wife, mother, or sibling, want to exist with their own voice and try to walk their own paths rather than following the patterns that others have shaped for them. These heroines are subjected to the efforts of limiting and forming them not only through discourse but also within the space. These women had to answer for the steps they made and the clothes they wore in public and private spaces, but they had the bravery to challenge the society's perspective in order to gain a place of their own. The events taking place in private and public spaces mentioned in the novels, the norms established through these spaces, and the performances of women will be examined in the following two chapters in order to reveal the situations and emotions experienced by women in this position.

### 3.3. Private Space and Womanhood

Both authors portray more than one house in order to build characters' place attachment, sense, and experience of private spaces. While *Kadının Adı Yok* uses the houses in which the character lives as a symbol of her own personal transformation from childhood to maturity, characters in *Hiçbiri* behave according to the house they seasonally live in, and their experiences change along with the places. In *Hiçbiri*, Derviş characterizes all the mansions she describes in line with the Ottoman era's architectural style, which consists of detached houses with two or three stories, areas designed for privacy, and rooms that may be used as *haremlik-selamlık* which means the house is segregated for the intimate life of the family and the limited guests. It can be observed that the seasonal homes mentioned in the narrative play a significant role in understanding how Istanbul's middle-to-upper class women live their daily life. Women's daytime activities, socialization degrees, or reasons and rates of adopting public spaces are all impacted by these summer and winter houses. Winter houses in Nişantaşı have been sites of order, normative rules, and spatiality of women for two generations. As long as they live in these houses, they are more exposed to patriarchal surveillance and control, their entrance-exit hours, outfits and appearance are reconstructed according to this strict order. Both Şefika and Cavide interpret the endless days spent in Nişantaşı as imprisonment, dream of changing the months having consumed in the house and performing the assigned roles, with a more comfortable social order in Çamlıca.

Summer houses and living in Çamlıca provide greater pleasure, opportunity, and independence for Şefika and her daughter Cavide. People visit one another or spend time

together in the evenings in these summer houses. Although Şefika's socialization was confined to her family and their relatives, new habits and customs were gained during Cavide's time, social contacts grew in a European manner, nighttime visits at home with men and women are established, and friendship links are reformed. Along with the tea and pastries served as a treat on the reception days, Neriman (Cavide's cousin) is seen as playing the piano in the music room to entertain the guests. This modernized dwelling type, devoid of haremlık-selamlık sections, stands in stark contrast to Doctor Süleyman Pasha's mansion (yalı). Cavide perceives this house to have an old, mysterious, and secret spirit, and derives a different pleasure from its walls and windows. The daily life within the mansion, which represents the old times, illustrates traditional Ottoman culture. The mansion is a serene and quiet living area apart from guests, with continual feelings of privacy. Living at her aunt and being exposed to the norms of her house(s) -with the exception of the short time Cavide spends in the mansion- displays Cavide's distinct personality and resistance to be "normal" in the visits and daily life in Çamlıca. Cavide takes care of the guests whenever she wants, and spends individual time outdoors or in her room whenever she desires. In her opinion, there are no regulations that govern how she should stand, walk, or speak at home -she behaves how she wishes and is not afraid to display her personality.

In the bedroom, this personality condition is dealt with in the same way. All the female characters in the novel have their own rooms related to their socioeconomic standing, but the normative constraints are re-established over the order and arrangement of this space, prohibiting women from establishing a truly independent experience in their quarters. The

bonds that women create with their private spaces become public to a degree, since the décor of the rooms reflects the personality and taste of the person who adopts it and is evaluated by others. The patriarchal authority within the house - her spouse for Şefika, her aunt for Cavide - restrict how female characters organize their rooms that express their own spirits, to freely inhabit this place, and they intervene in situations that cross the line. Şefika's more disorderly and personal decorating of her house and room is viewed by her husband as an imperfection in being a housewife; the ideal home arrangement for him is the one established by her sister Suzan in which the person have control over all the details when he enters the house, and there might be no hidden corners. Similarly, when Cavide decorates her room in a self-centered and mystical ambiance with full-length curtains and mirrors, picks an unpleasant ornamentation based on period's perception, her aunt takes this as a reflection of her hazardous personality.

The author also makes use of these disparities in the concepts of place attachment and identity while describing the characters. Suzan is a homemaker who conforms to norms and conventions, Şefika is inadequate and selfish in her obligations, and Cavide is characterized as wild, mysterious, and frightening by her surroundings because she values her independence and individuality. In contrast to Cavide, Neriman is a figure who follows all of social laws but cannot carry her personality to a unique point. Neriman deduces this sharp discrepancy from her behaviors and rooms:

*Indeed, since her childhood, Neriman would discover a beauty, a new appearance even from the chaos of Cavide's toys and hair, utterly different from the way her*

*toys were lined up and her hair tidy. [...] Nobody appreciated the aesthetic layout of Cavide's room inside the house. The orderliness of Neriman's chamber, on the other hand, was praised by everybody. Nonetheless, Neriman recognized that the stylistic decor of her chamber was as raw and impersonal as it was embodied by the hand of a maid.*<sup>8</sup>

Patriarchal control is included in private rooms in diverse situations for spatial experiences of female characters. Şefika must create justifications for her family, such as illness, while sobbing in her chamber for Danyal, the guy she is in love with. While Cavide aims to create a more personal space in her personal room by placing curtains around her bed due to the importance she gives on her freedom, both her aunt and cousin Neriman believe they have the right to come into her room at any time and rearrange various items. Aunt Suzan uses this right as a strategy to tidy up Cavide's personality or to limit her behaviors. The female characters who struggle with these norms and restrictions even in their private quarters attempt to express their own tastes and develop an individual relationship with their chamber within the possibilities they find.

The nameless heroine of Duygu Asena is in a similar circumstance. The house where her childhood and teenage years are spent is a two-story detached house. This may be reconciled with the fact that her family has a structure that is reminiscent of traditional values. During her childhood, she is strongly forbidden from playing games with males in the

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<sup>8</sup> “Evet, ta çocukluktan beri, onun oyuncaklarının, saçlarının dağınıklığından bile, kendi oyuncaklarının dizili ve saçlarının toplu duruşundan büsbütün başka, bir güzellik, başka bir füsün bulurdu. [...] Evin içinde, Cavide'nin odasının tarzı tanzimini kimse beğenmezdi. Halbuki, Neriman'ın odasının intizamı herkes tarafından müttelikan takdir olunurdu. Öyle olduğu halde Neriman odasının tarzı tezyinin bir hizmetçi eliyle vücuda gelmiş kadar çığ ve şahsiyetsiz olduğunu anlardı” (pp. 26-27).

backyard garden, from breaking her father's regulations at dining times, and from spending too much time in her room alone. Under the supervision of her mother, the protagonist and her sister's private space experiences are observed and controlled in order for her to grow up properly as a well-behaved daughter. As the character approaches adolescence, all these demands and regulations become hurdles from which the character wishes to flee and resist. Since the home gives her a sense of imprisonment, she dreams of enjoying her life outside. She waits for her father's absence to move freely at home and outside, her mother appears to be a rather passive and quiet parent in her eyes. The protagonist starts fighting for her freedom at a young age due to her mother's inability to lessen the pressure the father puts on her daughters. Despite all of the pressure and coercion at home, the main character conceals and covers situations in order to live the social life she desires. Sometimes she pretends to spend time with her partners in certain locations across the city, such as gardens or secluded areas, and other times she finds a way to socialize with her friends in private places, again with familial control, by using house meetings as a stepping stone. With all of these "daughter-raising" standards and her sister's marriage scenario, she realizes she needs to strike a new balance in her own household.

The main character, who moves in an apartment with her husband that his family does not use when they get married, initially does not want to create a dowry and spends all the money, his father gave to get married, on her clothes and on vacation. However, as she realizes the challenges of having a place attachment with the house, the absence of few items that she bought, selected, or at least liked pushes her to feel even more alienated. She doesn't have her

own room in this second house where she stays, she even shares the bed with her husband. She must adapt to the house's established order and fulfill the marriage duties accepted by society. Despite the fact that she is alone in her private space when her husband leaves to work at specific times of the day or travels on business trips regularly, she is unable to establish an autonomous space experience and spends her time running around to daily chores. After she enters the corporate life, the circumstances change. When her husband is not at home, she and her colleagues begin working in the living room of the house, where they continue their meetings and tasks. It can be noticed that her and her husband's acquaintances frequently visit their house for socializing in addition to their private life and occasional work. The home serves as a venue for both private and public activity. Likewise, the character attends house meetings with her husband's circle and goes to various entertainments. In her husband's view, this very civilized and European way of life is something that must be achieved and represented as a couple as well. The character's married life and utilization of private space therefore reflect the new western social order that has been observed in different eras in the Republic of Turkey.

In all these meetings the marriage of the protagonist, who does not really feel belonging and does not enjoy it, begins to unravel. One night, when her husband is not at home, she makes love with one of her colleagues in her bedroom and their marriage comes to a complete break. When the main character, unable to form a solid relationship with her home, loses her marriage's ties, she decides to get a divorce in order to leave the house she cannot live in, where she does not feel like her own and cannot adopt any of her possessions other than the clothes, and to finally have the independent space she has been longing for. The woman moves to the

third house featured in the narrative after her divorce, it is filled with objects that remind her of something down to the tiniest detail. Although this house is not as neat and appealing as the others, it is the one in which the character feels the most connected, at ease, and free to express herself. In the third house, the simple and humble aesthetics of freedom and independence replace the traditional structure in the first house or the modern and civilized western style in the second one. The character, who is unconcerned about how others see it, manages to form a different link with each pleasant and undesirable aspect of the house. In this home, the unnamed heroine manages to create the life she lives in her own home while being free of all the tasks and responsibilities of femininity. She may welcome the guests she likes, eat whenever she wants, and use the space as she desires.

The relationship between private space and female characters does not consist of place identity, sense of dwelling or having a private realm to be alone. The house as a private space becomes a place of work for the women in novels, they deal with the household duties, manage the domestic organization, and ensure the rhythm and comfort of the family.

### **3.3.1 Duties in Domestic Realm**

*Hiçbiri* represents aunt Suzan as the housekeeper. She is preoccupied with her husband's well-being, controls the house in order to determine the daily routine. Suzan expertly arranges the decor, dinner and lunch hours, visits, and meals. Her daily duties include supervising the servants, managing the kitchen and storeroom, and handling the latticework that will be displayed in the house. She also devotes attention to child raising. Her daughter and Cavide are expected to be ideal bachelorettes who can run the household, become ideal mothers and

charming wives for their husbands, and committed daughters for their parents. As the author describes, young female characters raised for marriage have special education, are literate, and can play the piano, but what is actually expected of them is to be a proper housewife. These are the standards by which spouse candidates (Ali and İhsan) evaluate either Şefika or Cavide and Neriman, who are all reared in this manner by their families. They should prioritize familial integrity above individuality, take responsibility for the man's comfort in his private space, seem tasteful and educated enough to represent the husband in front of guests, and fulfill the duty of hosting them properly. Females should place a high value on the honor, order, and appearance in order to portray the ideal image for society as the mother of future children and the husbands' representative.

Through Cavide, Derviş critiques these norms and women's status in society. Cavide does not consider marriage as a dream life or link it with fairy tales. She views marriage as a restriction on a woman's independence. Marriage isn't about owning an elegant home, attaining her spirit to its rooms, and performing herself where her perfect spouse murmurs love-songs day and night—an ideal guy who is youthful, powerful, and adores her beyond all else. Instead, marriage and homemaking entail a life spent in the kitchen, the storage, and the crib. Love and a beloved husband have no place there. The household leaves no time for a romantic relationship: the husband becomes the family's head fulfilling his duty, but without being an emotional companion. Cavide believes marriage is suitable for her cousin Neriman who accomplishes the necessity of household but not for herself:

*Oh! You're exceptional... She was laughing. You are correct; marriage is very beneficial for girls like you, who spend long hours of their lives in the pantry and laundry basket, walk down to the kitchen to boil jam and bake cake... But consider me, Neriman! ... Given that I am responsible for a house on my own, what would the condition of that home be? .. How do I order the servants and run a household?... Then consider it!.. Isn't it a shame? Why should I leave my mischief and go to the cellar when I may commit myself to the best of joys, such as viewing my beauty while the piano plays the most cheerful and raucous songs?... Why should I throw away my mirror and stare at jam jars and oil cans... close my notes and open the cost reports... What is it if not a tremendous murder to transform this head, which is more elegant, more attractive than the world's most exquisite fashion show, into a vegetable basket; to change my wardrobe, which is my pure delight, with such a mind full of kitchen-scented thoughts?<sup>9</sup>*

Cavide values her personal time, taste and thoughts more than the duties and morals of household life, of familial bonds. To improve herself, develop an intellectual taste and care for her beauty is what she wishes for from the future. Like Cavide growing up on the precipice between following conventional roles and developing an individuality, Asena's nameless heroine questions herself and marriage, considers traditional roles and morals when she sees women around her performing household duties, seeks to preserve her own life from all these

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<sup>9</sup> “Oh! Sen başka... gülüyordu. Senin hakkın var, izdivaç senin gibi, hayatının uzun saatlerini kiler ve iş sepetinin başında geçiren ve arada sırada reçel kaynatmak, pasta yapmak üzere mutfığa inen hanım kızlar için pek iyidir... Fakat, beni düşün bir kere Neriman!.. Ben tek başıma bir evde olursam, o evin bali ne olur?... Ben hizmetçilere nasıl emreder, bir evi nasıl idare ederim?... Sonra düşün bir kere!.. Yazık değil mi?... Hayatının her gününü yaramazlık etmek veya şezlongun üzerine uzanıp ufak el aynasıyla yüzümü, güzelliğimi seyretmek gibi, nice zevklerin en büyüğü olan şeylere basredip, piyano en şen, en şakrak şarkılar söylerken, zorum nedir ki yaramazlıklarımı bırakıp, kilere koşayım?... Aynamı atıp reçel kavanozlarına, yağ tenekelerine bakayım... Notalarımı kapayıp masraf defterleri açayım... Dünyanın en şık, moda defilesinden daha şık, daha zarif düşüncelerle süslü olan bu başı, sebzevatçı kütüfesine çevirdikten sonra, bütün saadetim olan elbiselerimi, mutfak kokulu düşüncelerle dolu olan bu başla değiştirmek, pek büyük bir cinayet değil de nedir?” (pp. 82-83).

obstructions. During her childhood, her father is the head of the family and the commander of the home, whereas her mother is an extension of her father - she becomes the guardian of the house in her father's absence. The protagonist considers her parents' marriage as lacking in love, connection, and communication. Their marriage has not been bound by love, it is rather a cage for the mother, as she has nowhere else to go. In this cage, she maintains daily duties and father's rules, control over daughters and their chastity. Every morning, she prepares breakfast for her husband, completes her duties and gains her value as a house-wife but not the price of her efforts.

*Oh, he's awake," my mother said. She dashed to the kitchen to heat my father's milk, which he sipped in bed every morning. My father works late, so my mother wakes up early every morning to warm his milk and take it to bed, then she cooks his eggs in two minutes, summons him downstairs in time, and then prepares our pieces of bread with butter and cherry jam. And, despite this, my father refuses to give her the money she desires.<sup>10</sup>*

The protagonist's sibling resembles her mother. Her main goal after having two children is to become the perfect mother. In addition to maternity responsibilities, she supervises her husband's service: washing, ironing clothes, making dinner, and cleaning the house for his guests. Despite her hidden opposition to her sister's transformation, the heroine puts on parallel performances in her own marriage. Her marriage begins as a replica of these

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<sup>10</sup> "Annem, "Ah, uyanmış," dedi. Yellim yepenek mutfağa, babamın her sabah yatakta içtiği sütünü ısıtmaya gitti. Babam işe geç gider, annem her sabah erkenden kalkıp önce onun sütünü ısıtıp yatağına götürür, sonra iki dakika pişmesi gereken yumurtalarını hazırlar, onu zamanında aşağıya çağırır, daha sonra da bizim üstüne tereyağı ve vişne reçeli sürülmüş kızarmış ekmeğin dilimlerini hazırlar. Ve bütün bunlar için babam ona istediği parayı vermez," (p. 21).

circumstances and the first years are spent with her household tasks. She does not begin working in a company, instead becomes a housewife with daily responsibilities:

*Every morning, I wake up early to assist Ci-Ci in catching the service; I pour the tea, I prepare the breakfast, and he leaves." [...] I lie down for a few minutes after he leaves, then go shopping right after. I prepare my mother's recipes from my notebook; I can't cook them as fast as she can, but they're still delicious. Meats sautéed, imambayildi, and creamy apple desserts... Then, in the evening, I stroll down the street, wait for the bus -he gets off the bus and we walk home. I'm setting the table; we dine in about 10 minutes. He is helping me clean the table. I wash the dishes (sometimes leaving them till the next day) and he rinses.<sup>11</sup>*

Her husband plays the role of the westernized husband of their era: he assists his wife in domestic responsibilities with light labor, attends social events with his wife with all the beauty and civilized image they have, and approves her desire to work in business life despite his lack of faith in her career. When she begins working and has little time at home, she resolves to share responsibilities with her husband Gürkan (Ci-Ci), that he criticizes as not fulfilling the main duty. She appears to him to be pushing the boundaries of her gender and ignoring her primary responsibilities at home. When she decides to divorce, Gürkan reacts defiantly:

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<sup>11</sup> "Her sabah erkenden kalkıyorum, Ci-Ci servisine yetişsin diye kalkıp çayı koyuyorum, kahvaltıyı hazırlıyorum, o gidiyor. [...] O gittikten sonra biraz daha yatıyorum, sonra hemen alışverişe çıkıyorum. Annemin tarif ettiği yemekleri, defterimden okuya okuya yapıyorum, annem kadar çabuk yapamıyorum ama yine de harika oluyor, aynı onunkiler gibi. Et soteler, imambayıldılar, kremalı elma tatlıları. Sonra akşam caddeye çıkıyorum, servisinin gelmesini bekliyorum, servisten iniyor, sarmaş dolaş eve gidiyoruz. Sofrayı hazırlıyorum, yememiz 10 dakika kadar sürüyor. Sofrayı topluyorum, o da yardım ediyor. Bulaşıkları yıkıyorum (bazen ertesi güne bırakıyorum) o da çalkalıyor." (pp. 68-69).

*Leaving? How will you leave, where will you go? You have no one, what will you do? You act like little girls, believing that what you're going through is love, this will pass and we'll remain... We're married! It's a nest.*<sup>12</sup>

This is a home where woman has undeniable obligations, such as pleasing the man as a sexual being at night, managing household tasks as a domestic servant during the day, and appropriately representing the husband to his friends by her appearance as a spectacle. She refuses to stay in this house since it is devoid of affection and emotional relationships. She defies typical marriage obligations in order to become a self-sufficient woman, despite the fact that she has no certain place to return or move as a single woman. Not only did the heroine but also her mother had to live in the house of her husband, whom she wanted to leave, in a marriage that she was unhappy for many years because she had nowhere else to go. The fact that her mother had imprisoned herself in that house for this reason made the issue much more critical for the protagonist, she left the house no matter what. *Hiçbiri* contains a similar theme of "mobility" through Cavide and her mother. Şefika longed for a savior like Danyal to escape the place where she didn't feel at home and was suffocating. She needed to obtain her freedom with a companion, like in her teenage years she did whenever she left the protective bounds of the house. Cavide had always pondered, "Where can I go?" because she had grown up at her aunt's house. She went to *Danyal's house* to find an answer to her question, relying on a letter she got from her mother when she was a child, but when Cavide saw she was more alien to that family, she went back to her old obligations. At the end of the plot, she refuses to take any

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<sup>12</sup> "Ayrılmak mı? Nasıl ayrılacaksın, nereye gideceksin? Kimsen yok, ne yapacaksın? Küçük kızlar gibi yaşıyorsun, yaşadığın şeyi aşk sanıyorsun, bunlar geçecek ve biz kalacağız.. Evliyiz biz? Bir yuva bu." (p. 119).

man she did not love, and instead of marrying and leaving this mansion, she respects herself and goes off to live with her father, who resides in Europe, despite her reluctance. Due to period's limitations Cavide was unable to respond to the query "Where should I go?" as "to my own house" as Asena's character did.

Asena's heroine starts a life where no one is in charge of her behaviors by moving into her own home. In the absence of this control, Asena attempts to demonstrate that patriarchal authorities are responsible for not only the virtue of female bodies, but also the domestication of women in the house. It is common in both novels that the performances and responsibilities of female characters are assessed by the patriarchal authority, and required actions are taken to ensure that they operate in line with the social norms, just as it is condemned when those women reflect their own characteristics in their private spaces.

### **3.3.2. Private Space Control**

The narratives symbolize the patriarchal control through some characters -it is the aunt Suzan for Cavide, her father for the nameless heroine. Derviş depicts Suzan as in charge of both the physical space and the acts that take place in it. She assumes the position of guardian of the home with patriarchal authority, valuing or criticizing every role played by women in accordance with social expectations. Şefika feels imprisoned in the house under Suzan's rules as a result of her stare as she expresses her displeasure. Suzan disregards Şefika due to her negligence of household responsibilities and unsuitable wifely behaviors:

*Suzan, who could not tolerate any lightness, gradually began to adopt a loftier attitude about Şefika. She responded to each of her actions frequently sighing with a shrug and a shake of the head.<sup>13</sup>*

Suzan also controls the visitors in the house, Doctor Süleyman Paşa is required to abide by her directions, gain her favor, see Şefika and Cavide in the coming years under aunt Suzan's supervision. She looks at the girls' entry times, clothing choices both inside and outside the home, activities in their rooms, and how their personal space is set up. Cavide's mobility is questioned by her in the summer house: When did Cavide leave the house and when did she return, where was she and who was with her, did Cavide run into anybody or was there anyone gazing her? For the visibility, mobility, and companionship in both public and private areas, Cavide must respond to all of her inquiries and follow her directives. Cavide is watched by the household members; her aunt and cousin keep an eye on her when she interacts with visitors, spends time with male guests, and deals with some occupations in her room. She is expected to act wisely throughout this surveillance and behave appropriately. She is asked to put on clothes that her aunt has approved, walk in the house quietly, and enter the living room appropriately even though Cavide equates them with wearing someone else's shoes:

*When there were visitors, aunt Suzan was constantly driven insane by her entry to the hall. She would consider walking quickly as a flaw, and walking slowly as being*

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<sup>13</sup> “Hiçbir hafifliği affedemeyen Suzan, yengesine karşı, günden güne daha azaletli bir tavır takınmaya başlamıştı. Onun her hareketini bir omuz silmekle ve ekseriya içini çekerek başını iki tarafa sallamakla karşılıyordu” (p. 55).

*stubborn. Cavide wouldn't be the serene, sensible, and dignified lady that could be seen, or rather, presented to everyone, even if she turned forty!*<sup>14</sup>

Another concern for Suzan is maintaining the daughters' chastity and arranging good marriages. She criticizes Cavide's relationships with men and intensifies her surveillance on Cavide by never letting her alone in her bedroom. Suzan begins to reorganize Cavide's private space, evaluate her possessions and taste, regulate her time spent in the bedroom, accompany her on street walks in Çamlıca, and keep an eye on her chats with men. Suzan resolves to keep this monitoring going until Cavide returns to her father so that her obligation may be handed to the family patriarch. Cavide realizes that her mobility is strongly needed since she becomes a burden on Suzan's shoulders, an uncontrollable bachelorette that should be disciplined directly by the father.

The figure of a controlling father is successfully drawn in the second novel. Through the protagonist's father, Asena establishes patriarchal authority in the private space. Throughout her childhood, the father keeps the house in order. He controls boys' access to the garden and forbids his daughters from playing with stranger boys. They strive to enjoy their independence in the absence of their father by hiding from their parents and playing with their pals. He, like other patriarchal figures in the narrative, attempts to preserve his daughter's chastity from men's access. Nilay's -the protagonist's friend's- father is portrayed more aggressively, imprisoning his daughter in a room, evicting her from the house due to Nilay's unchastity, or

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<sup>14</sup> “Her zaman misafir varken, salona girişı Suzan Hala'yı çıldırtırdı. Hızlı yürüse, kabahat, ağır yürüse, inat telakki ederdi. Kırk yaşına girse, herkese gözükebilecek, daha doğrusu gösterilebilecek, tartılı, idareli, ağır bir hanım olmayacaktı!” (p. 156).

committing violence because she entered the house later than permitted. The patriarchal control is not only practiced in the house, but also it is required in girls' meeting at home. They should not be left alone and uncontrolled. Rather, their temporal mobility among houses should be surveilled by parents hosting young women in their house. The female characters in the novel should be controlled in the private spaces and also their entrance to, exit of house should be allowed by men. On the other hand, it is seen that men have unlimited access to both private and public spaces.

The only way of freedom from the patriarchal control in the house is considered as marriage by the protagonist. Having a modern husband can provide her mobility. She dreams of walking in the streets freely, going to Europe with her partner, and participating in the public life without the control of her father. Nonetheless, she recognizes that her husband, while not as dense as her father, serves as another barrier to her independent practice of private and public spaces. He expects her to be the ideal wife, exhibiting his excellence to their habitus. She must interact with Gürkan's social circle, act as his friends or their spouses, attend popular spots, and seem as a glorious spectacle for the eyes - a symbol of his splendor but not an autonomous human being with her own taste, interests, and social environment.

There are echoes of patriarchal power in the novels, not just in private but also in public spaces. The right to monitor women's performances, observe their clothing and appearance, and judge their behaviors is granted not only to the head of the household, but also to neighbors, coworkers, and teachers. It is possible to read that any risky actions noticed outside are reported to the authority in the home, this kind of integration can be considered as a form of extension

of domestic control to the outside, and public control to the interior. The public space experiences of the female characters in the novels are examined in the next part and their ways of living the independent and social lives they seek within the ongoing control are demonstrated.

### **3.4. Public Space and the Female Bodies**

Both novels illustrate the female characters actively participating in various areas of the city on variant scales from neighborhoods to the work-places. Although the protagonists' experiences in private spaces remain mostly similar in both stories, their interactions with public spaces diverge. The fact that *Hiçbiri* does not go beyond certain districts demonstrates that the city was sharply segregated in terms of male/female use during the Ottoman period. On the other hand, the Asena's heroine, who had the opportunity to exist in public life mainly as a result of the Republican Reforms, participates in school, workplace, and social activities with a small circle of friends - while the masculine control and surveillance remain, women's usage of the city is approved by society. The characters go through streets and avenues while remaining in the city's regular entertainment and social activity locations, such as seashore parks or shopping malls. This provides them increased mobility and publicity. It also allows for the examination of the dilemma of becoming a "flaneuse" or a "spectacle" for women in the streets. The main issue that will be applicable for both periods is that female characters who use the city and public spaces to the extent permitted by patriarchal authority are expected to act within the boundaries of both their families and social norms, not to be seen in improper places, not to

behave in a way that could be perceived as obscene, and not to walk the streets in deviant costumes.

It is possible to examine how conventional perceptions of city and space altered with the Ottoman period's modernizing movement, and which differences in daily life and use of space emerged throughout the two generations described by Suat Derviş. Şefika's youth years are spent in a society that has not yet become as westernized as the community in which Cavide grew up, and the traditional order is more visible. It would not be inaccurate to say that the public space resembles a brougham accompanied by a reliable guardian for Şefika. Whether with her mother or under the cautious surveillance of a housekeeper, Şefika travels to the coastlines of Fenerbahçe or to the stores of Nişantaşı, discovers public life via the cages of the brougham, and follows the behaviors of people she knows by observing, but never meeting them.

Şefika spends the majority of her time in her house behind the latticed windows, and when she only takes a short tour through the parks of Fenerbahçe with her car, she still should dress appropriately for the outdoors and complete her tour without getting too close to the lattice or making her presence felt in society. After seeing Danyal for the first time on one of these tours, Şefika finds the chance to talk with her love, with whom she could not communicate at all, when she encounters him in Suzan's mansion -traveling alone in the city, talking to foreign men, and being seen publicly at her period, at her age is nearly impossible for a single woman. While Suzan embodies conventional societal standards and stays the same through years in the public and private realms, the access to the city and sociocultural context,

mobility, and performances of these two women -who want to live- have evolved in certain ways.

Cavide has more freedom in public space than her mother. While her access to public space still consists of Nişantaşı and Çamlıca, she may wander alone in these areas throughout the day, go for walks, and paddle in the sea in her comfortable outfits. Even if the custom of brougham tours remains in Cavide's time, she does not confine herself to these trips like her aunt Suzan and cousin Neriman, but rather dares to run around the streets with her dog, talk loudly, and laugh if she wants to. Cavide's decision to take the letters she sent to her mother to the post office on her own, to actively use the city center, to walk in the streets alone with İhsan or Selim Pasha, to travel to her mother in another city or to her father in another country without the need for companionship, reflects the era's evolving perceptions.

Cavide characterized this transition in a talk with Doctor Süleyman Pasha as the replacement of kayaks in the Bosphorus by motorboats. In her opinion, the traditional moral beliefs of the past as well as their attitudes toward life have changed with modernization, and even the concepts of "loving / being loved" have adapted to contemporary culture. She views the critiques directed to her like being selfish and maverick as a trait of her generation, and claims that individualism prevailed in Ottoman society with contemporary and western living. She believes that in this age, when the serenity of the streets has been replaced by the sounds of motors and every moment is accompanied by a noise, it will be impossible to live as before and adhere to the old spirit:

*She pointed to a motorboat sailing over the bosphorus with her hand: See? In Marmara, people are now going by motorboats. What a long year difference we have, honey! You are the offspring of a tranquil Istanbul with kayak. You started living, thinking, and loving in different... but very different times. Everything has changed now. Now I'm certain that no one can love anyone except himself with the sentiments you recognize as true love! It's not just me, it's everyone... [...] You become such a wise and decent person since you grew up in a tranquil Istanbul. But we... Once again, her little hand was pointing to a small motorboat that was roaring over the sea. There are such motor noises even in our most sensual dreams... Doctor! We are adrifted by noise. We did not grow up in old Istanbul, a tranquil, divine Islamic city surrounded by quiet, peaceful people, in front of an impressive blue sea adorned with graceful boats, to be wise like you.<sup>15</sup>*

It does, in fact, happen, as Cavide advocates. Cavide is alone in her chamber at her most emotional and saddest time, after Selim Pasha claims he sacrificed her for his son's pleasure and departed, while the cacophony of the street, the noises of the automobiles and the crowd joined her agony. Cavide, the lady who claims to love no one but herself, is forced to join the new chaotic pace of Istanbul, rather than the peaceful structure, while crying for her love. After a short time, she gathers herself and travels to her father's side on one of the motor ships at sea, with just a little time to stare at the city silhouette and bid farewell to her memories.

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<sup>15</sup> “Eliyle, denizin üstünde giden bir motoru göstererek: Görüyor musunuz? Şimdi Marmara'da motorla geziliyor. Aramızda ne uzun sene farkları var cicim! Siz kayıkla... hulyalı bir İstanbul'un çocuğusunuz. Siz başka... ama çok başka zamanlarda yaşamaya, düşünmeye ve sevmeye başlamışsınız. Şimdi, her şey değişti. Emin olunuz her şey değişti. Şimdi eminim, hiç kimse kendinden başkasını, hakiki muhabbet diye anladığımız duygularla sevmeyiz! Sade ben değil, herkes... herkes öyle. [...] Siz gürültüsüz bir İstanbul'da büyüdüğünüz için, böyle bir hakim, bir akıl olabildiğinizi. Fakat biz... Yine küçük eli, denizin üstünde kulakları yırtan sesle ilerleyen ufak bir motoru gösteriyordu. Bizim en hissi hayallerimizde bile, böyle bu motorun gürültüleri var... Doktor! Bizler, gürültüye kapılmış insanlarız. Hakim olabilmek için sizin gibi sakin, ilahi bir İslam şehri olan eski İstanbul'da, gürültüsüz, mütevekkil insanlar içinde, zarif kayıklarla süslenen, çok mavi bir denizin karşısında büyümedik...” (pp. 142-143)

Asena's work depicts the changes that modernity continues to bring to Turkish life and cities. With the influence of both the Republican Reforms and the policies of the mid-twentieth century, Turkish society's life and daily experience continues to adapt and evolve. Both the public venues occupied by women were distinguished and their performances were reorganized according to the necessities of the period in the novel, which was published after 1980 and highlights a period of around 30 years. Compared to the previous novel, broughams are replaced by private vehicles, and women who can actively inhabit the city center and diverse places are also visible in education and commercial sectors. There are characters that can go to cafés and entertainment places with their pals, wander around the beach in their swimsuits, and have greater independence on their own.

While educational institutions provide a "moral and essential" reason for a woman to exist on city streets, societal norms impact this access. The main character, who, by his father's and teachers' warnings, avoids boys in the classroom during his primary school years and attends secondary/high school only in girls' colleges, encounters a new situation with co-education at the university and, for the first time, becomes close with men she doesn't know. She grows into a young girl capable of attending male-female gatherings and spending more time with her partner in public venues without the surveillance of her family, neighbors, or teachers. As the story grows, it is not impossible for the main character to access the social environment and have a position in corporate life as a married woman with a university degree, but women who are not equal to a man must make extra efforts and adopt the appropriate molds for these aspirations. In the narrative, the nameless heroine can only advance in her profession to a

limited degree and with greater work than his male colleagues. People who evaluate and monitor her actions with her gender, use societal standards to push down the protagonist to their limits. What is required of her is not to be more dedicated, talented, or successful, but to provide a visual spectacle and amusement for his male colleagues. She is also criticized for her femininity in her workplace, which is dominated by males, since she is not more submissive and focuses on her career in itself, does not sacrifice her professional life for her housework.

#### **3.4.1. Experiencing Public Places**

As previously stated, in the novel *Hiçbiri*, both Şefika and Cavide were permitted to visit and experience parts of the city that were deemed proper for women. This privilege is more abundant for Cavide, but she was still confined to the coastlines, summer districts, promenade areas, and at most the city center during the day. Cavide, with the help of westernized thoughts, might be considered to have softened the bleak image that Şefika felt. However, entering the business sphere or educational institutions is still uncommon and unusual for Cavide's age. This is one of the concerns that female magazine or narrative writers are attempting to address during the period of First Feminist Wave (Çakır, 1993, p. 31).

Duygu Asena is able to portray varied public space experiences through the nameless heroine, who lives in an era when women's engagement in public space is more open and richer. These sites include not just beaches, parks, movie theaters, entertainment venues, cafés and restaurants where people may spend time with their families or friends, but also clinics, schools, and workplaces. In general, the female characters appear to act as if they are always being gazed. Forming the public presence of women -who interfere in the realm of men- not into sexual

beings but to chaste girls, wives and mothers without breaking away from the moral fabric of the society is another type of control mechanism rooted on the domestic bonds. Although it is portrayed that the protagonist's father takes his family and neighbor's wife on the beach to have tea or to watch a movie by booking a private box in movie theaters, this is not a public or social experience in the usual sense. As the head of the family, he continues to protect his women's dignity and keep them secure from outsiders. However, his role as a modern man who interacts with women in public space illustrates how her father struggles between the western and traditional values of society.

Contrary to the private space, the control of the female body is tried to be ensured not only by the man of the house but also by strangers. The bachelorettes are subjected to surveillance and guardianship by others in the public space such as the gynecologist in the clinic or the instructors in the school. The gynecologists consider young girls and women not as patients but as sexual beings: disregard their sexual life in the physical examinations or approach them as a potential male threat. The control and limitations are continued in the educational places: Bachelorettes should be protected and kept away from men and women with infidelity, being friends with an immoral girl is labeled as shameful as committing the same crime in the eyes of society. After attending to the university, the protagonist and her friends try to find way for free time and free place in order to meet with their boyfriends, enjoy the public space, and cross the limits. The method they find is to hide their actions, lie to their parents, and create a social network which provide them excuses for being outside.

Their limited access to the public space continues after marriage. The control is handled by the husband and women can have access to the places where their husbands allow to. This time the nameless character transforms her label from being someone's daughter to someone's wife. She represents her husband in social and professional places, participates in meetings, and parties to display her glory and represent the civilized familial life they created as couple. Those places are where women act as a spectacle with all their jewelry and elegant costumes. They should be looking glamorous and stylish, worthy of a westernized man's gaze:

*At those fancy dinners with those people, I feel so uncomfortable. I have nothing to say to the women with the enormous furs, the biggest jewels, the thickest gold, the outfits overflowing with the latest brands, the sculpted and unquestionably colored hair. The lady whose husband holds the position of authority receives the most respect and attention.*<sup>16</sup>

It is seen that being a woman in those social circles requires obtaining the taste and custom of their age, perform an elegant image that is depicted from western fashion parades or magazines. Moreover, women's identity is directly connected with their man, the level of respect shown to a woman is paralleled with her man's level of reputation.

This system is not limited with those social places, the workplace as well, is a stage for females where they are regarded as a spectacle for men, a pleasing service for their eyes. She struggles with her looking, behaviors, and stance in order to keep them in balance between being

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<sup>16</sup> "O kalburüstü insanların bulunduğu yemeklerde kendimi gerçekten garip hissediyorum. Kadınlar koskoca kürklerinin içinde, en büyük pırlantaları ve en kalın altınlarıyla, markaların fıskırdığı giysileri, en son moda, yapılı ve de mutlaka boyalı saçlarıyla; o kadınlarla konuşacak hiçbir şeyim yok. Kocasını patron olan kadın, en çok ilgiyi topluyor, en fazla saygı ona gösteriliyor" (pp. 97-98).

spectacle as a sexual being and visible as a modern and virtuous working woman. Going to the boss's office across the hall usually causes her to hesitate. She constantly receives sexist rumors about her, and other female coworkers criticize her for taking a strong stance, which shows how social surveillance over women is present in the workplace. It is obvious how uncomfortable she feels about the aforementioned gaze and surveillance due to the lack of a personal space and the concern that even her personal items and letters may be seen by others. Examples of sexual inequality the heroine encounters at work include her inability to present even the job she accomplishes well to managers with her own signature or her boss's efforts to build a relationship with her outside of work. To demolish the perception of her existence in the workplace as a sexual being, she must prove her capability more than men do. She has to tolerate all the inequalities in her career such as having extra workhours, decreased salary, diminished responsibility than men while she has to go deaf towards all the disrespectful speech, blind for impertinent gaze. She has to keep her silence in order to improve her career, to have money, power and space of her own so that one day she can be a respectable woman in men's realm.

Having enough money and career does not prove her independency in all the spaces. She may be stronger, freer, and more respectful in the workplace and other public domains. In her third house she may save herself from the masculine control inside the walls. Yet, there is the gaze of others that force norms on her performance in the city: Colleagues in the workplace, friends in social circles, and the neighbors in her neighborhood:

*Even today, you are not free; this time, his marriage has prevented your freedom. Do you believe that people who know you well don't talk negatively about you? Do you believe that having a job and a modest home gives you freedom? Are you at peace with the spare parts salesmen who sit at the store and grin at you on your way to home, the shopkeepers who sigh, and your neighbor who opens his door and stares at you with contempt every time there is a knock at your door?<sup>17</sup>*

The autonomous mobility and performance that the nameless character as well as Cavide and Şefika try to achieve is limited by the gaze of strangers. The challenge that female characters face does not end with having personal space, being a flaneuse in the streets is another aspect that is not provided to women even though they have access to city.

### 3.4.2. Mobility and Gaze

In both novels it can be seen that women's existence in public space is traced by others. People -mostly men- gaze at women and label their visibility in terms of appropriateness. For the female character who is aware that she is being watched creates pressure and a necessity to behave appropriately. When they are outside, they always act in accordance with this idea, consider the presence of the person next to them, and avoid being out late at night. They feed the fear of entering a stranger's line of sight on the street or using public transportation which can result in all kinds of critique, disdain, and condemnation as they are frequently exposed to. The female characters, who are the targets of these actions by both males and older women, attempt to turn back to their houses, which are considered to be safe spaces, in order

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<sup>17</sup> “Şimdi bile özgür değilsin kızım, bu kez onun evliliği yüzünden özgür değilsin. Bilenler konuşmuyor mu sanıyorsun arkandan, bilenler damgalamıyor mu seni, bir küçücük evin bir de işin var diye mi özgür sanıyorsun kendini? Her kapın çalınışında, kendi kapısını açıp sana nefretle bakan komşunla, akşam eve dönerken dükkânlarının kapısına oturmuş, sana sırtık yüzlerle bakan yedek parçacılarla, ah, oh çeken dükkâncılarla mı özgürsün?” (p. 142)

to protect themselves without drawing attention or being treated as a sexual being. However, the act of gazing is not only directed at female characters by men in novels. Women hiding behind the latticed windows are depicted in certain opposing scenarios.

Derviş narrates Şefika's love for Danyal as she encounters him in one of her promenades in Fenerbahçe. She is hidden behind the wooden lattice of the car and her gaze discovers the environment, cars, and people around. Her existence is invisible in the public space, yet she is capable of having limited gaze. A similar scene occurs in the novel *Kadının Adı Yok* where the nameless character looks at the streets and alleys, the boys there, through the darkened windows of the car, while driving from school to house on the school bus. She is invisible to passersby, yet she can observe their actions and attire while watching them. She regards this circumstance as an opportunity, a point of freedom that escapes his father's gaze, later on she searches for justifications to skip the bus, walk to catch public transport on the way home from school, and spend time on the streets.

While these two women who exist in two separate eras learn the act of gaze inside a car that has been shielded from the outside view, Şefika's circumstances are more regulated and constrained. Women in Şefika's period can go to seaside on summer periods with a guardian like their mothers, servants, or driver and they can observe the surrounding behind the wooden lattice or the textile curtain of the brougham.

*Şefika was delighted with these Fenerbahçe visits they took with her mother, accompanied by a servant, a coachman, and an experienced old agha. The number of individuals who appeared obsessed with themselves in every location she passed*

*as she sat in the left corner of the vehicle wearing a stunning black silk sheet astounded her. They would turn around and mix with the touring vehicles before pulling their automobiles into a quiet spot and beginning to observe. Şefika did not miss the occupants of any of the cars or the cavalymen that went by. There wasn't a single sort of these Fenerbahçe habitues that she did not intimately know.<sup>18</sup>*

The companion's role is to ensure Şefika's invisibility. The strangers, most importantly men, should not coincide even with her voice: Şefika, as a young girl, can have tours in seaside thanks to her mother's compassion as long as her virtue is preserved. While Şefika needs a controlling companion in order to go outside, it is seen that Cavide has her own right to walk in the same streets, have a tour and enjoy the environment with her dog or alone. What limits her freedom in the public space is the discipline in the house and the surveillance of others. She is controlled and her behaviors are regulated by her aunt Suzan. Suzan requires from her to have companion like their periods, to be controlled by someone else that Suzan trusts, and to draw Cavide's behaviors in the light of traditional norms. However, her opinions are directed in the opposite way. Cavide believes that she needs nobody to accompany her, guard her, or protect from other dangers. Neither her aunt's view nor others' eyes can dominate her freedom in experiencing the limited space she has.

The more women start to actively use the public space rather than only observing it, the more they become visible and subject to others' gaze. Cavide feels surveillance in her tours. She is

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<sup>18</sup> “Şefika, annesiyle beraber bir kalfa ve arabacının yanında ihtiyar, emektar bir ağanın refakatiyle yaptıkları bu Fenerbahçe gezintilerinden pek mütezziz olurdu. Güzel, siyah ipek çarşafının içinde, arabanın sol köşesinde oturup, etrafına baktıkça; bütün geçtikleri yerlerde kendileriyle meşgul görünen insanların çokluğu, onu hayretlere düşürdü. Tur yapan arabaların arasına karışıp, birkaç kere dönerler; sonra arabalarını tenbaca bir köşeye çektiler etrafı seyretmeye başlardı. Şefika, yanlarından geçen her arabanın içindekileri, her süvariye gözden kaçırmazdı. Bütün bu Fenerbahçe müdavimleri içinde, şahsen tanımadığı, tek bir tip yoktu” (p. 31).

aware that throughout the street she was seen from the terraces and balconies when she plays with her dog. People's disapproval of her *improper* behaviors in the public space becomes a mechanism of control against her maverick personality. When they saw Cavide boating in the sea, it becomes a reason for others to disregard her character not only for using the public space improperly but also for her inconvenient dress. So that, they expect to control her identity and visibility in the public domain throughout her performance and stance.

What Duygu Asena's protagonist goes through is not so different. She is the subject of people's eyes starting from her childhood. The change in her body and having significant proportions that label her as a sexual being is interesting for men in the street, the boys in school, and women in neighborhood. Men wandering in the streets gaze at her, lure or harass her as she becomes a sexual being standing in men's realm. These behaviors make girls in the novel to be afraid of strangers' gaze. They are surveilled constantly while they walk with their boyfriends, warned by the authorities – teachers in school, mothers in house, patrons in workplace – and punished by their fathers or husbands for being visible in the street, behaving like a prostitute. The streets become an extension of the imprisonment in the house, they become a system of surveillance and threat on their performance. The protagonist feels this obstacle in city and cannot escape from it. Each moment she spends time with her friends, dropped off by car, speaks with a male she considers the risk of being seen and punished by her father.

One way to protect the daughters from the strangers' gaze is to drive them privately. Their father drives the daughters to their friends' home and take back at a determined time, for school he arranges a private school bus with darkened windows for his daughters so that he

can further control their mobility in the streets and limit the public gaze. As a way of extending the limits, she uses public transportation vehicles and private cars of her male friends. Each time the protagonist ends up leaving the cars at a far distance, walking through home to ensure that nobody saw her. In her adulthood, having a private car provides more flexibility, she is able to move independently and reach at greater distances at any time she wishes. She may not be able to wander around the city, but her car assists her in autonomous mobility.

Within all of these constraints, women are to forget the basic experience of modernity in public space: wandering and being flaneuse. Contrary to what Woolf intended in her narratives, neither Suat Derviş nor Duygu Asena could depict the picture of a flaneuse in Turkish context. Their characters are the city's sexual images, a spectacle for the eyes of men who wander around, observe daily life, and get to know the people by gazing at them. Women's roles include walking in a hurry, paying alert to male danger, and staying within their limits. They can be found on the streets, cafés, public transit vehicles, or workplaces as long as they satisfy the eyes of men.

## CHAPTER 4

### 4. DISCUSSION AND CONCLUSION

This thesis aimed to reveal the spatial experience of Turkish women throughout time in the light of cultural and political changes of space and society. It tried to enlighten the multi-layered aspects of spaces that people lived, inhabited, and adapted. For this purpose, it analyzed the lived space that women experienced through literary works. Two novels are selected in order to portray the conditions in first-wave feminist period at the end of Ottoman Empire and the second-wave feminist period at the post-80's Turkish Republic. *Hiçbiri* (1921) by Suat Derviş and *Kadının Adı Yok* (1987) by Duygu Asena are focuses of this study. This thesis employed narrative analysis through novels with a multi-disciplinary perspective including discipline of architecture, literature, geography, and sociology.

The factors that distinguish spaces from one another are closely tied to the users' cultural and historical backgrounds, individual and social identities. People with varied roles, judgements, and views cohabit in public spaces and collectively perceive the places they occupy. Private spaces, particularly houses, on the other hand, are considered as intimate *dwelling*s where the essence of human beings is attained, away from the public control mechanism and purged from the masks of social norms worn outside. As Heidegger, Bachelard and some others indicate, -the vast majority of these particular studies call out to men- the subject of the house is generally men. The formation of existential links, personal attachments, and connection with their identities in the private spaces are regarded important to the men holding

authoritarian and patriarchal control in their spatial experiences. This study shows that a woman can also have a sense of dwelling in her house when freed from the burden of domestic duties and household responsibilities as Woolf asserts in her work *A Room of One's Own* (1929) by contrary with men. To have such an intimate and private area, men are not expected to utilize it alone; Bollnow particularly highlights the importance of the family in the experience of the house. This opens up another area of debate: the question of gender.

For women who were hierarchically associated and spatialized with the house they could not have, Massey pointed out the following statement: "Home is where the heart is [...] and where the woman [...] is also." (1994/2001, p. 179). These women took on the task of household to ensure that all domestic duties ran smoothly and in order without creating a place of their own, and without developing an "individual" experience in the house. All of these norms and tasks are established by the man, the actual owner of the house, who also wields patriarchal authority, and women shape their own lived space accordingly. Housewives, as Gürel (2011) discusses, convert the areas under the supervision of men into their own habitus, leaving traces of their own characteristics and qualities in their houses. Women's character is valued or disdained according to the style of their habitus, the decor of the rooms and arrangement of the house. The setting of the private space can be a criteria for a woman's discipline and order, it can be showing the degree of her 'womanhood' and 'taste'. In cases of chaotic, mysterious and dispersed decorations of bedrooms, the mother of the house is the first obstacle faced by young women, who want to shape their own rooms according to their own tastes. The control of the daughters' identity is achieved through the control of the bedrooms. This can be read

as women's representation of patriarchy by playing out the role of wives/mothers. As Irigaray (1977/1985) mentions women are representatives of masculine hegemony of the private space in the absence of men.

What the females who want to go beyond social duties and norms, walk on their own path and experience life, feel in houses which are run by masculine hegemony and patriarchal representatives is dragged to a point far away from the concepts of sense of belonging or existentiality: For the female bodies these houses become prisons, places of confinement, and the loss of freedom. The walls, which are given significance in such places to create a feeling of intimacy and coziness, are now regarded as stark limitations, borders, and sets drawn in front of life. The novels analyzed in this study demonstrate that the notions of spatial experience and sensation are intimately tied to how the user's identity and gender are socially/culturally constructed. The female characters being in charge of domestic concerns, familial order, and the arranging of private space, as well as showing their own personality in this way, is not unique to the Turkish culture. Seeing comparable scenarios of discussions, roles, and challenges in Virginia Woolf's works demonstrates it perfectly. A place where women may speak with their own ideas, detach from the outer world, and focus on themselves, as she urged in *A Room of One's Own* (1929), can remove women from their tasks and obligations at home, help them to develop an intellectual and independent personality. Only then, when the room is completely their own, can the spaces surrounded by four walls cease to be a prison and become a place where they can experience their existence and spirit, be released from their masks, and feel their own privacy.

Although the female characters' private space experience are portrayed in a similar manner in two novels; societal developments, governmental reforms, and feminist movements have all had an impact on the use and perception of private spaces. The largest difference between the two period at this point is the rising publicity in the house and the progressive decline in the concept of intimacy, which even influences the architecture of the Ottoman houses. It is seen with women's experience that the utilization of spaces were largely segregated as male/female in traditional Ottoman period. The spatiality of women, their depiction of confinement inside the home, hiding behind the car's latticed windows even when accessing the public space, paints a vivid image of Ottoman society in which males control both public and private places. The changing daily life with the Young-Turks Movement and the westernization of the Istanbul society is pictured different from the old days of the city. The abolition of the distinction between haremlık-selamlık, holding reception days with men and women in living rooms, a woman's ability to make her own decision to get married are some of the transformations between two generations that Derviş demonstrates. However, mothers holding the power of masculine hegemony, who do not completely abandon traditional norms and try to preserve their family under moral structure, expect young girls to behave, walk, speak, dress and act appropriately during the visit of the guests, as in the public space. These public space performances are replicated in living rooms, where social relations are brought into the home, intimacy is lessened, and private-public space management is reshaped in new dimensions. These challenges persist for women seeking to build their own experience and

identity in a society caught between the Western and the Traditional not only in the end of Ottoman period, but also in Republican era.

During the Republican Reforms, the efforts of westernizing the society continued, and the woman of the Turkish Republic acquired a new image in this direction, but preserving cultural values and reinforcing the role of motherhood did not make a significant difference. They maintained their passive situation in public space and inferiority in patriarchal structure. For them, the house is a woman's shelter, and the man is the authority over both the house and the woman's behavior. *Kadının Adı Yok* depicts a mother who waits for her husband at home, takes care of the household tasks in his absence, and looks after his daughters. The protagonist's marriage period, which was largely impacted by mid-century ideals, was once again caught between two lifestyles. As a married woman, she is expected not only to organize her daily activities, but also to portray the image of a perfect lady who shines like the wives of her husband's westernized-elite circle of friends. The sense of private space in this marriage was fully not founded on privacy; in addition to the daily experience of the couple, it became a sort of private space for socialization in the evening meetings where acquaintances gathered under the impact of the dominant judgements of the time.

The usage of the city is also part of the changing social and cultural experiences of space. The female user profile of public space has changed from women who can only travel or shop in automobiles protected by servants in particular parts of Istanbul, to women who can go to university, start business life, and travel in the city with their own cars. In *Hiçbiri* the public space does not go beyond Nişantaşı, Çamlıca, and Fenerbahçe, these decent neighborhoods

are areas where a woman may walk and interact within the framework of all conventions and rules. One of the causes for this restriction is the socioeconomic and socio-culturally segregated spaces of the city. The Ottoman period witnesses a strong control over the female bodies through the practice of gaze. Women, whose visibility is largely inappropriate in streets, reaches a high level of visibility for young, beautiful, rich, and elegant ladies, which necessitates avoiding many areas of the city and being supervised by guards and protectors during the socialization of those women. While the Young Turks Movement and feminist movements worked to prevent this separation and oppression, they were able to effect a relatively small change, and while they could not lead to active participation, they enabled women like Cavide, who did not rely on the eyes and words of others, to walk the streets alone and maintain their visibility. Cavide, who does not hesitate to enjoy as much freedom as she can, is seen as dangerous, secretive, and cruel enough not to hesitate to use the enchanted power of femininity in the eyes of the society and male characters. The fact that the labels produced for women in Beauvoir's analysis (1949/1956), published nearly 30 years after *Hiçbiri*, are parallel to these concepts, is a point that reveals that the subject is not unique to Ottoman culture, but is related to the common perception of gender.

Although the visibility, conformity, and approach to the female body as a sexual threat remain similar between the two novels, women's access to public space has dramatically improved with the effect of the Republican Reforms. Women's existence has been recognized in public spaces and in daily life, yet masculine control and pressure on the female body, as well as the "sexual" meanings associated with it, continue to manifest in new dimensions and relationships. As

Asena's protagonist frequently encounters, particularly at work; on the one hand, the woman is supposed to be the ornament of the man's eye, while on the other, she should not break any moral lines, raise her visibility, or indicate her existence out loud. The woman who exists in public space is dependent on patriarchal power rooted in the interior. Some of the restrictions on freedom of women in the city include acting inside the conventional lines and bounds, not being caught by any acquaintances, and not indulging in any activity that will lead to gossip. The practice of looking is the most important aspect in the establishment of these borders. The female characters, who are the target of the looks, reproaches, and sayings of neighbors, shopkeepers, foreign men, and old women from the moment they leave the house, already know that the first inappropriate behavior will go to the father and mother, who are the authoritarian power in the house, and that they will be reprimanded. Parallel to what Foucault (1975/1995) explains, social surveillance can be actively felt at every step and being labeled as inappropriate with the dichotomies of womanhood brings with it the necessary control in the portrayal of public space use of the female bodies. Women are just too visible to be the subject of the act of wandering, one of the most prevalent public space experiences of modernity, as Friedman (2000) put it. They are one of the possible responses to the question of "*what happens in the streets?*". In this setting, it is impossible for these two novels and characters depicting the Turkish context to remain anonymous, to observe the streets for no discernable reason for an extended period of time, to travel freely, and to be called as flanause. Despite the fact that Asena and Derviş advocated and manifested women's rights in public space, the protagonists, like those in Woolf's novels, did not achieve an acceptable degree of

independence and freedom to be a flaneuse and inhabit the streets. While the nameless heroine had the possibility of possessing a house and a car throughout her maturation phase, she realized that she was not yet free enough to walk the streets, *not even now*. This situation calls for a reconsideration of the understanding of public space -whether it really is a realm of opportunities and freedom or it is more of an extension in control and limitations structured by social and cultural norms.

Consequently, it is seen in this thesis that the experience of space changes among men and women, also it has differences from Ottoman to Republican Period. Even while the socio-political environment appears to be improving in theory, the reasons why women's experiences have not progressed beyond a certain extent include the role of societal norms and regulations, as well as masculine control over females. It is not only through spatial politics in Turkey, but also gender politics imposed upon society are affective in these experiences. Moreover, it is possible to observe the role of culture and norms in the use, access, and practice of public and private spaces in Turkey. Living through space based on those affective forces constitutes the habitus of each period's environment. The divergent roles of men and women, as well as the performances they put on in these positions, enable us interpret the changes particular to the fabric of the era and the ongoing conventions. It is believed that the analysis and findings of this thesis are valuable for numerous fields, such as the discipline of architecture, Turkish literature, sociology, and political science. The study enlightens multiple points in the relation of narrative and space. Therefore, it can be beneficial in tracing the social,

cultural, political, architectural entities and the complex matrix of gendered roles in the experience of lived space.

This thesis limits the scope of periods between the beginning and the end of 20<sup>th</sup> century. After the 2000's the context of Turkey witnessed further technological changes based on the notions of transnational mobility, role of communication and media, the relationship between norms, identities and cyberspace. On the other hand, the ongoing masculine social structure continues to dominate the experience of daily life with countless cases of sexual assaults, femicides, violence towards women and LGBTQ+ members. As a reaction to this sexual oppression, the spatial experience, gendered space politics, publications (both printed and digital) and literary works evolved in tandem with those social and political factors. Public spaces and social media networks are utilized to create a solidarity and to raise awareness for the masculine oppressions like Pride Walks and public meetings for femicides and sexual violence. What is experienced by females in the lived space of private, public, digital realms resonate in the literary space written by feminist authors. These and similar conditions start to emerge in the literary works like *Bir Başka Düğün Gecesi* (2021) by Erendiz Atasü. The perspective conducted in this study can be applied to works of contemporary era.

There are a number of opportunities to constitute upon this thesis as a further study. First of all, it is planned to provide insight into the female experience of space in Turkey in 21st century. The role of media, communications, transnational mobility, and globalization can be examined for the period in Turkey. The mid-century era can be analyzed in detail to observe the effects of westernization and left-wing movement on the spatial experience of women from

various sociocultural backgrounds. Moreover, the racial difference and identity politics may have divergent impacts on the female experience of space in Ottoman culture since it was ruling a multi-racial society. Those can be traced via literary works of various writers like Zabel Yesayan, Halide Edib Adivar and so on. Lastly, the theoretical framework that this thesis generates can be applied to other contexts and the gender-based experience of space of different geographies can be enlightened.



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## APPENDICES

**Table 1.1:** *Authors and Novels in the Sampling Process*

|                          | Author's |             | Sample's    |                     |                             |               |                                                                 |                 |
|--------------------------|----------|-------------|-------------|---------------------|-----------------------------|---------------|-----------------------------------------------------------------|-----------------|
|                          | origin   | life course | genre       | date of publication | period of narration         | location      | spatial context                                                 | gender ideology |
| <b>Virginia Woolf</b>    | English  | 1882-1941   |             |                     |                             |               |                                                                 |                 |
| The Voyage Out           |          |             | fiction     | 1915                | beginning of 20th century   | London, Ship  | London, ship travel to America                                  | First-Wave      |
| Mrs. Dalloway            |          |             | fiction     | 1924                | 20's                        | London        | the city and domestic space                                     | First-Wave      |
| To The Lighthouse        |          |             | fiction     | 1927                | 20's                        | Summer house  | domestic space                                                  | First-Wave      |
| A Room of One's Own      |          |             | non-fiction | 1929                | -                           | London        | work place, private space                                       | First-Wave      |
| The Waves                |          |             | fiction     | 1931                | 20's-30's                   | London        | domestic space, the streets, leisure places                     | First-Wave      |
| Flush: A Biography       |          |             | fiction     | 1933                | 20's-30's                   | London, Italy | private room, public space                                      | First-Wave      |
| The Years                |          |             | fiction     | 1937                | end of 19th century to 30's | London        | the city and domestic space from Victorian style to modern city | First-Wave      |
|                          |          |             |             |                     |                             |               |                                                                 |                 |
| <b>Fatma Aliye Topuz</b> | Turkish  | 1862-1936   |             |                     |                             |               |                                                                 |                 |

|                           |         |           |         |      |                                      |                   |                                                      |                                        |
|---------------------------|---------|-----------|---------|------|--------------------------------------|-------------------|------------------------------------------------------|----------------------------------------|
| Hayattan Sahneler         |         |           | fiction | 1897 | end of 19th century                  | İstanbul          | domestic space<br>Adalar as public space             | Critique Towards Traditional /Tanzimat |
| Refet                     |         |           | fiction | 1898 | end of 19th century                  | İstanbul          |                                                      | Critique Towards Traditional /Tanzimat |
|                           |         |           |         |      |                                      |                   |                                                      |                                        |
| <b>Halide Edib Adıvar</b> | Turkish | 1884-1964 |         |      |                                      |                   |                                                      |                                        |
| Handan                    |         |           | fiction | 1917 | end of the Ottoman Empire            | İstanbul-London   | domestic space<br>public space                       | First-Wave                             |
| Ateşten Gömlek            |         |           | fiction | 1922 | independence war                     | İstanbul-Anatolia | domestic space<br>the city and battle field          | State Feminism                         |
| Mor Salkımlı Ev           |         |           | memoir  | 1926 | beginning of the 20th century        | İstanbul          | city, domestic place,<br>boarding school, council    | First-Wave                             |
| Sinekli Bakkal            |         |           | fiction | 1935 | Young Turks period in Ottoman Empire | İstanbul          | neighborhood, konak,<br>domestic space, market place | Critique Towards Traditional /Tanzimat |
|                           |         |           |         |      |                                      |                   |                                                      |                                        |
| <b>Suat Derviş</b>        | Turkish | 1905-1972 |         |      |                                      |                   |                                                      |                                        |
| Hiçbiri                   |         |           | fiction | 1921 | end of Ottoman Empire                | İstanbul          | domestic space<br>the city<br>summer districts       | First-Wave                             |
| Çılgın Gibi               |         |           | fiction | 1945 | end of the Ottoman Empire            | İstanbul          | domestic space                                       | First-Wave                             |
| Fosforlu Cevriye          |         |           | fiction | 1968 | Republican Period                    | İstanbul          | the city                                             | Leftist                                |
|                           |         |           |         |      |                                      |                   |                                                      |                                        |

|                       |          |           |         |      |                           |                          |                                                                       |                                 |
|-----------------------|----------|-----------|---------|------|---------------------------|--------------------------|-----------------------------------------------------------------------|---------------------------------|
| <b>Zabel Yeseyan</b>  | Armenian | 1878-1943 |         |      |                           |                          |                                                                       |                                 |
| Sürgün Ruhum          |          |           | fiction | 1922 | end of the Ottoman Empire | İstanbul                 | the city, domestic space                                              | First-Wave                      |
| Son Kadeh             |          |           | fiction | 1924 | end of the Ottoman Empire | İstanbul                 | domestic space                                                        | First-Wave                      |
| Silihdar'ın Bahçeleri |          |           | memoir  | 1935 |                           |                          |                                                                       |                                 |
|                       |          |           |         |      |                           |                          |                                                                       |                                 |
| <b>Adalet Ağaoğlu</b> | Turkish  | 1929-2020 |         |      |                           |                          |                                                                       |                                 |
| Ölmeye Yatmak         |          |           | fiction | 1973 | Republican Period         | Anatolia-İstanbul-Ankara | public space - education and work<br>private space - home, hotel room | Critique Towards State Feminism |
| Bir Düğün Gecesi      |          |           | fiction | 1979 | 70's                      | Ankara-İstanbul          | wedding-ceremony hall                                                 | --                              |
|                       |          |           |         |      |                           |                          |                                                                       |                                 |
| <b>Leyla Erbil</b>    | Turkish  | 1931-2013 |         |      |                           |                          |                                                                       |                                 |
| Tuhaf Bir Kadın       |          |           | fiction | 1971 | 60's and 70's             | İstanbul                 | public space and domestic space                                       | Leftist                         |
| Karanlığın Günü       |          |           | fiction | 1985 | mid-20th century          | İstanbul                 | domestic space<br>the city                                            | --                              |
| Mektup Aşkları        |          |           | fiction | 1988 | 80's                      | İstanbul and Ankara      | public space                                                          | --                              |
|                       |          |           |         |      |                           |                          |                                                                       |                                 |
| <b>Sevgi Soysal</b>   | Turkish  | 1936-1976 |         |      |                           |                          |                                                                       |                                 |
| Tante Rosa            |          |           | fiction | 1968 | mid-20th century          | Variable                 | domestic space, streets, workplaces                                   | --                              |
| Yürümek               |          |           | fiction | 1970 | mid-20th century          | Ankara                   | private space and neighborhood                                        | Leftist                         |

|                             |         |           |         |      |               |                                  |                                                                |                                 |
|-----------------------------|---------|-----------|---------|------|---------------|----------------------------------|----------------------------------------------------------------|---------------------------------|
| Yenişehir'de Bir Öğle Vakti |         |           | fiction | 1973 | 60's and 70's | Ankara                           | domestic space, the streets, high-class districts, peripheries | Critique towards State /Leftist |
| <b>Pınar Kür</b>            | Turkish | 1943-     |         |      |               |                                  |                                                                |                                 |
| Yarın Yarın                 |         |           | fiction | 1976 | 70's          | İstanbul and Paris               | domestic space, public space                                   | Leftist                         |
| Asılacak Kadın              |         |           | fiction | 1979 | 70's          | İstanbul                         | domestic space, court-room                                     | Second-Wave                     |
| Bir Cinayet Romanı          |         |           | fiction | 1989 | 80's          | İstanbul and Bodrum              | domestic space, public space                                   | Second-Wave                     |
| <b>Emine Sevgi Özdamar</b>  | Turkish | 1946-     |         |      |               |                                  |                                                                |                                 |
| Hayat Bir Kervansaray       |         |           | fiction | 1992 | 40's-60's     | Bursa-Ankara-Anatolia            | neighborhood, domestic space, streets, villages                | --                              |
| Haliçli Köprü               |         |           | fiction | 1998 | 60's-80's     | İstanbul-Anatolia-Germany-France | dormitory, house, school, workplace, streets                   | Leftist                         |
| <b>Duygu Asena</b>          | Turkish | 1946-2006 |         |      |               |                                  |                                                                |                                 |
| Kadının Adı Yok             |         |           | fiction | 1987 | 1960's-1980's | İstanbul                         | domestic space, the city, work space                           | Second-Wave                     |
| <b>Erendiz Atasü</b>        | Turkish | 1947-     |         |      |               |                                  |                                                                |                                 |

|                              |         |       |             |      |                  |                               |                                                           |                 |
|------------------------------|---------|-------|-------------|------|------------------|-------------------------------|-----------------------------------------------------------|-----------------|
| Kadınlar da Vardır           |         |       | short-story | 1982 | 80's             | -                             | domestic space, city, public places                       | Second-Wave     |
| Bir Başka Düğün Gecesi       |         |       | fiction     | 2021 | contemporary     | Ankara                        | domestic space, public places                             | Second-Wave     |
| <b>Buket Uzuner</b>          | Turkish | 1955- |             |      |                  |                               |                                                           |                 |
| Güneş Yiyen Çingene          |         |       | short-story | 1989 | 80's             | -                             | public and private spaces                                 | Second-Wave     |
| Kumral Ada Mavi Tuna         |         |       | fiction     | 1997 | 80's-90's        | İstanbul                      | Kuzguncuk, domestic space                                 | Second-Wave     |
| <b>Latife Tekin</b>          | Turkish | 1957- |             |      |                  |                               |                                                           |                 |
| Sevgili Arsız Ölüm           |         |       | fiction     | 1983 | mid-20th century | rural settlement and İstanbul | the rural areas, domestic space, neighborhood in the city | --              |
| Berci Kristin: Çöp Masalları |         |       | fiction     | 1984 | 70's             | peripheries                   | worker houses, informal settlement, factories in the city | Leftist         |
| Unutma Bahçesi               |         |       | fiction     | 2004 | 2000's           | purification garden           | private settlement                                        | Second-Wave     |
| <b>Ece Temelkuran</b>        | Turkish | 1973- |             |      |                  |                               |                                                           |                 |
| Düğümlere Üfleyen Kadınlar   |         |       | fiction     | 2013 | 2010's           | Middle-East                   | Middle-Eastern cities, war regions                        | The Arab Spring |
| Devir                        |         |       | fiction     | 2015 | 1970's -1980     | Ankara                        | the city, suburban peripheries, domestic space            | Leftist         |

**Table 2.1: List of Novels Written by Turkish Female Authors**

|                    |                         |      |                |                             |      |
|--------------------|-------------------------|------|----------------|-----------------------------|------|
| Fatma Aliye Topuz  | Muhadarat               | 1892 | Pınar Kür      | Yarın Yarın                 | 1976 |
|                    | Hayattan Sahneler       | 1897 |                | Asılacak Kadın              | 1979 |
|                    | Refet                   | 1898 |                | Bitmeyen Aşk                | 1986 |
|                    |                         |      |                | Bir Cinayet Romanı          | 1989 |
| Halide Edib Adıvar | Handan                  | 1912 | İnci Aral      | Ölü Erkek Kuşlar            | 1991 |
|                    | Ateşten Gömlek          | 1923 |                | Mor                         | 2003 |
|                    | Mor Salkımlı Ev         | 1926 |                | Taş ve Ten                  | 2015 |
|                    | Sinekli Bakkal          | 1936 |                |                             |      |
|                    | Akile Hanım Sokağı      | 1958 |                |                             |      |
| Zabel Yesayan      | Sürgün Ruhum            | 1922 | Duygu Asena    | Kadının Adı Yok             | 1987 |
|                    | Son Kadeh               | 1924 |                | Aslında Aşk da Yok          | 1989 |
|                    |                         |      |                | Aslında Özgürsün            | 2001 |
| Suat Derviş        | Hiçbiri                 | 1921 | Erendiz Atasü  | Kadınlar Da Vardır          | 1982 |
|                    | Çılgın Gibi             | 1945 |                | Bir Başka Düğün Gecesi      | 2021 |
|                    | Aksaray'dan Bir Perihan | 1963 |                |                             |      |
|                    | Fosforlu Cevriye        | 1968 | Buket Uzuner   | Güneş Yiyen Çingene         | 1989 |
| Adalet Ağaoğlu     |                         |      |                | Kumral Ada Mavi Tuna        | 1997 |
|                    | Çatıdaki Çatlak         | 1969 | Latife Tekin   | Sevgili Arsız Ölüm          | 1983 |
|                    | Ölmeye Yatmak           | 1973 |                | Berci Kristin Çöp Masalları | 1984 |
|                    | Fikrimin İnce Gülü      | 1976 |                | Unutma Bahçesi              | 2004 |
|                    | Bir Düğün Gecesi        | 1979 |                |                             |      |
|                    | Çok Uzak Fazla Yakın    | 1991 | Ece Temelkuran | Ağrı'nın Derinliği          | 2008 |
|                    |                         |      |                | Düğümlere Üfleyen Kadınlar  | 2013 |
| Leyla Erbil        | Tuhaf Bir Kadın         | 1971 |                | Devir                       | 2015 |
|                    | Karanlığın Günü         | 1985 |                |                             |      |
|                    | Mektup Aşkları          | 1988 |                |                             |      |
|                    |                         |      |                |                             |      |
| Sevgi Soysal       | Tante Rosa              | 1968 |                |                             |      |

|                     |                             |      |
|---------------------|-----------------------------|------|
|                     | Yürümek                     | 1970 |
|                     | Yenişehir'de Bir Öğle Vakti | 1973 |
|                     |                             |      |
| Emine Sevgi Özdamar | Hayat Bir Kervansaray       | 1992 |
|                     | Haliçli Köprü               | 1998 |
|                     |                             |      |
| Tomris Uyar         | Gece Gezen Kızlar           | 1983 |
|                     | Otuzların Kadını            | 1992 |
|                     | Aramızdaki Şey              | 1997 |