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FALL OF WOMEN IN BRITISH LITERATURE AND TURKISH LITERATURE OF 19TH CENTURY: A COMPARATIVE APPROACH

19. YÜZYIL İNGİLİZ EDEBİYATI VE TÜRK EDEBİYATI'NDA KADINLARIN DÜŞÜŞÜ: KARŞILAŞTIRMALI BİR YAKLAŞIM

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Abstract

From Adam and Eve to the present, woman having treated as a second sex in all over the world, has been doomed and blamed because of Eve's original sin developing as a kind of femme fatale, and described as a sinner creature. These kinds of Biblical and patriarchal points of view to female sex were reflected to the literary works as the Eve's daughters or 'angel' and 'monster' images to 'victimized women'.

In both British literature of Victorian period and Turkish literature of Ottoman period of Nineteenth century fallen images of women had an importance place consciously or unconsciously in fictional works of British and Turkish writers such as Charles Dickens's *Oliver Twist* (1838), *David Copperfield* (1850), Elizabeth Gaskell's *Mary Barton* (1848), Mary Elizabeth Braddon's *Lady Audley's Secret* (1862), William Makepeace Thackeray's *Vanity Fair* (1847-48); Charlotte Brontë's *Jane Eyre* (1847), Emily Brontë's *Wuthering Heights* (1847), Oscar Wilde's *Salome* (1891), Thomas Hardy's *Tess of the d'Urbervilles* (1889-1891), as for Turkish novel of the same age, Şemsettin Sami's *Taaşuk-ı Talât ve Fitnat* (1872), Namık Kemal's *Intibah* (1876), Ahmet Mithat Efendi's *Yeryüzünde Bir Melek* (1879), *Henüz On Yedi Yaşında* (1881), *Karnaval* (1881), *Dürdane Hanoum* (1882), Fatma Aliye Hanım's *Muhâzarât* (1892), Nabizade Nazım's *Zehra* (1894-1896), Sami Paşazade Sezai's *Sergüzeşt* (1889), Halit Ziya Uşaklıgil's *Aşk-ı Memnu* (1900)

In this study, the reasons and results that women were subordinate to men in reality and fiction in British and Turkish novels, , the social customs describing woman at home as angel or innocent; and woman outside as fallen or monster, both Victorian and Turkish societies' 'untouchable' virtues, by focused on Tess of the d'Urbervilles by Thomas Hardy and Zehra by Nabizade Nazım, are compared and contrasted in the light of literary works in terms of comparative literature theory and feminist literary criticism.

Here I argue the fact that fallen woman as either angel or monster was a victim of patriarchal authority in the eyes of society of 19th century, referring to the femme fatales or fatal women represented in the novels.

Key Words: British Woman, Turkish Woman, Original Sin, Fallen Women, Femme Fatal, Angel/Monster

Özet

Âdem ve Havva'dan bugüne değin, tüm dünyada ikinci cins muamelesi ile karşılaşan kadın, hep günahkâr bir yaratık olarak görüldü ve yaygın bir anlayışla *femme fatale* (ölümcül yazgı)'nin birer türü olarak Havva'nın ilk günahından dolayı lanetlenip suçlandı. Dişi cinse bu tür bir İncilsel ve ataerkiyel bakış açıları birçok edebiyat metinlerine Havva'nın kızları, 'melek' ve 'canavar' imgeleri ile 'kurban kadınlar' olarak yansıtıldı.

On dokuzuncu yüzyılın, hem Victoria dönemi İngiliz edebiyatında hem de Osmanlı dönemi Türk edebiyatında düşmüş kadın imgeleri, bilinçli ya da bilinçsiz bir şekilde Charles Dickens'ın *Oliver Twist* (1838), *David Copperfield* (1850), Elizabeth Gaskell'in *Mary Barton* (1848), Mary Elizabeth Braddon'ın *Lady Audley's Secret* (1862), William Makepeace Thackeray'nin *Vanity Fair* (1847-48); Charlotte Brontë'nin *Jane Eyre* (1847), Emily Brontë'nin *Wuthering Heights* (1847), Oscar Wilde'nin *Salome* (1891), Thomas Hardy'nin *Tess of the d'Urbervilles* (1889-1891); Şemsaddin Sami'nin *Taaşuk-ı Talât ve Fitnat* (1872), Namık Kemal'in *Intibah* (1876), Ahmet Mithat Efendi'nin *Yeryüzünde Bir Melek* (1879), *Henüz On Yedi Yaşında* (1881), *Karnaval* (1881), *Dürdane Hanoum* (1882), Fatma Aliye Hanım'ın *Muhâzarât* (1892), Nabizade Nazım'ın *Zehra* (1894-1896), Sami Paşazade Sezai'nin *Sergüzeşt* (1889), Halit Ziya Uşaklıgil'in *Aşk-ı Memnu* (1900) gibi İngiliz ve Türk yazarların eserlerinde önemli bir yer aldı.

Bu çalışmada, kadınların gerçek yaşamda ve kurgu dünyasında erkek cinsi karşısında ikincilliğinin nedenleri ve sonuçları, evdeki kadını melek ya da masum; dışarıdaki (kamusal yaşamdaki) kadını ise düşmüş ya da canavar olarak tanımlayan gelenek ve görenekler, gerek Victoria gerekse de Türk toplumunun dokunulamaz değerleri, Thomas Hardy'nin *Tess of the d'Urbervilles* ile Nabizade Nazım'ın *Zehra* adlı romanlarına odaklı olarak karşılaştırmalı edebiyat kuramı ve feminist eleştiri kuramı bağlamında benzer ve farklılıklarıyla karşılaştırılacaktır.

Burada, ister melek olsun isterse de canavar, düşmüş kadının 19. yüzyıl toplumunun gözlerinde ataerki otoritenin birer kurbanı oldukları gerçeğini, bu iki romandan sunulan *femme fatale* (ölümcül yazgı) ya da ölümcül kadınlara göndermelerde bulunarak kanıtlamaya çalışıyorum.

Anahtar Kelimeler: İngiliz Kadını, Türk Kadını, İlk Günah, Düşmüş Kadın, Ölümcül Yazgı, Melek/Canavar

INTRODUCTION

In this article I focus on issues such as abuse of women, feminine sexuality, control of women, oppression of female sex in public and private spheres by men as well as secondary of female gender in the patriarchal system, barriers that women and girls come face to face in the society, causes and effects of sex and gender discriminations between men and women, image of angel/monster woman, figures of women of real and fictional world, thoughts of *femme fatale* in Victorian and Turkish novels of 19th century, in the light of comparative literature.

The first *Biblical Fall* of human being in British literature was represented in several fictional works such as Spenser's *Faerie Queene* (1590), Sir. Philip Sidney's *Apology for Poetry* (1595), Christopher Marlowe's *Doctor Faustus* (1604), John Milton's *Paradise Lost* (1667), John Dryden's *the State of Innocence and Fall of Man* (1674); the first *Quranic Fall* in Turkish literature appeared in Mevlana's *Mesnevi* (1259-1263) and Âşık Ömer, Hâyalî, Gevherî, Nabî 's poems of 16th-17th centuries.

From Biblical Lilith(s) to literary Delilah(s), many fatal characters, several versions of the literary fall of woman, or angelic and demonic images in modern literature of 19th century exist in numerous works in almost every country's literature- Tolstoy's *Anna Karenina*, Flaubert's *Madam Bovary*, Halit Ziya Uşaklıgil's *Aşk-ı Memnu* (Forbidden Love), William

Makepeace Thackeray's *Vanity Fair*, Kate Chopin's *Awakening* and so on- most of the monstrous or fatal heroines represented in the works as a result of adultery or prohibited love are disposed towards various suicides, are seen as fallen women by patriarchal society.

In Victorian novel Charles Dickens's *Oliver Twist* (1838), *David Copperfield* (1850), Elizabeth Gaskell's *Mary Barton* (1848), Mary Elizabeth Braddon's *Lady Audley's Secret* (1862), William Makepeace Thackeray's *Vanity Fair* (1847-48); Charlotte Brontë's *Jane Eyre* (1847), Emily Brontë's *Wuthering Heights* (1847), Oscar Wilde's *Salome* (1891), Thomas Hardy's *Tess of the d'Urbervilles* (1889-1891), as for Turkish novel of the same age, Şemsettin Sami's *Taaşuk-i Talât ve Fitnat* (Love of Talât and Fitnat 1872), Namık Kemal's *Intibah* (Awakening 1876), Ahmet Mithat Efendi's *Yeryüzünde Bir Melek* (An Angel in the Earth, 1879), *Henüz On Yedi Yaşında* (Only At the Age of Seventeen 1881), *Karnaval* (Carnival 1881), *Dürdane Hanoum* (1882), Fatma Aliye Hanım's *Muhâzarât* (Useful Information 1892), Nabizade Nazım's *Zehra* (1894-1896), Sami Paşazade Sezai's *Sergüzeşt* (Adventure 1889), Halit Ziya Uşaklıgil's *Aşk-ı Memnu* (Forbidden Love 1900) are among the most familiar works.

Here I take attention to woman's roles in Thomas Hardy's *Tess of the d'Urbervilles*, Nabizade Nazım's *Zehra*, female representations of the Victorian period (1837-1901), and times of Tanzimat (1839-1876, Reforms) and the first Constitutional Monarchy of Ottoman (1876-1908). The images of 'angel/docile in the house' and 'monster/fallen woman,' similar struggles of Victorian woman and Ottoman woman of nineteenth century who challenge major difficulties of the life socially and economically will be compared in respect to the novels of Hardy and Nazım, additionally causes and results of the *Original Sin* of Eve destructive impact on both British women and Ottoman women will comparatively be examined.

Forbidden Fruit: The Original Sin

Firstly when we look back at the past we will see what kinds of barriers women have strictly been surrounded. At the beginning of these barriers enclosed there are various religious teachings and fallacies shut women in the private life. Woman's sin or inferiority to man begins with creation of human being. The forbidden fruit of the Garden of Eden eaten by Adam and Eve met them with 'sin' and 'death'. As we know, God punished Adam and Eve and they were thrown out of the beautiful Garden of Eden forever.

The tree of the knowledge of good and evil as a metaphor refers to indulgence or pleasure. It is the tree of knowledge, the tree of life, but it is forbidden, and they would be punished as consequences and effects of their sins by God. However, female sex was seen as the only sinner by humankind believed in Genesis, would be blamed from Eve and Adam's sin for ages in both real and fictional life.

I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee. You pain and you conception; in pain you shall bring forth children; and thy desire shall be to your husband, and he shall rule over you. (Genesis. 3:16)

In *The Women's Bible*, Elizabeth Cady Stanton (1898), one of the famous woman suffragettes of 19th century, says that 'the Bible teaches that woman brought sin and death into the world, that she precipitated the fall of the race, that she was arraigned before the judgment seat of Heaven, tried, condemned and sentenced.'(p. 8) Although the most of people knows that 'there is no mention of *Fall* in Genesis and the concept of "Original Sin" was invented much later by Augustine... the story has served to maintain the ideas of women's moral inferiority and natural subordination.'(Noddings, 2009, p. 15)

Whereas the Quran holds both Adam and his wife accountable in an equal way for their eating the forbidden fruit, "they both ate of the tree, and so their nakedness appeared to them:

they began to sew together, for their covering, leaves from the Garden: thus did Adam disobey his Lord, and fell into error" (Quran. 20:121). It doesn't say who ate it first when it is compared to Bible and as punishment of God, banished from Heaven and both of them are also sent to the Earth. Both of them were sinners and together punished. But in any case male and female sexes were treated in different ways, men's superiors to women were accepted in all cultures or religions, this tradition has still been valid today in many patriarchal societies.

Thus, daughters of Eve, even though they have many rights in masculine world in our time, are blamed for this sin and women are supposed to be innocent and obedient, pure and angel, to be treated as secondary creatures in the west. As Wollstonecraft (1892) said two centuries ago in her best-known work *A Vindication of the Rights of Woman* in 1792:

Women are told from their infancy, and taught by the example of their mothers that a little knowledge of human weakness, justly termed cunning, softness of temper, outward obedience, and a scrupulous attention to a puerile kind of propriety, will obtain for them the protection of man; and should they be beautiful. Everything else is needless, for, at least, twenty years of their lives (p. 14).

The image of *Fallen* Eve in the Bible has resulted in enormously negative impact on women throughout the Christian tradition. Consequently, this image is believed to have inherited from their mothers to all women, the daughters of Eve are considered the Biblical Eve; and that all punishments such as menstruation, pregnancy, and childbearing were for the eternal guilt of female sex.

However, the Quranic view of women is no different from that of men. In the Quran 'woman and man are protectors one of another.' (Quran. 9:71) All men and all women are the God's creatures, are assessed accordingly, the Quran never mentions that the woman is the devil's gateway, or that man is the God's image or superior to woman. To the Quran, woman has roles which are not limited only to childbirth. She is required to do as many activities as a man's; she is physically only weaker than man, that's all.

Though Christians and Muslims all know that both Adam and Eve disobeyed the God, the sin was for both of them, and they were thrown out of Eden together; they think that man is superior to woman. As if sin like death had not come upon all human beings, for ages only women have been judged, they suffer from consequences of the sin in all over the world. Therefore, the sin has been often associated with women in the Christian tradition because it is thought that she firstly ate it. 'Christianity has helped to sustain the subordinate role attributed to women through this association with original sin and women's secondary position in creation'(Watson, 2003, p. 40).

The story of the *fall* in the primary source, the book of Genesis in the west 'can be used as justification for male domination over both women and the non-human creation'(Watson, 2003, p. 41). Eve represents all women, thus her all daughters by nature are disobedient, disloyal, deceitful, seductive, untrustworthy, weak-willed or inquisitive minds. These are of the strong beliefs in the western world.

When we have a look at the Islamic world from comparative perspective Muslim woman apart from her role as a wife, has an important role as mother, her power of creativeness and position of superiority over man, expresses her ideas and thoughts freely. As a mother, in Turkish society she is usually superior to man, but as a woman, is inferior to man. Although women have obtained several rights and freedoms socially, politically, economic etc., results of suffragette or feminist straggles; the fact that females and males are not treated in the same equal ways is obvious. Female sex is traditionally restricted from plenty of cultural, social,

political, legal, educational or economic opportunities because of the wrong interpretations of Quran and Islam in 11th century.

In the old Turkish society, in beliefs of the Sky God (Gok Tengri), Shamanism and Taoism before pre-Islamic period, the women in social life had much more rights than their contemporaries were legally equal to men in almost all parts of public and domestic fields. The Orhkun Inscriptions in early 8th century, which is one of the most important source of Turkish history in Central Asia say that Khatun, the wife of Khan, had political power on her husband and society, joined governmental ceremonies, even governed the country or army with the Khan or while The Khan was in the war, and there were Turkish woman warriors specially trained in archery, wrestling, horse-riding and fencing.

Ziya Gökalp, in *The Principles of Turkism*, which is one of the earlier approaches to women question and feminism of ancient times, gives information that women were equal to men in rights, in ritualistic, economic, political and social fields, shortly in all parts of life in old Turkish culture. By means of influence of Shamanism women and men had equal rights before the laws. As Ziya Gökalp (2004) mentioned in his work, 'the ancient Turks were not only the most democratic ethnic group of the world, but also the most feminist one.'(p. 203) However, in eleventh century, Nizam al-Mulk, scholar and vizier of the Seljuk Empire, during the reigns of Alp Arslan and Malik Shah pulled women out of public life by his governmental organizations, regulations and orders (1063-1092). He had a great power on the government for 20 years during his reign after the assassination of Alp Arslan in 1072 until his death in 1092. Nizam al-Mulk not only humiliated, but also belittled women by emotional abuse blamed them for Eve's sin just like westerners.

Adam who obeyed the orders of Eve, giving some authorizes to her (opposite this), the first man in distress and trouble was our father Adam (Gods greeting upon him); because he complied Eve's order, ate wheat, so that he was thrown out of the heaven. According to a rumor, (Adam), during 200 years, to another word 300 years, cried and repented. Finally, God, (may him be strength and kindness), forgave him and agreed to repentance.(Gültepe, 2008, p. 212)

As a result, in course of time, Turkish women lost their high status both in socio-political and family life and were restricted from public life by religious impositions, many women were rarely on the streets, isolated from social life under mainly pressure of Islamic Sharia law and Islamic traditions up to fall of Ottoman State, except female labors employed in factories, postal services, hospitals, banks and the other industrial sectors enlarged during World War I; nevertheless, they gained equal rights in public and domestic areas- such as economic, cultural and socio-political, divorce and inheritance, rights to vote for local elections in 1930, for parliamentary elections in 1934, to elect /be elected to the national parliament by the legal and administrative, political, economic and educational reforms prepared by Mustafa Kemal Atatürk, founder of Turkish Republic as well as the new Civil Code adopted in 1926.

Despite of major socio-economic changes, increasing of female education levels "much of the content of the Civil Code has remained dead letter, especially in rural areas with a strong feudal character"(Abadan-Unat, 1981, p. 14). Dogmatic religious beliefs and patriarchal impositions are also among the most important reasons of secondary of women in our country as in all over the world.

On the other hand, we know little about positions or lives of British women before Norman Conquest 1066. When we examine and compare the statues of Anglo-Saxon women in old English society to Turkish ones, we meet several views of the historians such as Sharon Turner, Doris M. Stenton and Sheila Dietrich about the Anglo-Saxon women (from 6th century to

11th century). According to historians believing the fact that women had high statuses before Norman Invasion 1066 is common, it is supposed that 'Anglo-Saxon women enjoyed rights and privileges with men; however they subsequently lost at the time of the Norman Conquest' (Mate, 1999, p. 5).

While women were 'more almost equal companions of their husbands and brothers than at any other period before the modern age' (Stenton, 1957, p. 348), as a result of the introduction of Norman Feudalism to England, position of woman in the society was limited in public and domestic life, she was suppressed by Christianity, the Church's doctrines, religious dogmas or teachings. In most cases, Murray (2005) arguing about husbands' authority over their wives, asserts 'the idea that while Anglo-Saxon women prior to the Norman invasion might be "equal sister", but subordinate daughters and wives' (p. 122).

The status of the female sex among the Anglo-Saxons is well discussed extensively by Turner (1820) in *History of the Anglo-Saxons*:

It is a well-known that the female sex were much more highly valued, and more respectfully treated, by the barbarous Gothic nations, than by the more polished states of the East. Among the Anglo-Saxons they occupied the same important and independent rank in society which they now enjoy." They were allowed to possess, to inherit, and to transmit landed property; they shared in all social festivities; they were present at the witena gemot and the shire gemot; they were permitted to sue and could be sued in the courts of justice; and their persons, their safety, their liberty, and their property were protected by express laws (p. 78).

In the other side, James (1908) disagrees with Turner:

That because the women of the Anglo-Saxons had certain rights and were accorded a certain superstitious reverence, as specially gifted in divination, they were therefore the objects of chivalrous devotion and were surrounded by aesthetic associations. The age was a rude one, and the race was made up of uncouth barbarians. The female grace of chastity was not the result of high ideals, or of wise deductions from the sacredness of the family relation in its bearing upon society. (49)

He thinks that while the woman seems to have no choice in the selection of a husband, 'it is unreasonable to suppose that she did not hold and express opinions; nor would it be venturesome to assert that, despite her legal limitations, her voice in the matter of her marriage was often a decisive one' (James, 1908, p. 50).

Mavis E. Mate (1999) argues that these kinds of rights are probably possible for some upper class women, noblewomen, she thinks there are no concrete clues for positions of lower class women, and 'a few women "from social elite" had control over property There is no evidence that the majority of Anglo-Saxon Women enjoyed such gifts' (p. 19). Despite of all these agreement or disagreements it is the fact that the British women who were lack of lots of rights until Victorian era began to obtain socio-political rights in consequent of suffragette demands for equal rights and opportunities to male sex. As Rebecca Stott (1992) expresses figure of femme fatale in Victorian Era was circulated in combination with England's imperial expansion, medicine, criminology, and press. It was also represented by some expressions such as 'danger slogans, 'decadence, 'degeneration,' 'black/white/ yellow peril,' 'American peril' (p. 21).

Before 1832 Reform Act and the 1835 Municipal Corporations Act, as we see in *Pride and Prejudice* (1813) by Jane Austen, daughters of Bennett family were women who had no their property and inheritance rights as well and they had no choice, but to marry a rich man. Only married women gained some property rights in 1882s. In real sense English woman had to wait The Law of Property Act of 1922 allowing both husband and wife to inherit property equally.

Whereas Ottoman woman was given equal inheritance rights to man in 1847, and equal property rights in 1858. After second half of the nineteenth century, women's positions in the society rapidly started to change thanks to women's movements. In United Kingdom while the Eligibility of Women Act in 1918 partly allowed women to be elected into parliament, and finally women over the age of 21 gained rights for vote after the People Act 1928.

Nowadays traditional belief of a woman as a wife and mother is still prevailing in society, in especially rural areas, and there is an attitude that to educate a boy than a girl is more important and that girls are supposed to be educated and trained in house, domestic life, to be prepared for marriage; yet males had rights to enjoy public life. The world was belonged to man; woman could go in if man wants. By time lots of things have been changed. Females have advantage of public life today, but in rural areas in all over the world, some families still think that girls have no need any education in a school as well as cultural, social, political and economic requirements, because father and brother or husband can meet their needs.

Even today, although most parents are aware of the benefits of sending their daughters to school without gender discriminations, some patriarchal families still ignore the importance of girls' education by depending on traditions of thousands of years. To them, the man is the "bread winner" and boys must have all opportunities in the society, he is man of the house, he will work, get married and take care of girls or women, girls are responsible to do housework, give a birth and serve men like all grand grand mothers.

Thus, individuals under effect such as social and religious norms and gender discriminations, whether men or women being tendency toward patriarchal values support, believe that it is enough their girls to be educated in only primary schools or at home. Moreover, they believe that girls reaching adulthood or age of marriage must be dropped out of school, get married in early ages.

After the background of the women of these two countries let us try to identify images of 'angel and fallen woman' at the novels *Tess* and *Zehra* in respect to comparative literature in the following part. As I mention at the beginning of the study as well, men's rules on females as a result of Adam and Eve's original sin, barriers in demands of feminine sex's freedom, female's destiny as a second sex from past to present in patriarchal society have clearly or symbolically been reflected to the fictional works.

Tess and Zehra

Here I will focus on secondary position of women to men because of their sexes. On the other hand, I will also argue that angel in the house and fallen women outside are perceived as good and evil creatures, angelic and devilish-monstrous madwoman, and docile or femme fatales in the eyes of society.

A literary *femme fatale*, which is a French expression, symbolically is an attractive, beautiful and dangerous woman seducing, destroying man by her sexuality, beautiful body and devilish aspects, 'a woman with an irresistible charm and fascination, often bringing those who love her (usually men) to despair and to disaster' (Brookes, 2004, p. 424).

The evil nature of the *femme fatale* in literary works is fully rendered as a version of fallen woman. The emergence of the *femme fatale* image in literature shows a parallelism to the society in the context with social, political terms or customs, especially Biblical and Quranic approaches of patriarchal societies that are under impression of the original sin, religious beliefs create fatale woman figures who seduce men by means of womanly talents, beauties, attractiveness, devilish temptations like an Eve, Lilith, Delilah, Circe Cleopatra or Macbeth.

When Victorian and Ottoman feminine literary figures are compared from comparative points of view, it is obvious that 'the monstrous woman in male texts serves as a powerful

monitory mirror to curb female ambition' (Dyne, 1994, p. 81) - Tess in *Tess*, Zehra in *Zehra*- Literary femme fatale tradition in Victorian and Ottoman literature is reflected in the same dimensions. Beautiful, charming and violent women in one side; and domestic, angel, pure characters like *snow white* on the other side are typical stereotypes- of the age. The concepts of monster and angel are also represented from similar perspectives in Hardy and Nazım's texts as in their contemporaries' works from Charles Dickens to Halit Ziya.

Tess and Zehra are displayed as 'pure' or angel' in the house at the beginning of the novels; and then 'devil' or 'monster' by the male writers of nineteenth century. Hardy's Tess, a pure, innocent, angel woman- 'she was a fine and handsome girl not handsomer than some others, possibly but her mobile peony mouth and large innocent eyes'(s. 8)- before her rape by Alec, turns into a monstrous creature destroyed by a bad destiny, her sexuality leads her to the death like destiny of Nazım's Zehra, who is at first a pure, angelic girl. If we compare Tess and Zehra, similarities of two young women will pay attention so much. Zehra also is so docile like Tess at first, even though she inherently has aspects of a sort of *the Taming of the Shrew* sometimes(s. 40),- but when deceived by her husband Suphi, Zehra displays her shrew behaviors as a monster-mad woman, devilish woman. These women are victims of men, they suffer from sins of the others' crimes. As Hardy explains in the novel 'most of "her" misery had been generated by her conventional aspect, and not by her innate sensations.' (84)

A figure of femme fatale Zehra dramatized like Tess is under the pressure of patriarchal impositions, she cannot succeed to escape from patriarchal codes. 'Such an escape is impossible because every escape is organized and structured by these values- the double standard, the domesticity of women, and social boundaries separating virtues women from fallen women'(Hedgecock, 2008, s. 186) Both Tess and Zehra struggle for difficulties, they are strong-willed, probably Zehra described by Nabizade Nazım as a very jealous and nervous woman is more stubborn than Tess, who is docile of Thomas Hardy.

When main characters of the novels *Tess* and *Zehra* are compared and contrasted by their similarities and differences in the light of questions such as what is their guilty? Why are they doomed by the conservative society? Why are they described as fallen women or angels, or fatale or pure women, what about the men? Why do 'so-called' fatale women accept their crimes attributed to them? Why can these women who are unlike their mothers or grand grand mothers not escape from deadly fate at the end of the novels? Why do they submit patriarchal taboos and values? Why do the male characters meet fatal destiny except few? What is the place of female sex in the eyes of society? Why is a patriarchal society supposed to feel a kind of 'catharsis' occurring in tragedies? etc., the fact that Victorian and Ottoman's women and men of 19th century are very similar to each other's will be recognized throughout these two novels.

Thomas Hardy and Nabizade Nazım write their novels nearly in the same periods. The main portion of *Tess of the D'Urbervilles* was firstly illustrated in the *Graphic* newspaper, then the other parts in the *Fortnightly Review* and the *National Observer* as episodic sketches, in 1889 four years ago from *Zehra*, then the novel was first published in three volumes, in 1891; *Zehra* was also serialized in the journal of *Servet-i Fünûn* firstly in 1894, then printed in 1896 as a novel.

While *Tess of the D'Urbervilles* has seven sections, *Zehra* consists of eight chapters; however if we make a comparison between them *Zehra* is shorter than *Tess*, almost its half, but the characters are reflected and dramatized by their all nakedness as Aristotelian tragedies that divine judgment occurred in respect of realist and naturalist. But Thomas Hardy makes some changes in his novel after the first edition. He remarks that he added some pages disappeared in the previous editions, in its preface of edition dated 1912 of the novel:

The present edition of this novel contains a few pages that have never appeared in any previous edition. When the detached episodes were collected, as stated in the preface of 1891, these pages were overlooked, though they were in the original manuscript. They occur in Chapter 10. (T.H., p.x)

When we look at chapter ten, 1912 edition of the novel, we recognize about four pages missing in its previous editions, Hardy describes Tess's journey to Chaseborough in a detail way, and adds a few pages and changes some words and sentences, but these changes do not affect the novel's plot or meaning so much, there are some descriptions of the nature, and Tess's inner side feelings until the time Tess accidentally meets Alec D'Urbervilles.

Tess of D'Urbervilles and *Zehra* are two tragic novels focused on lives of young girls named Tess and Zehra. Both Tess and Zehra are these sorts of remarkable tragedies as Hardy defines by the utterances, 'the best tragedy -the highest tragedy in short -is that of the worthy encompassed by the inevitable. The tragedies of immoral and worthless people are not of the best.' These two novels appeared in a time the suffragette and feminist movements of 1890s, women magazines and periodicals, women writers led radical changes. Active rebellious voices, women's political, social and economic demands go up for both British and Ottoman women, women struggle equal rights, independence and freedom. Naturally these kinds of developments influence the writers as well in literary context.

Thomas Hardy and Nabizade Nazim reveal psychological, social, religious and economic situations of their age's conventional societies, and women by realist and naturalist approaches. In one sense they reflect the society as a mirror in personality of Tess and Zehra.

In *Zehra*, Nabizade Nazim depicts figures of angel in the house and fallen woman, dilemmas of submissive to monstrous, innocent to guilty, pure to impure, moral to immoral by image of femme fatale who is victimized by strict norms of patriarchal society as in Thomas Hardy's *Tess*. Deadly tragic fates of Tess and Zehra oppressed in a male-centered world are illustrated by these two male writers

Tess's father, John Durbeyfield who is descendant of the Norman noble family of the d'Urbervilles, sends Tess to the new found relatives. The family has poor hopes that Tess might marry a nobleman. Nevertheless Tess's so-called cousin, Alec seduces and rapes Tess. This rapidly changes life of young girl. She is now a sinful woman, fallen, fatal woman. After the rape Tess goes home, she becomes pregnant and gives a birth to a boy, but he dies a while later. Her fate separates from her family one more time as a milkmaid in a farm.

The other male character of Hardy's novel Angel Clare who brings to mind 'Adam and Eve' enters in her life, they fall in love each other and marry soon, but, they tell previous affairs to each other in their wedding night, Tess accepts her husband for all good and bad things, but Angel leaves Tess, Tess is disappointed again, the woman is in a poverty, and she helplessly becomes Alec's mistress. When Angel Clare returns to the country, Tess kills Alec, she and Angel escape together. Yet they can run away neither the fate nor the police. 'Justice' is done and Tess is hanged at Stonehenge. This is a fatal ending.

Tess's tragic fate is similar to Zehra's though her death is different from Tess. Zehra is the daughter of a wealthy family, merchant, at 16 or 17 years old. When Zehra was at age of 14, her mother died and Zehra's fatale fate will begin after that. She is a beautiful and pure young girl, but angry, jealous and incompatible, deprived of love and affection. Even while she was a child, once she will intend to throttle her eldest brother, but she cannot succeed in this. One day she meets her father's clerk, Suphi; and they fall in love each other and marry. She is very happy with her husband. Hysterical manners occur from time to time, it is too difficult her to break old jealous habits. Her jealousy of her husband is increasingly recognized after Suphi's mother

bought a beautiful concubine (odalisque) named Sırrıcmal for housework. Zehra gradually turns into an evil-tempered woman because of her husband deceived Zehra with another woman Sırrıcmal, he spends his time with his lover, mistress, concubine instead of his wife in their own house. In reality he wants to have two women, but Zehra cannot endure this, this situation makes her very upset and nervous. Suphi is tired and overwhelmed from his wife that he sees as a disobedient, monster-like, ill-tempered woman he prefers the concubine who is so-called pure, an 'angel, docile, obedient, good-tempered' one.

Suphi moves a separate house with Sırrıcmal who is pregnant. He divorces his wife and marries Sırrıcmal. Zahra's father dies, Zehra hires an attractive prostitute, a Greek woman called Ürani who could seduce her husband, to get revenge from Suphi and Sırrıcmal. She reaches her goal in a short time. Suphi leaving his first love Zehra for Sırrıcmal, at this time he leaves Sırrıcmal for Ürani, a prostituted woman. Sırrıcmal suffers from grief, and loses her unborn baby, then commits suicide. Zehra marries Muhsin to envy her ex-husband, but Suphi is in lust, bodily pleasures, his eyes cannot see anything. Zehra gives a birth to a boy, but the baby dies fifteen days later, after a while her new husband went away. She stands alone.

Ürani is keen on a luxury life. She takes advantage of Suphi for her economic needs, and bodily pleasure. Finally man leaves the work for this charming prostitute, morning and evening they are together, he cannot do without Ürani, he is connected to Ürani by physical, sexual pleasure, after Ürani gets his all money to spend, Ürani sends him away. He cannot forget her, he is in a big jealous when he sees her with the other men. And he has lost his everything because of this seductive woman, one day he kills Ürani and her lover. Police cannot find sufficient evidence; Suphi is exiled to Tripoli. One day by chance Zehra comes across a beggar woman died suddenly on the street when she looks carefully at her she realizes that the woman is Suphi's mother. She cries in pains, upset. She becomes sick and falls into bed, and she dies alone after a month.

Names of the main characters are ironic in the eyes of the conservative societies; Zehra means 'pure,' Tess also is 'pure,' as Hardy said in the subtitle of the novel. Tess and Zehra are described as wild, evil creatures. For Alec, Tess is a 'wild animal and witch' (47), a 'wounded animal' (202), or a 'Satan' (324); and as if Zehra also is a taming of the 'shrew' (43, 58) of Shakespeare, sometimes she is 'a mad-woman' (30, 59) for Suphi. Wiled/monstrous, bad-tempered images of Tess and Zehra go on through the novels. In one sense Zehra and Tess are something like 'Pure Drop' which is an inn in Tess's village.

Alec and Suphi are self-loving persons-narcissistic, they know how to take advantage of the other people's weaknesses, they do not think of anybody except themselves. 'Many readers feel that though they cannot forgive Alec for raping Tess, he is not a complete villain. They see him as a man driven by his senses, obsessively drawn to Tess, but not without sincere feelings for her' (Berc, 1984, p. 18).

Alec in *Tess*, and Ürani, a prostitute Greek woman in *Zehra*, has various similar aspects, s/he is pragmatic, enjoys physical pleasures, does not like anybody in a real sense, profits people, and provides sexual needs or desires. Only the first one is a man, the second one is a woman, both seduce their victims. The only significant difference between them is probably that Alec needs no money, he is rich, approaches to women for physical pleasure instead of material interests; but Ürani is a prostitute who sleeps with men for money, attracts her lovers and entraps them, and sends them packing after she rifles till last penny of her lovers for a luxury life.

Suphi also resembles to Alec who is a man of physical pleasures. Although he has a marriage to Zehra given her name the novel, he makes adultery with a concubine that his

mother bought for service. He does not hide his sexual desires for another woman from his wife, flirts with his concubine in front of her wife, Zehra. He makes love her and Sırrıcmal becomes pregnant, he spends most of his time with this mistress, because of harsh reaction and disagreements of Zehra in this situation he keeps a house for his lover, and they moves from Zehra's mansion. He is an avid, a lustful vagabond. Like Alec, Suphi satisfies with Sırrıcmal, they has animal characteristics. Suphi who falls in love Zehra at the beginning, cannot live without her, and have great moments with his wife. But after he met the concubine Sırrıcmal, he will feel similar desires against her, but he cannot forget his first love Zehra. Now he meets the fallen woman Ürani, there is only Ürani in his mind and heart, he will forget both ex-wife Zehra and Sırrıcmal. Suphi who leaves Zehra for Sırrıcmal, divorces his wife as results of lover's impressions, now will leave Sırrıcmal for Ürani. He supposes that he loves his lover, he is in a big wrong but what he feels is an animal-like passion rather than real love.

Zehra who is described as an angel, a pure docile when she is obedient to his husband, is a madwoman, a monster a serpent when she is rebellious, jealous, her husband's affairs with a slave concubine. She will drive her to revenge from both her husband and Sırrıcmal, the pain of abandonment encourages her sense of revenge. Zehra pictured by both her angelic and demonic specifications was faithful to her husband while they were married; her only desire was to love and to be loved by her husband. When she was a young girl her mother was died, and after her marriage his father died. She is now alone, a widow woman. She establishes a plan with a prostitute named Ürani and she gives money to the woman as a way of seduction her husband, and this task is not difficult for a beautiful, attractive and ambitious street-woman.

Suphi upturns both his first love Zehra's and second lover Sırrıcmal's, and Ürani's life, and himself. This man is not satisfied with his wife, creates femme fatales for the sake of sexual desires. The person who committed the first sin is Suphi, a married man cheating his wife without thinking. However Zehra is accused of his sin instead of Suphi eating forbidden fruit in mythological sense. Zehra who is everything- 'angel, pure', virtuous'- for Suphi at the beginning of their marriage, becomes a victim of Suphi's sin. When Suphi got married to Zehra, felt him in heaven, but this spiritual magic was broken, after the man had eaten the forbidden fruit-his affairs with Sırrıcmal- he is thrown away from the paradise because of his sin. The God punishes him and his wife who are disobedient, his lover seducing the man by innocent, angel-like, obedient pure manners entering between husband and wife, and Ürani who already is a fallen woman, and these women are femme fatales seducing men. In a way, the God provides divine/poetic justice. The society of the age waits for punishment at the end.

Suphi is like Adam finding him in an indescribable happiness when the God creates Eve for Adam in the Heaven. When they married 'Bride and Groom (Eve and Adam) could not take their eyes off one another, they admired beauties of each other, and they were in a feeling of deep longing' (47)

They whisper the ears of each other's by a pure and innocent love, like the first meeting of Adam and Eve.

Suphy: 'For you what yearnings I've suffered...'

Zehra: 'what yearnings I've suffered for you!..' (47)

Sırrıcmal and Ürani like Zehra also are figures of Eve. Even Sırrıcmal is an innocent faced Lilith, is ready to be Suphi's mistress. When Ürani was a small child, her father and mother were dead; her fate was written a long time ago. She will live as a fallen woman and die by the same fate.

Fates of Tess, Alec and Angel are not different from them. While Tess is associated with Eve, Angel and Alec describe each other as Adam. When Angel is together with Tess, he feels

'as if they were Adam and Eve' (120). He identifies him 'the old Adam of his former years' (285). Tess influenced by Angel -his gentile, angelic, innocent heart like his name refers to Adam and Eve. 'While she regarded him as Eve at her second waking might have regarded Adam. (157)

We meet figures of fallen men/women ironically. Alec thinks they are Adam and Eve in a Paradise. 'You are Eve, and I am the old Other One (Adam) come to tempt you in the disguise of an inferior animal.' (323-324) Accordingly Alec and Angel will be Adam symbolically throughout the novel.

As Alec raped a virgin girl untouched, he also ate the forbidden fruit like Suphy in *Zehra*, and a poor girl will get paid the price for the sins of the man, like original sin of Adam and Eve. Alec desires Tess as a mistress for sexual desires, not a wife who he can marry. Angel Clare, the man she loves, will punish Tess by leaving her alone like a God. He blames his wife Tess who was seduced and raped before marriage because of Alec's guilt or sin. In the eyes of patriarchy Tess just like Zehra will be charged as a sinner. She will be judged images of a fallen woman, fatale woman or femme fatale. When Angel recognizes his fault it will be too late. Tess murders Alec causing her fallen; and the Court condemns her to death. In fact they are the only fallen human beings, Tess's friend Retty attempts suicide and her friend Marian becomes an alcoholic, shortly all human being nearly is sinner, and they have been punished in the Earth.

The novel ends unhappy ending, in fact this is a tragic happy ending for the society. Good has been rewarded, evil has been punished. "Justice" was done, and the President of the Immortals, in Aeschylean phrase, had ended his sport with Tess.' (p.369) the word "Justice" is put in ironic quotation marks, of course is ironic, it is a great criticism for his age.

Additionally, Zehra had also taken her revenge. But she cannot find any power for surviving. Nabizade Nazım describes her last days in these sentences:

Much more time than one year had gone, she is still afraid of the God's punishment, now her arm and wing are broken, she does not know what to do, she roughly rejects few men who wants to marry her. She is so sad, hopeless; she survives a sorrowful life (197)

Both Hardy and Nazım thus reflect their society's conditions like a mirror. Tess and Zehra are victims in the hands of circumstances, not the only responsible of all things, deserve to die finally. Clare describes Tess as 'what a fresh and virginal daughter of Nature that milkmaid is' (111). This is an ironic image through the novels in both *Tess* and *Zehra*. Their Fatal destinies punished them and gave no chance to them for alive.

Conclusion

Popular type of woman respected by patriarchal societies is submissive. Female sex should be domestic angelic, docile oppressed in a male centered world. This idea brings to mind particular stereotypes by created by religious teachings of society. Opposite of this thought, that is woman who is disobedient, aggressive rebellious will be recognized as a monster-like, evil, devilish, mad woman.

Furthermore, women are not expected to perform sexual activity freely with men without a marriage bond. When compared and contrasted male and female perceptions of both Victorian and Ottoman patriarchal societies; men who commit adultery, have sexual affairs with another women, deceive their wives. They are generally ignored, but married or virgin women in a sexual discourse with men are regarded as bad, evil, fallen women or prostitutes, and they are strictly isolated or judged by the society. In Victorian and Ottoman society of 19th century women were treated as domestic creatures serving their husband, carrying the children, cleaning the house, a good mother, a good wife, or a good sister. Virtue is only for woman who is represented as 'angel in the house,' but a fallen woman will be punished.

Both Men and women writers mostly portrayed their female characters as angel or the monster in 19th century, the female sex, who aimed to have equal rights to man, took large roles in public life out of the domestic life as a result of women's movements and feminism, and they were illustrated as devil or monster women in fictional life as well as real life in the communities for ages. As Gilbert and Gubar (1979) stress the writers tendency to categorize female characters as either 'angel' or 'monster' (p. 76), that is, they are either pure, angelic women or rebellious, madwomen. The phrase 'angel in the house' is taken by Gilbert and Gubar from Coventry Patmore's poem *Angel in the House* in order to express moral, sexual and aesthetic values of Victorian woman's domestic life. Berta Mason in *Jane Eyre* by Emily Brontë is Rochester's mad wife in the attic, thus the image of monster comes from this novel, it symbolizes a dangerous mad woman, and even Victor in *Frankenstein* created by Mary Shelley has a feminine monster-like characteristic.

The patriarchal society enjoys angel-like women to be passive, silent or submissive to men, like Sırrıcmal in *Zehra*, at the beginning of the novel, then she will turn into a monster but not active, rebellious or disobedient women broken the rules or norms, the angel at home is preferred, not free woman in public life. "The submissive "angel" is good, because she protects the men's self-belief, and the assertive "monster" is bad because she threatens it"(Crowther, 2006, s. 9).

While women portrayed as angels are typically rewarded with happy endings, the others, that is monsters are doomed by unhappy endings, generally death. *'Women should be subject to their men. The natural order for mankind is that women should serve men and children their parents, for it is just that the lesser serve the greater.'* (Gratian, *Decretum*, 12th century) However some female writers from Virginia Woolf to Leyla Erbil try to kill this kind of dichotomy 'angle and monster.'

As we discuss above, the Genesis story of Adam and Eve in the Garden of Eden is reminded throughout *Tess of the d'Urbervilles*, and *Zehra*. Tess and Zehra assume the roles of Eve, Alec, Angel and Suphi are figures of Adam. Perhaps women like Sırrıcmal and Ürani; even men like Alec and Suphi are serpents seduced their victims in paradise. Suphi firstly recognizes Zehra in a paradise-like garden in the middle of trees and roses, she as an attractive and beautiful woman influences Suphi like a Eve. Alec also seduces Tess under a tree.

While the women loses their chastity and innocence; as fallen women or femme fatales as a result of their sins are punished and are sent away from Eden. Eve and Adam's original sins are evoked in *Tess* and *Zehra*. Suphi is sent to the exile; Angel will catch the happiness together with eldest sister of Tess as a reward because of his 'purity.' All of the others will have to die. This is the divine justice of both the God and the society, sacrificed of death for fallen women. Tess, Alec, Zehra, Sırrıcmal and Ürani, are victimized, not only in their death, but also in their life in sorrow.

Nabizade Nazım presents firstly Zehra then Sırrıcmal as 'pure woman' uttered by society of his age from a critical points of view as in *Tess*, Thomas Hardy does. Zehra and Tess are described as 'pure women' in Pure Drop inn in Tess's village. Hardy and Nazım write novels which are contrary to nineteenth-century notions of Victorian and Ottoman women, they represent Tess and Zehra as an independent and free characters, and also tragic femme fatale heroines of the society. They can never have an opportunity to be innocent. They are orphans, crushed and abused or they fall into prostitution, thus they are transferred from angel to demon like Tess and Zehra.

The fact that Suphi and Angel are alive at the end of the novels, are not killed by the writers is not surprising. They give to the readers signals of injustice societies. As death of so-

called fallen characters is not just; surviving of Suphi and Angel is not just. Suphi is without penniless, at exile and perhaps he will pay his crime by surviving, suffering. All women are victims of Suphi, and all are dead.

As for Angel is not so much different between Alec and him. The man thinking of Tess 'what a fresh and virginal daughter of Nature that milkmaid is!' and describing her as animal, sexual object by sexual desires aroused is Angel. On the other Angel is also a man leaving Tess confessing issue of seduction and rape at the wedding day. He is not so innocent or pure as he seems. Certainly the reader will evaluate this. Who is the virtuous? Is she Tess? Is her mother? Or is she Zehra? Not only the society blames Tess, but also her mother for her as fallen woman, Tess disappointed their dreams to be rich and noble. The second time Tess's family pushes her to the arms of deadly fate by sending away from home her after seduction. Here is this is understanding of virtue/chastity of the age.

As a result, the *Femme Fatale* in British and Turkish literature during 19th century refers to statues of the stereotypical characters in the society when it is examined from social and Marxist feminist points of view. Feminine sex's rebellions against traditional ideologues, criticizing patriarchal system, struggles for social, political and economic freedom, or equal rights to masculine sex are described as dangerous 'bad women' or 'femme fatale' women.

Female characters are humiliated as evil creatures or sinners like Eve in works by Wilkie Collins, Mary Elizabeth Braddon, William Shakespeare and William Makepeace Thackeray. They are essential themes from past today. Enticing women such as Macbeth in English Literature, Anna Karenina in Russian literature, Emma in French literature and Bihter, Mehpeyker in Turkish literature were shown up as daughters of Eve representing 'seductive-evil woman' against figure of 'submissive-angel woman' like Tess and Zehra.

Eve herself has hardly played a more dramatic part in graphic and poetic art than Lilith. She is once mentioned in the Bible, where her name is translated into "screech-owl" in the King James's translation and "night - monster" in the Revised, with "Lilith" in the margin, which the Polychrome Isaiah gives in the body of the text. The legends conceived her as a mother of devils begotten of Satan (Chadwick, 1900, p. 6).

All these stories are unconditionally accepted by men, and women are convinced as inheritance from their mothers to accept the fates assigned to them. Hence pre-medieval inherited Biblical figure of Eve has flourished as femme fatal, as important elements of writing in many works such as *La belle Dame Sans Merci (The Beautiful Lady Without Mercy)*, *Tess*, *Venety Fair*, *Sister Carrie*, *Lolita*, *Lulu*, *Rainbow*, *Lamia*, *Carmilla*, *Carmen*, *Geraldine of Collaridge's Christabal*, *Samson and Delilah*, *Salome*, *İntibah*, *Aşk-ı Memnu*, *Zehra*.

They are reflections that the "evil" ambitions of women have influenced society and cultures as well as literature since the beginning of time. In both fictional works and real life, women have been encouraged to be angel, submissive and obedient. Whereas women rebelled to rules of society, questioned values have been called as evil, seductive, disobedient, doomed and punished in bad endings, but the others have been awarded.

In reality these women used and thrown for male fantasies are victims of society, are punished by tragic death; fatalism or fallen women are rejected by everyone. Despite of new opportunities and arrangements by state and private institutions or organizations for girls / women in all over the world in order to remove image of pre-medieval sinful Eve from minds, women still bear the traces of the sin of Eve in especially third world countries, and rural and urban areas. As Simone de Beauvoir (Beauvoir, 1973, p. 86) says in her *Second Sex*; 'woman is only "female," in shortly, 'a womb, an ovary; she is a female -this word is sufficient to define her' in mouths of the fanciers of simple formulas.'

If given equal rights to women, men worry so that women can rule over them or will disobey. Therefore they suggest females be kept indoors as illiterate, stupid, idle, eager, lustful, brutal, secondary slaves, in order to protect them from women, enlightened women will break rule of order of men, disturb and take over all system of men's world. For example Tess feels like in a cage, in a box. Zehra is bored in the house, waits for her husband in front of the door or window; they are symbolically surrounded by unbroken walls.

Patriarchal men feel some fears that if women become educated like them, they would no longer set rules on women's life, in the novel *Zehra*, Suphi cannot set rules on his wife, and it is available for Ürani for Tess as well. Women learning something, receiving education and working outside the home like men, would probably be superior to many men. Comparisons of both novels indicate that male characters prefer treatment of women as submissive animals enslaved to be perfect counterparts of male sex, or as so-called innocent, and obedient creatures like Sırrıcmal addressing sexual desires.

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