



EEDER

Edebî Eleştiri Dergisi

e-ISSN: 2602-4616

Mart 2023, Cilt 7, Sayı 1

Atıf/Citation: Üstün Kaya, S. (2023). "Kurguda Söylemsel İkilemler: Peyami Safa ve D. H. Lawrence Üzerine Karşılaştırmalı bir Analiz". *Edebî Eleştiri Dergisi*. 7(1), s. 1-9.

Senem ÜSTÜN KAYA*

Kurguda Söylemsel İkilemler:

Peyami Safa ve D. H. Lawrence Üzerine Karşılaştırmalı bir Analiz**

Discursive Dualism in Fiction: A Comparative Analysis of Peyami Safa and D. H. Lawrence

ÖZ


Birçok ataerkil toplumda, erkekler, üstün ve baskın güç olarak kabul edilmelerine rağmen, savaşlardan ve Endüstri Devriminden sonraki değişiklikler sonucunda, Batı kültüründe, kadınların iş gücü adına kamusal alanlarda yer alması ile cinsiyet rolleri değişti. Üstelik 'Yeni Kadın' olgusunun ortaya çıkması ile 20. yüzyıl boyunca Batıda kadınlar, aktif, sosyal ve bağımsız oldular. Batılılaşma etkisi ve Tanzimat Reformları sonucu, Türk kültüründe, cinsiyet kutuplaşması ve kadın statüsünün değişmesi bağlamında benzer değişiklikler yaşandı. Hem Batı hem de Türk edebiyatında, birçok erkek yazar, kurgularında kadının değişen konumunu eleştirmek adına eski değerler ve yeni modern hayat arasındaki ikilemleri yansıtmaya çalışmıştır. Türk yazar Peyami Safa ve İngiliz yazar David Herbert Lawrence, sadece kadınlar ve erkekler arasındaki dengenin önemine vurgu yapan figürler olarak değil, aynı zamanda, cinsiyet konusundaki fikirleri nedeniyle en çok tartışılan edebi isimler olarak kabul edilir. Bu yüzden, bu çalışma, Safa ve Lawrence'ın cinsiyet rol değişimleri ve ikilemleri konularındaki fikirlerinin karşılaştırmalı olarak incelenmesini amaçlar. Bu bağlamda, Peyami Safa'nın *Fatih-Harbiye* ve D. H. Lawrence'ın "Two Blue Birds" (İki Mavi Kuş) öyküleri analiz edilmiştir. Sonuçta, yukarıda bahsi geçen eserlerin, Safa ve Lawrence'ın benzer mesajlarını içerdiği sonucuna varılmıştır: uyumlu bir toplum için kadınlar ve erkekler arasındaki cinsiyet rolleri açısından denge olmalıdır.

Anahtar Kelimeler: Batılılaşma, cinsiyet kutuplaşması, Peyami Safa, D. H. Lawrence, karşılaştırmalı araştırma

ABSTRACT

Although men were accepted as the superior and dominant force in many patriarchal societies, after wars and the Industrial Revolution in western culture, women began to participate in public spheres for labor force. Moreover, with the emergence of the "New Woman" concept, women became active, social and independent in the western societies during the 20th century. After the impacts of westernization and Tanzimat Reforms, in Turkish culture, similar changes, regarding gender polarity and the status of women were experienced in Turkish culture. Many male authors tended to reflect the clashes between old values and the new modern life to criticize the changing status of women both in the western and Turkish literatures. The Turkish author, Peyami Safa and the British writer David Herbert Lawrence were not only as the authors, who focused on the essentiality of the balance between men and women, but they were also accepted as the most controversial literary figures because of their ideas on gender. Therefore, this study aims at a comparative investigation of the ideas of Safa and Lawrence in regards to gender shifts and roles of women. Within this scope, *Fatih-Harbiye* by Peyami Safa and "Two Blue Birds" by D. H. Lawrence are analyzed. Finally, it is concluded that the above mentioned texts involve similar messages delivered of Safa and Lawrence. That's to say they argue that for a harmonious society, there should be a balance between men and women in terms of gender roles.

Keywords: westernization, gender polarity, Peyami Safa, D. H. Lawrence, comparative investigation

* Doç. Dr., Başkent Üniversitesi, efesenem@yahoo.com  ORCID: 0000-0001-6537-9769

** [Araştırma Makalesi], Geliş Tarihi: 08.02.2022 Kabul Tarihi: 27.12.2022 Yayın Tarihi: 25.03.2023 DOI: 10.31465/eeder.1070167

Introduction

Initiated with the Industrial Revolution, Western culture experienced remarkable changes in societal, political and historical contexts. Women began to participate in public spheres to contribute to labour force and gained equality in society throughout the 19th century. However, they were accepted by men as rivals (Jung, 2015: 41-2) since they struggled for equal wages in labor and respect in the society. Moreover, during the First World War, women had to substitute men, who were at battlefields, in many different stages of life. In other words, women borrowed the male identities during the wars and appeared in public more, which caused a gender shift. However, after wars, men wanted women to return to their previous roles in domestic spheres after wars, yet, women desired and struggled for their rights.

After the emergence of the “New Woman” concept, it was impossible to imprison women within the domestic spaces after war (Cheryl, 1997: 73). Sarah Grand, in her notable work, *The Heavenly Twins* (1979), used the term of the “New Woman” for the first time in literature. The “New Woman” was a menace to the expected traditional norms of patriarchy of the Victorian societies since they were well-educated, independent, economically and socially active and free spirited:

“The New Woman was by turns; a mannish amazon and a Womanly woman; she was oversexed, undersexed, or same sex identified; she was anti-maternal, or racial supermother; she was male identified, or manhating and/or man-eating or self-appointed savior of benighted masculinity; she was anti-domestic or she sought to make domestic values prevail; she was radical, socialist or revolutionary, or she was reactionary and conservative; she was the agent of social and/or radical degeneration, or symptom and agent of decline” (Richardson and Willis, 2001: xii).

Similarly, ‘women’s movements’ and the “New Woman” concept emerged in Turkish culture due to the impacts of westernization seen after Tanzimat Reforms that included remarkable changes (Tanpınar, 2003: 130). During this period, Turkish women “began to interact with the outer world by being emancipated from their own narrow modes” (Denizli, 2004: 4) and the Ottoman-Turkish women were influenced by “modernization/civilization/Westernization” (Kadıoğlu, 1999: 103). However, the changes in gender were accepted as a threat to the rules of the Turkish society, and thus, for many male intellectuals, the modernization caused gender shifts and corruption in public: “A moral decline is observed in society as a consequence of the occurring social change and liberalized woman-man relation compared to the old” (Esen, 1990: 11). Many Turkish male authors were labelled as “traditional conservatives” and advocated that women had to preserve traditional roles, imposed by the patriarchy.

Peyami Safa and D. H. Lawrence

Although Peyami Safa (1899-1961), an intellectual of the early Republic period, was an advocator of modernization in the fields of education, law and politics, he was a conservative in regards to gender roles (Durna, 2009: 38). His main interest, in his articles and fiction, was based on the East-West clash, modernization and false beliefs on modernization and conservatism (Ayvazoğlu, 2013: 228). Safa dealt with the socio-cultural and socio-economic levels of Turkish society by dealing with “the traumas experienced by the Turkish people, who suffered among the new beliefs and the rooted beliefs and who could not adapt to the radical changes that occurred after Republic and the conflicts that generated with this trauma” (Korkmaz, 2015: 415). David Herbert Richards Lawrence (1885-1930), British novelist, essayist, story writer, playwright and philosopher, also dealt with politics, education, gender roles and human psyche (Danburry, 1997: 86) in his fiction and articles. Similarly, Lawrence was a gifted but controversial figure in literature due to his ideas on women.

The first similarity between Peyami Safa and D. H. Lawrence is that both were *displeased* with the changes that caused gender polarities in their societies. Having lived “in a time of cosmic crisis” (Kermode, 1990: 155), Lawrence believed that modernization, after the Industrial Revolution and wars, caused decay and corruption and destroyed the balance between genders. He advocated primitive life and criticized the mechanical civilized man: “[Lawrence] is savage, and has mystic apprehensions of being, of blood, of fibre and fire, which the cultivated man has carefully eliminated” (Dobrée, 1964: 88). For Lawrence, scientific thought, modern life, mechanization and industrialization, for Lawrence, are the main causes of evil in society because civilization destroyed human nature and corrupted gender balance. Similarly, the central focus of Peyami Safa’s novels are based on the dualism caused by westernization in Turkish society: people who favored the new modern life and people who were advocators of the traditional old values (Moran, 2009). For him, the impacts of westernization, coming with Tanzimat Reforms provided women some rights, which caused a social decay in the Turkish culture. As Lawrence favored the primitiveness, Safa favored “Eastern mysticism” (Berkday, 2006: 78).

Secondly, both Safa and Lawrence dealt with the idea of *dualism*. In British literature, the “Lawrentian dualism” was pioneer in many works. According to Lawrence, in nature and life, opposing concepts such as good-bad/dark-light/evil-angel or man-woman exist and should be united in harmony for a better balance: “Each of us has two selves. First is the body which is vulnerable and never quite within our control. The body with its irrational sympathies and desires and passions, its peculiar direct communication, defying the mind. And the second is the conscious ego, the self I know I am” (Lawrence, 1988: 213).

In other words, as claimed by Lawrence, man represents thought while woman reflects feelings and they need cooperation for a unified harmony (Daleski, 1965). It would be proper to state that the ideals of Lawrence was sexist and inappropriate in regards to gender roles. To exemplify, he wrote in *Fantasia of the Unconscious* as:

“We are all wrong when we say there is no vital difference between the sexes. There is every difference. Every bit, every cell in a boy is male, every cell is female in a woman, and must remain so. Women can never feel or know as men do. And in the reverse men can never feel and know, dynamically, as women do. Man, acting in the passive or feminine polarity, is still man, and he doesn’t have one single unmanly feeling. And women, when they speak and write, utter not one single word that men have not taught them. Men learn their feelings from women, women learn their mental consciousness from men” (Lawrence, 2020: 100).

In one of his essays, D. H. Lawrence defined gender difference and its reasons as follows:

“For it is as if life were a double cycle, of men and of women, facing opposite ways, travelling opposite ways, revolving upon each other, man reaching forward with outstretched hand, woman reaching forward with outstretched hand, and neither able to move till their hands have grasped each other, when they draw towards each other from opposite directions, draw nearer and nearer, each travelling in his separate cycle, till the two are abreast, and side by side, until [eventually] they pass on again, away from each other, travelling their opposite ways to the same infinite goal” (Lawrence, 1985: 61).

The discourse in Lawrence’s fiction ensure that he was a misogynist, who degraded the value of women and attributed negative epithets for women as obedient, loyal, chaste or submissive individuals. Similar to Lawrence, in *Kadın, Aşk, Aile* (1999), Peyami Safa possessed negative discourse while expressing his ideas about gender:

“Those, who claim that man and woman are same, are absurdly misgone as much as those who claim they are not. The opinion, which asserts that each woman is equal to man and that there is no difference between their social roles, should require the elimination of family and the changes in work sharing system” (Safa, 2018: 78).

Another similarity between Safa and Lawrence is that both authors were misogynists, by criticizing and opposing the birth of the “New Woman”. Lawrence believed that the changing status of women caused deviation in society because for him, man was “the fetcher, the carrier, the sacrifice, the crucified, and the reborn of woman” (Safa, 2018: 97) and “a woman should stick to her own natural emotional positivity. But then man must stick to his own positivity of *being*, of action, *disinterested, non-domestic, male* action, which is not devoted to the increase of the female” (Safa, 2018: 98). His ideals were/are out of date and unacceptable.

Similarly, Peyami Safa both questioned and criticized the changing status of women and the “New Woman” concept in an incompetent way: “From the beginning of this century, the desires and greed of women grew... [women desire] Everything: On one side, a luxurious car and on the other, election right... (Safa, 2018: 17).

According to the invalid and old fashioned ideas of Safa, women cannot get the equal responsibility and duty with men because “labor division” is essential for a harmonious society to avoid social deviation. To underscore this deviation, in his essay ‘Lilith misin Havva mi?’ (Are You Lilith or Eve?), Peyami Safa, compared the evil rebellious Lilith with the angelic Eve: “... a question arises to separate the daughters of Lilith, who have swollen hands and feet, hard skins as a goat, hairy chinned, chatty and quarrelsome, with the daughters of Eve, who are soft and lively, sweet and tender faced, friendly and cheerful: ‘Are you Lilith or Eve?’ (Safa, 2018: 82).

Therefore, Safa claimed that women, who considered themselves equal to men, were evil, and thus, men should be alert against the seductions of the “New Woman”, associated with Lilith:

“No remnant disappears in universe. Who knows with such a secret study, the remnants of Lilith tried to become an ore with an organized work and eventually today, achieved to integrate into the common sense of many communist and feminist women despite the great system differences! Thus today, Lilith symbolizes the women who want to become masculine in regards to law and quality, and Eve, the women who tend to remain as they are” (Safa, 2018: 82).

The third common idea developed by Safa and Lawrence is that there must be a difference between men and women in regards to *gender roles*. In the novels of Safa, males are traditional, conservative and dominant while women are depicted as decent, chaste wives and pure mothers and they should obey men: “All the power and nature of women is to submit” (Safa, 2018: 12). In other words, for Safa, the nature designed the roles for men and women and women who refused those roles are accepted as “abnormal”. Therefore, for balance in life, women were expected to accept the roles imposed on them by society (Durna, 2008: 75-106). By reacting against the equal roles between genders, Safa stated that “We [Men] cannot give them [women] manual labour and jewelry at the same time; we cannot submit them both a newborn baby and the mastery of the military... We should not assign jobs to women who want a family and the house cannot be submitted to women who want profession” (Safa, 2018: 17-8). Resembling the invalid ideas of Safa, for Lawrence, man and woman should have different roles in society:

“Was man, the eternal protagonist, born of woman, from her womb of fathomless emotion? Or was woman, with her deep womb of emotion, born from the rib of active man, the first created? Man, the doer, the knower, the original in being, is he lord of life? Or is woman, the great Mother, who bore us from the womb of love, is she the supreme Goddess?” (Lawrence, 2020: 96).

Finally, both Safa and Lawrence had intolerable and rootless ideas based on the power struggle between men and women. Having opposed to the shifting gender roles of modern world, Lawrence had old fashioned beliefs about women. Similarly, for Safa (2018: 13), all “the power and character of women is to yield”, which also underscores the status of women in patriarchal societies.

Analysis

This part of the study involves a comparative analysis of *Fatih-Harbiye* (1931) by Peyami Safa and “Two Blue Birds” (1976) by D. H. Lawrence. The main focus is on the similarities presented by the authors in terms of their ideas about gender in their writings. *Fatih-Harbiye* (1931) is the story of a love triangle between Neriman, Şinasi and Macit. The female protagonist, Neriman is a woman who lives with her father in a poor district of İstanbul: Fatih. She is engaged to Şinasi, yet, after she meets Macit, she begins to struggle from a conflict and realizes that she longs for a better life in a wealthier district of İstanbul, Harbiye:

“I went window shopping yesterday from Tünel to Galatasaray. Even the shop owners have taste. It feels like wandering around a garden. Every shop window is like a flower... Also, the folk is so different. They do not stare. They know how to walk and wear clothes. They know everything, my dear...” (Safa, 2021: 29).

Neriman secretly meets Macit and her changes disturb her fiancé Şinasi and her father, Faiz Bey. However, the novel ends as Neriman realizes her mistake and returns to her old life.

Similar to the love triangle in *Fatih-Harbiye*, D. H. Lawrence’s story “Two Blue Birds” is based on a love-hate triangle among a writer (Mr Gee), his wife (Mrs Gee), and his secretary (Miss Wrexall). Although the couple are married for a dozen years, they do not have a love relation, which resembles the relation between Neriman and Şinasi. The husband is an author, married to a free spirited woman, who has “gallant affairs” (Lawrence, 1976: 514) in the south. Mr Gee has a secretary, Miss Wrexall who types his novel. The devoted secretary becomes the target of Mrs Gee and her jealousy. Meanwhile, disturbed by the sincere relation between Mr Gee and the secretary, the wife seduces both the secretary and her husband. The story is open-ended, indicating the eternal and ever lasting war between men and women.

The first common trait of both stories is the concept of ‘dualism’. Safa’s novel, *Fatih-Harbiye* involves the dualism *between East-West, soul-body and men-women*: “[Peyami Safa] deals with East-West issue without discussing, he praises the East while criticizing the West” (Naci, 2000: 239). With this novel, as stated by Niyazi, Safa focuses on the false modernization, the impacts of westernization and the clash between the East and the West. The female protagonist Neriman is in clash with two districts: Fatih, representing the East, and Harbiye, representing the West (Niyazi, 2009).

Indeed, the dualism in the novel is portrayed in two ways. The first dualism is the clash between the two districts of İstanbul. Fatih (East) reflects all the traditional values of the Ottoman with its mystic and historical sights and Harbiye (West) is the place where the European style and flashy stores attract people. While the West is associated with materialism, the East is associated with spirituality (Moran, 2009: 223) and the main character experiences a dualism between these two worlds, which indicates that the Turkish society is in struggle between the old values and the impacts of western modernization. The dualism between the old and new and the people who favored western way of life is reflected through the character Neriman. She states that “Why? Because I do not want to be a girl of Fatih, do you understand? I hate living like this, I hate the old, I want the new and the beautiful, do you understand? I want to leave this life as if taking off an old, torn and disgusting dress... I am fed up, I want other things...” (Safa, 2021: 71).

The second dualism is about Neriman’s confusion with her feelings for Şinasi and Macit. Şinasi represents the old, the east and traditional while Macit is the west and the new. Having met Macit, Neriman suffers from a dualism: a civilized European man and a traditional Turkish man. She begins to question her relation, based on “childhood feelings”, with Şinasi: “Don’t I love Şinasi any more? ... six months ago, I loved Şinasi without doubt; but how? Like the continuity of a childhood feeling? Like a neighbour? Like a family friend, family?” (Safa, 2021: 56).

Şinasi is “a quiet, good natured, extremely well trained, gentle natured, tender hearted man” (Safa, 2021: 57) while Macit is social, elegant and European. However, although Neriman longs for a more “civilized” life, the novel ends as she realizes her mistake and apologizes from her father. For Peyami Safa, the ‘New Turkish Woman’ was the main cause of corruption in society, which was caused by modernization. Therefore, he has the sense of conservatism about gender roles. For Peyami Safa, Turkey should synthesize the innovations of the west with the values of the old: “Turkey should not hesitate to be inspired by the West... but this inspiration should not penetrate into the beautiful and main roots of our culture” (Safa, 2021: 123).

In “Two Blue Birds”, the similar dualism about love is seen among Mr Gee and his wife. While Neriman and Şinasi are depicted as “two siblings and a couple” (Safa, 2021: 58), the Gees are like “friends” rather than a couple:

“There was a woman who loved her husband, but she could not live with him. The husband, on his side, was sincerely attached to his wife, yet he could not live with her. They were both under forty, both handsome and both attractive. They had the most sincere regard for one another, and felt, in some odd way, eternally married to one another. They knew one another more intimately than they knew anybody else, they felt more known to one another than to any other person” (Lawrence, 1976: 515).

Secondly, in both *Fatih-Harbiye* and ‘Two Blue Birds’, there is a criticism of the ‘New Woman’. Although Neriman’s father is a conservative man, he is well-educated and tries to satisfy his daughter in *Fatih-Harbiye*. In order to please her father, Neriman wants “to look like a housewife” (Safa, 2021: 46). However, Neriman is in clash with her father and she does not want to live in “that fortitude” and she rebels by saying: “You do not know how girls at my age live. I have been enduring in order not to upset you...” (Safa, 2021: 55). The main cause of her rebel is to Macit and her desire for western way of life. In the novel, it is indicated that Neriman has been dealing with the clashes in her life since childhood. She longed for a European modern way of life in a limited traditional neighborhood, “[L]ike many Turkish girls” (Safa, 2021: 59). Therefore, the young woman “was secretly struggling under the opposite commands of two distinct civilizations” (Safa, 2021: 60). Safa, in this scene, while conveying his messages, criticizes Turkish women who were influenced by the western way of life. For him, people should synthesize the west and east, unite the modern with the traditional to reach harmony and peace.

The changes in Neriman’s attitude and feelings are eventually realized both by her father and Şinasi when Neriman gains the attributes of the “New Woman”:

“However, in recent months, the differences in Neriman attracted the neighborhood. This change, influencing her clothing, manners and lifestyle, gain vivid shapes; Neriman’s alone tours without Şinasi, her late arrivals to home, her different looks to local people, her dress and walks were creating suspense” (Safa, 2021: 58).

It is claimed that although female characters of Safa are educated, they are dependent on men in traditional families:

“The woman is inferior to men; her place is home, her duty is to be a good mother and wife. Our author does not want the women to be educated; he emphasizes the charming beauty of women, to satisfy men. In none of his novels, the heroine works for living, gains education; and if married, she is dependent on her husband” (Moran, 2009: 229).

Safa’s fiction depicts the restless women who are exposed to difficult decisions (Safa, 1997: 236), yet, make mistakes due to their weaknesses and sensitivity (Safa, 1991: 56). However, it would not be wrong to state that female character, Neriman in particular, is prevented by patriarchy from adapting a new western way of life and become independent.

Similarly, in Lawrence's story, "Two Blue Birds", Mrs Gee gains the traits of the 'New Woman' while Miss Wrexall reflects the attributes of the traditional Victorian lady. Mrs Gee is an independent and social woman who has "gallant affairs away in the sun, in the south" (Lawrence, 1976: 515) with other men. Therefore, Mr Gee desires devotion and obedience and the secretary has "slaved herself to skin and bone" (Lawrence, 1976: 517). While Mrs Gee insults her husband, the secretary is obedient, chaste and devoted. That is why, Mrs Gee is furious and warns the secretary to be aware of her potentiality as a woman rather than being a slave: "You are so *very* competent. I'm sure you have got it all at your finger-ends" (Lawrence, 1976: 520).

By creating an ideal Victorian angel in contrast to a "New Woman", Lawrence presented how the shift of gender roles could become destructive in marriages and would cause separations. While Mrs Gee is strong, sexually active, independent and the model of the "New Woman", Miss Wrexall is the obedient, chaste, loyal and devoted angel. Lawrence depicted two women in front of a man to exemplify how disobedience and independence create destruction in marriages. In this respect, the balance between the man and woman in the story is shadowed as Mrs Gee acts manlier while Mr Gee becomes feminine. As Lawrence criticizes this lack of balance, the Lawrentian dualism is reminded to the reader: "In love it is the woman naturally who loves, the man who is loved" (Lawrence, 2020: 96).

The dualism in *Fatih-Harbiye* is based on the sufferings of Neriman due to the patriarchal rules and norms of the traditional society. Although she longs for a better, independent and social life, she is forced to become an angel in the end. Similarly, Mr Gee struggles with a clash between the ideal, obedient and devoted secretary and the independent wife. However, both stories end with the victory of the old, traditional and simple life over the new, modern and liberating one.

Finally, in both "Two Blue Birds" and *Fatih-Harbiye*, the images of animals enrich the narration and serve as a symbolic function. In "Two Blue Birds", the fight of two blue birds before the feet of Mr Gee signifies the struggle of two women for a man. While the birds fight at the feet of Mr Gee, he calls them "extraordinarily vicious little beasts", referring to the two women, struggling for him. At the end of the story, Mr Gee praises the secretary with the portrait of the birds around the feet of Miss Wrexall:

"Thank you, my dear, for your offer," said the wife, rising, "but I'm afraid no man can expect *two* blue birds of happiness to flutter round his feet, tearing out their little feathers!"

With which she walked away.

After a tense and desperate interim, Miss Wrexall cried:

"And *really*, need any woman be jealous of *me*?"

"Quite!" he said (Lawrence, 1976: 524).

In other words, with this open-ending, Lawrence tended to convey his sexist discourse based on male superiority.

Similarly, in *Fatih-Harbiye*, Safa warned his readers about the wrongs of modernization and the effects of westernization through the comparison of cats and dogs. The images of cats and dogs are essential in the novel and the author resembles the difference between Macit and Şinasi through the animals. The narrator explains that the Easterners love the cats while the Westerners favor dogs:

"The reason why there are plenty of dogs in the Christian houses and cats in the Moslim houses is that: Easterners resemble cats and westerners to dogs! The cat eats, drinks, lies, sleeps, breeds; its life passes on a cushion and in dreams; its eyes are like dreaming even when its is awake; flabby, lazy and dreaming creature does not like working. The dog is alive, active and venturesome. It serves; serves to many works. It is awake even while sleeping" (Ayvazoğlu, 2013: 220-29).

For Neriman, Şinasi represents the cat (the East) while Macit is the dog (the West). That is why, when Sarman, Neriman's cat, walks around the feet of Neriman, she distances it and tells that "I hate the lazy creatures" (Safa, 2021: 48). It is asserted that Neriman would choose Macit as a husband, yet, she returns to Şinasi in the end, indicating the significance of old values, traditional beliefs and the old way of life for Turkish society. For Safa, the Turkish readers should synthesize the old and the new to prosper. Lawrence also hint the idea men and women should preserve the traditional beliefs and obey the expectations of patriarchy for a harmonious society.

Conclusion

Both Peyami Safa and David Herbert Lawrence deal with dualism of gender and the clash between traditional and modern. Female figures in their were portrayed as passive, obedient, weak and responsible of their misfortune. The depiction of women in the stories of Safa and Lawrence recall and mirror each other in many ways: both authors advocated old fashioned, corrupt, invalid and unacceptable ideals for the changing status of women. With many epithets and calssifications, they used the traditional gender dichotomy of women as angelic, obedient, chaste, loyal and domestic.

In both *Fatih-Harbiye* and "Two Blue Birds", the main characters struggle with two opposing forces. Safa's Neriman is in clash with the east, Şinasi and the west, Macit, yet, she realizes that the new, modern and westernized would lead to frustration and sorrow and she chooses Şinasi. Lawrence's Mr Gee is in between the fight of the traditonal devoted secretary and the cynical independent wife; however, it is indicated that he favors the ideal angelic secretary at the end. In other words, both Safa and Lawrence expressed that new and modern women could cause chaos in societies, which enhances their misogynistic discourse in fiction.

References

- Ayvazoğlu, B.(2013). "Peyami Safa", *Modern Türkiye'de Siyasi Düşünce, Muhafazakârlık*, 5(9), pp. 220-229.
- Berktaş, F. (2006). "Yeni Kimlik Arayışı, Eski Cinsel Düalizm: Peyami Safa'nın Romanlarında Toplumsal Cinsiyet", *Kadın Araştırmaları Dergisi* 9, pp. 77-90.
- Daleski, H. M. (1965). *The Forked Flame: A Study of D. H. Lawrence*, Evanston: Northwestern University Press.
- Danburry, C. (1997). *Encyclopedia Americana*, New York: Americana Corporation.
- Denizli, S. (2004). *Ahmet Mithat Efendi'nin Romanlarında Kadın Eğitimi Üzerine Bir İnceleme*, Published PHD Thesis, Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü: İzmir.
- Dobrée, B. (1964). *The Lamp and the Lute: Studies in Seven Authors*, USA: Barnes and Noble, Inc.
- Durna, T. (2009). *Kemalist Modernleşme ve Seçkinlik-Peyami Safa ve F.R. Atay*, Ankara: Dipnot.
- Durna, T. (2008). "Türk Modern/Muhafazakâr İmgeleminde Kadının Kamusal Varlığını Sınırları: Falih Rıfkı Atay ve Peyami Safa Örneği", *Kültür ve İletişim*, 11(2), pp. 75-106.
- Esen, N. (1990). *Türk Romanında Aile Kurumu (1870-1970)*, İstanbul: Boğaziçi Üniversitesi Matbaası.
- Jung, C.G. (2015). *Feminen*, İstanbul: Pinhan.
- Kadioğlu, A. (1999). *Cumhuriyet İradesi Demokrasi Muhakemesi, Türkiye'de Demokratik Açılım Arayışları*, İstanbul: Metis Yayınları.
- Kermode, F. (1990). *Modern Essays*, London: Fontana Press.
- Korkmaz, R. (2015). *Yeni Türk Edebiyatı El Kitabı*, Ankara: Grafiker Yayınları.
- Lawrence, D. H. (1976). "Two Blue Birds", *England in Literature*, ed. Miller, J. Illinois: Scott Foresman and Company.

- Lawrence, D. H. (1985). *Study of Thomas Hardy and Other Essays*, Cambridge: Cambridge University Press.
- Lawrence, D. H. (1988). "On Being a Man", *Reflections On the Death of a Porcupine and Other Essays*, ed. Herbert, M. Cambridge: Cambridge University Press.
- Lawrence, D. H. (2020). *Fantasia of the Unconscious*, İstanbul: Karbon Kitaplar.
- Moran, B. (2009). *Türk Romanına Eleřtirel Bir Bakış:1*, İstanbul: İletişim Yayınları.
- Naci, F. (2000). *Yüzyılın 100 Türk Romanı*, İstanbul: Adam Yayınları.
- Niyazi, M. (2009). *Koca Peyami*, Zaman Gazetesi.
- Richardson, A.; Willis, C. (2001). *The New Woman in Fiction and in Fact: Fin-de-siecle Feminisms*, London: Palgrave Macmillan.
- Safa, P. (1991). *Şimşek*, İstanbul: Ötüken Neşriyat.
- Safa, P. (1997). *Yalnızız*, İstanbul: Ötüken Neşriyat.
- Safa, P. (2018). *Kadın, Aşk, Aile*, İstanbul: Ötüken Neşriyat.
- Safa, P. (2021). *Fatih-Harbiye*, İstanbul: Ötüken Neşriyat.
- Tanpınar, A. H. (2003). *19. Asır Türk Edebiyatı Tarihi*, İstanbul: Çağlayan.