

----- Araştırma makalesi -----

**NEW TYPE OF WOMAN CHARACTER "PATRIOT-
WOMAN" IN THE NOVEL BY HALIDE EDİP ADIVAR
"YENİ TURAN" ("NEW TURAN")**

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Abstract

The aim of the study is a brief analysis of a new type of female image in the novel "Yeni Turan" ("New Turan"). In the novel Halide Edip tries to increase the social role of women and form the type of women who, in her opinion, will help overcome the deep crisis in all spheres of society that exists in this period in the Ottoman Empire.

In the novel "Yeni Turan" women are no longer passive contemplators of life, they are its active creators. They are reforming society, broadcasting the values of "New Turan": they are actively engaged in educational activities, open schools, hospitals, provide assistance to those in need, participate on an equal basis with men in the work of the "New Turan" party. The main character of the novel is Kaya, the spiritual leader of this party. Kaya is the image of a woman, guided by the interests of the public good, that is needed to build a new state, according to Halide Edip Adıvar.

All quotations from the novel are presented in the researcher's own translation from Turkish to English.

Keywords: *New Turan, Patriot-Woman, New Türkiye, Ottoman Empire, New Ottomans.*

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Introduction

The most significant novel of Halide Edip Adıvar within the Milli Edebiyat literary movement is her novel “Yeni Turan” (“New Turan”). After the victory of the Young Turk movement and the establishment of the period of the Second Constitution in the Ottoman Empire, it became obvious that a deep crisis in all spheres of society could not be resolved only by changing the ruling elite. Fundamental changes were required to overcome the urgent problems, and the question of which path of development the country should take became a cornerstone among the politically active intellectuals.

The German orientalist Erika Glassen (2006 : 371) (born in 1934), who studied in detail the biography of Halide Edip and her memoirs in the context of the history of the last years of the Ottoman Empire and Turkey, notes the following about this period:

“The national awakening of the peoples with whom the Ottoman Empire coexisted for centuries, inevitably led to the fact that the Ottoman Turks now also realized their ethnic and national identity. The intellectual elite, which had been striving for a spiritual rapprochement with Western civilization since the time of the Tanzimat, became disillusioned with the behavior of the European powers. At this historical stage of upheaval, when the two great cultural systems that personified the Ottoman Empire, the Muslim community (ummah) and the hierarchical-dynastic empire of the Ottomans, were in the process of disintegration, it seemed that the most opportune moment had come for change and the creation of Turkish nationalism”.

Halide Edip was also involved in the political life of the empire and was one of the leading writers of the period of the Second Constitution. As Erica Glassen points out (2006 : 371), “the fate of the Turks was close to the heart of Halide Edip, and after the divorce, this topic began to dominate her personal life. She was an active member of the “Türk Ocağı” organization, founded in 1912, and was in close contact with the spiritual leaders of Turkism, Ziya Gökalp and Yusuf Akchura, who were looking for a definition of Turkish national ideology”. Their ideas, in particular those of Ziya Gökalp, had a great influence on the formation of the political views of Halide Edip.

Imbued with these views, Halide Edip decides to present his vision and try to give her own answer to the question of what should be the future of the empire. The answer was the novel “Yeni Turan” (“New Turan”) written in

1912. Halide Edip assigns an important role in the formation of a new Türkiye to female characters. In this novel, the image of a new type of woman is created - a woman fighter for the ideals of the country, a woman patriot and builder of the nation (Glassen, 2006 : 372).

“With this novel, she intervened in a peculiar way in the current debate, it was ambiguous and often misunderstood, but met with enthusiastic approval from young Turkish officers and students, who gave the author of the novel the title "Mother of the Turks." The political leaders of the Young Turks also saw in the views of Halide Edip on the future of the country a national and patriotic call and paid tribute to it”.

The leitmotif of the novel is the question of choosing the path of development of the country and how a true patriot of his country should be. It is based on the clash of two political forces: “Yeni Osmanlılar” (“New Ottomans”) and “Yeni Turancılar” (“New Turanists”) whose views on the future structure of the state are polar. The development of the plot, the images of the characters, their actions, the description of the interior and even the style of clothing - everything in the novel is subject to this confrontation. (For example, the antithesis of the elderly leader of the "New Ottomans" Hamdi Pasha as a symbol of the past and the young and energetic leader of the "New Turan" Oguz as a symbol of the future of the country; the antithesis of the magnificent decoration in the European style of the Hamdi Pasha's mansion and the modest, equipped in the national style school of the "New Turan", the antithesis of the expensive and frilly outfits of the women of the “New Ottomans” and the simple and strict clothes of the women of the “New Turan”).

The two main lines in the novel are political and love, and the love line is secondary and serves to more fully reveal the political line. In the center of the second line lies the love triangle "Hamdi Pasha - Kaya - Oguz". Kaya is the main female character, the spiritual leader of the “New Turan” party. It is Kaya who is the main spokesperson for the ideas of Halide Edip Adivar on the role of women in the socio-political life of the country.

ANALYSIS OF WOMAN CHARACTER "PATRIOT-WOMAN" IN THE NOVEL

The image of the woman of "New Turan" in the novel has a special meaning: this is the ideal of a woman, to which, according to Halide Edip, Turkish society should strive. “In the novel “New Turan”, the image of a woman goes beyond the usual image, focused on the theme of family and love. A new image is being formed - the image of a woman building a new

Türkiye and fighting along this path in the same ranks with men (Gündüz, 2006 : 108). An important element of this image, introduced by Halide Edip, is the type of female comrade-in-arms (yoldaş kadını), which is an integral part of the idea of creating the "New Turan". But along with this, the image of the woman of "New Turan" includes other "elements": "Halide Edip tries to create the image of a woman as a good wife, a good mother, a good Muslim woman and a good compatriot" (Şahin, 2013 : 113).

But the image of women as comrade-in-arms building the "New Turan" on a par with men is only one part of the whole picture. It is also the image of the guardian of traditions, the Turkish original spirit, religion, moral principles and moral values. It is women who make up the spiritual bonds of the "New Turan", they prove by their own example what it means to serve their homeland with unparalleled dedication and self-sacrifice. They help at the front, working as nurses, and educate children, and provide assistance to those in need. It is not for nothing that enlightenment in "New Turan" is entrusted to women: passing on their knowledge to children, they pass on their values to the future generation forming their worldview.

When analyzing from a social point of view, an attempt to socialize women is also a kind of protest against those for whom women are valued no more than an expensive trinket, in fact, they are equated with an inanimate object (Şahin, 2013 : 114). Now a woman is turning into a person who, on an equal basis with men, contributes to politics, to the upbringing and education of children. She also opens organizations and with the help of these organizations helps society. In this regard, the "Society of Women of the "New Turan" who help the needy" plays an important role (Şahin, 2013 : 114) :

““New Turan” contributed to the training of women, their work side by side with men. The clothes of the women of "New Turan" were simplified, changed, did not follow fashion at all. But what they have created has taken a form that is very related to the Turkic and Islamic world. In contrast to our women, refined, slender, whose home decoration matches their charshafs and outfits from skilled craftsmen, for whom the only goal is the love of their men, in "New Turan" there are a huge number of women teaching, strict morals, nurses going, like Arab warriors, to heal the wounds of Turkish soldiers as soon as the war begins, working in women's workers' dormitories, to sew uniforms for the army, to adapt the art of Old Turkish embroidery to the "New Turan", working in the field of economics, humanism, science and even in other various directions. Honestly, I liked these women, who suddenly turned out to be more useful than jewelry, expensive trinkets, they were hardworking social elements, mother, friend, everything. But

I didn't find it great. I did not find the attractiveness of the women of the New Ottomans party in these women, who sometimes wore long gray coats on their backs, reminiscent of the old Tatar ones, soft white headscarves on their heads, simple tight shoes on their feet, with work bags in their hands, these women did not hear anything except homeland and its children". (Adivar, 1982 : 17-18)

Thus, such activity of the women of "New Turan" makes Asym generally reconsider his views, look at women as socially significant and worthy of respect people. They are completely different from the women of the "New Ottomans" party, they have different goals and other tasks, and their own interests and personal gain are unfamiliar concepts for them. But the differences are manifested in everything, from the worldview to the style of clothing. The women of the "New Turan" do not pursue luxury, frilly clothes and other outward attributes of aristocratic life. The women's clothing style is strict and simple, it also serves to emphasize that it is much more important for New Turan to be closer to ordinary people and to their primordial roots.

"But aren't they the women who, together with New Turan, show in a good light their policies, which, in my opinion, are harmful. Isn't it these women that have made New Turan think in recent years that they will win the upcoming elections?" (Adivar, 1982 : 18)

In other words, it is in these women that the narrator sees the main strength of the "New Turan" and the main reason why the people began to massively support their ideas. The weapons of the women of the "New Turan" are mercy, openness, readiness to always come to the rescue, disinterestedness and self-sacrifice, against which the "New Ottomans" are powerless. Over time, their activities expand, schools and societies for helping the needy open everywhere, the women of the "New Turan" become a lifeline and hope for the poor:

"There was not a single quarter where the sick, the poor, or someone from the "Society of Women of the New Turan Helping the Needy" took care of them. There was not a single quarter where the children of the poor, who did not even have money to pay for their education, were taught for free in one of the schools of the "New Turan". There was not a single quarter where, in a simple hall-hut built by "New Turan" and again headed by these women, there was not a Friday school, in which children were given useful knowledge of religion and morality". (Adivar, 1982 :18)

Further, Asym says with surprise that the fame of the schools of "New Turan" was such that even the leaders of the opposition party sent their children there for education:

"The number of these Friday schools, even in Istanbul, has increased so much that even the New Ottomans began to take their children there." (Adivar, 1982 : 18)

Putting women on the same level as men, "New Turan" proclaims another important idea - a homeland without the participation of women is impossible. Building a homeland, turning it into a "real home" requires the efforts of not only men, but also women. Oguz also speaks about this, arguing about what a homeland is for subjects of the Ottoman Empire.

"... But for the homeland to become a real home, there must be two pairs of hands building it, the hands of a man and the hands of a woman, who can relate to each other with mutual trust and mutual love." (Adivar, 1982 : 56)

The spiritual leader of the women of the "New Turan", their "mother" is Kaya — she is the living embodiment of the ideal of a woman, she accumulates in herself all the elements of this collective image:

"The woman who was part of the first lodge is the one who made a spiritual and social revolution in the women of the New Turan. This is a woman who, having pulled women out of the state when they were considered meat and machines, tries to make them pure and hardworking comrades-in-arms to men, mothers to children and the whole country, guides". (Adivar, 1982 : 28).

In the novel "New Turan", Halide Edip tries to change the traditional image of a woman in her contemporary society and convey the importance of women's rights movements, since in her view, it is necessary that the individual and social role of women be understood (Şahin, : 114). "The activity that Kaya does for the Turkish nation and for the formation of the image of an ideal Turkish woman delights all the men around her and frightens the rival party, the "New Ottomans". Kaya, as an ideal woman, travels around many places in the country, opens a large number of schools and teaches the illiterate. At the same time, from a political point of view, she appears as a woman of the "New Turan" party" (Şahin, : 113).

Asim is struck by the inner strength of Kaya, combined with extraordinary simplicity and severity. The source of this strength was her love for the motherland, her willingness to make any sacrifice for the sake of her interests, pure thoughts. Everyone bowed before this power, and it is not

in vain that Asym emphasizes that it is impossible to understand from her look whether it is a man or a woman:

"Her eyebrows are drawn with a thin black brush, and under them between long black eyelashes in a slightly frozen turquoise color are two rebellious and strong blue eyes. There was absolutely nothing in those eyes that would remind a person whether a man is standing in front of him or a woman. These eyes, which were difficult to resist, because they did not know about their strength, represented two nameless forces". (Adivar, 1982 : 29)

"Halide Edip endows women with such a quality as similarity with men (erkek gibi'lik), which is also reflected in the fact that this distinction is erased in Kaya, and it becomes unclear whether this is a man or a woman. Thus, one more feature appears that women are, first of all, fighters for a common cause.<...> Kaya is the one who forms the spiritual basis of the "New Turan" (Argunşah, 2013 : 48). It seems that Kaya is a kind of magical image of an implacable warrior for the future of her homeland, ready to accept any suffering and sacrifice herself for the sake of public interests. Kaya assumes the role of the "mother" of New Turan and becomes a kind of living idol, before the monumentality of which everyone bows. This is also emphasized by the name of the heroine - "Kaya" in translation means "rock". But one riddle is connected with the name of the main character, which Oguz reveals only at the end of the novel before his death. At the beginning of the novel, there is a mention that in childhood the heroine was called Samiye, but what happened, and for what reason Samiye adopted a new name, is not disclosed. This suggests that she herself took the name Kaya when she decided to devote herself to the cause of "New Turan". And only later it turns out that everything is not quite so. Indeed, she was originally named Samiye, which means "exalted, noble", but her mother always wanted the girl to be called Kaya. At a conscious age, after the death of her mother, Samiye herself consciously takes the name Kaya. Thus, the choice of a new name is not accidental, just as it is not accidental that her mother calls her that name, and not her father.

The "magic of the image" is also manifested in the fact that Kaya seems to be detached from everything worldly and from all manifestations of her feelings, she rises above all this. The inner world with contradictions and mental anguish characteristic of "ordinary" heroes is not observed in Kaya, since it is almost not revealed in the novel, as if it does not matter at all. The only thing that can be traced throughout the novel is the inextricable connection between Kaya and the New Turan. That pain and those experiences that she experiences to such an extent that she even falls ill are connected only with the fact that she is away from her "brainchild" - "New

Turan". She seems to be completely devoid of any other feelings. Only at the end of the novel, in her final dialogue with Hamdi Pasha, Kaya admits that she loved Oguz, her like-minded person and head of the "New Turan" party, with all her heart.

It is worth noting that it is also symbolic that Oguz, who later becomes the head of the New Turan party, embarks on the path of "New Turan" only thanks to Kaya. Before meeting her, he was an ordinary young man who did not set himself any lofty goals, and it was Kaya who "revealed" to him those ideas that became the meaning of his life. Thus, that great Oguz, who became the leader of the opposition to the "New Ottomans" and defended the interests of the "New Turan" to the end of his days, did not enter politics on his own, he was "created" by Kaya. That is why the death of Oguz does not mean the collapse of the "New Turan" cause. This, of course, was a huge loss for the Turanists, but they did not lose their spiritual leader and mentor, since the main custodian of the values of the "New Turan" is a woman - Kaya. Despite the fact that the novel does not indicate where Kaya went after leaving Hamdi Pasha, the assumption that she returned to the "New Turan" business is beyond doubt. And it is she who will again stand at the head of such a great cause as the "New Turan".

Conclusion

Thus, the true keepers of the ideas of the "New Turan", broadcasting these ideas to the people and acting as the main pillar of the movement, are women. Halide Edip entrusts them with the mission of reviving national identity and "bringing" society out of the darkness of ignorance. Women in general and Kaya in particular are the driving force in building a society with new spiritual values. Their selfless patriotism is intended to serve as a role model and raise the patriotic spirit of the population of the Ottoman Empire. In the novel Halide Edip tries to increase the social role of women and form the type of women who, in her opinion, will help overcome the deep crisis in all spheres of society that exists in this period in the Ottoman Empire.

In the novel "Yeni Turan" women are no longer passive contemplators of life, they are its active creators. They are reforming society, broadcasting the values of "New Turan": they are actively engaged in educational activities, open schools, hospitals, provide assistance to those in need, participate on an equal basis with men in the work of the "New Turan" party. The main character of the novel is Kaya, the spiritual leader of this party. Kaya is the image of a person for whom love for the Homeland will always

be above her own interests and who is ready to make self-sacrifice for the sake of the interests of society and her country. It is this image of a woman, guided by the interests of the public good, that is needed to build a new state, according to Halide Edip Adivar.

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