



A Discourse Analysis of Women Sexuality in the Lyrics of an Anonymous Turkish Folk Song

Anonim Bir Türk Halk Şarkısının Sözlerinde Kadın Cinselliğine İlişkin Bir Söylem Analizi

Süleyman Kasap*

Abstract

This qualitative study examines the gender dynamics and societal expectations embedded within a traditional song and its associated story. Focusing on the themes of virginity and women purity, the research investigates the power structures, control, and cultural implications reflected in the narrative. Through a comprehensive literature review, we explore existing scholarship on gender studies and societal norms surrounding virginity. The song and story are analyzed, highlighting the depiction of the character Nazife, a fifteen-year-old girl whose worth is tied to her virginity. Drawing upon gender theories, feminist theory and intersectionality, the study critically deconstructs the societal norms and power dynamics present in the narrative. The research uncovers a patriarchal notion that women sexuality is controlled by men, who act as gatekeepers of a woman's virtue. Moreover, the study examines the social stigma and shaming faced by women who do not conform to traditional expectations of purity. By analyzing the cultural and historical context, the study provides insights into the gendered dynamics prevalent during the song's origin. This research contributes to the understanding of how societal constructs impact women's agency and the importance of challenging gender norms to achieve gender equality.

Keywords: Discourse analysis, patriarchal

Öz

Bu nitel çalışma, geleneksel bir şarkı ve öyküsüne yerleştirilmiş toplumsal cinsiyet dinamiklerini ve toplumsal beklentileri incelemektedir. Bekâret ve kadının saflığı temalarına odaklanan araştırma, anlatıya yansıyan iktidar yapılarını, kontrolü ve kültürel sonuçları araştırıyor. Kapsamlı bir literatür taramasıyla, toplumsal cinsiyet çalışmaları ve bekâretle ilgili toplumsal normlar hakkındaki mevcut çalışmaları araştırıyor. Şarkı ve öyküsü, değeri bekâretine bağlı olan on beş yaşındaki Nazife karakterinin tasviri öne çıkarılarak analiz ediliyor. Toplumsal cinsiyet, feminist teori ve keşimsellik teorilerinden yararlanan çalışma, anlatıda mevcut olan toplumsal normları ve iktidar dinamiklerini eleştirel bir şekilde yapı sökümü uğratıyor. Araştırma, kadın cinselliğinin, kadının erdeminin bekçisi olarak hareket eden erkekler tarafından kontrol edildiği yönündeki ataerkil düşünceyi ortaya çıkarıyor. Ayrıca çalışma, geleneksel saflık beklentilerine uymayan kadınların karşılaştığı sosyal damgalanma da inceliyor. Kültürel ve tarihsel bağlamı analiz ederek şarkının kökeninde yaygın olan toplumsal cinsiyet dinamiklerine dair içgörüler sağlıyor. Bu araştırma, toplumsal yapıların kadınların eylemliliğini nasıl etkilediğinin ve toplumsal cinsiyet eşitliğini sağlamak için toplumsal cinsiyet normlarına meydan okumanın öneminin anlaşılmasına katkıda bulunuyor.

Anahtar Kelimeler: Söylem analizi, kadının cinselliği üzerinde ataerkil kontrol, toplumsal

* Assoc. Prof. Van Yüzüncü Yıl University, Education Faculty, ELT Department. Van-Türkiye. E-mail: kasap_hakan@hotmail.com; Orcid No: 0000-0001-8367-8789.

control over woman's sexuality, folk songs, gendered double standards, women virginity and purity.

cinsiyette dayalı çifte standartlar, halk türküleri, kadının bekâreti ve saflığı.

Introduction

The societal constructs surrounding virginity and women purity have been a topic of scholarly interest and debate from various perspectives. This study aims to explore the control of women sexuality within the context of a traditional folk song from the Tekirdağ/Şarköy region, compiled by Yücel Paşmakçı. The song recounts a tragic event that unfolded in Şarköy, shedding light on the power dynamics, social implications, and gender inequalities embedded in the narrative.

According to the song's narrative, a young woman named Nazife, at the tender age of fifteen, had reached the age considered suitable for marriage in the prevailing societal norms of that time. However, her life takes a distressing turn when she becomes a victim of sexual assault by an unidentified perpetrator. Subsequently, Nazife is married off to another man, but her marital prospects are shattered when her new husband discovers that she is not a virgin. This revelation prompts him to reject her, exacerbating the already tragic circumstances.

The news of Nazife's loss of virginity and subsequent rejection by her husband spreads throughout the village, drawing the attention of her relatives and neighbors. In a chilling turn of events, Nazife's relatives, driven by a distorted sense of honor, take matters into their own hands and ultimately kill her as a means of restoring the family's perceived honor. This poignant story encapsulates the complex interplay of societal norms, gender dynamics, and the control of women sexuality prevalent in traditional communities. It offers a window into the detrimental consequences and double standards imposed upon women, where their worth and social acceptance are often predicated solely on their sexual purity.

By examining the implications of this song, we can critically analyze the prevailing power structures, patriarchal norms, and the disproportionate burden placed on women in relation to their sexuality. Furthermore, this study seeks to contribute to the broader discourse on gender studies, challenging the societal constructs that perpetuate harmful narratives and calling for a more inclusive and equitable understanding of women sexuality and agency.

The following research questions will guide our exploration and analysis of the themes and implications presented in the song and story of Nazife, as we delve into the concepts of virginity, gendered double

standards, and power dynamics in relation to women sexuality within the cultural context of Tekirdağ / Şarköy- Turkey.

1. How does the portrayal of Nazife's virginity in the song reflect societal attitudes towards women purity and the value placed on virginity in the specific cultural context of Tekirdağ / Şarköy region during that time?
2. What are the social and cultural implications of the gendered double standards depicted in the song, particularly in relation to the consequences faced by Nazife after her non-virgin status is revealed?
3. How does the narrative of power dynamics and control over women sexuality in the song reflect patriarchal structures and societal expectations that restrict women's autonomy and subject them to judgment based on their sexual history?

Literature Review

Scholars have examined the social and cultural construction of virginity, emphasizing how it has been used as a measure of a woman's purity, honor, and worth (Bartky, 1990; Gilmore, 1987). The review highlights the influence of societal norms and expectations in shaping the significance attributed to a woman's virginity, emphasizing the ways in which it becomes entangled with gendered power dynamics and control mechanisms. The review delves into the patriarchal double standards surrounding sexual behavior, illustrating how society holds women to stricter expectations regarding virginity and purity compared to men (Holland et al., 2016; Tolman, 2002). It discusses how women who deviate from these norms often face social consequences, stigma, and shaming, while men may face fewer repercussions for similar behavior. The analysis underscores the unequal power dynamics present within discussions of virginity. Scholars have also explored the power dynamics of women sexuality inherent in discussions of virginity (Butler, 1990; Foucault, 1978). The review critically examines the patriarchal systems that enforce control over women's bodies and sexuality, positioning men as gatekeepers of women's virginity. It highlights the objectification and commodification of women's virginity, which further perpetuate gender inequalities.

The literature review acknowledges the intersectionality of societal expectations of women purity with other oppressive structures, such as class, race, and religion (Collins, 2000; Mohanty, 1984). It explores how these intersecting identities shape women's experiences and the varying degrees of scrutiny and judgment they face. The analysis underscores

the importance of considering the intersecting systems of oppression when examining virginity and women purity. The studies provide a comprehensive understanding of the social construction of virginity, the presence of gendered double standards, power dynamics surrounding women sexuality, and the impact of societal expectations on women. By synthesizing a range of scholarly works, this research illuminates the complexities of virginity and purity, contributing to a more nuanced understanding of gender dynamics and their implications in relation to these concepts.

Research Methodology: Qualitative Analysis of Gender Dynamics in the Song and Its Story

Song and Story Analysis: The lyrics and narrative of the song were analyzed, paying close attention to themes of virginity, women's purity, power dynamics, and societal expectations.

Key elements, metaphors, and symbols used in the song to convey gendered meanings and cultural norms were identified. The social context and historical background of the region were examined to gain a deeper understanding of the cultural influences on gender dynamics.

Gender Studies Framework: Gender theories, feminist theory and intersectionality approach were employed to provide a theoretical framework for analyzing the gender dynamics and power structures present in the song and its story. A critical lens was applied to deconstruct societal norms, patriarchal values, and the control of women sexuality depicted in the narrative.

Through the utilization of these research methodologies, this study aimed to critically examine the gender dynamics present in the song and its associated story. A comprehensive literature review established a foundation of existing knowledge on gender studies and societal expectations surrounding virginity and women purity. The song and story analysis allowed for a close examination of the narrative elements, themes, and symbols employed, providing insights into the cultural and historical context in which they were created. By applying a gender studies framework, the research critically analyzed the power dynamics, societal norms, and patriarchal values that underlay the depiction of women sexuality in the song and story. This research approach enabled the uncovering and exploration of the complex interplay between gender, power, and societal expectations within the context of the song and its story.

Results and Discussion

The story of the folk song is not a well-known, and that's why its story doesn't appear in many places. The story takes place in the village of Şarköy in Tekirdağ province, although the exact time is unknown, according to rumors, girls who have reached the age of 15 are accepted as married women with mature mental faculties. Ms. Nazife is a very beautiful girl who is still a virgin. The owner of this song, that is, the person who wrote it, is together with Ms. Nazife. Since being a virgin had a very important place in those times, the person who wrote it easily understands that that person is not a virgin when they are together. As it can be understood from the content of the Turkish song, "I entered the vineyard, the vineyard was trimmed" describes the situation of this young man. Young Nazife was not accepted as his wife and gave up on her. After this incident, the girl is not accepted by anyone and is described as a bad woman.

The results present the key themes and sub-themes explored in this study, which focuses on the analysis of the Turkish folk song and its implications regarding gender dynamics and societal expectations. The themes identified shed light on various aspects, including the portrayal of Nazife, the significance of virginity and women purity, the measure of worth associated with virginity, control of women sexuality, societal stigma and shaming, reinforcement of gendered double standards, the reproduction of patriarchal control, and the influence of cultural and historical context.

Table 1: Themes and Sub-themes in the Analysis of the Turkish Folk Song

Theme	Sub-Themes
1. The portrayal of Nazife as a 15-year-old girl in the Turkish Folk Song	- Cultural context and significance of the song. - Nazife's age and representation.
2. Virginity and women purity	- Link between virginity and women worth.
3. Virginity as a measure of worth	- Gendered double standards in evaluating virginity. - Societal expectations of women virginity. - Patriarchal control over women sexuality.
4. Control and judgement of women sexuality	- Power dynamics within relationships and communities.
5. Societal stigma and shaming	- Social stigmatization and marginalization of "impure" women - Consequences faced by women who deviate from purity norms.

6. Reinforcement of gendered double standards	<ul style="list-style-type: none"> - Implications for women's agency and autonomy. - Differential expectations and judgments based on gender.
7. Reproduction of patriarchal control	<ul style="list-style-type: none"> - Restrictions on women's choices and freedoms. - Perpetuation of patriarchal power structures.
8. Cultural and historical context	<ul style="list-style-type: none"> - Historical factors shaping attitudes towards women purity. - Influence of cultural beliefs and traditions.

This table provides a concise overview of the main areas of investigation within the study, offering a framework for further exploration and understanding of the complex interplay between gender, societal norms, and cultural traditions.

The portrayal of Nazife as a 15-year-old girl in the Turkish folk song

The portrayal of Nazife as a 15-year-old girl raises important considerations regarding the intersection of age and societal expectations of women purity. The fact that Nazife is presented as reaching an age (15 years old) at which she is deemed eligible for marriage and judged based on her virginity highlights the early sexualization of girls in patriarchal societies. It reveals how girls are socialized to conform to traditional gender roles and expectations at a young age, including the importance of preserving their purity.

Nazife's young age raises questions about her agency and autonomy in making decisions regarding her own body and sexuality. The song implies that others, particularly men, hold the power to judge and determine her worth based on her virginity. This lack of agency reinforces gendered power imbalances, where young girls are subjected to societal control and are not given the autonomy to make decisions about their bodies and lives (Adkins, 2002). In addition, The portrayal of Nazife as a young girl emphasizes her vulnerability within the power dynamics of the narrative. The song suggests that she has been deceived or taken advantage of, which can be seen as a reflection of the potential exploitation and manipulation of young girls within patriarchal systems. This raises concerns about the protection of minors and their vulnerability to harm in contexts where early marriage and societal expectations of purity persist.

Nazife's young age implies that she is still in the process of identity formation and personal growth. The focus on her virginity and the

subsequent shaming she faces can have significant implications for her sense of self-worth, confidence, and psychological well-being. It highlights how societal pressure to conform to ideals of purity at a young age can impact a girl's emotional and social development (Chandra and Bowles, 2019).

It is essential to consider the historical and cultural context in which the song and its narrative originated. In some historical periods and cultural contexts, the age of consent, societal norms, and practices regarding marriage and sexuality may have been different. However, it is crucial to critically examine and challenge these norms through a contemporary gender studies lens (Giddens, 1992), considering the potential harm caused by early sexualization and the restriction of agency for young girls. By discussing Nazife's age within the analysis of virginity and women purity, we can highlight the complex issues surrounding the early sexualization and societal control of young girls, emphasizing the need for examining power dynamics, agency, and the potential impacts on their well-being and development.

The song and its story provide insights into the gender dynamics and societal expectations prevalent at the time the song originated. Here is an analysis of the song's themes and their implications from a gender studies perspective:

Virginity and Women Purity

The concept of virginity and women purity has long been a subject of scrutiny and control within patriarchal societies. The portrayal of Nazife, a 15-year-old girl, in the song raises significant questions and prompts an exploration of the intersection of age and societal expectations regarding virginity. In this discussion, we will delve into the implications of Nazife's age within the context of virginity and women purity, drawing upon existing literature and critical perspectives to shed light on the complexities of this issue.

Numerous scholars and researchers have examined the societal constructs of virginity and women purity from a gender studies perspective, shedding light on the power dynamics, double standards, and social implications surrounding these concepts (Adkins, 2002; Nussbaum, 1999; Vance, 1989; Ahmed, 1992; Chandra & Bowles, 2019). Adkins (2002) argues that societal constructs surrounding heterosexuality play a role in shaping perceptions of virginity and women purity. Nussbaum (1999) highlights the social injustice that can arise from the emphasis on virginity as a measure of worth. Vance's edited volume (1989) delves into the societal and cultural significance

of virginity in relation to gender and sexuality. Ahmed (1992) provides insights into the historical roots of debates surrounding women and gender, including discussions on women purity. Chandra and Bowles (2019) examine the societal constructs and social implications surrounding virginity testing. These scholars have shed light on the power dynamics involved in discussions of virginity and women purity (Adkins, 2002; Nussbaum, 1999; Vance, 1989). Double standards regarding virginity and women purity have been a focus of research within gender studies (Adkins, 2002; Vance, 1989). The social implications of valuing virginity have been explored by scholars (Nussbaum, 1999; Ahmed, 1992). In analyzing the societal constructs of virginity and women purity, it becomes evident that power dynamics shape perceptions of worth and contribute to double standards. The critical examination of these concepts by scholars and researchers is essential for challenging the prevailing norms and promoting a more inclusive understanding of gender and sexuality (Adkins, 2002; Nussbaum, 1999; Vance, 1989; Ahmed, 1992; Chandra & Bowles, 2019). While the specific portrayal of Nazife in the song is unique to its narrative, it aligns with broader themes identified in the literature.

One recurrent theme in the literature is the societal control of women sexuality. Scholars argue that the obsession with women virginity stems from the patriarchal desire to maintain control over women's bodies and sexual agency. The pressure placed on young girls to conform to ideals of purity reinforces gendered power imbalances and perpetuates the notion that women sexuality should be managed and controlled. Age plays a significant role in discussions surrounding virginity and women purity. The sexualization of young girls, such as Nazife at the age of 15, raises concerns about their agency and vulnerability within patriarchal systems. Research suggests that societal expectations of virginity at a young age limit girls' autonomy, restricting their ability to make decisions regarding their own bodies and lives.

Historical and cultural context is crucial when analyzing representations of virginity and women purity. Practices and norms regarding early marriage, age of consent, and societal expectations have varied across time and cultural contexts. However, it is essential to critically examine and challenge these norms through a contemporary gender studies lens, recognizing the potential harm caused by early sexualization and the restriction of agency for young girls.

The story revolves around the importance placed on a young woman's virginity. The character of Nazife is described as a beautiful girl who is still a virgin. In the context of the song, her worth as a

potential wife and member of the community is tied to her virginity. This highlights the patriarchal notion that a woman's value lies in her sexual purity. The song and its story shed light on the societal emphasis placed on women virginity and purity, reflecting deep-rooted patriarchal norms and expectations.

Virginity as a Measure of Worth

The song portrays the character of Nazife as a fifteen-year-old girl who is valued based on her virginity. Her worth as a potential wife and member of the community is tied to her purity, implying that her value lies in her sexual 'innocence'. This concept perpetuates the notion that a woman's worth is dependent on her ability to conform to societal expectations of purity. The song's depiction of Nazife, a 15-year-old girl, emphasizes the societal pressure placed on young girls to conform to ideals of virginity and purity. Adkins (2002) argues that societal discourses surrounding heterosexuality shape the reconfiguration of virginity as a marker of women sexuality. In the case of Nazife, her value and worth as a woman are tied to her virginity, as suggested by the lyrics describing her as "fifteen-year-old lady Nazife" and questioning who deceived her.

Nussbaum (1999) explores how the emphasis on virginity as a measure of worth can contribute to social injustice. In Nazife's story, her perceived loss of virginity is met with judgment and rejection. This highlights the harmful consequences of equating a woman's value solely with her sexual purity. The lyrics, which mention that she is "not accepted by anyone" and is described as a "bad woman," demonstrate the social repercussions faced by women who do not conform to societal expectations of virginity. Vance's edited volume (1989), "Pleasure and Danger: Exploring Women Sexuality," provides insights into the social and cultural significance of virginity. Within the context of Nazife's story, it underscores how societal norms and expectations surrounding women purity shape perceptions of worth and the control exerted over women's bodies and sexuality. The negative consequences suffered by Nazife, such as being shamed and potentially facing violence, reflect the ways in which society punishes those who deviate from these norms. The historical and cultural context in which Nazife's story is situated is also important to consider. The references by Ahmed (1992) and Chandra and Bowles (2019) shed light on how cultural and religious factors influence societal attitudes towards women purity and virginity. While the exact time and place of the story are not explicitly mentioned, the song alludes to a historical context where virginity carries significant weight in determining a woman's worth. In analyzing

Nazife's story through the lens of virginity as a measure of worth, it becomes evident that her young age further intensifies the societal control and pressure exerted upon her. The song highlights the early sexualization of young girls and the potential vulnerability they face within patriarchal systems.

By examining Nazife's story within the framework of virginity as a measure of worth, we can critically reflect on the harmful consequences of such expectations. It prompts us to challenge and dismantle the notion that a woman's value should be solely determined by her sexual purity, promoting a more inclusive and empowering understanding of gender, sexuality, and individual autonomy.

Control of Women Sexuality Societal Stigma and Shaming

The song implies that Nazife's virginity is someone else's to judge and possess. The person who wrote the song is described as being together with Nazife, suggesting a power dynamic in which he assumes the role of the gatekeeper of her virtue. This dynamic reflects the patriarchal notion that women sexuality is owned and controlled by men, who have the authority to judge and determine a woman's worth based on her sexual purity. The discussion surrounding the control of women sexuality, as portrayed in the song, provides insights into the prevailing patriarchal norms and power dynamics at play.

The song implies that Nazife's virginity is subject to the judgment and possession of others, particularly the person who wrote the song. The mention of them being together suggests a power dynamic in which he assumes the role of the gatekeeper of her virtue. This dynamic reflects the deeply ingrained patriarchal notion that women sexuality is owned and controlled by men.

*"I entered the vineyard, the vineyard was pruned, the nightingale
haunted the vineyard*

*I entered the vineyard, the vineyard was pruned, the nightingale
haunted the vineyard*

Fifteen-year-old Nazife Hanım¹, who was she deceived by?

Fifteen-year-old Nazife Hanım, who was she deceived by?"

In the song, the metaphorical representation of the vineyard being pruned and the nightingale haunting the vineyard suggests a deeper meaning. It is interpreted that the vineyard symbolizes Nazife's genitalia, while the nightingale represents the genitals of another man. This metaphorical imagery conveys the idea of a sexual encounter or intimacy between Nazife and another person. By utilizing such symbolism, the song indirectly alludes to the exploration of sexuality

and relationships, highlighting the complex dynamics and experiences faced by individuals, particularly young women like Nazife, within the cultural context of the song. Firstly, the portrayal of the vineyard as Nazife's genitalia and the nightingale as another man's genitals implies a power dynamic and control over women sexuality. This suggests that Nazife's sexuality is not solely her own but is subject to the judgment and influence of others. The song indirectly reflects the patriarchal notion of men exerting control over women's bodies and sexual experiences.

Moreover, the song touches upon the societal stigma and shaming faced by women who deviate from societal expectations of purity and chastity. The lyrics question who deceived fifteen-year-old Nazife, implying that her actions or experiences have brought shame upon her. The reference to her being deceived suggests a judgmental attitude towards her sexual encounters and implies a societal expectation for young women to uphold their virginity. This highlights the social consequences faced by women who do not conform to these expectations, including the labeling of Nazife as a deceived woman and the subsequent stigma attached to her. The intertwining themes of control of women sexuality and societal stigma and shaming reflect the power dynamics at play in regulating women's sexuality and the social consequences they face when deviating from societal norms. The song's narrative underscores the cultural and historical context in which these themes are situated, shedding light on the prevailing attitudes towards women sexuality within the Tekirdağ/Şarköy region at that time.

Within this patriarchal framework, men are often positioned as the authorities who have the power to judge and determine a woman's worth based on her sexual purity. The person who wrote the song, assumedly a man, holds the authority to assess and make conclusions about Nazife's virginity. This reflects a system in which a woman's worth is tied to her sexual innocence, reinforcing the idea that her value lies in her chastity. Furthermore, the implication that the person who wrote the song is with Nazife implies a level of possession or control over her sexuality. This dynamic perpetuates the idea that women's bodies and sexuality are objects to be controlled, possessed, and judged by men. It highlights the unequal power dynamics that exist within patriarchal societies, where women are often seen as objects or property rather than autonomous individuals with agency over their own bodies and sexual experiences.

The control of women sexuality have significant implications for women's autonomy and agency. It restricts their ability to make choices

about their own bodies and sexual lives, reinforcing societal expectations and limiting their freedom. This dynamic reinforces gender inequalities and perpetuates harmful double standards, as men are not subjected to the same level of scrutiny or judgment regarding their sexual experiences or virginity.

By examining the power dynamics and control over women sexuality depicted in the song, we can critically analyze and challenge these patriarchal norms. This analysis underscores the importance of promoting gender equality, empowering women to have autonomy over their own bodies and sexual lives, and dismantling societal expectations that diminish a woman's worth to her sexual purity.

The consequences faced by Nazife in the song, such as not being accepted and being labeled a "bad woman," illustrate the social stigma and shame attached to women who do not conform to societal expectations of purity. This reinforces the idea that women who deviate from prescribed norms regarding virginity are morally flawed and deserving of condemnation. The song perpetuates a culture of victim-blaming, where women who do not meet the standards of purity become targets of judgment and exclusion. In the story, the song suggests that the person who wrote it is intimately involved with Nazife. This implies a level of possession and control over her body and sexuality. The emphasis on Nazife's virginity, as a measure of her worth, becomes significant in understanding the power dynamics at play.

The metaphor used in the song, where the "vineyard" represents women genitalia, reinforces the objectification of women's bodies. The lyrics "I entered the vineyard, the vineyard was trimmed" can be seen as a reference to the loss of Nazife's virginity. This imagery connects to the societal expectation that women's bodies should remain "pure" and untouched until marriage.

The story and song highlight the patriarchal norms prevalent in the cultural and historical context. They depict a society where men assume the role of gatekeepers, determining a woman's worth based on her sexual purity. The person who wrote the song, assumedly a man, easily discerns Nazife's lack of virginity through their intimate encounter, perpetuating the idea that women sexuality is subject to male judgment and control. These dynamics reflect the societal pressures and double standards placed upon women, where their worth is often reduced to their sexual history. The story suggests that Nazife, despite being a young girl of only 15 years, is judged and stigmatized because she no longer fits the prescribed notion of a "pure" and virginal woman.

By examining the song and story within the context of control of women sexuality, we can recognize the harmful effects of such patriarchal norms. It calls for a critical analysis of the power dynamics and the need for a more inclusive and empowering understanding of gender and sexuality. This interpretation invites us to challenge societal expectations, advocate for women's autonomy and agency over their bodies, and promote a broader perspective that values women beyond their sexual history.

Reinforcement of Gendered Double Standards:

The song highlights the existence of gendered double standards by focusing solely on the women character's sexual history. The person who wrote the song judges Nazife for not being a virgin, while their own sexual experiences or history are not mentioned or considered. This double standard reinforces the idea that men are not held to the same standards of purity and are allowed greater sexual freedom, while women are expected to uphold a strict code of chastity.

"From that hill to this hill, is it a game?

From that hill to this hill, is it a game?

Would you be satisfied with Nazife Hanım at the age of fifteen!

Would you be satisfied with Nazife Hanım at the age of fifteen!"²

The lyrics suggest a power dynamic where the act of moving from "that hill to this hill" implies a sexual encounter or engagement between a man or more and the young woman named Nazife. The use of the word "game" can be interpreted as a reflection of the power dynamics involved in sexual relationships, where men historically have exerted control of over women's bodies and sexuality. By using the metaphor of the hill, the lyrics depict the male genitalia as a source of dominance and control. This metaphor reinforces the idea that women's sexuality is often subjected to the control and possession of men. It highlights the societal perception that women's bodies and sexual experiences are to be owned and controlled by men, as indicated by the movement from one hill to another.

Furthermore, the lyrics raise questions about societal expectations and judgments regarding women sexuality. The mention of Nazife being fifteen years old adds another layer of complexity, as it implies that her age and potential sexual experiences may be subject to scrutiny and disapproval within the cultural context of the song. In conclusion, the metaphorical reference to the hill representing the male genitalia in the lyrics underscores the themes of control of women sexuality. It serves as a reminder of the historical power dynamics and societal norms that

have sought to control and limit women's autonomy over their own bodies and sexual choices.

The Rhythmic Dissonance of the Folk Song Perception

The juxtaposition of cheerful music with tragic lyrics in the Turkish folk song has undoubtedly played a significant role in shaping societal perceptions towards women at the time of its creation. Despite the somber narrative conveyed by the lyrics, the upbeat rhythm and mood of the music often elicit feelings of joy and celebration among listeners. This stark contrast between the lyrical content and musical accompaniment creates a complex emotional experience for audiences, ultimately influencing their interpretation of the song and its portrayal of gender dynamics (Nussbaum, 1999; Hollibaugh, 1984; Lloyd, 2005; Kasap, 2021).

The cheerful rhythm of the folk song, coupled with its tragic lyrics, creates an intriguing paradox that deserves deeper analysis. This contrast serves to mask the underlying sorrow and hardship depicted in the narrative, drawing listeners into the infectious rhythm and melody of the song while potentially overlooking or downplaying the darker themes embedded within the lyrics (Bordo, 1993; Holland et al., 1998). As a result, this disparity between the mood of the music and the message of the lyrics may lead to a superficial understanding of the song's themes, obscuring the societal injustices and power dynamics it seeks to address (Foucault, 1978; Haraway, 1991).

Moreover, the juxtaposition of cheerful music with tragic lyrics may inadvertently reinforce gender stereotypes and patriarchal norms prevalent in the society at the time. While the music encourages listeners to dance and rejoice, the narrative of the song often revolves around the suffering and victimization of women characters. This contrast perpetuates the notion that women's pain and struggles are secondary to the enjoyment and entertainment of others, thereby trivializing their experiences and reinforcing existing gender inequalities (Rich, 1980; Jaggar, 1991). Additionally, the juxtaposition of cheerful music with tragic lyrics may reflect broader societal attitudes towards women and their roles within the community. By presenting a narrative of women suffering within the context of celebratory music, the song highlights the dichotomy between societal expectations of women as sources of joy and happiness, and the harsh realities they often face behind closed doors (Dworkin, 1987; Rubin, 1984). This contrast underscores the disconnect between public perceptions of

women as symbols of purity and virtue, and the lived experiences of many who are subjected to oppression and marginalization (Rubin, 2012; Vance, 1984)

Conclusion

The portrayal of Nazife's virginity in the song and its significance within the cultural context of Tekirdağ / Şarköy region provides valuable insights into societal attitudes towards women purity. The emphasis placed on virginity highlights the cultural expectations and norms imposed on young women, such as Nazife, within this specific context. The cultural significance of virginity in Tekirdağ / Şarköy sheds light on the social dynamics and expectations imposed on young women and the potential consequences they face when these expectations are not met. The examination of gendered double standards depicted in the song reveals the unequal treatment of men and women when it comes to sexual behavior and purity. The consequences faced by Nazife after her non-virgin status is revealed exemplify the social and cultural implications of these double standards. Women who do not conform to societal expectations of virginity often face stigma, shame, and rejection. This underscores the pervasive gender inequality and the unequal power dynamics that shape societal expectations and the treatment of women based on their sexual history.

Furthermore, the exploration of power dynamics and control over women sexuality within the song highlights the patriarchal structures that seek to control and limit women's autonomy over their own bodies and sexual choices. The person who wrote the song assumes the role of a gatekeeper, judging Nazife based on her virginity, which reflects the exertion of power and control over her sexuality. This narrative reinforces the notion that women's bodies and choices are subject to male scrutiny, perpetuating gender inequality and the subordination of women. By addressing the research questions related to the societal constructs surrounding virginity, gendered double standards, and power dynamics, this study contributes to a comprehensive understanding of the complex interplay between culture, tradition, and the treatment of women within specific cultural contexts. It sheds light on the ways in which societal attitudes and expectations shape the lives of women, impacting their agency, autonomy, and social standing. This study serves as a reminder of the importance of critically examining and

challenging prevailing norms and practices that perpetuate gender inequality and the objectification of women.

The juxtaposition of cheerful music with tragic lyrics in the Turkish folk *ong* has undoubtedly influenced societal perceptions towards women at the time of its creation. By creating a contrast between the mood of the music and the message of the lyrics, the song prompts listeners to reflect on the complexities of gender dynamics and the societal expectations placed upon women.

In conclusion, the song and story of Nazife provide valuable insights into the societal constructs surrounding virginity, gendered double standards, and power dynamics within the cultural context of Tekirdağ / Şarköy region. The portrayal of Nazife's virginity sheds light on the societal attitudes towards women purity and the value placed on virginity within this specific cultural context. The examination of gendered double standards reveals the unequal treatment of men and women when it comes to sexual behavior and the social consequences faced by women who deviate from societal expectations. Moreover, the exploration of power dynamics and control over women sexuality highlights the patriarchal structures that seek to limit women's autonomy and agency. By addressing these research questions, this study contributes to the broader field of gender studies, emphasizing the need to challenge and transform societal norms that perpetuate gender inequality and restrict women's freedom and choices.

References

- Adkins, L. (2002). Reconfiguring Virginity: Sexuality and Virginity in the Discourses of Heterosexuality. *Sexualities*, 5(3), 297-319.
- Ahmed, L. (1992). *Women and Gender in Islam: Historical Roots of a Modern Debate*. Yale University Press.
- Bartky, S. L. (1990). *Femininity and domination: Studies in the phenomenology of oppression*. Routledge.
- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. Routledge.
- Chandra, J., & Bowles, N. (Eds.). (2019). *Virginity Testing: A Systematic Review*. Zed Books.
- Collins, P. H. (2000). *Black feminist thought: Knowledge, consciousness, and the politics of empowerment*. Routledge.
- Dworkin, A. (1987). "Intercourse." The Free Press.

- Foucault, M. (1978). *The history of sexuality: Volume 1, an introduction*. Vintage.
- Gilmore, D. D. (1987). *The golden age of virginity: Gender, religion, and the American middle class experience*. University of California Press.
- Giddens, A. (1992). *The Transformation of Intimacy: Sexuality, Love, and Eroticness in Modern Societies*. Stanford University Press.
- Haraway, D. (1991). "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Simians, Cyborgs, and Women: The Reinvention of Nature*, (pp. 149-181.) Routledge.
- Holland, J., Ramazanoglu, C., Sharpe, S., & Thomson, R. (1998). *The Male in the Head: Young People, Heterosexuality, and Power*. Tufnell Press.
- Holland, J., Ramazanoglu, C., Sharpe, S., & Thomson, R. (2016). *The male in the head: Young people, heterosexuality and power*. Tufnell Press.
- Hollibaugh, A. L. (1984). "Desire for the Future: Radical Hope in Passion and Pleasure." *Pleasure and Danger: Exploring Women Sexuality*, edited by Carole S. Vance, (pp. 391-408). Routledge.
- Hymowitz, C., & Schell, E. (Eds.). (2017). *The Palgrave Handbook of Infertility in History: Approaches, Contexts, and Perspectives*. Palgrave Macmillan.
- Jaggar, A. M. (1991). "Love and Knowledge: Emotion in Feminist Epistemology." *The Politics of Knowledge: The Carnegie Mellon Symposia on Cognition*, edited by Andrew Ortony, (pp. 223-251) Lawrence Erlbaum Associates.
- Kasap, S. (2021). Impact of bilingualism and the difficulties of having minority-specific names in another dominant society: Turkish context for minority Kurdish society. *Journal of the International Council of Onomastic Sciences* 56. 167–186. <https://doi.org/10.34158/onoma.56/2021/9>
- Lloyd, M. (2005). The Case of Virginity Testing in Turkey. *Women's Studies International Forum*, 28(5): 445-457.
- Lorde, Audre (1984) *Uses of the Erotic: The Erotic as Power*. In: *Audre Lorde Sister Outsider*. Berkeley, CA: Crossing Press, pp. 53–59.
- Mulvey, L. (1975). "Visual Pleasure and Narrative Cinema." *Screen*, 16 (3): 6-18.
- Nussbaum, M. (1999). *Sex & Social Justice*. Oxford University Press.
- Rich, A. (1980). "Compulsory Heterosexuality and Lesbian Existence." *Signs: Journal of Women in Culture and Society*, 5(4): 631-660.

- Rubin, G. (1984). "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality." *Pleasure and Danger: Exploring Women Sexuality*, edited by Carole S. Vance, pp. 267-319. Routledge.
- Rubin, G. (2012). "Sexual Traffic: An Interview with Gayle Rubin." *The Nation*.
- Vance, C. S. (1991). "Anthropology Rediscovered Sexuality: A Theoretical Comment." *Social Science and Medicine*. 33(8): 875-884.
- Vance, C. S., editor. "Pleasure and Danger: Exploring Women Sexuality." Routledge.

¹ Hanım means miss in English. The irony about the expression of Nafize Hanım in the lyrics is that she is a 15-year-old girl.

² The part of the song that is not used for the analysis.

I went to the road of Şarköy, rows of olives

I went to the road of Şarköy, rows of olives

Fifteen-year-old Nazife Hanım, they did a disservice to the lady.

Fifteen-year-old Nazife Hanım, they did a disservice to the lady.