

Japon ve Türk Mitolojisinde Toplumsal Cinsiyet ve Kadın Temsili

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Öz

Mitolojik anlatıların hemen hepsi toplumların yaşanmışlıkları, milli kültürü ve hayat stillerine yönelik pek çok bilgi sunmaktadır. Bununla beraber pek çok coğrafya içinde hayatına devam eden kişi ya da grupların yaşamında bulunan çeşitli ortak değerlerinde fark edilmesine yardımcı olmaktadır. Bu bağlamda toplumlara yönelik öne çıkan bulgularla beraber değerlendirme yapabilmek imkânı ortaya çıkmaktadır. Bütün bu bilgilerin ışığında bu araştırmanın amacı Japon ve Türk mitolojilerindeki karakterlerle anlatılan olayları toplumsal cinsiyet temelinde tartışarak geçmiş zamanlarda günümüze cinsiyet rollerinin etkisine dikkati çekmektir. Bu çalışmada mitolojik söylemlerin toplumsal cinsiyetlere olan bakış açısı irdelenmektedir. Toplum baskısı altındaki kadın ve erkekler kalıpları toplumsal cinsiyet kavramıyla açıklanmaktadır. Bahsi geçen kalıplar arasında; kadın ile erkeğin konuşmaları, rolleri ve davranış kalıpları bulunmakta olup, sosyal kodların hepsi toplumdan topluma değişiklik göstermektedir. Bu bağlam içerisinde, bu araştırmanın yöntemi literatür incelemesidir. Literatür incelenirken, Japon ve Türk mitolojisindeki toplumsal cinsiyet temsillerinin karakterler ve örnek hikayeler kapsamında bir şekilde yeniden okunması amaçlanmıştır.

Anahtar Kelimeler: Toplumsal-cinsiyet, mitoloji, tanrıça, Japon, Türk.

Gender and Women's Representation in the Japan and Turkish Mythology

Abstract

Almost all mythological narratives offer a lot of information about the experiences of societies, national culture and life styles. In addition, they help people or groups who continue their lives in many geographies to be noticed in the various common values in their lives. In this context, the opportunity to evaluate together with the prominent findings for societies emerges. In the light of all this information, the aim of this research is to discuss the events narrated with characters in Japan and Turkish mythologies on the basis of gender and draw attention to the effect of gender roles in the past. This research examines the perspective of mythological discourses on gender. The stereotypes of men and women under social pressure are explained with the concept of gender. Among the mentioned molds; there are speeches, roles and behavioral patterns of men and women, and all social codes differ from society to society. In this context, the method of this research is a literature review. While examining the literature, it was aimed to re-read gender representations in Japan and Turkish mythology in the context of characters and sample stories.

Keywords: Gender, mythology, goddess, Japan, Turkish

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Introduction

Looking at the history of mankind in general, a process emerges that is the source of the birth of various stories, myths and legends through many cultures. All of the aforementioned narratives provide the emergence of a collective consciousness in the society by directly or indirectly reflecting the life styles and value judgments towards the societies from which they emerge. This is how the facts are revealed. The equivalents of the strong, the weak, the good and the bad have become widespread with legends, stories and myths that have been transmitted from languages to languages and from ear to ear. As in many subjects, it has had an impact on the formation of the expression "woman" in these stories, with the shaping of gender norms in society. All of the expressions used in the stories are directly related to social and cultural life. Cultural differences and social developments, together with the values attributed to the concepts of femininity and masculinity, cause changes even in the duties of women and men in society. On the other hand, the idea that men are the symbol of order and women cause disorder in society still maintains its existence in the form of a strong judgment (Kendall and Tannen, 1997:7).

In this context, this research discusses gender and the phenomenon of women, based on examples from Japan and Turkish mythology. The patriarchal discourse, which stands out in the mythological stories of both cultures, shows the phenomenon of gender in mythological narratives. Therefore, while the study was searching the literature within the scope of mythological narratives, it was examined by selecting examples and narratives that include gender and the image of women.

Conceptually Myth and Mythology

The concept of mythology is accepted as the perception, shaping, symbolization of the world within the paradigm of myth values, in other words, the generalized form of events and life. It is an absolute power story that reflects the place of existence formation in the aforementioned existence formation process of primitive societies by bringing together all the possibilities of the intellectual structure and language, which express the facts in a way that the mind cannot perceive. Mythology is regarded as the first science because it enabled the first experiments of the ideas of "archaic" and "primitive" science to be passed down from generation to generation, including "oral culture" (Bayat, 2019:4).

In the context of the opinion of Mircea Eliade, known as the Historian of Religions; In societies that still maintain their cultural structure alive and have not lost this structure, it is possible to reveal hierarchies of events similar to the transmitted mythological story and to encounter the sacred history of mythology. In fact, all of mythologies explain how anything comes into being. For this reason, mythology, which continues its life continuously, always comes into existence depending on a culture (Eliade, 2001:80).

Mythology reveals a form of "concrete data that has literally turned into symbols" within the life source, cultural and social lives of societies that have existed for tens of thousands of years. Myth, on the other hand, is a very powerful tool that helps and guides in the primitive periods of humanity, but strengthens the traditional structure by basing it on extraordinary facts. Mualla Türköne, who sees the myth as a "sacred history", adds that many messages came from the universe for religious individuals living in primitive societies and that myths emerged in order to understand these messages (Türköne, 2007:25).

On the other hand, according to the etymology, the concept of "myth" is derived from the Greek word *mithos* / *muthos* and means "word" or "speech". Stories that are conveyed to societies verbally do not have any negative content towards societies in terms of root and word. On the other hand, although mythology consists of a combination of stories, it can be confused with the concept of religion in terms of revealing the belief and respect of individuals for supernatural beings. But

mythology is not like religion, because it does not have specific prohibitions and orders. In this context, as stated before, mythology refers to the "sacred story" (Çeker, 2019:153).

Gender and Gender Roles

Although every born child has a biological sex like femininity and masculinity, gender has not yet become evident for the child. As social shares increase over time, the phenomenon of gender emerges. Especially the gender roles imposed by the environment in which the child lives are internalized by the child over time. The scope of this situation can spread at a level that can affect all areas in the society as a form of femininity and masculinity guided by cultural codes, not individual identity but symbolic. Gender has a very effective position in terms of identity. While femininity is equated with concepts such as "sensuality, gentleness, and elegance", masculinity is associated with the concepts of "power, leadership, reputation, glory, honor". Everyone born with female biology has also adopted the condition of obedience to men (Marshall and Scott, 1999:98).

The biological and natural differences between men and women are expressed in terms of gender. However, gender is a concept that emerged within the framework of belief systems, expectations and cultural views given by society about femininity and masculinity. According to a definition made by Butler, "gender is the solidified form of inequality between men and women by making them sexual" (Butler, 2008:17). In this context, although the man is expressed as a universality that has become an object, the woman is constructed as a denied corporeality.

The "sexism" attitude, which includes the discriminatory expression against women, affects not only what exists between men and women, but also affects the power relations among all groups. Many cultures have varied views on both gender and what should be and / or appropriate for men and women. For this reason, gender does not only differ as cultures differ, but may also vary depending on the temporal or social crisis periods. "What the individual is, even what gender is always depends on the constructed relationships in which it is determined." (Butler, 2008:57).

It has always been impossible for women to express their subjectivity, provided that they are themselves, within the context of the male-female contrast, which has been conceptualized depending on the "subject-object", "mind-body", etc. that emerged through abstraction. Only the woman could be conceptualized as the "relative other" that the man saw outside of himself (Direk, 2016:56).

It is quite remarkable that women share their life practices with each other in daily life. The greatest power that can enlighten the future of women is also formed by themselves. As long as all societies provide equal rights to citizens in all fields, gender equality will be achieved. As stated by Judith Butler; "If you upset gender, life will be good." (Butler, 2008:55).

In conclusion, stereotypes based on gender are expressed as "some characteristics and behaviors that society expects from women as a group and from men as another group". While the personality traits that are shared by women and men are generally differentiated between feminine / feminine and masculine / masculine, being a woman is associated with the statements of being cared for at home, and being a man by performing domestic tasks is successful and competing in the business world. As the character trait of women, it is thought that "concerned, sensitive, warm" men also possess "independent, strong, dominant" etc. characteristics (Dökmen, 2004).

Japan Mythology

Amaterasu: Accepted as the ruler of heaven, "Amaterasu" is today accepted as the protector of Japan and the leader of the Japanese within the "Shinto belief". It is expressed as "Amaterasu sun goddess" meaning "shining, never ending". "The greatest Kami of Shintoism", in other words,

"Three Divine Children" was born during the ritual where "Izanagi" was purified from all the filth of "Yomi". The oldest of these children is "Sun Kami Amaterasu, who was born from Izagani's left eye, the ruler of the heavens", the second is the ruler of the underworld, the Moon Kami Tsukuyomi, who was born from his right eye, and the last one is "Susano-wo, the ruler of the earth and seas, born from his nose". There are various myths about the birth of "Moon Kami Tsukuyomi" and although he is mentioned as the wife of "Amaterasu" in any way, these mythical narratives do not exist much. There are many mythical narratives about the birth of "Lunar Kami Tsukuyomi", but almost all of the sources refer to him as "Amaterasu's wife" and is mentioned only in a few mythical narratives (Mackenzie, 1995:29-36).

Ame-no-uzume: An important female figure in Japanese mythology is known as "Joy Kami Ameno-uzume". "Ame-no-uzume", whose name is mentioned in the mythological narrative about "Amaterasu" closing in the cave, is known to have a remarkable role in Japanese mythology as a hero who helps the world to get rid of the dark. In the aforementioned mythical narrative, it is told that the "Sky Kami", who were overwhelmed by the darkness, were gathered by the order of "Takamimusuhi" and that "Wisdom Kami Omoikane" consulted. Upon this situation, "Wisdom Kami Omoikane" made "Ame-no-uzume" dance in front of the rocks in order to get "Amaterasu" out of its hiding place (Tsugita, 2008:86-89).

As can be understood from this story, "Ame-no-uzume" displays a female figure dancing obscene, causing the male god "Amaterasu" to come out of the cave. Because of this situation, "Ame-no-uzume" is also known as the "God of Joy". However, "Ame-no-uzume" is a female kami who is also the protector goddess of artists and dancers. In the context of gender, it is concluded that women have a duty to cheer up men in this case.

Benzaiten: ShichiFukujin (seven gods of good fortune) is known as the only known female kami. "Benzaiten" takes place in mythology as the god of love, love and feminine achievements. The "snake" figure made while depicting fertility in the picture parts of mythical narratives is quite striking (Fujimura and Atsuko, 1995).

According to the gender perspective, the negative representation of the "fertility" feature of women by using the snake figure is also used in the social structure with bad meanings such as "snake", "repulsive", "unloved". The fact that the Japanese people approach snakes with fear and admire them at the same time expresses the inconsistencies in the analogy of women against women.

Suseri-hime: Another noteworthy female figure in Japanese mythical narratives is known as "Suseri-hime". Yüce Kami, who is believed to have created the whole world, portrays "Suseri-hime", the wife of "Okuninushi", a self-sacrificing woman who loves her husband very much, who is always next to her husband, who is never afraid in the face of all difficulties. She actually reveals the characterization of "an ideal mate" in a way (Tsugita, 2008:117-121).

One day he encountered "Okuninushi", "Suseri-hime" in front of the palace where "Susano-o" lived. "Okuninushi and Suseri-hime" fell in love with each other and immediately got married. Despite everything, "Susano-o", the father of "Suseri-hime", stood against the said marriage and wanted to give a punishment to "Okuninushi" who got into her daughter's mind and made her fall in love with her. For this purpose, "Susano-o" has set many traps to harm "Okuninushi". But every time, with the support of "Suseri-hime", "Okuninushi" managed to escape from death. As a result, "Okuninushi"

again escaped from the "Root Country" with the support of "Suseri-hime" and returned to the world and became the ruler of the whole world (Nishio, 1989:78).

As can be seen from this whole story, "Suseri-hime" is the symbol of sacrifice in Japanese mythology. It also symbolizes how "a good wife" should be before everything else. The following

statements are included in a resource; “When Okuninushi entered Susano-wo's house, his father-in-law asked him to weed out lice (a sign of respect and sincerity) from his head. Okuninushi saw that in his father-in-law's head there were centipedes (poisonous creatures feared for causing death) instead of lice. He was once again rescued by his wife, who gave him nuts and red clay. Okuninushi thought that Susano-wo chewed and spat on centipedes when he chewed them and spit them, and accepted this as an expression of great respect for the ancestor and a sign of the groom's immunity to poison” (Ashkenazi, 2018:352).

Turkish Mythology

Mythological mother Umay: Ana Umay is named as "Ana-Ene, Evliya, Melek, protective spirit" in the cultural-ethnic system of the Turks. In other words, it is known as "the spirit that protects children". It treats women who cannot have children. According to the belief of "Khakas", people are believed to be made up of "Ulgen Ata" and "Ana Umay". Likewise, "Khakas" describe Mother Umay as a "white bird" giving meat and blood for children. In the context of the Kyrgyz view, it is seen as an intermediary that has a home in the sky and realizes the connection between the earth and the underworld. Similarly, the Kyrgyz regarded the motif of Mother Umay as the master of all art branches and the “guardian of women's handicrafts”. The midwives named as "Mother Belly" used the following expressions in order to prevent deaths during birth; "It is not mine; it is the hand of Ana Umay. This is not my destiny, it is the happiness of Ana Umay” (Lvova et al., 2013:170). Similarly, women before starting their work; They used the expression "Not my hand, Mother Umay's hand". Thus, it was believed that all evil on babies was removed. Compared to Islam, "Fatma Ana's hand" is used in the same way as Ana Umay. In the "Buryat Epics of Creation", it is mentioned as "etene and mother womb" in Mother Umay (Lvova et al., 2013:171). According to this epic;

Umay is seen as the "spirit of fire" in some Turkish communities and as the "angel of death" in others (Çoruhlu, 2000:42). It is thought to have the same qualities as the hymn, which was probably seen as "Black Umay". "J. Baldick” revealed that the name Umay was derived from" Mongolian "and" Umai "means" placenta-uterus "(Baldick, 2010:53).

Ak Ane: Its name is mostly seen in the "creation myth", and it appears in the form of "the great being, the guardian spirit and the angel". Known that his dream wandered in the sky before the creation of the earth and the sky, the "Ak Ane" gave life to everything in the beginning of life and carried the cycle of life on his shoulders. In the context of belief in the Altaians, "an imaginary woman made of light (whose existence is kneaded by light)" gave "Ak Ane, God Ulgen" the power to create with inspiration. In the context of the beliefs of Saka Turks; "Umay Mother, who is considered a benevolent spirit", was named "Uluk Ak Ane". This situation is depicted in the context of the "Legend of Creation" similar to "Ak Ane" and "Mother Umay", which are believed to inspire creativity to God (Beydili, 2003:14).

Albastı – Al Karısı: In the context of the beliefs of Anatolian Turks; It is regarded as an entity in the form of "fairy girl living in Rocky Mountains, tea banks, deserted places and stables". Among different Turkic peoples, it is known as "Al", "Al Karısı", "Albas", "Albız", "Almış", "Hal Anası" (Beydili, 2003:23). Described with a horrible appearance, Al Karısı is “only in charge of catching the newly born women and eating their lungs and stealing the soul of the newborn child”, and this event is called “Hot Flush”. There are various mythological rumors about "Al Karısı" and it is

expressed as a mixture of human and demonic being within its main axis. But in the Azerbaijani Turks, the Albastı is depicted not in a bad way, but as the guardian of fertility and birth, with the duty of protecting some children from trouble and trouble. In the context of the views of "Idil Tatars", it refers to "a being encountered in abandoned ruins". It is believed that the Al Karısı has a

human appearance. It is depicted in the form of “Albastı in the Kyrgyz, a large woman with a huge head, breasts up to her knees and claws on her fingers” (Harva, 2014:323).

Ayısıt: Although Yakut is known as the spirit that protects children in the Turks, it is also known as a mythical being that is believed to help new women who give birth to the baby. According to belief; Together with the flower fairies, the greenery and the field, they go to the puerperal women and wait for the heads of the women for three days and three nights. Ayısıt forms the "soul of the child born by taking a drop of milk from the milk lake". According to some mythical narratives, Ayısıt is actually a goddess of beauty like "Greek Goddess Aphrodite" and represents "honor". The meaning of the name of Ayısıt is seen as one of the names given to the goddess "Umay", meaning "creator, creative woman" according to some mythical narratives. Yakut Turks believe that the reward comes from the gods. It is known as "a drop of milk brought from the milk lake, mefkure-ideal drop" by Ayısıt (Gültepe, 2013:123).

It is believed that Ayısıt did not help dishonorable women. She performs the "summer ritual" believed to belong to the "White Shaman" Bear found in Yakut Turks by using the following expressions; “All the people gather together with joy and joy, with the most beautiful clothes, food and the fanciest tables. The white shaman chooses nine young girls with nine young girls in white clothes who have committed no sin. Girls on the left, boys on the right, walk hand in hand, bring the caravan of honor to Ayısıt” (Gökalp, 2013:68). It is believed that the aforementioned situation of Ayısıt constitutes the "social conscience". The goddess Ayısıt, believed to perpetuate the lineage, facilitates the existence of humanity and goodness (Hassan, 2000:67). In some Shaman texts, Ayısıt, with a fur cap on her head, a white fur coat on her bare shoulders, and black boots on his feet up to her calves. How can those who see this state of sleeping or wandering leaning on a rock not lose their mind? " It is depicted in the form (Kıvılcımlı, 1980:33). Among the Turkish mythological legends, Ayısıt was also referred to as the same person as "Kubai Hatun", the wife of Gök Tanrı (Harva, 2014:134).

Ülgen: The main reason why Ülgen is mentioned in the female being in Turkish mythology is that "Mr. Ülgen" is depicted as a woman by some Turkish tribes. Ülgen, shaped in the context of the "Mythological Mother" complex, has a complex structure because it has many characteristics of the sky spirits depicted in the form of men. In the "Mongolian-Buryat" mythical narratives, it was first used to replace the "Mythological Mother", which was depicted as a female being, and later became one of the male beings (Bayat, 2005:321-323).

Evaluation of Gender and Women's Representation in Japanese and Turkish Mythology

First of all, Japanese mythology attracts attention as the myths that deal with women in the secondary position among the Eastern narratives. Beyond patriarchy and a gendered perspective, it is common in Japanese legends that women are often expressed as “slaves” and in this context are not valued and / or valued as slaves. “In all of the many different versions, the appropriateness of the man's speech is described first. Speaking first is not just a socially unacceptable behavior; it can also lead to dire consequences such as the birth of abnormal children” (Kalkan, 2010:578). But, ironically, the god that the Japanese consider most important is the female. The "Sun God Amaterasu Omikami", a female god, rules both the universe and all other gods. However, since he is responsible for efficiency, he is seen as the "Great Goddess" or "Mother Goddess figure". Although it is believed that the agricultural culture was initiated by the "Mother Goddess Amaterasu", who is seen as the

representation of the greatest god in Japanese mythology, it is also believed that he started the rice and grain production.

On the other hand, "Creation" begins with the breaking of the "egg" in Japanese mythology. Believed to represent the first gods, man and woman, İzinagi and İzinami, after forming the sky and the earth, get married and want to establish a country by making children. At one end of the first piece of land, İzinagi travels through the other end, and when they meet, the female creator İzinami became the first to speak, and then she became pregnant and gave birth to a child. The child he gave birth to was extremely unhealthy, so his parents made him disappear in the sea by putting him in a boat. The Gods tell İzinami who is upset that she gave birth to an unhealthy child, that her only sin is to speak before her husband, İzinagi. There was a second separation, and when the separation ended, the husband was the first to speak. Thus, Permami, who can become pregnant again, gave birth to eight healthy children (Kalkan, 2010:578-582). The part that draws particular attention in this part is the attempt of a woman to speak "before her husband", which can be interpreted as being responsible for all the disasters that occur, and in a way, that can be interpreted as the woman being superior to her husband. Even this situation was not welcomed because in the remainder of the story all sorts of disasters have happened to them, simply because the woman speaks to her husband first. This situation, which is quite patriarchal in terms of gender, is striking.

In Turkish mythological narratives, nature and women's productivity and fertility have been reconciled and a relationship has been established between the two. First of all, it is thought that the Turkish social structure, which lives intertwined with nature, "has a matriarchal structure and in the later periods it has become patriarchal after moving away from nature" (Kayabaşı, 2016:111).

The theme of "Mother Goddess" is frequently seen in Turkish epics. It is claimed that "Ak Ene", who is believed to give the inspiration for creation to "God Ülgen", is a dream of a woman made of light. The first wife of Oğuz Kağan is known as a blue light coming down from the sky by breaking the darkness when it gets dark. Although the name "Mother Goddess" is not clearly mentioned in the aforementioned epics, these women "come from the sky as a divine being as a divine being, as the wives of the kağan who are the representatives of God on earth". It is believed that the women in question, who are believed to be in the form of light, were wise and gave advice to the kağans. It is even thought that these kağan heroes, who listened to the words of their wives or mothers, survived many more deaths (Kayabaşı, 2016:115).

Appearing as the most remarkable female representation in Turkish mythological narratives, "Ak Ene" is named as "the first creative Goddess" in the creation myth. It is believed that the creator goddess, who is also known to have names such as "Ulu Ana, Ak Ana, Ana Yayıçu", "existed before the earth and sky were created and that her dream wandered in the sky". It is included in mythological sources that Ak Ene, who is creative and believed to inspire creation, also inspired God Ülgen to create. In some narratives, it is even thought that this goddess, believed to have existed before Ülgen, may be Ülgen's mother (Kalkan, 2010:449).

"Goddess Umay" is mentioned in Turkish mythological sources as a goddess who is believed to protect both women and children. Umay, during the pregnancy of women, during the birth and after the birth until the baby grows up, "protects and protects her from all kinds of bad deeds" (Kayabaşı, 2016:111). In addition to the babies, "the Plant Goddess who also protects the grain; There are also interpretations about being the Goddess of Abundance and Fertility such as Isis, Cybele and Demeter (Kalkan, 2010:452).

Another goddess, whose name means "Creator", is "Ayısıt". It is believed that Ayısıt, also known as the "Goddess of Birth sitting in the sky", protects "the female animals and their offspring, these feminine spirits who provide fertility and prosperity" (Kalkan, 2010:459). Another goddess named "Al Ruhü" also contains many bad elements. In addition, this goddess, known by many names as "Al Ruhü, Al Karısı, Sarı Kız, Albastı, Çarşamba Karısı", has always attributed negative meanings. Al Ruhü, believed to have a female soul, is included in the narratives as "perky, deceitful, liar and

deceiver". It is said that "Yellow Girls, who are associated with the spirit of Red, seduce men and enter their dreams" and in this context are identified with the characters of Pandora or Lilith in Greek Mythology (Kalkan, 2010:466-467).

It can be said that women generally have positive and feminine meanings in Turkish mythological narratives. Although it is frequently emphasized that women are "creative", the existence of the Mother Goddess as a woman exemplifies this situation. Also, especially where goddesses are depicted in the context of gender roles; It can be added that it is striking that the child is associated with nature and the earth, and again, "devilish femininity" is highlighted with the goddess Al Ruhü.

The Köroğlu epic is among the epics written by the Turks after they accepted Islam. The interpretation of the phenomenon of gender is also told in the epic that the "crane wire" request of the girls who will become brides is considered as an "order". It is also seen in the Köroğlu epic that women are valued.

It is noticed that Turkish mythology prioritizes women, different from other mythological narratives. In various parts of mythological narratives, it has been observed that female characters are in society and directed events. In addition, in Turkish mythological narratives, it is stated that women are given the right to speak and sentences are valuable. Within the scope of gender, similarities with the mythologies of different civilizations are generally seen, but women have not been criticized by criticizing them because they are women, on the contrary, they have been made sacred because they have ensured the continuation of their generation due to their "fertility" feature.

Result

One of the main sources that are thought to have the national characteristics of all societies are mythological narratives. Myths that do not only talk about people in the past, but also shape the future life by highlighting the basic values of the society we live in. In general, in this thesis study, the phenomenon of gender has been investigated by taking the J mythology as the basis. Based on mythological stories and characters, the phenomenon of gender within them is examined.

In general, there are women, goddesses who dominate the skies, as well as the figure of the "Mother Goddess" attributed to the "fertility" feature within the Eastern mythology. However, in Japanese mythology, it has been predicted that when women act without the consent of men, negative situations and events may happen to them. Unlike other mythologies, Turkish mythology has seen the image of women as the main reason that increases the population of the nation. In other eastern mythologies other than Turkish mythology, the woman appears only in the capacity of being affected, while in Turkish mythology she has a position that is effective and guiding the society. On the other hand, in Turkish mythology, a woman was not criticized for being only a woman, and she was not mentioned any shortcomings arising from her creation. Since she has a fertility feature in general, the woman has always been regarded as sacred.

As a result, mythological narratives, which are thought as historical memories for the periods of nations before writing, are accepted as the basis of dynamics that provide raw and first-hand data about social relations and structures. Therefore, reading mythological narratives also gives information about the sociological structure of the nation in question. As a result of all these determinations, after the gender reading of "gods" and "goddesses" as an image of mythology, It is possible to state that it shaped the definitions of masculinity and femininity belonging to the dominant gender culture, and that it serves its continuity by reproducing the "dichotomous-categorical" distinctions of today's feminine-masculine, masculine-feminine.

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