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Misogynic Elements and Sexist Discourses in the Masnavi Named Salâmân u Absâl

*Salâmân u Absâl İsimli Mesnevide Mizojinik Unsurlar ve
Toplumsal Cinsiyetçi Söylemler*

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Abstract

There has been a long history of sexist hate speech directed at women, who possess high qualities such as abundance, fertility, and protectiveness and are regarded as one of the two basic beings that constitute the equality of existence. In this discourse, women have come to be seen as worthless, sinister, and the source of evil. It is thought that the origin of this concept, which is expressed as misogyny, is monotheist religions, their sacred texts and the influence of religion, social change, economic power in human life in medieval Europe, and this context, the change in the role of the female figure in social life.

In the period when the equestrian-nomadic culture was dominant, it is seen that the alpine-valiant woman type dominated both oral and literary culture. The woman has been associated with positive concepts such as warrior, celebrated, wise, sovereign individual, mother, symbol of fertility. With the transition to settled life, there have been some changes in the social status of women; while the position of the man as a hunter, gatherer and the one who takes care of the work outside has come to the fore, the woman has been transformed into a being who takes care of the house, looks after the children, fulfills all the requirements of the home, and serves the male power.

Since the 19th century, under the influence of Western culture, society has chosen to give women a new social status.

In this study, in the context of Lâmi'î Çelebi's Salâmân u Absâl masnavi, misogynistic discourses, religious and mythological sources of these discourses, metaphors to which women are compared, and the perspective on women in the period when the work was written were discussed.

Keywords: Woman, Misogyny, Sexist Discourses, Salâmân u Absâl, Lâmi'î Çelebi

Öz

Bereket, doğurganlık, koruyuculuk gibi yüksek niteliklere sahip ve var oluşun denliğini oluşturan temel iki varlıktan biri olarak görülen kadın, zaman içinde cinsiyetçi nefret söylemi ile karşılaşmıştır. Bu söylemde kadın değersiz, uğursuz ve kötülüğün kaynağı olarak görülmeye başlanmıştır. Mizojini olarak ifade edilen bu kavramın kökeninde monoteist dinler, bunların kutsal addedilen metinleri ve Orta çağ Avrupa'sında dinin, sosyal değişimin, ekonomik gücün insan hayatında etkili olması ve bu bağlamda kadın figürünün sosyal hayattaki rolünün değişmesi olduğu düşünülmektedir.

Türk edebi söylemlerinde atlı-göçebe hâkim olduğu dönemde alp-yiğit kadın tipinin hem sözlü hem de edebi kültüre hâkim olduğu görülür. Kadın; savaşçı, kut sahibi, bilge, sözü dinlenen yüce birey, anne, bereket sembolü gibi olumlu kavramlarla anılmıştır. Yerleşik hayata geçişle birlikte

kadının toplumsal statüsünde birtakım değişiklikler olmuş, erkeğin avcı, toplayıcı, dışardaki işi halleden pozisyonu öne çıkarken; kadın evi çekip çeviren, çocuklara bakan, evin bütün gerekliliklerini yerine getiren ata erke hizmet eden bir varlığa dönüştürmüştür. 19. yüzyıldan itibaren Batı kültürünün etkisiyle toplum kadın bireye yeni bir sosyal statü verme yolunu seçmiştir. Bu çalışmada Lâmi'î Çelebi'nin Salâmân u Absâl mesnevisi bağlamında mizojinik söylemler ve bu söylemlerin dini ve mitolojik kaynakları, kadının benzetildiği metaforlar ele alınarak eserin yazıldığı dönemdeki kadına bakış açısı yansıtılmaya çalışılmıştır.

Anahtar Kelimeler: Kadın, Mizojini, Cinsiyetçi Söylemler, Salâmân u Absâl, Lâmi'î Çelebi

Introduction

It might be stated that misogyny (hatred of women) emerged especially in medieval Europe, where feudalization and slavish mentality began to spread, as religion, social change, economic power became effective in human life and this context, the role of the female figure in social life changed. Previously regarded as one of the two basic beings with high qualities such as fertility, fecundity and protectiveness and constituting the equality of existence, the woman was pushed below the man in social status and began to be referred to with malicious adjectives such as deceiver, mischief and sinner. Many studies have been conducted on the origin of prejudice and thoughts of negativity against women. Most agree that the source of misogyny is the sacred texts of monotheistic religions and creation myths. Of these perceptions, which came from ancient times through cultural transmission, Holland made two deductions: in religious texts, the culprit is Eve, and in the Ancient Greek tradition, it is Pandora (2019:27).

Religions teach that Eve was seen as the source of sin and evil, and that she was punished by God and relegated to an inferior and subordinate position next to man. The epithets "seductive Eve" and "devil woman" found in the mystical stories in these sacred texts were reflected in the entire Western world of art and thought (Yonar 2022: 58). Mircea Eliade attributes the basis of these evil qualities given to women to the fact that the serpent tempted Eve's mind with the promise of equality with the gods, and Eve believed it and then seduced Adam, causing Adam to fail the test of maturity and commit the first sin, which led to the introduction of evil among human beings. Mircea Eliade attributes the basis of these evil qualities given to women to the fact that the serpent tempted Eve's mind with the promise of equality with the gods, whereupon Eve persuaded Adam to fail the test of maturity and commit the first sin, causing evil to come among people (2017: 232). In Mircea's fiction based on religious texts, it is possible to see that through the image and role of Eve, the good and beautiful ideas of matriarchal society about women are undermined and the role of women as seductresses and spreaders of sedition begins to dominate.

In the patriarchal-matriarchal process mythical materials on gender; the negative change that started against women, over time, with the patriarchal structure completely dominating the society, has evolved into a situation that devalues women in the socio-cultural environment, shows them as ominous, and causes them to be described as the main cause of evil and the source of sin.

As the gender distinction is coupled with the perception of social power and religion, the powerlessness of women in the face of these concepts becomes clear. Historically, it is seen that the meaning attributed to the human body and the basis of existence in the body has been effective in the transition from the idea of the Mother Goddess to the idea of the Ancestor God as the beginning of existence or the creation of sacred books and myths. Historically, in the transition from the idea of the Mother Goddess to the idea of the Ancestor God; it is seen that the meaning attributed to the human body and the basis of the gender that the body has is effective. The perception that God is conceptualized as male in monotheistic religions stems from the perception of the power in society as male.

The heroic identity, which is directed especially toward male individuals in society, who create civilization, set social rules and have power, turns into a contrary belief in female individuals. The woman is perceived as a concubine who cannot produce, who is dependent on the man, who is oppressed in the face of power, and who serves the man.

According to Berktaş, another important dimension of the process of the emergence and institutionalization of the patriarchal system and the dominance of the monotheistic religion is the deepening of the hierarchical dualism that took the form of spirit-matter in Ancient Greece and spirit-body in Christianity, and the legitimization of social control over the body of the woman by identifying her with the "inferior" pole of this opposition, namely the body.

Monotheist religions, by accepting that woman was created from the rib of man, provide the basis for taking away her fertility and reproductive power and making her physically dependent on man.

Man is claimed to be the reflection of God on the mortal sphere in the act of creating the world (Berktaş 2021:15). In patriarchal systems, men are not satisfied with seizing the most important powers and ruling over the family and the community, almost like an all-powerful God. In addition to this, Badinter says that the male individual has to impose a belief and value system that legitimizes such an imbalance. According to him, this is the starting point of the perception that envisages an extremely rigid hierarchy between the sexes. If man rules the world and his wife, it is because he is the most distinguished representative of creation and the creator (1992: 83).

The patriarchal period, which was dominated by male hegemony, began to collapse and patriarchal discourses began to be replaced by democratic discourses as the transition to free and equal societies gradually began at the end of the 18th century. The relationship between men and women, which constitutes two equal parameters of power, underwent a kind of religious, cultural and social reform as the absolute power of male dominance in society began to weaken, and evolved into an economic and social character that sought to create an egalitarian and libertarian society in the 20th century. Many social developments such as women's gaining the right to vote, their freedom of choice, and their right to education have challenged the male power that wants to keep women down and behind. Especially the phenomenon of religion has been the haven for men to protect their power over women.

Reflection of Misogyny and Sexist Discourses in Literature

If the polemical and political aspects of gender equality/inequality are left aside, the debates on which equality and difference should be brought to the fore at the axis of philosophical and literary debates have generally been resolved by giving priority to the male individual, although it differs between periods. If it is evaluated in the axis of Turkish literature, it is seen that both oral and literary culture was dominated by the valiant female type in the period when the horse-nomadic culture was dominant. Female; warrior, blessed, wise, the supreme individual whose word is listened to, the mother, the symbol of fertility. However, with the transition to settled life, there have been some changes in the social status of women, while the position of men as hunters, gatherers, and outsiders comes to the fore; The woman has turned the house into a being who takes care of the children, who fulfills all the necessities of the house, who serves the ancestral power.

As men came to the forefront with their power of governance, property ownership and physical strength, created historical time by writing heroic epics and gained an important place in history under these conditions (Eliade 1991:60), women, who continued to play a role outside of historical time and space, were left out of the picture (Türköne 1995:91). In this historical moment, a woman is at her best the mother who gives birth to heroes and kings, and the faithful wife of the hero. Apart from this, women are seen as slaves, property, concubines and objects of pleasure.

The Islamic faith, which was introduced and adopted with sedentary life after the horse-drawn nomadic culture, is one of the phenomena that changed and transformed the view of women. During the establishment (sprouting/emergence) phase of the Turkish-Islamic civilization, women were largely isolated from the external environment. The social development of women in Turkish society, which was introduced to Islam, was almost halted. For instance, in literary works of the Ottoman period, she was put in a position where she was referred to only in terms of her physical characteristics and treated as a second-class individual.

In the morality of Ottoman society, which was shaped by Islamic culture, women were strictly controlled. According to this understanding, women were seen as both biologically and socially 'reproductive' in the sense that they were mothers. In this sense, in addition to childbearing, women also had the duty of transmitting cultural codes. In this respect, women ensured the continuity of spirituality and culture (Çakır 2009:77-78).

Some researchers argue that regarding the place of women in society, the original Islam should be separated from the customs and traditions that had been introduced into Islam and that women should be educated according to the criteria set by Islam and placed in a position in social life (Kurnaz 1991:81). In fact, the Islam that exists and the Islam that is practiced is different for them. Günay points to Arab-Persian and Indian traditions as the source of ideas that have no basis in the traditions and customs of the Turkish nation and Islamic culture (Günay 2000:4).

The above-mentioned isolation of women from social life lasted until the end of the 19th century. From this period onwards, society, having become acquainted with Western culture, chose to give a new value to women, to re-recognize and conceptualize them, and to give them a new social status. All these changes have enabled women, who (could not) show their presence in social life, to take part in every field of art. Many branches of art such as painting, sculpture and, of course, literature have created works based on women. Just before coming to the "Salâmân u Absâl masnavi"¹, which is the subject of this study, it would be appropriate to write a few sentences about how this tragic evolution of women is included in classical literature.

Classical Turkish poetry is known as the poetry of the Ottoman intellectual. Islam, the official state religion of the Ottoman state, also shaped Classical Turkish poetry, and works were composed especially under the influence of religious-Sufic terminology. Ontologically, religion is not only conceptual discourse for literary works but also the most important phenomenon that reflects social-cultural life to the extent of religious teachings and moral sanctions. In this period, the place of women in Ottoman society was referred to as "mahrem" (2018:219) in Yiğit's words.

In the poems of classical literature written in verse forms such as ghazal and eulogy under the influence of Islam, women are only emphasized for their physical beauty. In the poems written in Masnavi verse form, apart from the exaggerated praise of their physical beauty, the situation has been taken to the point of humiliating and

¹ In the study, "ULUDAĞ, Erdoğan (2013). Lâmi'î Çelebi-Salaman u Absâl. İstanbul: Büyüyen Ay Publications." The book was utilized and the number of couplets was given in accordance with the order in the book.

marginalizing women, seeing them as an element of selfishness, and examining them with qualities such as deceiver, trickster, the focus of evil, seductress, sorceress.

For these poems written in Islamic thought, Yiğit states that, after the death of the Prophet Muhammad, in the male-dominated society that tried to resist worldliness and the nafs, a feminine word, the woman was embodied and that the same male-dominated discourse determined the understanding of the art of the period, and he cited the subject of nafs as a basis for discourses that devalued women (2018:219).

The masnavi Salâmân u Absâl, which is the subject of this study, is one of the classical period masnavi in which hate speech against women and sexist approaches are the subject.

The Masnavi of Salâmân u Absâl

Lâmi'î Çelebi is one of the poets in classical Turkish poetry whose name is most frequently mentioned for his negative view of women. In almost all of his masnavis, some expressions degrade women, push them to the second plan, and say that they are the epitome of the nafs. Among these texts, the masnavi in which the negative view of women is most intense is undoubtedly Salaman u Absâl. It has been stated that the original of the masnavi, whose exact date of writing is not clear, is of Greek origin (Erdoğan 2013, Avşar 2007,). The work was written to teach men the path of Sufism (Tezcan 2016: 227). Salâmân, the male protagonist, represents the "soul" and is created from the light of God and has nothing to do with the material world. The woman is the nafs. Absâl is lust itself and has taken all its character traits from the devil, from the nafs. Consisting of 1903 couplets, the story of the work starts from the 355th couplet. Uludağ summarized the masnavi Salâmân u Absâl as follows:

The Sultan of the Greek country has no children. Next to the sultan was a wise man who was extremely wise and had knowledge and wisdom. One day the sultan confided his troubles to the sage, and the sage insulted women, who were people of lust, and sought ways for the sultan to have children without lust and women. Through magic, the sage gives birth to the sultan's child without a woman. The child is named Salâmân. Salâmân grows up without a mother and is given a young wet nurse named Absâl. She falls in love with Salâmân and tries to make him fall in love with her by resorting to all kinds of tricks in order not to lose him to someone else. At the end of an entertainment party, Salâmân and Absâl became lovers due to Absal's deception and continued their relationship in secret. The Sultan and the sage are aware of the situation, and to separate Salâmân from Absâl, they give him a lot of advice that humiliates women and mentions the soul. Salâmân is upset by these words but does not want to break up with Absâl. Salâmân and Absal escape to an island. The two lovers live on this island for a long time. Meanwhile, the sultan sees where they are in his magic mirror. When he sees that the two lovers are happy, he feels compassion and sends them everything they might need. When

he sees that the two amours are happy, he takes pity on them and sends them everything they might need. The Sultan, angry that Salâmân has not returned after a long time, magically deprives Salâmân of his male characteristics and ensures that he is not interested in Absâl. Salâmân then decided to turn back. On the way back, the couple is attacked by critters and Hızır saves them. The Sultan greets his son with great pleasure and tells him that he will renounce the throne on his behalf, if he abandons Absâl. Regretting his father's words, Salâmân goes to the desert and builds a fire, and together with Absâl, they step into this fire. Absâl burns in the fire, but Salâmân is rescued by his father's prayer. However, Absâl's burning makes Salâmân crazy. The sultan, who was very sorry for his son's condition, asked the Sage for help. The Sage makes Salâmân fall in love with Zühre through various treatments. In other words, he erased Absâl's sensual love from his heart and made him fall in love with eternal beauty. Thinking that his son has matured now, the Sultan renounces the throne on his behalf (2013: 83-86).

The masnavi, which initially starts as a love story, ended up with the revelation that the counterpart of concupiscence and nafs is the woman, and therefore it is the woman who is to blame for the man's spiritual weakness (Tezcan 2016:229). Lâmi'î, saying that he wrote this masnavi for those who want to be interested in religion and tariqa, states at the end of his masnavi that the work is a parable on appearance but is full of wisdom inside. He explains that the parable speaks of the human condition and is not full of useless words. Salâmân refers to the nafs al-nâtta (the mindful nafs). Absâl is the body that worships concupiscence, which is based on the laws of nature.

Analysis of Salâmân u Absâl in terms of Misogyny and Social Gender Discourse

1- The person defaming the concept of honor/ The Lover and the Siren

The identification of the man with the concept of virtue, a psycho-social concept that is considered important, is based on the equation of the concept of virtue with the morality of women, which has been going on since ancient civilizations, and this is a misogynistic obsession. If the woman is virtuous, the man who becomes her husband is also honorable. In times when a woman's falling in love was considered pure dishonor, her efforts to show her love to the person she was in love with were also seen as seduction. By using all her feminine attributes, the woman, with the power of concupiscence, takes away the will of the man and deprives him of the power to use his mental faculties.

In classical texts, the psychological dimension of the relationship between men and women, even in the Sufi sense in the background, is tried to be explained through "the woman intending to deceive the man". In this understanding, the woman wants to seduce the man and draw him into the game of love. She is to get the man. The man who is attracted to the woman courts her. According to Mascetti, the union of love

originates from the eternal dance of the beloved and seductive woman and the man who pursues her, and the longing for their eventual reunion (2000:40).

For a woman, seduction is an attempt to influence a man for a bad purpose. In Lâmi'i Çelebi's work, the woman's ability to use her power to chase the man and attract him to herself with the passion of love is portrayed through the character of Absâl, who appears as Salâmân's wet nurse. Absâl, who was a young girl 16 when Salâmân was born, nursed Salâmân and raised her with great care. As Salâmân grew up, he became a handsome young man and Absâl fell in love with his physical beauty. Absâl, with a seductive evil feeling inside her, managed to make Salâmân fall in love with her by using her beauty, her coquetry, her coquettishness, in other words, all her feminine skills, so that he could be hers alone, without letting anyone see him.

Salâmân is a perfect person of intellect and integrity. However, Absâl's games are enough to make him cry when his head is clear and relaxed. Salâmân is helpless in the physical beauty of Absâl. He'll go out of his mind. He thinks about Absâl all the time. Her sweet words like honey, and her constant, delightful smiles, taste bitter on Salâmân's palate. It bubbles with the desire for reunion. Salâmân resembles Absâl to an intoxicating drink and believes that if he tastes this drink he will become an unchaste man.

*Didi bu meyden olam çün şehd-kâm
Câm-ı iffet cânuma olur harâm (b. 895)*

As Salâmân tries to stay away from Absâl, she keeps trying to seduce him by using her womanly skills. She uses her physical beauty to the fullest to seduce Salâmân's mind and heart. Before approaching Salâmân, she perfumes her hair, puts kohl on her eyes, ties knots in her hair to look more beautiful, sometimes cries and wails under various pretexts to attract attention and make Salâmân stay with her, and tries to look sultry by keeping her lips parted. Unbuttoning her collar, she tries to let Salâmân see her breast, unbuttoning her skirt as she walks so that he can see her thighs. She walks swaying and coquettishly in front of Salâmân and attracts his eyes:

*Gâh iderdi nergisini sürme-dâr
Kim kıla ol gül-ruhı aşüfte-kâr (841)*

*Yaykarıyla çekip bagrına zâr
Vuslatından tâ kim ola sehm-dâr*

*Gâh açardı bend-i teng-i sükkerin
Gâh sırdı mühr-i dürc-i gevherin (844-845)*

*Gösterürdi geh yakadan sînesin
Arz iderdi sun-ı Hak âyinesin (847)*

Someday, a drunken party is organized in the palace. Salâmân gets drunk. Taking advantage of this situation, Absâl enters Salâmân's room, seduces her and they have sex together.

*Bâm-ı kasr üzre Salâmân'ı selîm
Ayş idüp ahbâb ile ol şeb delim (925)*

*Gördi kim Absâl fırsat viridi el
Pây idüp farkını gösterdi amel*

*Buluben düz-dâne ser-vaktine yol
Sürdi rûyın pâyına rindâne ol*

*Çekmege tîr-i murâdı yâyına
Sâye-veş düşdi o servün pâyına (929-931)*

*Karışup birbirine şîr ü şeker
Eylediler hâb-ı nûşîn tâ seher (944)*

Salâmân, who falls under the influence of Absâl, is a person who has lost his chastity/honor while he was a valiant man in the eyes of his father and the Sage. After learning this, the Sage advises Salâmân to leave Absâl and explains the superiority of men and the inferiority of women. When a man, who is the shadow of Allah like the Huma bird, leans towards a woman, dirt gets on his skirt. The Huma is a sacred bird and men should only engage in sacred work. A woman is an inferior being. A man should always fly high like a phoenix. The woman is like a fowl. She pulls the man down from high. Therefore, a man should direct his range to Mount Kaf. A man who is attracted to a woman is like a vulture or a hoopoe. Because a woman is unclean. Hoopoes nest in filthy, dirty places.

*Dâmen-i pâkûn mülevveş eyleme
Merd iken adun muhannes eyleme (1051)*

*Sâye-i Haksın hümâ-mânend sen
Bâz-ı kudsilerle kıl peyvend sen*

*Olma murg-ı hânegâ varkâ gibi
Menzilün kâf eylegîl ankâ gibi*

*Atma kerkes gibi her murdâra cân
Olma hüdhüd-veş mülevves âşiyân*

*Yatma kaknûs odına şehvet-vâr
Nakş esîri olmagıl tâvûs-vâr*

*Cîfeyi mahbûb edinme zâg-veş
Ebr-âyin sâyê-dâr olmaz güneş (1058- 1062)*

2- The Presence of the Deceiver / The Deceitful Woman

The term "aduncity", which is used in the sense of deceiving others for one's purposes, inveigler, or hypocrite, is another one of the misogynistic discourses targeting women in society and identifying with women.

Cheating, also known as deception, is a form of behavior that requires a sharp mind. And yet, they show that they are trying to humiliate and vilify the woman in the aforementioned issue, with the pejorative mind that hates and humiliates women by cheating and the discourses it bases. Yonar states that the acceptance of the claim that a "woman covers her biological weakness with the deceitfulness revealed by her intelligence" can only be justified by the absence of the male deceiver type (2022:189).

In the fictional structure, we encounter in classical mathnawis; There is a happy ending texture, with exceptions, that continues in the form of the birth, upbringing, falling in love, suffering and reunion of the male protagonist, reunion, repeated separations, adventures, and finally reunion. In these masnavi, love itself is not a goal but rather a path that enables the male protagonist's masculinization-maturation process (Gökpınar 2016:). While the male protagonist goes through all sorts of trials and tribulations to mature, all of this is realized around the axis of the female protagonist. The man has the profile of a valiant hero who possesses all good qualities such as righteousness, moral superiority, goodness and virtue. It is the woman's love and all the tricks she uses to win him over that misleads the male character.

Approaching women pejoratively in Absâl's self, Lâmi'î states that women are two-faced like roses. Women have no sense of loyalty.

After falling in love with Salâmân, Absâl tries many ways to keep him for herself. She thinks that he is higher than her because he is the son of the sultan, so she lassoes her hair and wraps it around his neck. She sets traps, deceives him with moles on her cheek, and burns incense in Salâmân's room to bind him to her and make him her slave. She starts playing tricks and magic games. Salaman is prey, and Absal will hunt him deviously.

*İRmege mi'râc-ı vashına o cân
Sîm-i serve düzdi anber nerd-bân*

*Hile vü efsûna âgâz eyledi
Her zamân bir şâha pervâz eyledi*

*Bildi kim ol murg sayd olmaz ana
Ruhlarına kodı benler her yana*

*Dâne dökdi yani anı dâm için
Saldı müşğ oda o cânı râm için (835-838)*

*Geçdi el-kıssa hezâr efsûn ile
Dürlü dürlü nakş ol sâfi dile (855)*

Lâmi'î is so convinced of the deceitful nature of the woman that he gives an example from the story of Yusuf, which is referred to as "ahsen al kasas" in the Qur'an, to prove his point by telling how Züleyha deceived Hazrat Yusuf. According to the parable, it was because Yusuf had turned away from Zuleyha and refused to submit to her, that Zuleyha devised a trick and set a trap. She built a Havernak-like palace. She brought in a Chinese engraver who made magic paintings and had her paintings painted on all the walls. No matter which way Yusuf turns, he will see Züleyha:

*Olmadı Yûsuf Züleyhâya çü râm
Eyledi ol zülfi câdû mekr ü dâm*

*Kaşları gibi kurup tedbir ü rây
Yapdı mânend-i Havernâk bir sarây*

*Buldurup bir sihri der nakkâş-ı Çîn
Kim Niğâristân kıla ol kasr için*

*Yani ol meh-rûyı tasvîr eyleye
Zülf ü ebrûsını teş'îr eyleye*

*Kalması ol kasrda bir kılca cây
K'olmaya ol mûyı müşğîn hod-nümây (861-866)*

3- Lack of Loyalty / Ungrateful Woman

There are many common concepts that ethnologists, anthropologists and sociologists have reached as a result of direct observations in different cultures. One of these is ingratitude. In Persian, it is formed from the words nân meaning "bread" and kûr meaning "blind" and means "one who does not appreciate the bread he eats and the goodness he sees, and denies the blessing" (Çağrıçı 2006:382). According to Misogynic thought, ungratefulness is one of the most prominent qualities of a woman who lacks intelligence, lacks morality and does not appreciate anything. A woman does not understand the goodness and even responds to good deeds with evil. Giving thanks or praise is not one of the good qualities that women do.

Taking it a bit further, Lâmi'î says that there has never been an ungrateful person like a woman since the table of benevolence was opened to the world. Loyalty is a feeling that women do not have. He said that even if you adorn her with shining jewels, she will adorn you with fire. According to Lâmi'î, even if a woman's bed is covered with jasmine and a man spreads his face like grass at her feet, she will still find something missing and turn the bed into a thorn. Even if a woman is presented with beautiful clothes and her mouth is constantly sweetened with sweet foods, whenever she does not get what she wants, she destroys hearts with her sharp tongue and bitter words. She curses at the lack of something at the table. Because the woman is malicious. He is evil by nature. The woman wants to make a donkey out of the man by putting a halter on him. She wants him to walk around like a dog.

*Açalı âfâka Hak hân-ı kerem
Gelmedi zen gibi küfrânü'n-ni'âm*

*Güşımı kılın felek-veş pür-güher
Mihr-vâr itsen vücûdın ayn-ı zer*

*Dilde bir gün bişürüp sevdâ-yı hâm
Çarh-âyîn yirün od eyler tamâm*

*Câme-hâbın eylesen berg-i semen
Yüzünü pâyine sürsen çün çemen*

*Berg-i ayşınun birini bulsa kem
Pisterün ol dem kılur hâr-ı elem (503-507)*

*Ger virürsen anlarun ey bahtiyâr
Destine bir dem zimâm-ı ihtiyâr*

*Yular urup sana har itmek diler
Uydurup segden beter itmek diler*

*Güllerinde yok vefâ bûyı ebed
Çok velî hâr-ı cefâ-hûyı meded (514-517)*

Women appear to be pure, but they are not. Even if a man sacrifices his life for a woman for years, the woman disregards this effort. It is not possible to see reciprocity from the woman. Were the man to fall ill, the woman would turn into an egotist taking care of herself. The selfish woman is also concerned with finding someone younger than her husband when he is older.

*Sanma rûyın bunların levh-i safâ
Hakk olupdur anda çün harf-i vefâ*

*Harc-ı ömr itsen yolında mâh u sâl
Çün saçı gibi ola âşüfte-hâl*

*Döndürüp senden yüzün ser-pîç ider
Yile virüp ol hukûkî hiç ider*

4- The Infinity of the Desire for "Nafs" / The Sensual and Satanic Woman

Nafs is used in the sense of soul, spirit, ego, and self. It is the evil spirit whose presence must be gotten rid of for the individual to mature. It is the reflection of pleasure and fun in the human spirit. It is the aspect of the human being that commands him/her to do evil. In Sufi philosophy, for a human being to become a mature, virtuous and moral individual, he or she must be free from all the desires of the soul. In misogynic thought, the woman is the being who submits to the desires of the nafs, acts by the desires of the nafs, and contains in herself the desire for concupiscence, which constitutes the lowest layer of the nafs. The concupiscence, which adds a strong and satisfying spirit to the woman's soul, combined with the allure of the woman's body, turns into a malicious act that takes away the will of the man.

A woman's nude body is not seen as purity or liberation from worldliness. It is only a sexual object, a commodity that arouses lust in men. The female body is seen as a gift for the man, not a present given to the woman by God.

At the beginning of Salâmân u Absâl, the sultan, who wants to have a child, sees the woman as a devil and expresses her as a bad creature by saying that she has no good habits, which is a manifestation of this misogynic understanding. According to Lâmi'î Çelebi, who expresses his thoughts based on the Masnavi, though the devil wants to be seen as a body, he is embodied as a woman. A man who succumbs to the lust of a woman who is in partnership with the devil will suffer many troubles throughout his life. Lâmi'î makes a more violent hate discourse against women by saying that everyone already has a devil originating from the nafs and that there is no need for a second devil by marrying a woman.

*Zînhâr ey merd-i kâmil zînhâr
Âkil isen nâkıs ile olma yâr*

*Didiler bir kâmilî görüp vâhid
Niçün evlenmezsin ey şâh-ı ferîd*

*Her kişinün bir şeytânı var
Kim füsûnından olupdur cânı zâr*

*İki şeytân itse bir yirde kırân
Fitne vü mekr ile tolar mülk-i cân*

*Ey müselmân itmeyen şeytânını
Sakla cânndan sînenün imânını (535-539)*

5- Sanctity of Motherhood/ Unholy Woman

In mythology, a woman is a being of light who inspires God to create. The meaning of existence is the first step of the unknown about the universe (Yonar 2022:39). Motherhood is also a representation of the divine presence. Both heaven and earth are embodied in the womb of the mother.

The mother is the mediator and initiator of the divine law, which plays a role both in the birth and nourishment of the human being and in his or her acquisition of human characteristics.

Mascetti says that the mother archetype is the origin of the human soul. For him, she is the representation of the center to which we were once umbilically connected that creates us. Upon the cutting of the umbilical cord after birth, this bond continues to exist in our soul and being (2000:152).

As the first source of the connection between the divine and humanity, the mother is a symbol of the creative power of the sacred. In the adventure that started with the arrival of humanity from heaven to earth, she is the first to try to teach women and men, in short, humanity, the way of understanding and comprehending life.

The mythological and religious view of the destiny of humankind expresses life in terms of life, death and rebirth. In this view, which indicates the cyclicity of life, the discourses of degrading women, which started with the masculine paternal power in the social status that contributed to the act of creation by getting rid of mythological discourses and becoming more dominant than the feminine maternal power, gave rise to the understanding of "seeing the woman only as an object that gives birth to a child", which also reduces the sanctity of motherhood. The woman has been a surrogate for the man to have a child.

Emotional manifestations such as compassion, tenderness and love that motherhood gives to women are ignored, and women are interpreted as a source of lustful pleasure, a source of desire that destroys and seduces a man and a source of desire that destroys the sense of maturity in human.

Lâmi'î, expressing all his hate speech and sexist viewpoints against women in the presence of Absâl, makes the sultan, who wants a child in his masnavi, search for ways to make this possible without a woman's womb. The sultan does not want to have sex with a woman because she represents the devil, the symbol of the nafs and lust. Thereupon, the wise person, who criticizes women and lust with very harsh words, enables the sultan to have a child without being contaminated by the desire and lust of women through magic, and gathers all the power in himself by eliminating the woman as the means of creation. Through magic, male power has also ended women's fertility.

*Şâh öninde çünkü ol merd-i Hakîm
Şehvet ü zen zemmini itdi delim*

*Kıldı pes ferzend için bir turfe rây
Kim görenler oldılar engüşt-hây*

*Geçdi bir sanat ki her sihr âferîn
Cân u dilden itdiler sad âferîn*

*Şehvet ile olmadın cân mest-mânend
Sulb-ı Şâhen-şehden itdi bî-gezend*

*Hüsn-i tedbiriyle istimnâ'-i mâ
Ana viridi rahmsüz neşv ü nemâ (541-544)*

The Sultan does not want to have a child, only a son. Because women are incomplete, and the country can only be ruled by men. A person who has a son will also find bliss in the afterlife.

*Her kimün dünyada hoş ferzendi var
Devlet-i ukbâyıla peyvendi var (385)*

A son is the light of the eye, the food of the soul, and the good luck of man. If a person has a son, he makes a name for himself through his love. The joy of the world is having a son. He is the capital of life. He is the one who waves a sword and shoots arrows with you against the enemy in battle (389-398).

Lâmi'î also uses expressions of hatred against women when he tells his son, through the mouth of the sultan, the qualities a man must have to rule a state. There are four qualities a man must possess: Wisdom, gallantry, virtue, and generosity. Abandoning these qualities feminizes a man. The woman is unchaste and being with an immoral woman takes away the man's chastity. A man who indulges in the lust of a woman has no qualities of valor. There is no generosity in a man who is enamored of a woman.

All these are good qualities in a man, and a man who lacks one of them should leave the state administration.

*Dûrdur hikmetden ey merd-i kerîm
Hakîmün zen ide bu nefsi-i leîm*

*Bu dahi ey yâr-ı cân 'iffet degül
Olasın âlûde-dâmen misl-i gül*

*Yâ şecâ'at müdür ol kim merd iken
Olasın şehvetle zîr-i dest-i zen (1506-1508)*

Salâmân, following his father's advice, wants to die with Absâl. However, the misogynistic thought that puts an end to the sanctity of women with motherhood has blessed the man even at the moment of death, labeled the woman as a hypocrite and applauded her burning alive, and presented this to the man as a skill. A man is a pure gold because pure gold does not burn in fire, but Absâl is a fake and she will inevitably burn in fire. To prove that the woman's burning in the fire was due to her being a hypocrite, Lâmi'î tells a story about a pious person throwing his sweater on a hypocrite so that he would not burn in the fire:

*Rahm idüp eşkine ol dil-dâdenün
Yakmadı od bir kılın şehzâdenün*

*Lâkin Absâl'ı misâl-i şâh-ı gül
Yakup ol âteş ser-â-pây itdi kül*

*Bu mukarrerdür belî yokdur gümân
Görmez âteşden zer-i hâlis ziyân*

*Çün Salâmân idi zer Absâl gışş
Lâ-cerem bu yanuben ol kaldı hoş (1570-1573).*

Conclusion

Misogyny ideology, which means hate speech towards women, dates back to ancient civilizations. Religions, political developments, social changes, cultural deterioration or progress have led to an increase in hatred towards women, and sometimes they have also provided opportunities for women's liberation. The aforementioned developments and changes, which appear in non-religious or religious texts, can be considered among the important sources that give scholars an idea about the period in which the work was written. In the masnavi Salâmân u Absâl, which forms the basis of this study, as can be understood from the foregoing, the discourses of hatred against women are treated in pejorative dimensions.

Considering that the period in which Lâmi'î lived was characterized by male hegemony and the power of administration was dominated by men, the statement that the masnavi in question was "written under the influence of patriarchal thinking" may be a well-intentioned assessment.

Almost all of the moral judgments about women in the Masnavi are derogatory. Besides, the physical beauty of the woman is described exaggeratedly, and the author reduces her to a mere sexual commodity. In his work, Lâmi'î thinks that the woman is a devil who seduces the man with her feelings of lust, aspiration, and desire.

Considering that everyone has the devil called nafs in them, according to the author, if a man marries, he will have two devils. For this reason, it is noteworthy that at the very beginning of the work, probably under the influence of Greek mythology, the sultan tries to have a child with the help of magic without the need for a woman. By including this event in the case, he disregarded the sanctity of motherhood and distorted the fertility that God has bestowed on women.

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Destek ve Teşekkür

Çalışmada herhangi bir kurum ya da kuruluştan destek alınmamıştır.