



**REPRESENTATIONS OF FALLEN WOMEN IN DANIEL DEFOE'S MOLL
FLANDERS AND NAMIK KEMAL'S İNTİBAH**

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Master's Thesis

Department of English Language and Literature

Advisor: Assoc. Prof. Cansu Özge ÖZMEN

2022



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İNTİBAH ROMANLARINDA GÜNAHKÂR KADIN TEMSİLLERİ**

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**Yüksek Lisans Tezi
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Danşman: Doç. Dr. Cansu Özge ÖZMEN
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T.R.
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TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ

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TEKİRDAĞ-2022
Her hakkı saklıdır.

SCIENTIFIC ETHICS STATEMENT

I vow that in all stages of preparation of this Master's Thesis, I have been strictly abiding by the academic rules and scientific ethics and that I have provided reference for every citation I have directly or indirectly used and works I have been benefitted from are comprised of those I have listed in my references and that I have behaved accordingly to the spelling dictionary the institute specified.

21/07/2022

Zeynep Esra ALTUNTAŞ

BİLİMSEL ETİK BİLDİRİMİ

Hazırladığım Yüksek Lisans Tezinin çalışmasının bütün aşamalarında bilimsel etiğe ve akademik kurallara riayet ettiğimi, çalışmada doğrudan veya dolaylı olarak kullandığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu, yazımda enstitü yazım kılavuzuna uygun davranıldığını taahhüt ederim.

21/07/2022

Zeynep Esra ALTUNTAŞ



ABSTRACT

Institution, Institute	: Tekirdağ Namık Kemal University, Institute of Social Sciences
Department	: Department of English Language and Literature
Thesis Title	: Representations of Fallen Women in Daniel Defoe's Moll Flanders and Namık Kemal's İntibah
Thesis Author	: Zeynep Esra ALTUNTAŞ
Thesis Advisor	: Associate Professor Cansu Özge ÖZMEN
Type of Thesis, Year	: MS Thesis, 2022
Total Number of Pages	: 112

Gender studies emerged in the 1980s and 1990s and gender began to be discussed in greater detail in academia. Gender studies is an interdisciplinary field focusing on women, gender identity, and representations in general. Women who live in patriarchal societies and are exposed to unfair attitudes have begun to think about their identity, purposes in their life, expectations from life, and their status in community. Society determines whether a woman is moral and immoral. This thesis examines fallen women representations, their features and their literary, religious, and historical backgrounds by providing literary and mythological examples. Mahpeyker is a fallen woman character in the novel *İntibah* which Namık Kemal wrote in 1876 and is one of the first example of Turkish novel that shows how fallen women are viewed by the society. To understand fallen women's point of view, Moll, a fallen woman character in the novel *Moll Flanders*, which Daniel Defoe wrote in 1722, was examined. This thesis explores how and why a woman is called a fallen or femme fatale by male-oriented societies in literary works.

Key Words: Fallen Women, Femme Fatale, İntibah, Moll Flanders, Temptress Archetype.

ÖZET

Kurum, Enstitü : Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü
ABD : İngiliz Dili ve Edebiyatı Anabilim Dalı
Tez Başlığı : Daniel Defoe'nun *Moll Flanders* ve Namık Kemal'in
İntibah Romanlarında Günahkâr Kadın Temsilleri
Tez Yazarı : Zeynep Esra ALTUNTAŞ
Tez Danışmanı : Doç. Dr. Cansu Özge ÖZMEN
Tez Türü, Yılı : Yüksek Lisans Tezi, 2022
Sayfa Sayısı : 112

Cinsiyet çalışmaları 1980' lerde ve 1990' larda ortaya çıkmış ve toplumsal cinsiyet akademide daha ayrıntılı olarak tartışılmaya başlanmıştır. Toplumsal cinsiyet çalışmaları, genel olarak kadınlara, cinsiyet kimliğine ve temsillere odaklanan disiplinler arası bir alandır. Ataerkil toplumlarda yaşayan ve haksız tutumlara maruz kalan kadınlar, kimliklerini, yaşam amaçlarını, yaşamdan beklentilerini ve toplumdaki konumlarını düşünmeye başlamışlardır. Bir kadının ahlaklı ve ahlaksız olup olmadığına toplum karar verir. Bu tez, edebi ve mitolojik örnekler vererek günahkâr kadın temsillerini, özelliklerini ve edebi, dini ve tarihi arka planlarını incelemektedir. Mahpeyker, Namık Kemal' in 1876'da yazdığı *İntibah* romanında günahkâr bir kadın karakterdir ve toplum tarafından günahkâr kadına nasıl bakıldığını gösteren Türk romanının ilk örneklerinden biridir. Günahkâr kadınların bakış açısını anlamak için Daniel Defoe' nun 1722' de yazdığı *Moll Flanders* romanındaki günahkâr kadın karakter Moll incelenmiştir. Bu tez, bir kadının erkek odaklı toplumlar tarafından edebi eserlerde nasıl ve neden günahkâr veya ölümcül kadın olarak adlandırıldığını araştırmaktadır.

Anahtar Kelimeler: Günahkâr kadın, Ölümcül kadın, *İntibah*, *Moll Flanders*, Baştan çıkarar arketipi.

ACKNOWLEDGMENTS

First and foremost, I would like to thank my advisor, Associate Professor Cansu Özge ÖZMEN, who supported me with great patience and devotion.

I also would like to express my endless gratitude to my one and only friend, Nisa Nur AKGÜN, who always motivates and helps me throughout my thesis. As always, I would like to thank my beloved family for their support and encouragement throughout my academic journey. At the same time, I would like to express my endless thanks to Prof. Dr. Petru GOLBAN and Prof. Dr. Tatiana GOLBAN who endeared me to English literature. Moreover, I would like to express my gratitude to Lecturer Dr. Suzan DENİZ, Research Assistant Derya BENLİ, and Research Assistant Özge KARİP SEYREK who always loves and supports students.

Finally, I dedicate my thesis to all women who try to be individuals and stand against all oppression.

TEŐEKKÜR

Öncelikle büyük bir sabır ve özveri ile beni destekleyen danışmanım sayın Doçent Doktor Cansu Özge ÖZMEN'e teşekkürlerimi sunarım.

Tez sürecim boyunca beni daima motive eden ve her konuda yardımcı olan motivasyon kaynağım biricik arkadaşım Nisa Nur AKGÜN'e sonsuz minnettarlığımı sunarım. Her zaman olduğu gibi akademik yolculuğumda da destekçim olan ve cesaretlendiren sevgili aileme teşekkürlerimi sunarım. Aynı zamanda lisans döneminde İngiliz edebiyatını sevdiren değerli Prof. Dr. Petru GOLBAN ve Prof. Dr. Tatiana GOLBAN'a sonsuz teşekkürlerimi sunarım. Öğrencileri daima seven ve destekleyen Öğretim Görevlisi Dr. Suzan DENİZ, Araştırma Görevlisi Derya BENLİ ve Araştırma Görevlisi Özge KARİP SEYREK'e minnettarlığımı sunarım.

Son olarak tezimi birey olmaya çalışan, tüm baskılara karşı duran tüm kadınlara adıyorum.

TABLE OF CONTENTS

SCIENTIFIC ETHICS STATEMENT	i
BİLİMSEL ETİK BİLDİRİMİ.....	ii
TEZ ONAY SAYFASI.....	iii
ABSTRACT.....	iv
ÖZET.....	v
ACKNOWLEDGMENTS	vi
TABLE OF CONTENTS.....	viii
INTRODUCTION	1
CHAPTER 1	5
1. FEMME FATALE AND FALLEN WOMAN	5
1.1. Femme Fatale	5
1.2. From a Femme Fatale to a Fallen Woman	20
1.3. The Fallen Woman and Whorephobia	21
2. EVE MYTH IN CHRISTIANITY AND ISLAM.....	23
3. THE WOMEN’S CONDITIONS IN BRITISH HISTORY AND TURKISH HISTORY	26
4. FALLEN WOMAN IN MYTHOLOGY AS A TEMPTRESS ARCHETYPE.....	32
4.1. Temptress Archetype	32
4.2. Representations of Fallen Woman in Mythology	33
5. REPRESENTATIONS OF FALLEN WOMAN IN ENGLISH LITERATURE AND TURKISH LITERATURE	39
CHAPTER 2	45
2. MOLL AS A FALLEN WOMAN IN DANIEL DEFOE’S MOLL FLANDERS	45
2.1. Daniel Defoe’s Early Life, Work Experiences, Literary Works and Death.....	45
2.2. The Morality Aspect in Daniel Defoe’s Moll Flanders	46
2.3. Moll as a Fallen Woman in the 18th Century	51
2.4. Review of Moll as a Fallen Woman in a Literary Perspective	58
CHAPTER 3	70
3. MAHPEYKER AS A FALLEN WOMAN IN NAMIK KEMAL’S İNTİBAH....	70

3.1. Namık Kemal’s Early Life, Work Experiences, Literary Works and Death	70
3.2. The Morality Aspect in Namık Kemal’s İntibah.....	72
3.3. Mahpeyker as a Fallen Woman in the 19th Century.....	79
3.4. Review of Mahpeyker as a Fallen Woman from A Literary Perspective	84
CONCLUSION.....	94
REFERENCES.....	97
GENİŞLETİLMİŞ ÖZET.....	101



INTRODUCTION

Gender differences and gender discrimination provide a basis for studies about human beings. Even though these terms have common ground, they differ from each other in focus. Gender refers to the social roles, identities, and behaviors of women, men, and gender-diversity. Biological sex is a term that refers to many natural characteristics in humans and animals and is related to physical characteristics. Gender differences primarily focus on biological differences, and these differences are not open to interpretation and points of view. They are about general truths. However, gender discrimination separates individuals from each other through psychological and sociological borders. Gender discrimination labels people and provides some roles for them. If this separation is not equal, the term 'discrimination' gets a negative meaning. Gender discrimination determines some roles, and society creates these roles. These roles are changed from society to society over time. If the roles are determined by only a male-oriented or a female-oriented society, the roles inevitably cause inequality and injustice. When men and women members do not determine the roles, these roles cannot be objective. The feminist movement, whose aim is to level sexes, struggles against the oppression of women and inequality in a male-oriented society. The feminism movement emerged in France in 1872.

The dictionary definition (in composite) read approximately as follows: a theory and/or movement concerned with advancing the position of women through such means as achievement of political, legal, or economic rights equal to those granted men (my emphasis). (Offen, 1988, p. 123)

Nowadays, many people who do not know the origin of feminism suppose feminism is women's attempt to be superior to men. However Offen's definition shows that the main idea of feminism is women's desire to be equal in social and economical, and political terms. Everyone needs to have social, political, and financial equality to fulfill themselves.

The feminist movement comes about in three waves. The first wave in the 19th century and early 20th century focused on gender, the second wave in mid 20th century studied gender differences, and the basis of the third wave of feminism in the late 20th

and early 21st was intersectionalism and existentialism. While the separation of society as matriarchal and patriarchal brings gender discrimination, the concept of freedom comes to the fore after the French Revolution, and women stands up for equality. This uprising starts women's individualization initiatives. Simone de Beauvoir, who is a feminist philosopher, leads these attempts. With this statement in *Second Sex*, Simone de Beauvoir popularizes the discussion of feminism that: "One is not born, but rather becomes, a woman." In the story of man's creation, the view admitted by four major religions is that the first human is a male. The woman is created later and becomes of secondary importance. Because of these views, people suppose that men are superior to women. Simone de Beauvoir dwells upon this situation with her expression that: "One is not born, but rather becomes, a woman." *Second Sex*, published in 1949, has the feature of a handbook for feminist movements. Beauvoir discusses the womanhood concept as biological, sociological, and psychological and titles her work *Second Sex*, which represents the otherness of womanhood as being an object. Beauvoir expresses that a woman is not born as a woman; she is a human, and the roles which gender discrimination assigns are not about individuals' preferences. That is to say, being a woman or a man is not a choice; it is assigned to humans by social norms.

In masculine opinion, women's desire of being an individual is a pointless and irrational attempt. So to struggle for equal rights and freedom in social and political, especially in business life, is the basis of the feminist movement. Being independent financially is essential to be an individual. People have restricted and punished women who disobey masculine ideas in a patriarchal society. Some men think that women's power is threatening in every period. For example, the women improve on plants and medicine. Because they are interested in agriculture. Women have herbal knowledge and they are economically independent. So the men think that the women who have herbal knowledge and economically independent are witches. And the witch-hunt became widespread especially in the Middle Ages. The reason of the witch-hunt is avoid that women gain control more than men. Many witches are women who use plants. Furthermore, these women become threatening in a male-oriented society. The witches are caught and burned. Women are restricted both in the field of education and in business life. While the men work jobs where they can improve themselves and

unearth their talents, women have to work in the household, services, and agriculture. All of these unequal and unfair treatments cause feminism to emerge.

The roles given to women are limited to being passive and manservant. They have to help and serve men. This view causes women's otherness and influences psychology. This situation becomes widespread in medicine as hysteria. Hysteria is an exaggerated or uncontrollable emotion or excitement. This diagnosis is not scientific and real. Women who are under pressure cannot find their aim in life and cannot discover the meaning of life. Moreover they are not able to express themselves. So they could easily have mental sickness. Elmas Şahin lists some of the expectations about women that:

Popular type of woman respected by patriarchal societies is submissive. The female sex should be domestic angelic, docile oppressed in a male-centred world. This idea brings to mind particular stereotypes by created religious teachings of society. Opposite of this thought, that is the woman who is disobedient, aggressive rebellious will be recognized as a monster-like, evil, devilish, madwoman. (Şahin, 2015, p. 94)

The women who abided by patriarchal rules are ideals, the women who disobey it are called fatal or mad. In this respect, women's whispers have become screams of feminism. Changes in this period cause women to be gender-bending about their positions in society. Furthermore, their disobedience to masculinity causes men to dislike such women. Eventually, when women are not allowed to discover themselves and be individuals, they are trapped within limits that men rule determined for them. Moreover, if they disobey men, they will be alienated or punished. Through feminism, women's problems began to be discussed. The pressure, restrictive views, and financial difficulties of the male-dominated society have caused the woman to become a fallen woman and work as a prostitute.

In the first part of this thesis, the concept of femme fatale, the origin of a fallen woman, and the features of this concept, the idea of the fallen woman and its features are explained. To examine the reasons for being a fallen woman, the conditions of women in the historical process were investigated. The Eve myth has been examined to understand the source of the concept of the fallen woman and the femme fatale. Because the myth of Eve is the first example of the fallen woman and the temptress

archetype. At the end of the first chapter, examples of fallen women in literary studies and in mythology were also examined.

In this thesis, Daniel Defoe's novel *Moll Flanders* was analyzed to understand the fallen woman's life in her perspective. Namık Kemal's novel *İntibah* was analyzed to show society's point of view on a fallen woman. In the second and the third chapters of the thesis, the examples of fallen women, Moll and Mahpeyker, were examined in terms of the conditions of their periods, moral understanding, and literary aspects. While examining the novels from a literary point of view, three major issues of the thesis were taken into consideration: the fallen woman is used as a side character in literary works, she is shown as a threat to masculinity and male character, and unhappy endings are written for a fallen woman.

CHAPTER 1

1. FEMME FATALE AND FALLEN WOMAN

1.1. Femme Fatale

Feminist thinker Simone de Beauvoir talks about the value of women in an interview called “Pourquoi Je Suis féministe”, published in 1975; giving birth in the early periods of human history makes women sacred and glorified. During this period, men do not know that they are also involved in childbirth. Since men think that the woman is the only factor about childbirth, in the beginning, they accept the woman as sacred. They believe that the woman can produce a crop by herself like the soil. Over time, with the invention of tools, men understand that they can rule the land and men are effective on producing a crop in the land. They think that as long as they do not see the woman’s uterus as soil and place their sperm there, the woman is not influential in childbirth alone, but they are more effective than women.

For this reason, the sanctity of women decreases. In this transition from matriarchy to patriarchy, gender discrimination becomes popular. Society analyzes women according to their bodies and divides women into two different positions. One is the innocent woman who accepts the supremacy of masculine power and performs the sacred labor. The other is the evil woman who uses her body as a tool for sexual prowess instead of motherhood and does not accept the supremacy of the patriarchal order.

The meanings of the Latin word ‘fatale’ in French are destiny (c’tait fatal), inevitable, compulsory (une conséquence fatale), fatal (un accident fatal), intolerable, irresistible (une femme fatale, une beauté fatale). Femme fatale has many definitions. Brookes’ definition of femme fatale is that:

A literary femme fatale, which is a French expression, symbolically is an attractive, beautiful body and devilish aspects, ‘a woman with an irresistible charm and fascination, often bringing those who love her (usual men) to despair to disaster’ (Brookes, 2004, p. 424)

According to general definitions of femme fatale, they are dangerous characters because they destroy men by their beauties. These features, which show the woman as

inferior, reflect the man as a victim. However, woman's capability of seduction shows that the man is weak in will and inferior in the face of attractiveness. "The femme fatale is a beautiful and enchanting woman who uses her manipulative wit and her sexuality to achieve her goal, in the meantime ready to destroy mostly the male." (Özdiñç, 2020, p. 185).

Kristeva defines the femme fatale as follows: "So the femme fatale is 'desirable and terrifying, nourishing and murderous, fascinating and abject'" (Kristeva, 1982, p. 54). Kristeva is a French critic and philosopher. She presents the theory of abjection to the readers in her book *Powers of Horror An Essay on Abjection*, published in 1982. Kristeva's abject theory is associated with the concept of the femme fatale. In short, the abject is the feeling of fear and disgust against the unknown or the unfamiliar object and the meaning and realism attributed to that object. At the same time, the abject theory is the feeling of rejecting and avoiding unrelated people, situations, objects, and events to it. According to Kristeva, abjection is a process that shapes humans' personalities. The abject towards the object depends on the meaning attributed to it. Kristeva gives this abject type the example of a corpse. It is normal for a person to not want to look at the corpse when faced with it, and to feel disgusted and fear. Because the corpse represents a dilemma. It is both alive and dead. The feeling of rejection, avoidance, and fear against the gap between these two lines, representing both life and death, defines abject. When a human sees a corpse, he dismisses it as a corpse but not me. Because the corpse reminds that person that he is mortal. Kristeva calls the space between dilemmas the liminal space. There is also abjection in moral matters. It is also abjected against a person who exhibits an immoral behaviour or commits a crime. When a person encounters such a person, he thinks that the behavior is wrong and feels a sense of avoidance because he believes that he will not commit that crime or wrong behavior. Since everyone may have different views of right and wrong, moral and immoral, the abject may be different for each individual. The relationship of Kristeva's abject theory with the femme fatale is in two ways: binary opposition between subject and object, and the immoral behavior of the femme fatale. Kristeva states that:

What is to be done with this ab-ject? Allow it to drift towards the libido so as to constitute an object of desire? Or towards symbolicity, to change it into a sign of love, hatred, enthusiasm, or damnation? The question might well remain undecided, undecidable. (Kristeva, 1982, p. 48)

The idea of a woman as an object and her transition to subjectivity is a subject that Simone de Beauvoir also emphasizes. Especially in male-dominated societies, it is accepted that the man is the subject and superior, and the woman is the object and inferior. The femme fatale, on the other hand, is a concept between object and subject dilemma. A femme fatale is not a typical woman adopted by the male-dominated understanding. Therefore, she is not an object. At the same time, she is not a subject like other women. Because in a male-dominated society, the subject is male. The female is passive while the male is active. The femme fatale's being between these two lines and this dilemma causes her to be excluded, avoided, feared, and disgusted by people. And for this reason, the femme fatale is called Other by society. On the other hand, a woman who is understood to be a femme fatale has behaviors that are considered immoral and wrong. People who encounter the femme fatale think they are not or should not be like the femme fatale. For this reason, the femme fatale is an abject. For men, the femme fatale reminds them that the men they have intercourse with are seduced and cheat on their wives and girlfriends. In sexual intercourse, the object-subject distinction between femme fatale and man becomes blurred. Kristeva states this situation that: "The clean and proper (in the sense of incorporated and incorporable) becomes filthy, the sought-after turns into the banished, fascination into shame." (Kristeva, 1982, p. 8).

Another definition of femme fatale is that: "That of symbolizing the lower emotions, the baser inclinations, the dark side of the soul" (Stott, 1992, p. 41). According to many views, the femme fatale is a deceiving and destructive character. Most of her victims are men, as she uses her beauty and charm. Nevertheless, it is more common for most femme fatale characters to commit crimes. To use manipulative wit, the intelligence of such characters must be above average. Annette Kuhn states that: "The femme fatale is primarily defined by her desirable, but dangerous, sexuality which brings about the downfall of the male protagonist" (Kuhn, 1990, p. 154). The

primary target of femme fatale characters is men. Because femme fatales are disobedient women who oppose male-dominated thought, they are coded as femme fatales by men.

Women are called femme fatale for many reasons and become cheaters. There are three reasons why women become femme fatales. The first reason is financial difficulties. Women have professions that are under male superiority and facilitate men's work, such as secretarial and maid work. The movie "From 9 to 5" (1980) tells the games played by the secretaries named Judy Bernly, Violet Newstead, and Doralce Rohades against their egoistic, sexist, and dishonest male bosses and tells the revolt of female employees working in the lower offices and are oppressed. Many femme fatale characters whom the men abuse and emotionally deceive in the household work as maids. Women whose male bosses harm the women's innocence are later labeled as immoral and ostracized from society. These women, exclude from society and label as evil women, are also restricted terms of finding jobs and have difficulty providing financial support. When a woman gets married, her property belongs to her husband. If she becomes a widow, she may face financial difficulties.

The second reason is that the women are emotionally weak and have relationship illegitimate. According to Kierkegaard's idea of the temptress archetype, as one can be a seducer, someone must first seduce them. The man deceives the femme fatale, and he approaches her emotionally with the promise of marriage, and he persuades her to live together. The man who satisfies his sexual pleasure does not keep his word and leaves the woman. In this case, the woman expects to protect her innocence seems like the only criminal in this extra-marital union. Men, on the other hand, do not face these accusations. Because according to the patriarchal understanding, the man may not be able to suppress his sexual drive, and the woman uses his weakness. In this case, where the woman is represented as immoral and guilty, the man represents the victim. The woman who seems worthless in society begins to live with a feeling of revenge, and tries to provide financial support. The woman who is the real victim now starts looking for a victim to deceive. The woman uses her only strength, her charm. The vast majority of these women are helpless, and society condemned them to become femme fatales.

The third reason is the desire for freedom. Some women who oppose the patriarchal family system and marriage are called fallen women by society. Again, the roles assigned to women in the patriarchal order are to preserve their innocence and serve men in the house until they get married. They continue their life as a woman to be married and transfer all their property to their husbands after marriage. She also should manage her home and care her children. Hence, women have limited choices. They should pay attention to their behavior in society until they get married. And after marriage, they should behave 'befitting a married woman'. Patriarchy seeks opportunities to label women as fallen women and keeps women under pressure. If the women become prostitutes, they get rid of family pressure and social expectations. This view persists in Turkish society, and some women also adopt it. Hedgecock explains why a woman becomes a fallen woman that: "Her socioeconomic dilemmas drive her to commit bigamy or murder as an escape from poverty, and her resilience to such economic hardships undermines any specific definition of her" (Hedgecock, 2014, p. 21).

In general, many people believe that women's financial difficulties cause them to become femme fatales. Once the woman is ostracized by society and labeled a femme fatale, her life begins to be restricted. People especially try to keep women away from working. For this reason, they try to seize people's material possessions by using their bodies. In a sense, they have to be fallen women. According to Elhallaq, the reason why women become femme fatales is that: "The femme fatale only desires the socioeconomic mobility and power or maybe social advancement. She strives for her financial independence and a place in a better community or a higher social class." (Elhallaq, 2015, p. 86). Hedgecock describes the femme fatale that: "The femme fatale character embodies socioeconomic problems, such as abandonment, poverty, and spinsterhood, that real-life, unmarried, middle-class women must overcome." (Hedgecock, 2014, p. 21).

A fallen woman must be wealthy to regain her dignity in a society where society discriminates against them. She becomes a femme fatale because of the job opportunities offered to women. The femme fatale character uses her charm to earn more money and to deceive wealthy men. Because their only fear is getting the death penalty. Mario Praz states the unclear definition of the femme fatale:

During the first stage of Romanticism, up till about the middle of the nineteenth century, we meet several Fatal Women in Literature, but there is no established type of Fatal Woman in the way that there is an established type of Byronic Hero. For a type – which is, in actual fact, a cliché- to be created, it is essential that some particular figure should have made a profound impression on the popular mind. (Praz, 1951, p. 191)

The definition of femme fatale changes over time. A precise description of femme fatale is absent because of the change in society and the perception of the concept in literature. Katherine Farrimond focuses on the same point in her *The Contemporary Femme Fatale*:

The femme fatale resists clear definition. The term is connected with sexuality, femininity, danger, violence and deceit, but these characters are popularly associated with the term do not fit a coherent pattern. Their femme fatale-ness often shifts and dissolves frustratingly under scrutiny. (Farrimond, 2018, p. 2)

The moral understanding of societal approach to women changes over time. At the same time, the different interpretation of religious teachings with the changing age makes it challenging to make a clear definition of the femme fatale. For these reasons, many definitions of the expression femme fatale appear. In the same article, Özdiñç expresses the more widely and commonly adopted definition of the concept of femme fatale that:

In spite of the slipperiness of the term, all researches of femme fatale, Praz and Farrimond included, attempted to define this lethal woman and capture her essence, as there is a basic set of characteristics of the archetype which remain relatively unchanged through time; being beautiful, enchanting, manipulative, seductive, and destructive, as well as being the embodiment of life and death and abject. (Özdiñç, 2020, p. 177)

A femme fatale is an archetype with extraordinary beauty, is quite charming, manipulative, deceitful, and victimizes men primarily. Femme fatale characters appear in literature, theatre, cinema, mythology, and many branches of art. Its characteristics vary from society to society and depend on time because being a femme fatale is a

sociological and political situation. The patriarchal order, which aims to weaken women in social and political life, prefers to call women femme fatale. When the general characteristics of femme fatales are listed:

1. They have extraordinary beauty,
2. They have much sexual power,
3. They are deceptive, manipulative, and witty,
4. They destroy male characters.

The first basic characteristic of the femme fatale is her exceptional beauty and her attractive to-be-look-at-ness. (Braun, 2012; Elhallaq, 2015; Farrimond, 2018; Hanson & O'brawe, 2010; Simkin, 2014; see also Bade, 1979; Baric, 2017). 'Conventionally' is the keyword here related to the physical aspect of the femme fatale, because she fits perfectly to the timeless conventions of beauty independent from time and place. (Özdiñç, 2020, p. 177)

Being beautiful is one of the primary and most important traits for femme fatale characters. A femme fatale is supposed to be attractive to seduction. The femme fatale has two weapons she uses to deceive men. One is beauty, and the other is the charm. They have a timeless beauty that is accepted by all. In addition, they have no physical defects. Because femme fatales must be flawless to fool men. The women who are not femme fatales, they are less likely to be chosen or liked by men if they have physical defects. However, femme fatale characters are more preferred by men because they are beautiful and physically perfect.

Moreover, the femme fatale have the right to choose as opposed to other women. They can choose whom they want, deceive people, and get what they want by using their beauty. Especially in the Victorian era, being a rich woman is the essential criterion for being liked and chosen by men. Even if the woman is not rich and has no inheritance but is beautiful, chances of being selected by a man is relatively low. On the other hand, to be attractive is enough for being chosen by men to the femme fatales. As the right to choose, the femme fatale character is active. However other women are passive if they do not have assets; they have the right to determine if they have support. The femme fatale character, on the other hand, has the right to decide if she is beautiful

and healthy. Although the understanding of beauty changes over time, the view that the femme fatale character is beautiful does not change.

Instead, the archetype constantly changes through time and space. For instance, the Gothic femme fatale generally has long black hair with blood-red lips, while the Victorian femme fatale has blond hair, blue eyes, and natural pink lips. (Özdiñç, 2020, p. 176-177)

The femme fatale's feelings change in different periods in English literature. Women are labeled as attractive or ordinary, innocent or deadly, based on their appearance in literature. Depending on the period and society, the patriarchal point of view dominates the change in the formation of attractive women and innocent women. Özdiñç gives detailed informations that:

The femme fatal's beauty is not related to her body shape or the color of her hair since her attractiveness fits the various conventions of her time. As an example, for Gothic femme fatale dark hair is perceived as beautiful, while Victorian ones are praised for their golden locks; however, the beauty lies in the brightness, smoothness and softness of the hair, not in the color. (Özdiñç, 2020, p. 178)

Although beauty is the main feature of femme fatale characters, beauty cannot have enough effect without being combined with charm. Femme fatale characters attract attention of men with their beauty like a magic. The beauty standards of femme fatale characters are not about the proportion of her body, the shape, and the color of her hair. Hedgecock states the femme fatale's appearance that: "Femme fatales as strong, gorgeous women do not fit the standards of the Victorian society because the 'male-dominated culture defined normative rules for female sexualize, activity, and intellect'" (Hedgecock, 2014, p. 225). The striking beauty of the femme fatale characters does not fit the Victorian patriarchy. In Victorian patriarchy, women should be more passive, innocent, and unobtrusive in this period. In English literature, moral concerns and pressures are most intense in this period. Primarily due to the dominance of patriarchal thought, the pressure on women is much lower.

In Turkish literature, ideal women have an innocent and plain appearance. The remarkable appearance of women in both societies causes them to be considered femme fatale. The femme fatale character's beauty is not enough to attract attention and to deceive people. The attraction and fascination, considered the second feature,

is almost a mask, especially in connecting men to them and hiding their authentic characters. In earlier times, men thought that women were fascinating and had advantages because of their attractions. Özdiñç expresses this feature of femme fatale characters that:

The second characteristic of the femme fatale is her being charming to the degree of enchantment. This feature is also related to the first one. Her beauty, her voice, her words, or anything about her can be mesmerizing. Her charming attitude is like a spell for others, pulling especially men towards her. (Özdiñç, 2020, p. 178)

The conception of femme fatale characters as enchanting and having a mystical power comes from mythology. Because witches, goddesses, and in many cases, female characters are more attractive and fascinating than male characters and they use these features as power. With this feature of the femme fatale character, the transition from supernaturalism to humanity began in the 19th century.

From the 19th century and onwards, the femme fatale loses her supernatural powers and becomes human; Nevertheless, when we pay attention to her descriptions we still encounter epithets such as bewitching, charming, spellbinding, enchanting, and magical. When the fatalness of the female protagonist is acknowledged by the male hero she's directly labeled as an enchantress a siren, witch, or shediabol. (Özdiñç, 2020, p. 178)

In the 19th century, when the old beliefs began to lose their effect, the femme fatale character also lost its extraordinary features. Although the powers of attraction are normalized, the femme fatale is seen and used as a character's feature. This idea comes from Eve's character in the "Story of The Fall of Eden". Because Eve is seductive, and the first femme fatale in many religious sources. Özdiñç describes the attractiveness of the femme fatale character that: "Even though the men know that a liaison with a femme fatal will be destructive in the end, she drives towards them, like a moth to a flame." (Özdiñç, 2020, p. 178). According to Özdiñç, it is impossible that the femme fatale is not attracted. Even though the moths destroy themselves, they continue to turn around to turn to the fire. With this analogy, Özdiñç expresses how great the attraction power of the femme fatale character is. Nevertheless, it also shows how weak the man is in the face of the femme fatale character's charms.

Another feature of the femme fatale character is her sexual power. The femme fatale character attracts attention with her beauty, fascinates with her charm, and binds her victim with her sexuality. Furthermore, she does her victims whatever she wants and deceives them by this power. In general, almost the whole society believes that women are emotionally weak. On the other hand, the view that men are weak toward sexuality is also dominant. It is believed that women can keep their libido under control more easily than men. However, the reason is the social pressure rather than the biological constitution of the woman. According to this idea, women should satisfy men, but men do not have to seduce them. The woman who can use her sexuality better than the man and use it for her interests seems like a femme fatale. Katherine Farrimond expresses this feature that: “She makes herself sexually available to everyone who can further her ambitions, but will never commit to anyone.” (Farrimond, 2018, p. 96).

The moral concern that society imposes is that a woman should hide her sexuality and preserve her virginity. However, this concern is not suitable for the femme fatale characters. A woman who does not have this anxiety does not see her sexuality as something to be hidden. On the contrary, she uses it as a power. Because the thing that can affect men is sexuality, and sexuality is the only great power for femme fatale characters to get what they want. So they do not hesitate to reveal their sexuality to everyone. Mario Praz expresses women’s situation in the nineteenth century that: “In the nineteenth century, the century of the lethal woman boom, the male adopts a sadistic attitude at the beginning of the century.” (Praz, 1951, p. 206). The reason why men adopt sadistic behavior in the period when the fatal woman rised was that they were frightened these women’s power and saw them as a threat. Displaying this sadistic behavior against the femme fatale character is an opportunity to bring out the animalistic appetite they suppressed. Stott states why the femme fatale is destructive that: “because her sexual Otherness stimulates fantasies of castration and devoration” (Stott, 1992, p. 43). Stott states the femme fatale’s wrong side as follows:

In male-oriented discourses, the sexually active femme fatale is one who spreads sexually transmitted diseases and thus death. She is the one who threatens the male ego by planting the seeds of being insufficient in satisfying her sexual appetite and becoming sexually weak after consummation. Her unrestrained sexuality causes the male fear of ‘losing his self’, and ‘being absorded into’. (Stott, 1992, p. 54)

A femme fatale character can have sexual intercourse with more than one person because most characters do not have a family tie. The concrete sense of morality provided by the family bond turns into an abstract sense of morality in these characters. Hence, it is normal to have sexual relations with more than one person to them. Since they have sexual relations with many people, they are more experienced about sexual relationships. Thus femme fatale characters are harder to satisfy. The man who has a sexual relationship with a femme fatale can satisfy his sexual hunger and reveal his sadistic side without limits. Moreover, he enters into a race with the femme fatale character. Women who are not femme fatales often try to please their husbands. Because in a male-dominated society, women should serve their men.

Femme fatale characters, on the other hand, create an environment where men can bring out their sadistic side. The femme fatale character is both an area of freedom and a dangerous zone for men. "While she may appear to offer a powerful image of feminine power, that power is ultimately hollow and based on a series of limited and limiting choices about sexual performance and feminine display." (Farrimond, 2018, p. 11). In Farrimond's opinion, the femme fatale character draws her strength from her sexuality and is a limited power. Farrimond, who thinks that the only thing that makes the femme fatale a fatale is her abuse of sexual power, is opposed by Tasker: "Although Farrimond thinks all the power of the femme fatale might depend on her sexual eroticism, in the end, she has a tremendous intelligence too, which, as Tasker points out, generates a certain power and strength over others." (Özdiñç, 2020, p. 179). According to Tasker, Farrimond's view that the femme fatale character's only strength is beauty is lacking. Because the femme fatale character's beauty is not her only strength. The femme fatale only attracts attention with her beauty. Nevertheless, a fallen woman must also be wise to deceive the man and to get what she wants.

The fundamental trait of a femme fatale character is a little harder to see for men. Because the femme fatales act differently based on their victims. People can see their true selves if these women themselves allow it. After a person faces a behavior, he/she can show that behavior. Therefore, the femme fatale character firstly must be deceived to deceive people. Many femme fatale characters always have an episode of

disappointment in their lives. “Capacity for deceit and facility to take on different personae to mask her true intentions, feelings, or identity” (Simkin, 2014, p. 29). Besides her beauty and charm, femme fatale characters use their cunning to manipulate their victims for profit. Although these characters are humiliated by society, they are superior to most people with their charm and cunning. Even the most sensible man finds himself unable to resist the charm and cunning of the femme fatale.

As late as the middle of the twentieth century, we find the criminologist Otto Pollak noting the fact that ‘greater deceitfulness’ was inherent in a woman (not just a criminal woman). As evidence, he cited the fact that her physiology made it possible for her to ‘practice deceit’ when compared to a man, contrasting the male requirement to ‘achieve an erection in order to perform the sex act’ with the female body, where ‘lack of orgasm does not prevent her ability to participate’ in sexual activity (1950, pp. 9–10). (Simkin, 2014, p. 29)

The femme fatale desires to have sexual intercourse with the character. Because the femme fatale wants to see all her limits and competence in the character and wants to prove herself. Most femme fatale characters do not start these unions with a sex drive. They think only of their interests and do not form an emotional bond. The desire in the femme fatale character is about what she will get from the man. To be satisfied with sexual intercourse is much more difficult for the femme fatale.

However, since she is more a devil than a woman, she does it better. She deceives, manipulates, confuses, and disguises. In short, to achieve her goals, she performs every single trick of the devil and sees nothing wrong in it. (Özdiñç, 2020, p. 180)

The strong ability of the femme fatale character is manipulation. Because they know to deceive people well, and they discover victims’ weaknesses, but they never make them feel adequate. On the contrary, the femme fatales flatter them as much as possible. If a man does not meet the feeling of approval from anyone before, he becomes more enamored with the woman and shares all his weaknesses. Men arm with weapons and swords remain naked in the face of the femme fatale. The man who takes off all his armor becomes defenseless, and the femme fatale character achieves her goal and destroys the man.

The last feature of the femme fatale character is to destroy men. Eve causes the displacement of Adam from heaven in religious narratives, and Sirens seduces men in myths, Helen destroys Troy and makes the kingdoms hostile to each other, and Lady Macbeth, who provokes her husband with greed and anger in Shakespeare's works. In each narrative, some femme fatale characters overcome all difficulties meet with great successes on their journeys, but many of them ended their journeys unsuccessfully. Farrimond states that: "A seductive, double-crossing, manipulative murderer, she uses sex and violence to get power, money, and entertainment." (Farrimond, 2018, p. 36). The biggest strengths of the femme fatale characters chosen as victims are reputation and money. The goal of these women is to have the victims' money or to save them to strengthen their reputations. Even if they do not kill their victims, they take away what is valuable to them. Thus, women whom men do not see as rivals weaken all their power. When the proud man realizes that a woman deceives him, he is ashamed to hear it. "Although she is pushed aside, the femme fatale is never satisfied with her situation, and she never yields to failure. If she falls, she stands on her feet and climbs the social leaders all over again." (Özdiñç, 2020, p. 184).

Being a femme fatale is not a choice for most femme fatale characters. They become femme fatales due to unfavorable life conditions and reasons beyond their control, mostly after they are victims themselves. Every pain that does not kill them enforces them, and they are vengeful. Because they think that they encounter an unfair attitude. Being called a femme fatale means they should carry this label for whole life. Therefore, the femme fatales begin to fight for whatever they think to deserve, and they live with this ambition. "The femme fatale does not love or respect anyone but herself." (Özdiñç, 2020, p. 184). Özdiñç also explains that the femme fatale character is lonely and takes her strength from herself, and she has to be strong. Society's labeling her as a femme fatale and then ostracizing these women causes the femme fatale characters to be more ambitious. Because of this loneliness, they love and respect themselves rather than loving and respecting others. These women, whom people isolate from social life after being deceived and victimized, are angry with society and their family bond. Moreover, they are deceived by people who they trust very much. Almost all femme fatale characters have weak family ties, or family means nothing to

them. Because some of them cannot establish healthy relationships with their families who restrict them too much. They seek the affection they need outside of the family. Hence, they become more susceptible to being deceived. Because none of the femme fatale has a compassionate guide, and some have no family ties. Most of them never know their parents, or their surviving parents do not treat them properly. These women have same destiny about their families. They were born in a family environment where crime and sin are normalized, so these women lack moral values. They are not even aware of this shortcoming.

On the other hand, Julia Kristeva puts forward the idea of the femme fatale's abject archetype. Furthermore, Hanson and O'Rawe look at the femme fatale character differently. "The femme fatale is an emblem not just of Otherness, but of chaos, darkness, death, all that lies beyond the safe, the known, and the normal." (Hanson and O'Rawe, 2010, p. 4) 'Otherness' is a factor that causes the femme fatale character to be called as evil and to confuse good-evil thoughts. The femme fatale, who is not interested in the morality of the society that pushes the character out, does every evil what she wants. "The sought-after turns into the banished, fascination into shame." (Kristeva, 1982, p. 8). Julia Kristeva's femme fatale character is like an abject archetype.

The hatred towards the abject/ femme fatale results in banishing her from society or the group by both sexes. Male lovers exile her because she will be the constant reminder of his depiction by a woman from then on. (Özдің, 2020, p. 183)

The femme fatale character reminds the man of her seduction and deception. She also reminds men that they cheat on their wives and girlfriends. The shame of being deceived and the feeling of being disgraced by a seductive woman is the most considerable influence of the femme fatale character on men. According to Sigmund Freud, a femme fatale embodies life and evil. Sigmund Freud, in his work *Beyond the Pleasure Principles*, published in 1920, likens pleasure to both life and death. Freud sees both life and death in the seduction of the femme fatale character. Timofei Gerber describes the Eros and Thanatos analogy of pleasure:

This is therefore the first fundamental difference between Eros and Thanatos: Thanatos comes from the inside of organism and desires the abolition of its unity (restoration of

the inorganic state), Eros comes to it from the outside and forces it to form higher units and to become a higher unity as well. (Gerber, 2019, pp. 11)

Representing death in Greek mythology, Thanatos represents the dangerous and finished state of pleasure. Eros, which represents love, sex, and sensuality, represents the life-giving side of pleasure. At this point, the pleasure of having sexual intercourse with the femme fatale represents Eros, the state of being deceived, and finally, the femme fatale's coexistence for profit represents death and Thanatos. Özdiñç describes the concept of Freud's embodiment of evil and life as follows:

The seduction of the femme fatale leads men to her bed, to the place of sexual intercourse, in other words, to the place of life and death. The bed of a femme fatale is not life and/or death giving place just because the orgasm itself is *la petite mort*, the little death, but also because of femme fatale, in fact, is the embodiment of life and death, or Eros and Thanatos as Sigmund Freud puts it. (Özdiñç, 2020, p. 181)

Accordingly, the femme fatale character gives pleasure to the man she seduces through sexual intercourse. Therefore it is considered the embodiment of life. However, the duped male realizes that the femme fatale is taking advantage of him in the end. This behavior makes the femme fatale the embodiment of evil.

On the one hand, she excites feelings of desire in the heterosexual male; on the other she excites fear, but very often her erotic charge is magnified considerably precisely because of threatening potentiality she carries within her: in Freudian terms, she combines two distinct drives- Eros and the death instinct Thanatos (Simkin, 2014, p.94).

According to Simkin's interpretation, the femme fatale character represents driving Eros as being desirable. Also the femme fatale represents attraction to female aesthetics and beauty and has more erotic attraction. However, the femme fatale also arouses fear, as she has the potential to threaten. Being both feared and desired makes the femme fatale character interesting. On the other hand, Luce Irigaray opposes Freud's idea in her article that:

The death drives can be worked out only by man, never, under any circumstances, by woman. (1997a, p. 435). The death drive is generally associated with man, while the

life drive is mostly associated with ‘preserving, regenerating and rejuvenating’ woman.” (Irigaray, 1997a, p. 435).

According to Irigaray, Freud’s approach is in the male point of view. However, when considered more objectively, men bring destruction and death. Men’s instincts are to fight and destroy. Women’s instincts are to produce, give birth and give life. For this reason, Irigaray does not see women as the embodiment of evil.

1.2. From a Femme Fatale to a Fallen Woman

The term femme fatale evolved into ‘fallen woman’ in Britain in the 19th century. In a general definition, a fallen woman is a woman opposes the pressure and disobeys expectations of society, does not protect her innocence, and engages in extramarital affairs. The order drawn by the society for women oppresses and restricts women, but according to society, marriage and the household are the women’s paradise. The woman who goes beyond these limits has fallen from heaven. Fran Bigman states that in her article:

The exhibition booklet’s introduction by the curator, art historian Lynda Nead, claimed, the narratives of these images share many elements of the stories in the Foundling petitions; they depict respectable women who “fall” because they are out in the city, lose their money or family homes and are abandoned by the fathers of their babies. (Bigman, 2016, pp. 6)

The 19th century Victorian Age was the period that the most moral pressure was imposed in Britain, especially women were more restrained and oppressed. The Victorian woman seemed like a bird in a cage and would love her cage and not go out of it. A woman who lives outside of marriage and does not fulfill the requirements of marriage, motherhood, and home life (expected by society) is called a fallen woman. Amanda Anderson defines the fallen woman that: “Prostitutes, unmarried women who engage in sexual relations with men, victims of seduction, adulteresses as well as variously delinquent lower-class women.” (Anderson, 1993, p. 2). A woman who goes beyond the moral rules determined by society is labeled as a lower class, even if she belongs to the upper class. The women in upper class has to submit to moral and social pressures to maintain their status in social life. Surapeepan Chatraporn defines fallen

woman that: “Fallen women were, in other words, women who lived a life of sinful desire and women who betrayed their families.” (Chatraporn, 2008, p. 27). According to Chatraporn, the fallen woman has no individual choice and no right to realize her sinful passions. If she obeys her passion, she should betray her family. In short, the fallen woman is reflected by society as a woman who loses her dignity. Naming of women as ‘fallen women’ by society reduces the status of women in social life. The woman who is freedom of sexual life is called the fallen woman. If the women disobey expectations of society, they lose their reputation in society.

Physically, a woman was seen as property and as man’s slave, clay to be shaped and molded. Female sex was controlled by male desire and judgement. Public knowledge of a woman ‘s sexual misbehavior brought about severe humiliation, shame and guilt on her and resulted in violent public disapproval, condemnation and social ostracism. (Chatraporn, 2008, p. 27)

Chatraporn states that the expectation of the patriarchal society about woman is to obey and serve the man. The man determines whether the behavior of the woman is good or bad. Moreover, patriarchal understanding uses literature as a tool to oppress women. The writers created many works during this period. In these works, an innocent, obedient woman to moral rules is ideal. However, a woman who does not protect her virginity does not comply with the moral laws of society. A woman who engages in extramarital sexual intercourse is called a fallen woman.

1.3. The Fallen Woman and Whorephobia

Society defines some women as fallen women, excludes them, and fears these women. Since fallen women have no family ties or moral concerns, society fears these women. This fear of the fallen woman, what she is capable of, and her potential is called *whorephobia*. Meredith Ralston expresses the whorephobia that:

A less familiar term than slut-shaming, “whorephobia” refers to the hatred and stigmatization of actual whores and women who are perceived as whores because of their “promiscuous” behavior.” (Ralston, 2021, p. 5)

According to this definition, whorephobia is both the fear and hatred of fallen women. There are three reasons why they are afraid of fallen women. The first reason is these women are so fearless. Because fallen women also have anger towards the society that excludes them. These vicious behaviors can also represent why society fears them. The second reason is the deadly diseases transmit through sexual intercourse. The third reason is they can potentially disrupt the order and family structure created by society, because fallen women are seductive and manipulative. Fallen women threaten the idea of masculinity and arouse fear in a patriarchal society.

In male oriented discourses, the sexually active femme fatale is one who spreads sexually transmitted diseases and thus death. She is the one who threatens the male ego by planting the seeds of being insufficient in satisfying her sexual appetite and becoming sexually weak after consummation. (Özdiñç, 2020, p. 179)

The femme fatale's attracting with her erotic power both pleases and intimidates men. Although men want to be with these women very much, they want to satisfy the women and prove themselves sexually. Another threat for failed men is that these women will expose them to a fatal disease. According to the male-dominated society, men act more rationally than women, and they are more intelligent. However, the intelligence of the femme fatale characters poses a threat to men. Because when a woman deceives a man with intelligence, it humiliates a man.

2. EVE MYTH IN CHRISTIANITY AND ISLAM

The myth of Eve forms the basis of the religious view about woman. In the creation stories of both Christianity and Islam, God initially creates the man and then the woman. Eve represents a temptress figure in the narrative of being expelled from Paradise.

The figure of Eve is obviously a foundational one in understanding the rise of the myth of the temptress woman in Christian traditional culture. Eve's weakness in allowing herself to be deceived and tempted by Satan in the form of a serpent is seen as the trigger for original sin, which in turn led to the falls and the expulsion of Adam and Eve from the Garden of Eden. (Elhallaq, 2015, p. 86-87)

Jean M.Higgins shows Biblical views: "The theme of Gen 3:6 is said to be: 'The one who has led astray now becomes a temptress.' Gen 3:6 has interpretations in many ways for years." (Higgins, 1976, p. 639). Gen 3:6 also tells that someone seduces a seducer first. According to the sentences in the Bible, rather, the devil tempts Eve, and then Eve deceives Adam and becomes the seducer herself. This behavior of Eve, who is seduced to seduce, is an example of Kierkegaard's temptress archetype. According to Kierkegaard, it is necessary to be tempted to be attracted. Despite Eve's deception and victimization by the devil, the male-dominated understanding continues to interpret Gen 3:6 in different ways for years. "In the eighteenth century, Herder had written on the same text: 'The first female sinner becomes, after Satan's fashion, the first temptress'" (Higgins, 1976, p. 639). The interpretation of Gen 3:6 in the Roman Catholic tradition: "The recent and widely acclaimed American commentary in the Roman Catholic tradition. Moreover, The Jerome Biblical Commentary introduces Gen 3:6 with the words: 'The woman is tempted and falls first; she then tempts man.'" (Higgins, 1976, p. 640). It is a long-standing thought that a woman is the first to be deceived, and she deceives someone. Higgins expresses Tertullian's view in the early third century: "According to Tertullian in the early third century, Eve 'persuaded' Adam. Gregory Nazianzen says she "beguiled her husband by pleasures." (Higgins, 1976, p. 640). This view focuses on being a fatal woman. However, the woman does not represent the victim. Pure is Adam, and he is in the position of sacrifice. The

thought that the woman is dangerous and her thoughts will bring destruction is imposed. By this view, the guilty party seems to be the woman in the narrative of 'Fall of Eden'. According to Higgins' expression of Fall of Eden in Genesis:

... 'and she also gave some to her husband, and he ate, she gave some to her husband' as the equivalent of tempting and leading into sin. According to such logic, God too would and be tempter and cause of sin, for God 'gave' Adam his wife; and God 'gave' the garden tree in the middle of it. God also created the serpent. (Higgins, 1976, p. 642)

This view, which accuses Eve, continues with the accusation of God in Genesis 3:17: "There God announces Adam's punishment in these words: 'Because you have listened to the voice of your wife, and have eaten of the tree'..." (Higgins, 1976, p. 644). Adam disobeys the God's command. However, the view in Genesis is that the only sinner is Eve. Also many women writers react to this situation. Elizabeth Cady Stanton reveals her perspective of women in her *The Women's Bible*: "The Bible teaches that woman brought sin and death into the world, that she precipitated the fall of the race, that she was arraigned before the judgment seat of Heaven, tried condemned and sentenced." (Stanton, 1898, p. 8). Augustine's interpretation affects not only the period she is in but also the position of women in social life in the understanding of Christianity for years. Jean M. Higgins expresses Eve's interpretation in his book *The Myth of Eve*: "The devil knew of Adam's impregnability, and so approached the woman first, 'supposing that the man would not readily give ear to him or the devil cannot deceive him, but that he might yield to the error of the woman.'" (Higgins, 1976, p. 643). Woman's inferiority and sinner profile begin with this understanding. As a result, according to the knowledge at the basis of Christianity, Eve is the first to be deceived. Because, it is easier for the devil to seduce Eve than Adam. At the same time, the woman causes the man to commit sin. That's why Eve becomes the first example of femme fatale characters. In this thought, Adam is strong in will, but Eve is weak. But Eve also shows the weakness of Adam against Eve. A woman is more fragile because anyone can deceive her, so dangerous that she will impress the man and lead him to commit sin, and in the end, she is the sole culprit in the expulsion of all humanity from heaven. In 'Fall of Eden' narrative in Islam, it is seen that Adam

and Eve are equally guilty in the holy book, the Quran. Elmas Şahin expresses interpretation of Fall of Eden in Quran in her work:

Whereas the Quran holds both Adam and his wife accountable in an equal way for their eating the forbidden fruit, ‘they both ate of the tree, and so their nakedness appeared to them: they began to sew together, for their covering, leaves from Garden: thus did Adam disobey his Lord, and fell into error’ (Şahin, 2015, p. 85-86)

As opposed to the Bible, the Quran mentions that Adam and Eve eat the forbidden apple, not who eats it first, and God punishes them. According to the Quran, both are guilty of being expelled from Paradise and are punished. In both religions, Eve is guilty, especially in Christianity, and God punishes Adam because of Eve in terms of superiority and inferiority. Also Eve’s daughters share of this accusation and appear as an inferior. However, in the Quran, there is no hierarchy between men and women. The woman is only physically weaker than the man. “However, the Quranic view of women is no different from that of men. In the Quran, woman and man are protectors one of another. (Quran.9:17)” (Şahin, 2015, p. 86). The interpretation of Eve in the narrative of ‘Fall of Eden’ in Christianity causes all women to be associated with the original sin, secondary to women, and perceived as inferior to men.

The story of the fall in the primary source, the book of Genesis in the west ‘can be used as justification for male domination over both women and the non-human creation’ (Watson, 2003, p. 41). Eve represents all women, thus her all daughters by nature are disobedient, disloyal, deceitful, seductive, untrustworthy, weak-willed or inquisitive minds. These are of the strong beliefs in the western world. (Şahin, 2015, p. 186)

According to the Bible, a woman’s birth is painful since the first person to eat the forbidden fruit is a woman. For this reason, women will be under the rule of men. According to another belief, God creates the woman from the man’s rib. The ribs are also crooked, causing the woman to be called unreliable. In the creation stories, women are coded as evil because matriarchal thought predominates before monotheistic religion. For this reason, patriarchal thinking attempts to reduce the power of women.

There are differences in interpretation in today’s understanding of Islam. In Turkish society, which includes many ethnic groups, ideas about women change. The most

significant change exists after the adoption of Islam. In today's Turkey, views on women differ from the region. In rural areas, women should get training to get married, and their marriage should also provide financial gain to the family. Some people who interpret the Quran think that women become a gender that should be protected and avoided from many things. This view shows that the purpose of a woman's life is to serve and respect the male individuals in the household and be the woman to be married. However, when she becomes a mother, a highly valued woman is entrusted to men. In urban areas, the feminist perspective is dominant, and women are more active in social life. There are also regional differences in the understanding of Christianity, both Jesus and Mary are considered holy, and there is a thought that the woman should protect her innocence. Over time, the inferior-superior binary between men and women changes, and feminism has dramatically impacted this shift in thought.

3. THE WOMEN'S CONDITIONS IN BRITISH HISTORY AND TURKISH HISTORY

Historical writings begin with people trying to discover themselves, their existence, their environment, and the society they have been in since birth. After they are born, they realize their status in their family. They want to adapt to their environment by imitating what they hear and see. They begin to question their position and existence in the world after they feel a sense of belonging. Their ideas, desires, and environmental expectations trouble them as individuals. The first step of being an individual is to be independent. In this process, the female sex is made passive. The woman should devote herself to the man who reaches his individuality, and she should be a good wife and mother. The idea of the masculine world interrupts a woman's process of being an individual. However, if women begin the process, this attempt becomes a threat to the male world.

Moreover, the woman who wants to be an individual finds herself on a target board. Nevertheless, receptive women get awarded in a patriarchal society. This chapter shows the women in the historical frame in English history and Turkish history, predominantly in the Victorian and Tanzimat periods. Over time, changes have

occurred in the development of women. These changes include the status of women in social life and religious views. Elmas Şahin states that:

When we have a look at the Islamic world from comparative perspective Muslim woman apart from her role as a wife, has an important role as mother, her power of creativeness and position of superiority over man, expresses her ideas and thoughts freely. As a mother, in Turkish society, she is usually superior to man, but as a woman, is inferior to man. (Şahin, 2015, p. 86)

In order to understand the position of Turkish women, it is essential to interpret other processes according to this idea. The value of a woman in Turkish history is undeniable. Nevertheless, it shows that the woman cannot be regarded as individuals. If the woman is a wife, fulfills a wife's duties, and satisfies the expectations of patriarchy, she is valuable. "As a mother, in Turkish society, she is usually superior to man, but is inferior to man as a woman." This sentence shows that women are more valuable when they give birth. However, this woman's value is not related to her personality. It is respect for being a wife or a mother. If a woman is a wife or a mother, her ideas become valuable. The relationship between nature and women can explain the reason of this situation. Although there is not much information about primitive people, they had difficulty understanding the events around them when they tried to discover nature. For this reason, some thought that nature had a divine power and this thought became the source of the sky god.

A woman can give birth, and a new body can exist within her own body. According to some men, women are as strong as nature thanks to the ability to give birth. It shows that the term 'mother nature' comes from this idea. This view which affects Sky God in Turkish society maintains its effects. The women who give birth, reproduce and serve are supposed to be more valuable. It shows that if the women do not prefer to get married and give birth or infertile, they are not ideal. Examining the historical artifacts that belong to the early Turkish period shows that women have great importance.

In old Turkish society, women had equal rights with men. Women could have the right to speak about administration. Ziya Gökalp emphasizes that this situation of women lasted until the 11th century. Since then, inequality and injustice have become the popular issues in Turkish history. Ziya Gökalp, in *The Principles of Turkism*, gives

much information about feminism, its aims, and the reason for women's equality in public in Turkish culture.

In the following periods, the idea of equality between men and women became dominant thanks to the acceptance of Islam. Turkish society has a multicultural structure, and Islam focuses on tolerance. Ziya Gökalp, on the other hand, is considered to be the person who brings feminist thought through literature in Turkish society. In this case, Gökalp's attempts to promote and publicize feminism are commendable. Feminist thought went through fluctuations in the 11th century. Şahin describes this period as follows:

However, in the eleventh century, Nizam al-Mulk, scholar and vizier of the Seljuk Empire, during the reigns of Alp Arslan and Malik Shah pulled women out of public life by his governmental for 20 years during his reign after the assassination of Alp Arslan in 1072 until he died in 1092. (Şahin, 2015, p. 87)

Nizam al-Mulk, who has a significant impact on the administration, is raised in Iranian culture. His greed causes his ruin, and he aims to remove the obstacles in front of him. So he firstly reduces women's political and social power in the Turkish State and even writes stories from a misogynistic point of view in his work called *Siyasetname*. He conveys in his stories that women are femme fatales, mindless and passive. He also interprets the verses and hadiths in the Quran from a misogynistic point of view. Şahin explains Nizam al-Mulk's belief in her work: "Nizam al Mulk not only humiliated but also belittled women by emotional abuse blamed them for Eve's sin Just life Westerners." (Şahin, 2015, p. 87). It is common to see women as the source of original sin, and Nizam al-Mulk uses this perception to humiliate and portray women as socially and politically inferior.

Women, who lose their status and value with Nizam al Mulk, start to rise again during the Tanzimat period. Women's social and economic situation in the Tanzimat period shows that the feminist movements are very active. Many writers and poets defend gender equality and present these thoughts to the readers in their works. This period shows that literature is a powerful tool in adopting the idea of feminism. Ceren Aygül states that in her article: "At first, the defenders voicing women's rights in literary works and periodicals were all men." (Aygül, 2010, p. 35). The defense of

women's rights by male authors is more remarkable than female authors. It is more noticeable when men express women's rights. Because there are few women writers or their books are not published. Aygül mentions the Tanzimat period writers' aim in her article: "Their major issue about women was education, and they were mostly interested in urban women." (Aygül, 2010, p. 35). The writers of the Tanzimat period think that gender inequality occurs in education, and they include the importance of women's right to education in their works. Seçil Akgün expresses Namık Kemal's idea:

I wonder if there is another concept besides the sum-up of all superstitions called traditions to make this world an ordeal for man? Death is fearful, but it only takes a minute. Traditions are eternal. A person does not suffer as much from illness of famine as he does from traditions. (Akgün, 1986, p. 3)

Namık Kemal mentions the modernism with his works during the Tanzimat period. Namık Kemal's call for innovation shows that the traditions created by the male-dominated society are more oppressive to women. Unfortunately, in this type of society, the traditions are aimed at restricting women. Namık Kemal expresses his thoughts on gender inequality gracefully in his book *İntibah*, this thesis focuses. Şemsettin Sami, another Young Ottoman writer, also focuses on the education problem of women with this striking metaphor in his book *The Women*. Aygül states that:

A very interesting quotation from *Kadınlar* explicitly reveals his way of thinking about women: "If educating a man is to plant a tree making a shadow, then educating a woman is to plant a tree not only making a shadow but also giving fruits." (Aygül, 2010, p. 36)

By this metaphor, Şemsettin Sami argues that the society is educated and shaped by women and that although most men take part in administration, women are more effective. Education starts in the family, and children's education mostly belongs to the mother in Turkish society. When a man gets an education, he contributes to his own life, while when a woman gets an education, she affects the life of the whole generation. Fatma Aliye is one of the women writers working on women's issues. Ceren Aygül mentions Fatma Aliye:

The most notable among such women was Fatma Aliye, the daughter of Ahmet Cevdet Pasha. As she stated in *Nisvan-ı İslam (The Muslim Women)*, some of her demands in the way of gender equality and also the preservation of sexual differences mirrored feminist thought of the 19th century in Europe. (Aygül, 2010, p. 37-38)

It is a dramatic step in gender equality that women writers can make their voices heard on women's rights. Women played an active role during World War I at the end of the Ottoman Period. Many heroines made a name for themselves. Women's carrying of weapons, supplies, and treatment of wounded soldiers were essential supports for men. Another woman thinker who makes significant contributions to the Turkish feminist movement is Nezihe Muhiddin. In the study of the European Stability Initiative: "Nezihe Muhiddin, leader of the Turkish Women's Union, an association demanding political equality and the right to vote for women, was prosecuted and forced to leave each position." (2007, p. 1). Nezihe Muhiddin is one of the most educated women of her period. Nezihe Muhiddin writes 20 novels, and the weekly magazine 'Women's Path' (1924-1927). Muhiddin and her supporters form a Women's Party to protect and defend the women's rights. However, the state does not accept this party. Later, they founds the Turkish Women's Union. Muhiddin nominates a feminist man as a strategy. However, the union voluntarily disbands when faces with many backlash and obstacles.

Mustafa Kemal Atatürk, the founder of the Turkish Republic, grants many rights to women in 1930.

They gained equal rights in public and domestic areas- such as economic, cultural and socio-political, divorce and inheritance, rights to vote for local elections in 1930, for parliamentary elections in 1934 to elect / be elected to the national parliament by the legal and administrative, political, economic and educational reforms prepared by Mustafa Kemal Atatürk, founder of Turkish Republic as well as the new Civil Code adopted in 1926. (Şahin, 2015, p. 87)

These reforms which are made by Mustafa Kemal Atatürk for women become an example for other societies of that period. The value of women in Turkish history peaks with Atatürk. The right to divorce ensures the status of the women in the family. Moreover, women gain value and become equal with men. Women do not have to

maintain their unhappy married life thanks to this right. The right of inheritance relieves women economically. The most important among Atatürk's reforms is the right to vote and be elected. In this way, the devaluation of the Nizam al-Mulk period becomes effective.

There is not much information in English history about women's social position before the Norman Invasion. Only in the history of England, along with the Norman invasion, women's position in society changed. Before the Norman invasion, Anglo-Saxon women were prosperous and had as many social rights as men. Stenton states in *The English Woman in History*: "More almost equal companions of their husbands and brothers than at any other period before the modern age" (Stenton, 1957, p. 348). In Stenton's review of Norman Feudalism, Christianity affected women's position. The interpretation of religious teachings are significantly effective in women's status in society. The effects of religion on the understanding of women in Turkish history are essential. The adoption of Islam also affects the role of women. In English history, after Normans invaded women had no property and social rights. Class discrimination in society and the changes of economic conditions pushed women into the background. Although there are different views among historians on the impact of the Norman invasion, the common opinion is that Norman Feudalism was effective.

Despite all these agreements or disagreements, it is the fact that the British women who were lack of lots of rights until Victorian era began to obtain socio-political rights in consequent of suffragette demands for equal rights and opportunities to the male sex. (Şahin, 2015, p. 88)

In Victorian times, women became active for equal rights because there were more moral and social pressures on women. However, women did not have equivalent legal rights to men until the Law of Property Act in 1922. By this time, women had little to inherit. Furthermore, the women have to give up their assets to their husbands through marriage. In the same study, Şahin describes the process in which English women attain equal rights:

Whereas Ottoman woman was given equal inheritance rights to man in 1847, and equal property rights in 1858. After second half of the nineteenth century, women's positions in the society rapidly started to change thanks to women's movements. In

United Kingdom while the Eligibility of Women Act in 1918 partly allowed women to be elected into parliament, and finally women over the age of 21 gained rights for vote after the People Act 1928. (Şahin, 2015, p. 89)

The women's status in society after the second half of the nineteenth century increased with the effect of feminism. Women have the right to speak, choose, and vote in the country, making their place in social life very robust and well-deserved. Today, in England, women's position in social life are much more equal than past.

4. FALLEN WOMAN IN MYTHOLOGY AS A TEMPTRESS ARCHETYPE

Carl Gustav Jung introduces the archetype theory in psychology. Stereotyped behaviors and characters occur due to archetypal people's conscious or unconscious behaviors affecting other people and their behaviors. These characters and behaviors occur involuntarily in our subconscious and set an example. Archetypes can be character or a behavior, as well as color and number. These archetypes are the result of common sense and universal. Kendra Cherry defines the concept of archetype that: "Archetypes are universal, inborn models of people, behaviors, or personalities that play a role in influencing human behavior." (Cherry, 2022, pp. 1).

Man is a social being, and each behavior necessarily affects the other. Moreover, the affected person may not even be aware of it. These behaviors can be the examples for other people, and these thoughts are universal. Mohammad Rubayed Alam defines archetype in literature that: "As used in literature, an archetype is a recurrent, universal pattern that evokes a deep, emotional response in virtually all readers as it strikes a chord in their unconscious memory." (Alam, 2015, p. 3). It plays an essential role in creating archetypal characters in literature. Furthermore, each character has one or more archetypal features. At the same time, the features of the characters in literature are in our unconscious memory. In short, Jung's theory of archetypes influences literature, and literature feeds this theory.

4.1. Temptress Archetype

Archetypes can be divided as good and evil. The temptress archetype is one of the evil archetypes. Temptress archetype is a character that can be encountered mostly in

literature and art as women. This woman seduces the characters who try to discover themselves in various ways. The temptress archetype is considered a beautiful, attractive, and dangerous female character.

Woman as the Temptress: In addition to recognizing that woman is life (the preceding step), the hero should recognize the pure, pure soul recognizes the temptations posed by a woman as a symbol of life (e.g., Oedipus when he realizes that Jocasta is his mother as well as his wife). (Garbis, 2002, p. 14)

The temptress attracts the character by appearing pure and using a kind of mask. This deceptive appearance and attitude lead the naive hero to be seduced and make mistakes. General behavioral characteristics of the temptress archetype are:

1. They are usually female characters.
2. They are characters in literary works that harm the hero or put him in danger.
3. They cause difficulties in the hero's journey.
4. Their most important features are their attractiveness.

The features of the temptress archetype are the same as those of the femme fatale character. The difference between the temptress archetype from the femme fatale character is that the temptress archetype can be a non-human or an imaginary entity. However, femme fatale are primarily female characters used in literature. In most of the literary works, the protagonist is male, so the temptress archetypes are usually female characters. Especially in male-dominated societies, the main character is always male in heroic stories for the glorification of men. However, the female character is seductive and deadly. In this sense, fallen woman characters carry the temptress archetype feature.

4.2. Representations of Fallen Woman in Mythology

There are many fallen woman character representations in mythology. Some appear as Goddesses, some as half beasts and half-humans, and some as queens. Fallen women have both common and different characteristics. Some of the fallen woman characters in mythology are Sirens, Pandora, Medusa, Helen of Troy, Clytemnestra, Medea, Aphrodite, Circe, Jezebel, Delilah, Salome, The Sphinx, Kali, and Karina. All of these characters have the temptress archetype features. Their seductive sides can be different each other. Their courage, beauty, and intelligence cause them to be named

as fallen women. The most famous example of all archetypal temptress representations is Eve. The story 'Fall of Eden' makes the most outstanding contribution to the birth of the temptress archetype. "The figure of Eve is a foundational one in understanding the rise of the myth of the temptress woman in traditional Christian culture." (Elhallaq, 2015, p. 86-87). It shows that Eve is the first temptress archetype example.

Another example of fallen woman is the Sirens. They are two-tailed creatures thought to be half-female fish. Their beautiful voices and ability to play instruments makes them temptress archetypes. In the Trojan War, the Gods think that the Greeks are not fair and cause many disasters. Odysseus and his crew also stop by Circe's island on their journey. Circe is also a fallen woman character. When Odysseus and his friends return to Ithaca after the war, they also find their way to Circe's island. Circe is a witch, but does evil only to the wicked. She prepares a potion to deflect Odysseus and his men on their way. Because Hermes warns Odysseus, and other men except Odysseus drink the potentiated wine and turn into pigs.

What makes Circe a fallen woman is that she tries to get the heroes to deviate in this way. However, Circe is affected by Odysseus' power, who is not affected by her potions, and they fall in love with each other. However, Odysseus is married, and his wife is waiting for him in Ithaca. One year later, Circe warns Odysseus and his men about the Sirens, who are on their way back. She advises them to cover their ears with wax. However, Odysseus is very curious about the sounds and music of the Sirens. For this reason, they tie Odysseus tightly to the mast of the ship. When Odysseus and his men pass over the Sirens' rocks, the Sirens begin to sing and play instruments. Since they do not hear the men, they are not affected by them. On the other hand, Odysseus immerses himself in their songs and voices and even tries to get rid of the ropes his men tie him. Nevertheless, his men prevent him. Since the Sirens cannot affect anyone, they think they lose their power and dive into the sea. The Sirens are fallen women because they deflect sailors with their songs and voices, cause many of them to crash and even eat the men they capture. The seductive powers of these creatures are their voices, songs, and beauties, and they can defeat male sailors without using weapons and force. Being innocent in appearance is also one of the features that attract men.

The Sirens of ancient Greek mythology are the perfect examples to understand the charming characteristics of the femme fatale. The Sirens, with the upper body of an

alluring woman, and the lower body of a bird below the waist, sing an enchanting song on a rocky island causing seamen to change the ship's course towards them or even jump overboard to reach those beautiful temptress. (Özdiñç, 2020, p. 178)

The most important difference of the Sirens is that they use their talents to tempt, such as singing and playing instruments, and their beauty to hunt their victims.

Pandora is also one of the characters who is seen as the fallen woman and temptress archetype in mythology. 'Pandora' means the gift of the Gods. Prometheus and Epimetheus are two brother Titans. When the world exists, Prometheus creates humans from slime. Epimetheus gives abilities and characteristics to animals and humans. However, Epimetheus allocates all the essential traits to the animals. Prometheus, upset by the situation of the people he creates, steals fire from Mount Olympos and brings it to people. He teaches people how to use fire. Zeus has a son Hephaestus, the God of iron and fire, punishes Prometheus. Zeus asks him to create a woman as a punishment. Hephaestus creates Pandora with mud and water and blows sparks into her instead of spirit. Goddesses also add beauty and charm to her. Pandora's mission is to impress Epimetheus. A jar is given to Pandora and the Gods tells her never to open it. Epimetheus falls in love with Pandora. Prometheus warns his brother about the possibility of Gods' punishment because of stealing fire from Mount Olympus. However, Epimetheus marries Pandora.

One day, Pandora, succumbing to her curiosity, opens the jar given by Zeus. Evil, grudge, hatred, and epidemics spread to the world. Pandora tries to close the jar, and only hope remains in it. She harms humanity with her mistake as a result of succumbing to her curiosity, and at the same time, doing this with her beauty and charm causes Pandora to be named as a fallen woman. At the same time, the name given to her by the gods contradicts her existence. Although her name means the gift of the Gods, she spreads evil to humanity, and her reason of existence is the punishment of the Gods.

The trickster god Hermes, the one who imbued her with her knavish nature, is the equivalent of the serpent; the eating of the fruit parallels the opening of the jar; and the outcome of each for is the same, with the earth turned from a paradise into a problematic place where hard labor, birth, and death are facts of life. (Phillips, 1984, p. 19)

John A. Phillips states that Eve and Pandora make mistakes because they are weak in will. Their fault is succumbing to a sense of curiosity about the forbidden, which is also a mistake for the male gender. However, Eve and Pandora represent femme fatale archetypes because they succumb to their desires, and their mistakes affect all humanity.

Medusa, whose hair is full of snakes and turns the other person into stone with her eyes, is also one of the characters seen as a femme fatale and a temptress. According to the most common Medusa myth, Medusa is mortal, and her two other siblings are immortal. Medusa is magnificent, and it is believed that the beauty of her hair rivals that of Athena. Although Medusa is an attractive and popular woman, she prefers to remain a virgin living in Athena's temple and attaches to Athena. Those who are curious about the beauty of Medusa visit Athena's temple. One of them is Poseidon, God of the sea, earthquakes, and horses. Poseidon falls in love with Medusa, but Medusa does not reciprocate. Athena, who is the Goddess of intelligence, war, and art and symbolizes virginity, is jealous of the attention on Medusa.

In their encounter, Poseidon, whom Athena defeats, goes to the temple to take revenge on Athena and is forced to marry Medusa. Athena is enraged by what takes place in her temple. However, Poseidon is a great God and Medusa is mortal. So Athena punishes Medusa, turning her hair into a snake and her body into a monster. She makes anyone who looks at her turn to stone. Perseus, who cuts off her head, brings Medusa's end. Even. Medusa represents being desired by men with her beauty, unable to protect her virginity, and then curses and harms because of her looks.

After Medusa is raped by Poseidon in Athena's temple, Athena punishes her by transforming her hair into serpents and giving her a face and eyes that would turn men into stone. Because Medusa's sexuality is forcing for, she becomes a female victim of a disturbing, sexually violent past. Regardless of Medusa's punishment, she becomes a femme fatale using beauty as something lethal, and her name is associated to seduction and dangerous attraction. (Elhallaq, 2015, p. 87)

According to Elhallaq, Medusa is a femme fatale because she attracts men with her legendary beauty but turns men to stone when their eyes meet. Using her beauty and bringing disaster makes Medusa a femme fatale.

Finally, Medea is one of the femme fatale examples. Medea is Circe's niece, the daughter of the wizard king, Aeetes, of the island of Colchis. She is a witch. Jason, the leader of the Argonauts, wants to take the throne from his step-uncle Pelias. Jason's uncle, Pelias, also says that if Jason brings him the golden fleece which is found on the island of Colchis and protected by the dragon, Pelias will leave the throne to Jason. Aeetes says he will give the golden fleece in exchange for three missions. Athena wants to help Jason on this journey and asks Eros to make Medea and Jason fall in love. Medea helps Jason with duties, but they think Medea's father will not keep his word. Thus, they take the post and run away.

Medea takes her brother hostage with their and she fights with her father. Since her father is a more extraordinary wizard, Medea asks Jason to tear her brother apart and throw him into the sea. His father cannot follow them. Because Medea's father will be cursed if he doesn't make his son's funeral soon. They take shelter with Circe for a while. Even though Circe wants Medea not to go, Medea does not leave Jason. Jason uses Medea's powers against Pelias. Medea deceives Pelias' daughters. She says that Pelias will get younger if they tear their father apart and throw him into the cauldron. The girls also believe Medea and kill and tear their father apart. However their father only dies. The kingdom does not remain with Jason and Medea again. Because the people are afraid of Medea and do not want a witch queen. They arrive in Corinth, and during this time, they have two children. Jason and Glauce, who is the daughter of the king of Corinth, fall in love with each other. Jason says Medea that if he gets married to Glauce, their children will live comfortably. Because she is a wealthy princess. The king of Corinth thinks that Medea will harm his daughter and asks her to leave. Medea pretends to surrender.

At the Glauce and Jason's wedding ceremony, Medea sends a poisonous crown and wedding dress to the princess through ambassadors. The king tries to save his daughter but Glauce and her father die. Medea's anger towards Jason still does not subside. She kills their two children and sends them to Jason. Thus, neither the kingdom, Jason's family, nor his heirs remain even if he ascends to the throne.

For many reasons, characters such as Eve, Sirens, Circe, Pandora, Medusa and Medea are seductive and dangerous to society. The common feature of all of them is their beauty and desirable features. The Sirens are categorized as considered to be like

fallen women because of their creation. Their beauties and impressive voices divert sailors from their path and make them crash or eat them. Sirens are monstrous types of fallen woman. Circe is a witch and a fallen woman for casting a spell to divert Odysseus and his men from their journey. Although she is seen as a fallen woman because she affects Odysseus and disrupts her journey, Circe helps Odysseus with the Sirens. Compared to other female characters, the damage is minor to the male, and she does good. Odysseus, who is with Circe when he is married to another woman, is always referred to as a hero, even though he betrays his wife. Circe is a fallen woman because of her power and the threat this power poses to the male-dominated society.

Pandora is a character sent by the Gods as punishment for Epimetheus and Prometheus. Zeus orders the creation of Pandora. The male God uses the female Pandora to punish other male Gods. Pandora is as beautiful as the Goddesses, but she falls in love only with Epimetheus and opens the jar she is asked not to open out of curiosity. Pandora's curiosity and opening the jar and doing this by impressing Epimetheus with her beauty, spreading evil to the world from inside the jar, make her a fallen woman. Nevertheless, when Pandora realizes her mistake, she tries to close the jar, but a man sends her to the world with such a jar.

Medusa is a fallen woman because she has eyes that turn men to stone, hair that turns into snakes, and a monstrous body due to being cursed by a Goddess. However, Medusa is raped by Poseidon while she is a virgin and pure, loyal to Athena, and becomes a victim. Athena turns Medusa into a dangerous creature because of her jealousy. However, Athena has the power to respond to this insult made by Poseidon in her temple. In other words, Medusa also suffers because a man rapes her and becomes the victim of Athena's jealousy.

Medea is a witch who is made to fall in love with Jason by Eros at the request of Athena. Her love is so strong that she is brave enough to fight her brutal father until she sacrifices her brother for it. However, Medea, who is passionately in love with Jason, cannot realize that Jason is using her because of his ambition for the throne. Revenge takes the place of Medea's great passion, whom someone betrayed in the end. Medea is a fallen woman because she fights with her father for love, kills her brother, and tricks Pelias' daughters into killing their father, causes the death of Glauce and the king for revenge, and kills even her children to avenge Jason. She is a victimized

woman with special powers, succumbs to her passions, is betrayed by men and used for his throne. Finally, these makes Medea a terrifying fallen woman. However, instead of the victimization of characters like Eve, Circe, Pandora, Medusa, and Medea, the evil they do or cause due to the threat posed by their powers is highlighted.

5. REPRESENTATIONS OF FALLEN WOMAN IN ENGLISH LITERATURE AND TURKISH LITERATURE

Fallen woman characters are used in various literary works and mentioned in religious teachings and mythology. In literature, they often appear as characters who cause difficulties for the male protagonist, push him to failure, and cause his destruction. In most literary works, writers use fallen woman character as a secondary character. They are assumed a threat to masculinity and male characters, and they often have sad endings. Although the appearances of the fallen woman characters in literature are changed from time to time, their character traits are almost the same. Their stories were told in the third person narrative in the early periods. However the writers did not give detailed information about their background experiences and emotions. The writers use the fallen woman character mainly to create a perception in society and put pressure on women. The ideal woman and the fallen woman's perception are reflected and adopted in literature. Women who act as freely as male characters do not meet the expectations of the male-dominated society, do not obey men and use their sexual preferences freely as men are considered to be fallen women.

Furthermore, women are vilified as much as possible in the works and ostracized from society. That always results in punishment, suffering, and mostly death. One of the aims of this thesis is to show what can happen to women who go beyond the borders determined by the male-dominated society and intimidate them. The fallen women are often seduced by men, are unable to protect their virginity, are victimized by men, and are excluded by the male-dominated society. In this case, the seductiveness of the man is an insignificant issue. The man is always seduced and in the position of the victim. Over time, with the influence of feminism, the writers begin to use fallen woman characters as the protagonists, and to give information about their past and victimization.

In English literature, Lady Macbeth in Shakespeare's *Macbeth* (1606), Cleopatra in *Antony and Cleopatra* (1606), Moll in Daniel Defoe's *Moll Flanders* (1722), Emma in Jane Austen's *Emma* (1815), Geraldine in Coleridge's *Christabel* (1816), Emily in Charles Dickens' *David Copperfield* (1849-50), Agnes and Nancy in *Oliver Twist* (1838), Jane in Charlotte Brontë's *Jane Eyre* (1847), Catherine in Emily Brontë's *Wuthering Heights* (1847), Amelia Sedley and Becky Sharp in William Makepeace Thackeray's *Vanity Fair* (1847-48), Mary in Elizabeth Gaskell's *Mary Barton* (1848), Ruth in *Ruth* (1853), Hetty Sorrel in George Eliot's *Adam Bede* (1859) are among the most famous fallen woman characters.

The Electra character in the Electra myth is the fallen woman character that inspires literature mostly. Electra myth inspired ancient Greek tragedies and later other writers and poets. The mythological Electra character symbolizes revenge and blood feud, in Aeschylus' *Trilogy of Oresteia* (5th BC), Sophocles' *The Electra*, and Euripides' *Electra and Orestes Tragedies*. The Electra myth shows how violent the hostility, hatred, and revenge of a woman whose father was murdered by her mother and her mother's lover. Electra is a fallen woman because she disobeys the ideal woman type of society. However, in most adaptations, the Electra character is portrayed as weak because the male-dominated society does not want to announce and adopt the strong woman figure.

William Shakespeare also used fallen woman characters in *Macbeth* and *Antony and Cleopatra* (1606). Lady Macbeth is a very passionate female character who seduces her husband in the struggle for the throne and power, ready to sacrifice even her femininity to be stronger in *Macbeth*. This character has much more active roles than other fallen woman characters. In the end, she causes her husband to perish for his ambitions. This power poses a threat to the male-dominated understanding, and her husband's destruction for the sake of Lady Macbeth's passions make her a fallen woman. *Antony and Cleopatra* shows that it is dangerous for passionate love to empower a woman. The Egyptian queen Cleopatra mourns the death of her great love, Julius Caesar. When Mark Antony visits Egypt, Cleopatra and Antony meet and fall in love with each other. The couple has twin children, and they get married four years later. Antony is in love with Cleopatra, and he gives the administration of four regions under him to Cleopatra. The members of the government and the public do not

welcome this power given to Cleopatra, and Antony is declared a traitor. They have to flee to Egypt, and Cleopatra dies under suspicious circumstances. It is unclear whether she committed suicide or was poisoned. Unable to stand this pain, Antonius also commits suicide. This play shows the passionate love of a woman who already has power with Antony affects a man's reputation, career, and even his life. All of these makes Cleopatra a fallen woman. The end of Cleopatra results in death like many other fallen woman characters.

The first fallen woman character of Charles Dickens' literary works is Agnes in *Oliver Twist*. In this work, Dickens describes the life of an orphan boy named Oliver. Agnes is Oliver's mother. Unlike other fallen woman characters, Agnes has a good and well-known family and she is a more prominent character. Agnes is a fallen woman because she behaves more freely in relationships and has children out of wedlock. She gives birth in the poor house and dies after giving birth.

Another fallen woman character in *Oliver Twist* is Nancy. An old and evil man named Fagin is at the head of a thief gang consisting of children and tries to make Oliver a thief. He also trains and employs Nancy as a prostitute. Unlike Agnes, Nancy lives on the street since she was born and has no family. Bringing up as a prostitute and betraying Oliver makes Nancy a fallen woman. However, at the end, she loves Oliver and becomes strong enough to betray Fagin to protect Oliver. Like most fallen woman characters, Nancy's end is death.

Another fallen woman character in Charles Dickens' literary works is Emily in *David Copperfield*. While engaged to Ham, Emily becomes attracted to Steerforth who is David's schoolmate, and they run off after having an affair with him. Her engagement with someone else and her subsequent run-in with someone without her family's approval puts Emily's family, Ham, Emily and Steerforth into great trouble and disaster. Therefore Emily is called a fallen woman. Nevertheless, it is not focused that Steerforth is attracted to an engaged woman. In the end, Emily is condemned to loneliness and ostracism and returns to her family. The fallen woman's story is told in the third person narrative in this work.

In Elizabeth Gaskell's first novel, *Mary Barton* (1848), she used the first fallen woman character as the narrator, after whom she named the novel, unlike other writers. In this work, Gaskell satirizes arranged marriages. Mary comes from a working-class

family. A family friend's son, Jem, has a crush on her, but Mary does not reciprocate. Mary thinks that to have relationship with Harry is more profitable because he is rich. Her escaping with Harry while she is engaged to Jem causes great distress to Mary, her family, and Jem. Mary and Harry are not happy, too. Later, Mary realizes she loves Jem and returns him. However, Jem and Harry argue. Mary gets married with a man who Mary's family does not confirm. She is attracted to another man and runs off with him. These causes Jem's demise and her to be called a fallen woman.

In her second novel, *Ruth*, Gaskell uses the fallen woman as the protagonist. She is also an orphan girl, like most fallen woman characters. However, Ruth has a job. She is sent to the ball party for a dress fix, meets Henry Bellingham and seduces him. When her boss learns about Ruth, who has an extramarital affair with Henry, she fires Ruth. Because her boss thinks this situation will damage her reputation. Ruth becomes pregnant with Henry's child and hides from society because of this condition. Eventually, she gets sick and dies.

The fallen woman characters in Turkish literature are Fitnat in Şemsettin Sami's *The Romance of Talat and Fitnat* (1872), Mahpeyker in Namık Kemal's *The Awakening* (1876), Arife ve Raziye in Ahmet Mithat Efendi's *An Angel on the World* (1878), Zehra in Nabizade Nazım's *Zehra* (1894-96), Dilber in Sami Paşazade Sezai's *Sergüzeşt* (1889), and Bihter in Halit Ziya Uşaklıgil's *Forbidden Love* (1900).

Fitnat is the protagonist in Şemsettin Sami's *The Romance of Talat and Fitnat* (1872). While Fitnat's mother is pregnant with her daughter, she gets divorced and gets married to someone else. After she dies, Fitnat has to live with her oppressive stepfather. Talat falls in love with her when he meets Fitnat, and tries to reach Fitnat in various ways. Talat's father dies, and he lives with his mother. On the other hand, Fitnat is interested in Talat, too. However, her stepfather is so strict. He restricts her daughter's freedom and wants to marry her to Ali Bey, who is an old and rich man. Fitnat cannot stand this and commits suicide. When Ali Bey reads the amulet on Fitnat's neck, he realizes that Fitnat is his daughter. Ali Bey goes crazy in the face of this event, falls ill and dies. On the other hand, Talat, who cannot reunite with his beloved, falls ill with sadness and dies. Fitnat's terrible destiny such as marrying her natural father makes her a fallen woman. As a result of Fitnat's extramarital affair with

Talat Bey and marriage to Fitnat's father, both Talat Bey and Ali Bey die of sadness. She causes all these intentionally or reluctantly.

Raziye and Arife are in the position of the fallen woman in Ahmet Mithat Efendi's *An Angel on the World* (1878). The novel focuses on Raziye and her lover, Şefik. They are the children of two friendly families, spend time together since childhood and fall in love with each other during their youth. When Şefik's father is about to die, he bequeaths Raziye's father that Şefik studies medicine. Raziye's father sends Şefik to Paris. Raziye and Şefik, who correspond for a while, distance themselves as Şefik focuses on his lessons too much. Her father marries Raziye to a man named İskender. However, her mind and heart are still with Şefik even though Raziye is married. When Şefik returns, he learns that Raziye gets married and is devastated. He meets with Raziye, and they say their feelings each other. They meet secretly for a while. A married woman named Arife is also unhappy in her marriage and tells her husband that she is sick. When Şefik examines Arife, he notices she does not have any physical ailments. After a while, Arife falls in love with Şefik and express her feelings him. Şefik says he loves Raziye and rejects her. Rejected, Arife reveals the relationship between Raziye and Şefik to take revenge. Şefik gets exiled, and Raziye's husband, İskender, divorces Raziye and does not give her any money. Şefik's friend helps Raziye, whom someone slanders. Arife does not stop and announces that Raziye is engaged in prostitution. When Şefik learns that Raziye is a prostitute, he is devastated. Raziye supposes Şefik is dead. When Şefik returns, he learns the truth about Raziye and tells everyone what Arife does. Şefik and Raziye get married and feel happy. However, Arife cannot stand their happiness and commits suicide. In this work, Raziye is a fallen woman because she continues her relationship with Şefik even though she is married to İskender. Arife is also interested in others while she is married. However, Arife is more passionate. This passion triggers the feeling of revenge, and she slanders Raziye and Şefik. Although Raziye meets with Şefik when she is married, she eventually marries to Şefik and becomes happy, while Arife kills herself because of the anger and sadness of not being able to take her revenge.

The characteristics and representations of the fallen woman in literature change. Their stories are told by an omniscient narrator and they have an unhappy ending. Over time, the increasing influence of feminism enables the characters of fallen women to

become popular, be used as the protagonist, and provide the feelings, thoughts, and background information of these women.

In the following parts of this thesis, the prostitute character Moll in Daniel Defoe's novel *Moll Flanders*, written in the 18th century period of English Literature, and Mahpeyker, the prostitute character in Namık Kemal's *İntibah*, published in Turkish Literature during the Tanzimat period, are analyzed in terms of moral and literary terms.



CHAPTER 2

2. MOLL AS A FALLEN WOMAN IN DANIEL DEFOE'S MOLL FLANDERS

2.1. Daniel Defoe's Early Life, Work Experiences, Literary Works and Death

English writer, merchant, journalist, pamphleteer, and agent Daniel Defoe was born in London in 1660 to the lower-middle-class Annie Foe and James Foe. The author, whose real name is Daniel Foe, added the suffix 'De' to the beginning of his surname himself. It is the idea that Defoe, who suffered from discrimination classism in his period, changed his name because he wanted to appear more respected in society. Daniel Defoe's father, James Foe, is a butcher, and his mother, Annie Foe, is a housewife. His parents are Presbyterian dissenters. For this reason, Daniel Defoe cannot study in London. He gets his education at James Fisher's boarding school in Pixham Lane in Dorking, Surrey. At 14, Defoe studies at Charles Morton's dissenting academy at Newington Green. Although his family want him to become a priest, he does not want to. Defoe, who experiences discrimination and exclusion at a young age, has a hard life as is reflected in his works. He loses his mother when he was ten years old. Apart from personal difficulties, he witnesses many unfortunate events during his time. In 1665, the Great Plague epidemic occurs in London and causes 70000 deaths. In 1666, a great fire breaks out in London, and only the house of Foe and his two neighbors survive. In 1667, a duke attacks the town of Chatham.

After finishing school, he goes to a village in the north of London and lives on Church Street. After his school life, he is busy in trade. Daniel Defoe is not very successful in business. He always wants to earn more money. Because his family belongs to the lower middle class, he wishes to gain wealth and respect in society. And these economic difficulties cause him to create the character of Moll as a capitalist in *Moll Flanders*.

He starts his literary life by writing satirical poems, political and religious pamphlets, and volumes to express and publicize his political views. His first notable work is "An Essay Upon Projects", which was published in 1697 and includes proposals for social and economic development. His poem "The True-Born Englishman" in which he

defends William is considered his most successful work. The political and satirical works he writes take reactions. In 1703 he was arrested by the nonconformist Queen Anne and placed in Pillory. He goes to Newgate Prison 3 days later. He published “The History of the Union of Great Britain” in 1709. Daniel Defoe published *Robinson Crusoe*, the adventure story for which he became famous in his literary life, in 1719. This work of Daniel Defoe is one of the works that started the Rise of English Novel period in English literature. Defoe experiences with a realistic novel with this work, and in the following period, it becomes an inspiration for the realistic novel genre. Another adventure story, *Captain Singleton* was published in 1720. The Great Plague of 1665, his novel and non-fiction work *A Journal of the Plague Year* was published in 1722. Defoe tells the story of an orphan boy and the crimes he commits provide relief in the military in his novel, which he publishes in the same year as *Colonel Jack*. It seems that Defoe experiences a picaresque novel with this work. He published *Moll Flanders*, in which he tells the story of a lonely, orphaned, and fallen woman in 17th century England, examined in this thesis. In 1724, he published *Roxana: The Fortunate Mistress*.

Daniel Defoe mostly adopts didacticism in his literary life and sights to convey a message in his works. Defoe, who uses sarcastic language in his didactic works, primarily uses a didactic approach in his spiritual autobiographical works. Defoe focuses on events in his works. Although he uses many characters, he does not give details about the characters. Defoe uses at least 198 pen names during his life. The biggest reason for this is the satirical tone he uses and harsh temperament he reveals in political and religious pamphlets. In the 18th century, pen names are even more common. Defoe, who was born into a turbulent period of England, belongs to a low-income family and is brave in expressing his political ideas despite everything and made a name for himself.

2.2. The Morality Aspect in Daniel Defoe’s Moll Flanders

Defoe does not fully adopt a specific religious understanding, so Moll maintains this neutrality. He creates Moll as both a complex and mysterious character leads to the formation of more than one perspective on the character. First of all, it is analyzed

morally to understand the reason why Moll, who is the example of the thesis, is called a fallen woman. Moll is an immoral person according to society. She is a prostitute character who has no concept of morality. She does not know moral values and justifies her every crime. Moll is devoid of motherhood and patriotism, and she does not act according to her conscience. Defoe describes Moll in the preface of the book that:

Who was Born in Newgate, and during a Life of continu'd Variety for Threescore Years, besides her Childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own Brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest, and dies a Penitent. Written from her own Memorandum. (Defoe, 1765)

Moll does not know who her father is and whether she has a brother. Children acquire all forms of behavior, good and bad, social, moral, and religious values and feelings from the family. There is no family phenomenon for Moll. Therefore, its religious, moral, and emotional aspects are weak. She just observes her surroundings and makes her truth. Since the novel has a first-person narrative and retrospective plot, the novel includes the protagonist's feelings and thoughts of early childhood, adolescence, and adulthood from the point of view of old age. She tells about her loneliness and traumatic events in a more careless language. Although Moll does not have regular life throughout the book, has many bad relationships, and eventually steals, Moll searches for a home, family, and order. She does not want to think about whether she can find a bite to eat the next day.

For this reason, she is always concerned about money. Although Moll gets married to the men by deceiving, she generally remains faithful to all of them as long as possible. Because Moll is ignorant of morality and social values. In this framework, Moll is an immoral character, not an evil character, according to many writers and critics. Moll meets many people. However, the relations she establishes with them are primarily for profit. In the novel, relationships are not very healthy. Since she is always in a conflict of interest, she lacks true friends. Moll is immoral because she has a unique moral understanding and does not adopt social, moral thoughts.

The main general contradictions in Defoe's thought which are most directly relevant to *Moll Flanders* are ethical and social. Ethically, Novak shows that Defoe was very

much aware of the clash between “a standard Christian morality with charity as the highest of virtues,” and the secular attitudes of “natural law,” as they had been codified by Grotius and Pufendorf, which saw man as primarily motivated by self-love, self-interest, and self-defense. (Watt, 1967, p. 121-122)

Defoe brings self-interest to the fore and ironically ignores the value given to moral and social values, like Moll, to Christian morality, which is adopted as a standard. Moll’s moral thoughts also take place in the novel. She advises women in many places in the novel. In the understanding that morality is bound to sexuality, the concept of honor is something that women should protect. The incident in which Moll also sees herself as immoral is that Robert’s brother rapes Moll in the house where she takes shelter and does not protect her honor. Moll expresses this situation in the novel that: “But that which I was too vain of was my ruin, or rather my vanity was the cause of it.” (Defoe, 2017, p. 23). Aware of her beauty, Moll becomes arrogant as she receives attention and compliments from the brothers in the house. Because of this arrogance, Moll has sexual intercourse outside of marriage and is labelled immoral by society. In other words, in *Moll Flanders*, the man, not a woman, is the one who first plucks the forbidden fruit from its branch. Eve is the victim in this novel, and Adam is the criminal. Robert’s brother experiences his lust in Moll’s body and is satisfied. However, Moll is depraved and a prostitute. Moll thinks that the only valuable thing to a woman is keeping her virtue.

...and thus I finished my destruction at once, for from this day, being forsaken of my virtue and my modesty, I had nothing of value left to recommend me, either to God’s blessing or man’s assistance. (Defoe, 2017, p. 33)

Although Moll is an immoral character, Moll does not talk about her ideal woman understanding after this disappointment throughout the novel. However, Moll also accepts the pocket money after the sexual intercourse with Robert’s brother. Furthermore, as she becomes old, she starts stealing when the beauty she always boasts about loses her effect. Moll describes her immoral status in the novel that: “I had a most unbounded stock of vanity and pride, and but a very little stock of virtue.” (Defoe, 2017, p. 29). Old Moll tells about her past life by criticizing herself and making suggestions to the readers on the novel. Moll’s advice on forbidden love in the novel is as follows:

I cannot but observe also, and leave it for the direction of my sex in such cases of pleasure, that whenever sincere repentance succeeds such a crime as this, there never fails to attend a hatred of the object; and the more the affection might seem to be before, the hatred will be the more in proportion. (Defoe, 2017, p. 129)

One of the biggest criticisms of *Moll Flanders* is that Daniel Defoe states that this novel teaches society a lesson by telling how a woman who behaved immorally brings about the ordeal and then repentance in the preface of the book. It is the idea that Moll's regret is superficial and insincere because such an immoral, rigid, and callous woman (which many critics consider Defoe's thoughts, not autobiography) has no genuine remorse. Since Moll says she does these evils out of necessity, lousy luck, and terrible fate, her regret in other episodes seems slightly more ironic. Defoe, because he is concerned with teaching the reader, dominated the seventeenth and the eighteenth-century English Literature. Because most of the people were Puritans in that time, although he justifies Moll's actions, Moll's regret are not sincere to the reader. One of Moll's expressions of regret that:

I was now in a dreadful condition indeed, and now I repented heartily my easiness with the eldest brother; not from any reflection of conscience, but from a view of the happiness I might have enjoyed, and had now made impossible; for through I had no great scruples of conscience, as I have said, to struggle with, yet I could not think of being a whore to one brother and a wife to the other. (Defoe, 2017, p. 35)

Moll justifies the criticism by expressing that the regret she feels is not based on moral thought. In the novel, Moll does not regret any of her actions. She always regrets missing the opportunity when she has more. Moll feels only real remorse in the Newgate Dungeon. The remorse is not the guilt Moll feels for her sins. Moll regrets the death penalty. She thinks she will get it because of the fear of getting hurt. Even the priest, who tries to make Moll repent, thinks that Moll regrets her sins and gives a statement in court. Moll is also entirely devoid of maternal feelings as a woman. She does not experience the feeling of motherhood in any of the tens of children she gives birth to and quickly abandons them. Defoe's portrayal of the female character as devoid of even the sense of motherhood receives criticism that the novel is written from Defoe's point of view, not autobiographically.

On the other hand, Moll is happy when she gives her children to others because her economic concerns are more important than giving care to her children. After all, they will not be a hindrance. In the end, Moll has a more usual sense of motherhood towards her son from her marriage to her brother. She does not feel like a mother or express herself throughout the novel. However, at the end of the novel, she is confused about her son.

Moll has an extramarital affair with Robert's brother where she takes shelter, has sex with two brothers, gets Robert drunk on the wedding night, has an incestuous relationship with her brother without any knowledge, and has children from this incestuous relationship and thefts. All of these makes Moll a fallen woman. At the beginning of the novel, Moll is very virtuous. When she enters the mayor's house, she adapts to the girls there, and while they are training, Moll secretly listens to the lessons from the corner. Moll also knows the importance of being educated to be chosen by men. However, Moll, who gets more beautiful as she grows, attracts the attention of the men in the house. This popularity increases Moll's sense of arrogance. Unable to think rationally and virtuously because of her arrogance, she is seduced by Robert's brother and eventually has extramarital sex. It is the first event that makes Moll immoral. Accepting Robert's marriage proposal, Moll pretends to have sex with the younger brother for the first time the next day by getting her husband drunk on the wedding night with the cunning idea of Robert's brother. The kidnapping of Robert, whom she marries here, and the unfortunate death of her husband at the end make Moll a fallen woman. Initially, she refuses to have sexual intercourse with either of her siblings. Moll, who refuses to sleep in both brothers' beds, eventually gets back together with the younger brother. One of the things that makes Moll immoral is that she later pretends to be a rich woman and marries many men. Despite Moll's refusal to live with both brothers at first, she unknowingly marries her brother and even has children due to misfortune or a twist of fate. Moll's incestuous relationship with her brother is one of the striking parts of the novel. Moreover this relationship is similar to Oedipus' incest relationship with his birth mother. As a result of a prophecy, Oedipus is given to others by his family and gets together without knowing his birth mother, whom he never knew. As a result of his marriage to Oedipus' natural mother, they have four children.

Moreover, due to this incestuous relationship, all the people experience famine and disaster, and eventually, the truth comes out. Unable to stand this bitter truth, his mother, the queen, commits suicide, and Oedipus blinds himself. Moll also experiences incest, and this is a disastrous situation. Moll explains the situation to her husband-brother, even though her mother wants her to hide it when the truth comes out. As a result of this event, her brother's marriage ends, and he falls ill. However, even though Moll is a fallen woman due to this incestuous relationship, she has a peaceful family for the first time, truly loves her husband. And she leads a prosperous married life, and eventually gives up on all these. She has also loses the family she never has and incidentally gets together.

Moll is a sinful woman because she causes the ruin of a man, but she is the victim because she suffers much more destruction than her brother. Ellen Pollak states that: "Moll's brother-husband gradually succumb to physical and mental disintegration, but Moll physically and mentally distances herself from demoralizing family ties" (Pollak, 1989, p. 4). Pollak talks about Moll's brother-husband's mental and physical separation after he learns his incestuous relationship with Moll. The joy of finding his sibling and the feeling of disgust and embarrassment of sleeping with his sibling are mixed. It is observed how detached the fallen woman characters are from their family ties. Although Moll says that she is the reason for the crimes she committed, this stealing adventure that starts with necessity ends in the Newgate dungeon where she was born due to her greed. She victimizes people, young, old, and needy.

As a result, Moll is a morally weak character who uses her beauty and charm, introduces herself differently, marries many men, tries to earn an income, and steals when she loses her charm when she gets old. She is called a fallen woman because she is a woman who does not behave as expected from ordinary women of the period.

2.3. Moll as a Fallen Woman in the 18th Century

The geography, period, family life, and life experiences of the human being, who is a social being, shape his character. Thus, to analyze the effects that caused Moll, the protagonist of *Moll Flanders*, to become a prostitute and a thief, it is

necessary to examine the conditions of her period. Historical changes and developments such as urbanization and industrialization in the 18th and 19th centuries affected literature in terms of character, theme, and style. These changes, which increase the conflicts between the working and upper classes, bring individualism, capitalism, moral values, and social life to the fore. As a result of the economic changes due to industrialization, the difference between the quality of life of the elite and the working class becomes quite evident. These economic difficulties, desperation, and poverty lead to an increase in the crime rate in England. In particular, theft and prostitution are widespread in this period. The penalty for the theft of industrial products such as fabric and lace is more severe than other items. Because the production costs of these products are high, the workers' earnings are also meager. It is easier to steal fabrics that bring good profit if they are sold at that time than to produce them. The incipient industrialization and mechanization make these products rare and expensive. For this reason, if someone steals these products, the penalty mainly is capital punishment, rarely exile to Virginia.

According to Moll's words, the novel begins with Moll's mother being thrown into the Newgate dungeon for a minor crime and sentenced to death. The prison conditions and punishments in England, where the crime rate increases, especially theft, are aggravated. Defoe does not say that Moll's mother is punished and imprisoned to draw attention to this situation. Defoe highlights the British prisons and even gives the name of the Newgate dungeon. Defoe aims to criticize the consequences of economic change in England. Moll's economic concerns are so high that she cannot be a prostitute, and when she starts stealing, Moll never stops stealing the money until she gets punishment. She worries significantly about not being able to find food tomorrow, even if the money she steals that day is enough. Although Daniel Defoe wants to show the economic change in England with Moll, Moll expresses that she cannot use the money well and does not set a positive example for other women in this sense. Throughout the novel, Defoe shows that Moll has a reason for every crime. For example, he expresses Moll's reason for stealing in the novel that:

Oh let none read this part without seriously reflecting on the circumstances of a desolate state, and how they would grapple with mere want of friends and want of

bread; it will certainly make them think not of sparing what they have only, but of looking up to heaven for support, and of the wise man's prayer, 'Give me not poverty, less I steal. (Defoe, 2017, p.199)

Defoe's view of theft is a necessity, and it is not an immoral act. Because God does not prescribe people a prosperous family destiny. Luck, misfortune, and fate are the subjects that Defoe generally focuses on it. In the novel, he expresses that people who have a poor life destiny commit crimes out of necessity with Moll's words: "If I had been otherwise, the vice came in always at the door of necessity, not at the door of inclination" (Defoe, 2017, p.135). The woman who is seduced, deceived by the promise of marriage, and mostly raped is excluded from society at that time as well. Many men of the time also seduce innocent women who are poor with the promise of marriage for their pleasure and sexual satisfaction and then turn away from these women. Deceived by the promise of marriage, these women also make themselves look rich and seduce men by using their charms to earn money. If these women do not belong to a high-class family and do not have enough income to give to their future husbands, quite difficult living conditions await them. Orphaned women, who does not have a family and does not inherit from their families, have to earn money through prostitution. Defoe expresses the society's view of prostitutes that: "It is said by the ill-natured world, of our sex, that if we are set on a thing, it is impossible to turn us from our resolutions." (Defoe, 2017, p.97). In other words, these women are not sinful and carefree, strong people. They become prostitutes out of necessity, not arbitrarily.

The problem with the prostitutes of the period is syphilis and lack of birth control. These women cannot take care of one more person when they become pregnant. It is the idea that syphilis is not sexually infectious at that time. However, there are doubts that it is sexually infectious during the *Moll Flanders* era. This disease could be a punishment given to people who commit sin because of their lust in the 18th century. Due to the high rate of child mortality in the 18th century and the death of children at an early age, women could not establish a full parent-child bond with their children. Therefore, family ties remains relatively weak.

The more complicated, dangerous, and risky way to get money for fallen woman characters like Moll is theft. For women, especially for fallen woman characters, the

simpler, more immoral, but quick way to get money is prostitution. Sarah Damewood states that: “Defoe suggests that economics and morality are not related—that economics is an amoral occupation.” (Damewood, 2013, p. 13). According to Damewood, Defoe states that people need to earn money to survive. If a woman who is in working class does not have any inheritance from the family, she has financial problems and commits crimes. Damewood thinks this is amoral because fallen woman is involved in crime as a result of opportunities beyond her control. Moll does not have a noble family or any prosperity. She also has a criminal mother. So Robert’s brother cannot gain any profit if he gets married to Moll. Furthermore, he treats Moll like she is his prostitute. After this incident, Moll’s prostitution life begins.

The understanding of marriage in 18th century England is different for men and women. At that time, marriage is a very profitable business for men, and if they are from a wealthy family, the person they marry must also be quite wealthy. For this reason, the ideal woman’s view of the men of the period is also capitalist. Pollak states understanding of marriage in the eighteenth century in England that:

Schooled in the ways of marriage, she will come to understand the role of female sexuality in men’s profit as well as pleasure, to recognize that a woman has social value not just as an object of male libidinal desire but also, in the higher classes, as a medium of exchange in the accumulation and transmission of property. (Pollak, 1989, p. 11)

At the beginning of the novel, Moll thinks she can become a lady by working as a tailor and earning her own money. However, later she realizes that to gain status as a woman in society, she must have a wealthy family and inherit it from her family. Since she is deprived of a family and has financial difficulties, she has more economic concerns than an ordinary woman. That's why she is understood as a capitalist character. Moll describes the understanding of marriage of the period as follows:

This knowledge I soon learned by experience, viz. That the state of things was altered as to matrimony, and that I was not to expect at London what I had found in the country: that marriages were here the consequences of politic schemes for forming interests, and carrying on bussiness, and that Love had no share, or but very little, in the matter. (Defoe, 2017, p. 72)

Family ties are also weaker in this type of marriage, devoid of love and seem a source of income. The portrait of the ideal married woman for men who are on the hunt for rich women represents in the words of one of the mayor's daughters in the novel:

Betty wants but one thing, but she had as good want everything, for the market is against our sex just now; yet if a young woman have beauty, birth, breeding, wit, sense, manners, modesty, and all these to an extreme, yet if she have not money, she's nobody, she had as good want them all for nothing but money now recommends a woman; the men play the game all into their own hands. (Defoe, 2017, p. 24)

Women have no values as individuals and traits such as beauty, virtue, kindness, dignity, and fertility are worthless in a poor woman. Moll makes a difference among the women of the period. She draws attention due to her desire to live without depending on anyone. Moll conveys the understanding of marriage of the period from the point of view of her sister-in-law in Colchester as follows:

....beauty, wit, manners, sense, good humour, good behaviour, education, virtue, piety, or any other qualification, whether of body or mind, had no power to recommend; that money only made a woman agreeable; that men chose mistresses indeed by the gust of their affection, and it was requisite to a whore to be handsome, well-shaped, have a good mien and graceful behaviour; but that for a wife, no deformity would shock the fancy, no ill qualities the judgement; the money was the thing; the portion was neither crooked nor monstrous, but the money was always agreeable, whatever the wife was. (Defoe, 2017, p. 72)

As in the first part of this study, the only thing that makes a woman attractive to men is her money. Apart from this, her education, intelligence, temperament, behavior, and appearance are not essential. Nevertheless, men want their mistresses to be attractive, beautiful, and elegant. Since marriages are bound to material things, men often look for the woman who feeds their impulses and emotions. For this reason, prostitution is also prevalent. For women in this period, getting married was much more important than being an individual. If they do not marry, they are seen as flawed in society and criticized. They are also under stress and pressure because they need to have good financial strength to get married. In the novel, Moll refers to this pressure that:

I think at this time we suffer most in; 'tis nothing but lack of courage, the fear of not being married at all, and if that frightful state of life called an old maid, of which I have a story to tell by itself. (Defoe, 2017, p. 81)

Defoe criticizes the submissive and passive woman and tries to create a new and individualistic woman.

She is always married too soon who gets a bad husband, and she is never married too late whoe gets a good one; in a word, there is no woman, deformity or lost reputation excepted, but if she manages well, may be married safely one time or other; but if she precipitates herself, it is ten thousand to one but she is undone. (Defoe, 2017, p. 81)

For women to be individuals, they must have economic freedom. However, job opportunities for women of the period are quite limited. "As members of a household, women were financially dependent on men, who still held all property rights." (Hill, 1994, p. 122). As Hill states, women are always financially dependent on men. Woman is attached to her father and other men in the household until she gets married and serves them, and after marriage, all her property passes into the hands of her husband. After marriage, she lives financially dependent on her husband. In addition, in the novel *Moll Flanders*, Moll is a character who does not want to be attached to anyone, regardless of their sex. Sarah Damewood states that:

Defoe portrays Moll as a capitalist; she is determined to make a fortune through the exchange of goods and services because she does not have the opinion of relying on an inheritance like a woman from a wealthy family she would have had. (Damewood, 2013, p. 1)

Moll does not talk about her emotional sadness after the marriages she makes by deceiving men. She continuously calculates the money she leaves after the marriage ends. She does not miss her compassion and care when her spouses get sick. Moll, who receives the news that her husband is on his deathbed, is devoid of emotion in the novel. "This was heavy news for me, and I began now to see the end of my prosperity." (Defoe, 2017, p. 128). Moll thinks about how much money she will have left if her husband dies rather than the pain and suffering. Moll's emotional hardening in her correspondence is represented with her dating and letters that:

'You I love, and you alone.' 'And so in love says every one.' 'Virtue alone is an estate.' 'But money's virtue, gold is fate.' 'I scorn your gold, and yet I love.' 'I'm poor: let's see how kind you'll prove.' 'Be mine, with all your poverty.' 'Yet secretly you hope I lie.' 'Let love alone be our debate.' 'She loves enough that does not hate.'
(Defoe, 2017, p. 84-85)

The limited employment opportunities of the women of the period are a factor that compels only women to prostitution. "Typically, a woman whoe was born into domestic service, manufacturing, or agricultural labor, stayed there; the more fortunate women had the to become teachers, nurses, or writers." (O'Brien, 2009, p. 10). In the 18th century, women's employment opportunities were limited in production, agriculture, and service. The rare women who had a family situation and could get an education were likely to become teachers or nurses. There was also pressure on the well-educated woman to marry. Expectations from the married woman were: obedience to her husband, managing her home and taking on all the education and care of her children. In addition to all these responsibilities imposed on a married woman, it was difficult for a woman to work, and her husband did not consent to her work.

In *Moll Flanders*, Moll tries to be an individual. Such a character attracts much attention, in that period. She tells the customers about her understanding of what a lady is when she deals with sewing next to the woman the church board gives her. According to Moll, to be a lady is to earn her own money by working independently. However, Moll especially vehemently refuses to be a maid and even cries. The women have to do this kind of work. With these thoughts, Defoe paves the way for the thought of feminism.

According to Kristeva's abject theory, Moll keeps the abject side secret. At the beginning of the novel, Moll refuses to be an object and wants to be a subject. However, with her disappointment in her first love experience, she realizes that the male character is the subject, and she is used as the object. She then accepts her objectivity, does not matter her subjectivity aside, and thinks of herself as an object for material gain. Kristeva's abject theory is most noticeable in Moll and her

relationship with her banker-lover. The banker has sexual intercourse with Moll and later buys a house for Moll, feels ill, and regrets his relationship with Moll. This part reflects Moll as an abject. Because while the banker is married to another woman, he has an affair with Moll. Moreover, when he feels ill, he regrets that he sees himself close to death. Hence he gets away from Moll is that Moll reminds him of his sins. According to the banker, Moll is a subject with charm and beauty. However, he later realizes that he is using her as an object and moves away from her. What he detests is not that Moll is a prostitute, but that Moll reminds him of his disgrace.

2.4. Review of Moll as a Fallen Woman in a Literary Perspective

Defoe remarks on his time when he uses a fallen woman as the protagonist in his novel *Moll Flanders*, published in 1722. Defoe tries literary changes in terms of theme, hero, style, and plot in this novel.

The Industrial Revolution and mechanization make the class distinction more evident and led to confusion between the upper and middle classes. Changes in society and moral structure also affect the themes and characters of the novels. In 19th-century novels, the writers tried different endings. On the other hand, writers focused on human psychology in 19th and 20th-century novels because of World War I and World War II. In 1719, he published *Robinson Crusoe*, Daniel Defoe's one of the most influential works, in which he described modern individualism and the economic man. The criticism he makes against individualism and the economy in this work makes a significant impact. Daniel Defoe's writing life starts with satirical and political pamphlets full of ironies. Defoe, who always freely expresses his political thoughts, reflects the same attitude and style in the characters and works he creates in the following years.

Daniel Defoe wrote his work *Moll Flanders*, which is considered one of the best English novels and published in 1722, in autobiographical form, just like *Robinson Crusoe*, and this work is not a picaresque because of some features. The book's title comes from the narrator's nickname 'Moll Flanders'. Moll tells about her adventures, fortunes and misfortunes. She hides her real name because she commits many crimes, and disguises herself to prevent people from treating her harshly. The name she chooses

for herself is also remarkable. “The words Moll associates with love-“trick’d,” cheat,” and “game”- all century suggest that love is something that deceives people.” (Damewood, 2013, p. 14). It is a name that describes herself and her experiences. Flanders’ name comes from a province in the west of Belgium. Many features make *Moll Flanders* striking. Some of those are:

1. When considered picaresque, the hero is not a picaro but a picara,
2. Moll is the protagonist,
3. Moll has economic concerns and struggles,
4. Thanks to its autobiographical form, it was written from a female perspective and paved the way for feminism,
5. Defoe’s statement in the preface part of the book that he censored was about what happened to the protagonist and that he wrote it for teaching, but it was full of ironies,
6. Although Defoe says he aims to write a didactic work, he rewards the character who does not act virtuously in the end,
7. To have an indirect criticism of the economic and justice system in England.

In the picaresque genre, the protagonists are born without a family member or they are orphans, unfortunate, and experience difficulties. Every difficulty they experience contributes to their formations, and matures. They overcome all these difficulties and get a reward by keeping their virtue. This point of view shows that Moll is born in prison and is deprived entirely of the family phenomenon. However, surprisingly, she finds prosperity at the end of the novel, despite not obeying the moral laws set by society. Ian Watt expresses his opinion that *Moll Flanders* is not picaresque as follows:

She is not really conscious of the false social and moral roles that she plays; and for this reason she is not a picaresque character. The picaro has a protean capacity for putting on new identities as the situation demands; but *Moll Flanders* is essentially always the same; her character must be seen as a normal product of capitalism which, as Max Weber showed, “necessarily converts the conduct of the individual life into an austere discipline.” (Watt, 1967, p. 114)

According to Ian Watt, the character Moll cannot be picaresque. Moll’s thoughts do not change in the face of the events she experiences. In format, *Moll Flanders* is

considered an autobiography. In the preface of the book, Defoe states that he tells the story of Moll, who contradicts the moral understanding of the society, and that he even changes Moll's inappropriate words and makes them more readable. Defoe represents that the book is an autobiography, and he states that giving the character's real name will cause him trouble in society. In other words, Moll and her experiences are so real that she may continue to live among us. Defoe writes *Moll Flanders* from the first-person point of view. However, there are different opinions about the narrator. One of them is the following view of Mark Schorer, who takes part in the same study as Ian Watt:

Mark Schorer, for instance, assumes that Defoe cannot be impartial about his heroine because "he is *Moll Flanders*"; like her Defoe sees everything in terms of the arithmetic of personal profit; and so Schorer's analysis concludes with the memorably wounding verdict that "without in the least intending it, *Moll Flanders* is our classic revelation of the mercantile mind: the morality of measurement which Defoe has apparently neglected to measure." (Watt, 1967, p.113)

In Schorer's view, the narrator in *Moll Flanders* cannot be the woman but Defoe himself. Schorer thinks so because Moll is different from the women of that period, and the reader cannot get information about Moll's inner life. Moreover, throughout the book, the image of the justice system and prison life in England is drawn, and it seems that there is a short struggle to reintegrate the children born here into society. In the end, women does not live comply with the moral standards of the society due to limited job opportunities. When they need to help, they become involved in illegal activities.

Defoe has a family that adopts a different understanding of the society and that he is interested in politics and writes articles defending the rulers and gets punishment in prison for these reasons. Defoe was always emulated the upper class due to the conflict between the 17th and 18th centuries classes. Thus, he changes his last name from Foe to Defoe to make it look much nobler. Defoe always continues to trade, even if he is often unsuccessful. Schorer, who thinks Moll is Defoe, makes the proper conclusion. *Moll Flanders* receives the most criticism because Defoe does not give any details about Moll's inner world.

In terms of plot, there is a cause and effect relationship in *Moll Flanders*, and a retrospective style is adopted. Moll, who is 60 years old, tells how she gets involved in crime and prostitution with the reasons, through her experiences. Moll lacks family ties and parental figures. She tells her birth and early childhood period according to the rumors of the people around her. In this context, Defoe reflects and criticizes England's economic, political, moral, and social turbulent period with an ironic expression and plain language in *Moll Flanders*. Although Daniel Defoe says he writes this novel intending to teach moral lessons in the preface of the novel, he makes his criticism skillfully because he is a master of irony. Moreover, he prevents possible criticisms by the preface of the novel. The main reason for Daniel Defoe's statement in the preface is that most people of his time were Puritans. Because according to the Puritan understanding, writing fictional texts and reading such works is considered a sin.

As regards its plot Terence Martin has argued that the general pattern of the events in *Moll Flanders* can be seen as one which both amplifies the opening scenes, and completes the cycle that is begun there. Martin does not maintain that Defoe is accurate about details or that *Moll Flanders* has a "sophisticated structural unity involving theme, character, and tone." (Watt, 1967, p. 110)

According to Martin's opinion, Defoe writes *Moll Flanders* in a chronological order. However, Moll's experiences form plot of the novel. The plot is not formed with the time as in autobiographical works. Moll tells about the events she lives, how old she was, her behaviors, and justifiable reasons. Moll's mother is in Newgate Prison, and Moll was born in prison. In the last part of the novel, Moll comes to the same prison but as a prisoner. According to some critics, the events which Moll experiences are not fateful or unconscious. Defoe deliberately writes Moll's misfortunes.

Another recent critic, however, makes larger claims for Defoe as a conscious artist: Defoe's "plotting", Robert R. Columbus writes, "suggests that he told his story in a deliberate and conscious attempt to unriddle the soul of *Moll Flanders*. (Watt, 1967, p. 111)

According to Columbus, this order of the novel is created by Defoe, the plot is not about Moll's experiences. Columbus claims that the events are the transmission of Defoe's consciousness, not Moll's consciousness.

Daniel Defoe reflects his mastery of irony in this work. Although *Moll Flanders* is a weak work in terms of metaphor and simile, the most dominant feature is ironic and satirical language of the novel. Because Defoe states that he makes Moll's speeches more polite with his explanation in the preface. According to the narrator of the novel, Moll conveys the events and choices with her truths, far from the universal moral understanding. She tells not only about her experiences but also presents a double view to the reader by giving her thoughts and justifications to her.

The themes in *Moll Flanders* are greed, vanity, repentance, and hardening. In the novel, a female character has predominantly economic problems and earns money through prostitution and theft. So the most dominant theme of the novel is greed which causes Moll's misfortunes. The most striking theme of the novel is greed. Moll's greed and ambition are evident from an early age. Moll does not feel a sense of belonging to the gypsies and escapes from them. She always tries to improve herself with the desire to be a lady. However she cannot achieve this by working, so she becomes a prostitute using her beauty and intelligence. She never finds the money she earns enough, and she always wants more. She starts stealing when she gets old and cannot find anyone to marry. In this sense, she always strives to achieve more and search for learning new ways. Moreover, she always establishes with people focuses on self-interest and chooses her spouses from influential people in social life and around her. Defoe portrays the new capitalist England with the theme of greed in *Moll Flanders*. He shows how economic life affects social life and moral structure.

Another critical theme of the novel is vanity. Moll's vanity begins in her youth and continues until her 40s. The only thing that the Moll character can boast about is her beauty. Her beauty feeds her sense of arrogance. She is always willing to spend her money on clothes and accessories. Her behavior is the desire to be noticed more in society. The desire to be noticed is the effort to have a statute in society and to exist in life. Beautiful women appear in every work. However, Moll's difference is that she is pretty intelligent and cunning. Arrogance and vanity cause the destructions in every work, and the arrogant character gets punishment. As a result of Moll's arrogance, she is taken to the mayor's house in the first part of the book and attracts the older brother's attention.

Nevertheless, the older brother seduces Moll, and they have sex. She gives her virginity to the older brother, who treats her like a prostitute and gives her a tip. Although Defoe explains his aim is to teach a moral lesson, Moll does not regret her wrong decisions. Defoe ironically mocks her lack of regret. The most discussed theme of the novel is regret. Moll has a reason for every crime she commits. Because she is an immoral character. Her lack of social and family life causes her to deprive herself of social and moral values. Hence, she has valid reasons for what she does. *Moll Flanders* shows the transition from the universal moral understanding to the individual one. Moll's regret is superficial and not sincere. She experiences her only real remorse in the Newgate dungeon.

The last theme is solidification. Many critics think that Defoe writes from his point of view. So *Moll Flanders* cannot be Moll's autobiography. Moll has more extraordinary features than the other women. Defoe does not reflect Moll's inner world and feelings. Thus, the reader cannot learn about the protagonist's inner world. Looking at her words, the reader can only see rather an unemotional side. The only real emotion the narrator reflects is the first love experience. In all her subsequent relationships, she has relationships with people not with her feelings but with the thought of financial gain. So when her husbands die or leave her, she immediately calculates the money left in her pocket. Moll also lacks a sense of motherhood. She quickly leaves her children to others' care, and she does not regret it.

On the contrary, her children will not be a hindrance and expense to her. Moll is an unusual character because she is an unemotional character as a woman. However, on the other hand, Defoe's creation of this character destroys the perception that women are emotional and do not act according to their emotions. Defoe shows women act with logic and have economic concerns to support the idea of feminism. On that sense *Moll Flanders* becomes popular and talk about today.

Moll has the information about her birth which she learns from other people. The novel begins with Defoe's preface. In the beginning, Defoe says that he wrote this novel for teaching. Since the plot conflicts with his explanation, he becomes the focus of discussions. Moll's mother is imprisoned in Newgate dungeon for stealing three pieces of lace from a draper, and her penalty is death. However, she is pregnant with Moll. So this sentence is postponed and changes to exile. After Moll was born in

prison, her mother gives Moll to a relative. Moll grows up among people who are called Gypsies or Egyptians for a while and lives a nomadic life. Then the gypsies leave Moll in the town of Colchester, Essex. However, Moll remembers she escapes. Because Moll is uneasy to be among those people. She takes refuge in the church or is abandoned by the gypsies.

Three-year-old Moll is not able to work, so she is left with a nanny who takes care of orphans like Moll. Moll's nanny takes care of her until she is eight years old. The nanny is one of the rare people to whom Moll can be emotionally attached. Moll learns sewing with her nanny and receives pocket money. Moll is asked to be given home service by the church when she is eight years old. However, Moll prefers staying with her nanny and earning money by sewing rather than serving others. She desires to become a lady. In her opinion, to be a lady is to earn one's own money without being under the command of someone else. People find her thoughts funny but also are interested in them. Moll manages to stay with her nanny until the age of 14. She attracts a lot of attention from her surroundings because of her beauty and her ability to freely express her ideas differently from the women of that period. When her nanny falls ill and dies, their house is also closed, and Moll moves to the mayor's house. The mayor and his wife have two daughters and two sons. Moll gives only little brother's name, Robert. The mayor's daughters get along well with Moll in the beginning. She secretly listens to the education of the daughters, develops herself and gets more attention over time. Her beauty, wit, and frankness are also admired by young men of the house, and the brothers always place Moll above her sisters and speak highly of her. Moll's first love experience is with Robert's brother. They fall in love with each other and Robert's brother seduces Moll. She firstly experiences sexual intercourse with the older brother. This boy deceives Moll with the promise of marriage. Moreover, he gives Moll pocket money for every sexual intercourse. He treats Moll like his prostitute. However, Moll also accepts this allowance. Robert also falls in love with Moll. Compared to the older brother, Robert has more virtuous feelings and thoughts and is more courageous than his older brother. Robert confronts his family and says he wants to marry Moll. She acknowledges that having relationship with two brothers is immoral.

Moll's first marriage is to Robert and it lasts for 5 years. In the fifth year of the marriage, they have two children. Robert falls ill and dies. Moll leaves her children

with their grandparents. Moll gets married many times to improve her financial situation. She meets a draper man who asks her to be his mistress but Moll refuses his offer. Later Moll gets married to another draper and has a wealthy life for 4 months, but after about 3 years, her husband goes bankrupt and goes to debtors' prison. She has a child with this man but the child dies at a young age. Her husband escapes from the prison to France.

Going to the debtors' shelter, Moll dresses as a widow and introduces herself as Flanders. She lives for a while with the widowed woman whose husband is the captain. This woman marries another captain but the captain deceives this woman. Moll supports and encourages her to betray the captain. Because the captain should understand his fault. This action is Moll's first reaction against the male-dominated understanding of society. The captain's wife also thinks that it is fair for them to do the same in response to men hunting for rich women and cheating on their wives. Later this woman shows Moll as a wealthy woman and they look for a rich husband. She marries a man who owns a ranch in Virginia and lives with his mother. The people are exiled from the Newgate dungeon to there. Moll has a happy marriage and she is peaceful. However she experiences a misfortune, too. Although she avoids an immoral relationship in her first marriage, she learns that her husband is actually her brother and his husband's mother is Moll's real mother. By the time she learns about this tragedy, she has two children from this marriage and she is pregnant with his third child. Rather than hiding this information and leading a financially peaceful life, she reveals it and leaves with certain money and property. Moll loses this property on the journey, and goes to Bath and settles in a boarding house. She makes a friend who is a man from London. This man is married but cannot get a divorce because of his wife's disease. Although Moll and this man are friends for 2 years, they eventually have a sexual relationship and the man gives a house to Moll. She lives there for six years and they have three children. But two of them die. Moll's husband falls ill, but when he gets well, he stops communicating with Moll. Because he feels regretful about this relationship as a married man. At the age of 42, Moll is introduced as a rich woman to people in many events. In one of them Moll meets an Irish man. Moll entrusts her money to a banker. This man also loves Moll, but he is married and his wife cheats on him. James says Moll that he is a rich man in Liverpool. Moreover, Moll deceives

James about her priority. Realizing that he is deceived, James goes to Ireland to improve his financial situation and to continue his relationship with Moll. The banker gets divorced his wife and he gets married to Moll. But the man loses all his money and dies of grief. Moll, 48, is driven mad by lack of money and despair. Moll starts stealing and is not caught for a long time. Meanwhile, she is with a drunken baronet and steals his money. Finally caught stealing, Moll is thrown into the Newgate dungeon, where the story begins. She meets her husband from Lancashire in the Newgate Dungeon. They are both saved from the death penalty, and exiled to Virginia. She hears that her ex-husband, actually her brother, is nearby, and her son is alive. Moll's brother dies, and she lives a happy and prosperous life with her son and her Lancashire husband.

Until the 19th century, fallen woman characters appeared less or took place in the background in literature. In this study, the representations of fallen woman characters in the literature focus on:

1. The use of fallen woman characters as a secondary character,
2. The use of fallen woman characters as a threat to masculinity and male character,
3. Fallen woman characters are deemed worthy of unhappy endings.

Fallen woman characters become more visible in literature under the influence of feminism, and literary works also contribute to feminist agenda. Before the invention of communication tools such as television and the radio, the most effective way to be heard by society is literature. Hence, society censor and react to many authors and their works. Moreover society determines this adequate power of literature and affects the moral values. Fallen woman characters exist in real life for a very long time. However, these women are like a disgrace to society, a flaw to be covered up, and curses that should not mention. These women, whom society excludes, are also out of real life in society. In the works, these women are not protagonists, not in front of society in real life. The narrator expresses their feelings and thoughts in own point of view. This makes the fallen woman as bad as possible. The author does not give informations about the fallen women's thoughts and feelings. Therefore the fallen women are accused of being inclined to become a fallen woman. They are just wrong and

seductive characters for the reader. They have compelling and seductive roles for the male character, who is generally good and virtuous.

In contrast to this lousy character, writers create a virtuous and good character. Because the aim is to protect the moral structure of the society through works and to give lessons. In this respect, Defoe presents a character who is a fallen woman courageously and ironically to the readers as the protagonist. The narrator is the protagonist and the story is not told by a third person narrator. Moll is a protagonist and the narrator of the novel even though she is a fallen woman. In this way, the reader can understand that how a woman becomes a fallen woman and her reasons such as fate, misfortune, and desperation. Daniel Defoe creates a fallen woman as the protagonist is striking, but he also has some shortcomings. For example, Defoe does not give details about the protagonist's feelings and thoughts. His unusual use of a fallen woman character as the protagonist becomes one of the sources of feminist thought and contributes significantly to feminism.

Fallen woman characters are generally seductive women who deflect the hero from his journey. Fallen women go beyond the virtuous woman archetype drawn by society. If a woman tries to act freely, wants to be an individual and as strong as men, she is deemed to a fallen woman. Daniel Defoe also reflects Moll from this aspect. However, differently, the fallen woman explains that someone seduces her. In the first part of the novel, the narrator describes Moll's life in the house of the mayor.

Moreover, Moll attracts the attention of two brothers in the house. Nevertheless, the older brother sexually seduces the character of Moll and spoils her innocence and virginity. On the other hand, the younger brother, Robert, loves Moll more virtuously and does not try to seduce her. Although the older brother promises to marry her and reneges after having sexual intercourse, Robert only wants to persuade Moll to marry, and he keeps his promise. Defoe uses the figure of two brothers in this episode to show how the moral structure of England during the Industrial Revolution begins to deteriorate. Because although the older brother realizes Robert's interest in Moll, he continues to have sexual relations with Moll.

Furthermore, the older brother tries to persuade Moll to marry to Robert. It is also morally inappropriate for Moll. Because she has a sexual relationship with the older brother, and Robert wants to get married to her. Moreover if Moll gets married to

Robert, she has to live with these two brothers. At the same time, Defoe shows that men are seductive and the seducer meets seduction first. Kierkegaard's idea that one can be a deceiver if someone deceives him/her is evident in this work.

Since the works affect society and give direction to the society, the understanding that art is created for the good of the society is dominant in most works. Thus, didactic concern is popular in many literary works. Fallen woman characters are also heavily vilified in literature, and the authors compare them with an exemplary opposite character to show the good. These characters get punishment in the end. They go through much trouble and regret and face unhappy endings. They should have unhappy endings so that what they do should not be done by female readers. The aim is to prevent women from becoming individualized, empowered, and gaining an influential position in society. In this respect, Defoe makes a clever difference, ironically. To avoid getting a reaction, because he lives in a Puritan society, he states that Moll tells her own experiences. Moll is such a real character that Defoe makes arrangements in a way that society can read. Defoe says that the purpose of writing the work is to teach. Although the Moll character goes through much trouble, unlike other fallen woman characters, she has no punishment in the end. On the contrary, Moll has a happy and wealthy life with her husband and child at the end of the novel. In *Moll Flanders*, although Defoe reflects Moll's inner world in a limited way, she makes a name for herself because Moll tells the events from her perspective and shows how she becomes a fallen woman and her reasons.

Moll's transformation into a femme fatale is similar to the Medusa myth. While living as a young, beautiful, and obedient woman, Poseidon seduces and rapes Medusa. The victim is Medusa, but she is cursed and punished by Athena. Because she is the woman who should maintain her chastity. As a result of a man's rape and seduction, Medusa becomes a deadly woman who turns the minister to stone. On the other hand, Moll acts virtuously and tries to improve herself with training until Robert's brother seduces Moll. However, when the older brother rapes her, and she loses her innocence, she accepts that the older brother treated her like a prostitute.

Moreover, she takes the older brother's money each time they have sexual intercourse. Afterward, her only aim is to seduce and deceives men and earns financial income through marriage. It is reminiscent of the myth of Medea, with Moll's boldness

and her firmness about family and motherhood. Jason deceives Medea with the promise of marriage, and he uses Medea to get the golden fleece. She is a tough woman who would sacrifice her father, brother, and even her children in the future for her love and passion. Jason deceives her with the promise of marriage. So Medea takes revenge by killing the princess and her father and burning her children with her magic. She takes her revenge on Jason by killing his children. This brutality and lack of family ties remind the reader of Moll. Moll is also a character without family ties. Moreover, she readily leaves her children, except for her son from her brother. There is no indication that she is looking for and wondering about her other children.

As a result, Defoe's fallen woman character Moll is an unusual example. Because in literary studies, while fallen women are the characters left in the background, Moll is the protagonist in the novel. The fallen women generally have unhappy endings in literary works, while Moll has a happy ending with his wife, son, and property. Moll is shown as a threat to masculinity, and this resembles other examples of fallen women in literary works.

CHAPTER 3

3. MAHPEYKER AS A FALLEN WOMAN IN NAMIK KEMAL'S İNTİBAH

3.1. Namık Kemal's Early Life, Work Experiences, Literary Works and Death

Namık Kemal, an intellectual, writer, journalist of the Tanzimat Period, and a homeland poet in Turkish literature, was born on December 21, 1840, in Tekirdağ. His real name is Mehmed Kemal. His friend Eşref Bey, who visits his grandfather Abdüllatif Pasha when he starts his writing life at a young age, read the poems of Mehmed Kemal and gives him the name Namık, which means clerk and writer. His father works for the Finance Directorate for a while, and then Sultan Mustafa II. Asım Bey, who works as Abdülhamid's chief astrologer. His mother is Fatma Zehra Hanım, the daughter of Abdüllatif Pasha. He spends his childhood years with his grandfather Abdüllatif Pasha, who is once the deputy governor of Tekirdağ. When the government sent his grandfather to Afyon, he and his family moves to Afyon. When he is eight years old, his mother, Fatma Zehra passes away while Kemal is in Afyon. Namık Kemal continues to live with his grandfather Abdüllatif after the death of his mother. Namık Kemal, who travels from city to city due to his grandfather's job assignments, cannot have a regular education. However, thanks to his private teachers, he learns Arabic and Persian, and he studies at the Valide School for a few months when her grandfather goes to İstanbul.

Namık Kemal's relationship with thought and literature begins with his grandfather's appointment to Kars. He meets Vaizzade Seyid Mehmet Hamid Efendi, both a professor and a poet. Namık Kemal acquires Sufistic knowledge and information such as prosody and syllabic meter about Divan Literature from this professor and poet. Events such as the Crimean War, which Kemal witnesses here, the impact of these events on the public, and the tragedies that history books do not write, constitute the source of Namık Kemal's love of homeland and aspirations for freedom. He continues to try to write while living with his grandfather for four years. Like Kars, Sofia has an essential place in Kemal's life. He not only meets his life partner but also begins to apply the knowledge he gains about literature while in Kars, in Sofia, and writes

many poems. In 1856, Kemal returned to İstanbul. He starts to form a group of friends in İstanbul who know the fields of politics, ideas, and literature. He gains critical knowledge in the areas of tafsir, hadith, fiqh, and mysticism from the famous scholars of the period. His first work experience is in the Foreign Ministry Translation Room. He has the opportunity to meet people interested in Western culture. At the same time, Divan literature is a source of inspiration for the Divan poetry of Galib Namık Kemal, who is a master in Divan poetry.

In 1863, he met Şinasi and started to change his poetic style. With Şinasi's advice, he learns French and does some translations. Kemal, who contributes to the *Tasvir-i Efkâr* newspaper run by Şinasi, starts to write articles after Şinasi went to Paris in 1865. By 1865 he becomes more popular with his writings in science, art, literature, and social and political fields, and then he gives more weight to politics, becoming one of the leaders of the New Ottomans Society. The purpose of this community is to make a constitution. He continues to focus on his political articles in his newspaper. In 1867, his newspaper was closed due to his commentary on the *Şark Meselesi*. He is appointed to Erzurum by the state to reduce his influence until 1870, but Namık Kemal flees to Paris. He also works for the newspaper but cannot continue due to financial difficulties and returns to İstanbul. Kemal, brave in expressing his political views, is exiled to Gallipoli, where he writes his play *Vatan yahut Silistra*. When it is staged in İstanbul, the government exiles Kemal to Cyprus due to the people's uprising, and he writes many of his works in Cyprus. Namık Kemal, whose exile years ends in Chios, falls ill due to the weather conditions and dies on December 2, 1888. Namık Kemal is buried in Gallipoli, according to his will.

Namık Kemal continues his journey with Western Literature, which he starts with Divan Literature in the cities he visits due to the appointments of his grandfather. Influenced by French Literature, he is affected by romanticism. Namık Kemal, who faces the West and supports innovation, is innovative in terms of his subject matters, although he behaves classically in poetry. He is called the poet of the homeland because he adopts the understanding of art for society. Kemal, who uses simple language in his works, writes plays in drama type. Namık Kemal's plays are; *Vatan yahut Silistre (Homeland or Silistra)* (1873), *Gülnehal* (1875), *Akif Bey* (1875), *Zavallı Çocuk* (1873). Two of his novels are *İntibah (The Awakening)* (1876), which is the

first literary novel in Turkish literature, and *Cezmi* (1880), which is the first historical novel in Turkish literature. Some of his historical works are; *Evrak-ı Perişan* (1872), *Osmanlı Tarihi Medhali* (1888). Some of his literary criticisms are; *Mukaddime-i Celal* (1888) and *İntibah Mukaddimesi*. Namık Kemal, like Daniel Defoe, reflects and criticizes political and social changes throughout his literary life. Both writers have been criticized for their political views, Kemal is exiled and imprisoned for these thoughts, and Defoe goes the prison for his political opinions and debts. Moreover finally, in both Defoe's works and Kemal's works, the social, political, and economic changes that takes place during their time are examined.

3.2. The Morality Aspect in Namık Kemal's *İntibah*

The instance of a fallen woman in *İntibah*, which tells a traumatic love story, is Mahpeyker. Firstly, it is necessary to examine the events, behaviors, and character structure that caused Mahpeyker to be called a fallen woman.

The novel reflects the point of view of the male-dominated Turkish society of the nineteenth century on the fallen woman character. Mahpeyker, who is the fallen woman character of the novel, is a character in the foreground that the writer sets her in the background. Mahpeyker represents the most vivid and realistic character of the book because Mahpeyker is a character that can be encountered more in daily life with her passion, ambition, emotions, and approach to events. Ali Bey is an emotionally sensitive character since childhood:

Ali Bey is very sentimental and often nervous, unable to control his emotions, but ambitious and hard working. The failure to accomplish an aim provides him with nervous breakdowns and induces mournful states that continue for long periods.

(Golban, 2010, p. 471)

At work, the hardworking and ambitious Ali Bey tends to get depressed and cries at the slightest failure. In this sense, just as the Moll character in *Moll Flanders* is contrary to the accepted female type, Ali Bey is a character opposite to the socially accepted male nature. The general idea that women behave emotionally and men behave logically differs in both works. Ali Bey is overly emotional and sensitive for a man. Although his family loved him, some emotional and social aspects are missing. Therefore, he is open to deception. Ali Bey, whose brother does not appear at work, is

the only child of his family. Moreover, it is clear that Namık Kemal also expresses the pressure on men in this work. Ali Bey is a character who is brought up perfectly to fulfil his family's expectations. This pressure causes him to collapse at the slightest mistake. Ali Bey is emotionally weak as a man. This makes Ali Bey an extraordinary man.

Dilaşub's extreme obedience under all circumstances makes her a more artificial character. Ali Bey's mother, Fatma Hanım, is a more dominant character than the women of the period and seeks solutions for her son's problems in her way. This approach makes Fatma Hanım a more realistic character. Mahpeyker is physically a very attractive woman. She is a woman with black hair, white skin, green eyes, and red lips in the fallen woman typology of the period. There is little information on her social life due to the narrator's discriminatory behavior. In this respect, it resembles *Moll Flanders*. Although the narrator is a woman in *Moll Flanders*, there are criticisms that Daniel Defoe is not successful in this regard and creates a character devoid of emotion. In *Intibah*, the narrator interrupts Mahpeyker's expression of her thoughts and feelings. For this reason, a little chapter takes place on the social aspect of Mahpeyker. Mahpeyker tells about her past to Ali Bey, that she was born in an immoral home and is sold for prostitution by her relatives before she turns thirteen. This situation shows a lack of family ties, and other fallen woman characters have weak family ties. She has to become a whore because of her relatives' pressure, and she does not have any parental figures.

It is understood from the narrator's style that the reader should dislike Mahpeyker and stay away from someone like her. However Mahpeyker's vilification, humiliation, and ultimately telling of her dramatic life story throughout the novel cause most readers to feel pity and sympathy for the character. Mahpeyker has a lively and extroverted nature, both in terms of her profession and nature. She is a woman who is with many men, and has a lot of fun. She is financially strong because she is a prostitute. Mahpeyker is a character who easily participates in society and activities. She is a woman who is sentimentally passionate, gives importance to appearance, is financially full but emotionally hungry, ambitious, and reckless. However, she is exposed to the criticism of the biased narrator in the novel.

Namık Kemal, like Daniel Defoe, is subject to criticism due to the narrative language of his work. The narrator's bias toward Mahpeyker causes a reaction, especially in the world of women. Kemal's fallen woman character, considered bad for teaching purposes, often makes bad comments in his work; when Mahpeyker speaks, the narrator often interrupts her and acts as if she is the source of all malignancy. Rather than warning women not to deviate from this path, the narrator aims to ensure that such women do not seduce men, keep their family's word, and not sympathize with fallen women.

Mahpeyker's behavior is unacceptable in Turkish society, a Muslim community. In Islam, as in Christianity, women must protect their honor. However, Mahpeyker starts prostitution while she was with her relatives and makes a living in this way. Likewise the family structure of society begins to deteriorate. As a Muslim woman, Mahpeyker should show herself only to her husband, should devote to housework herself and should be loyal to her husband. A person firstly can learn some teachings such as morality and religion from his/her family. However Mahpeyker has no family tie and does not have knowledge about morality. Kemal gives very little information about Mahpeyker's inner world, as Mahpeyker is narrated by a third-person, biased point of view. The relationship between Mahpeyker and Ali Bey is in line with the myth of being expelled from heaven. The plot of the novel focuses on Ali Bey, and Ali Bey behaves morally and obediently to his family before meeting Mahpeyker. However, she seduces Ali Bey with her beauty, mysterious behavior, and words. The family institution that he finds safe after meeting Mahpeyker is damaged; he acts rebellious against his mother, oppresses his wife at home, disrupts his work, becomes a lover of alcohol and pleasure, commits sin by killing Mahpeyker. Eventually he dies in the prison that looks like hell in regret and torment. The narrator punishes Ali Bey at the end of the novel for his mistakes.

In this context, the story starts innocently like Adam. God expels Adam from heaven when Eve or the devil deceives Adam and Adam disobeys the prohibition. Mahpeyker behaves like a complete serpent. When she first meets Ali Bey, she hides that she is a prostitute and even shows herself as a very moral woman.

In *Intibah*, Mahpeyker represents 'disruptive excess' that disseminates the male authority of the narrator and plays a significant role in the neologization of the novel

and the decentralization of authority. The patriarchal ideology of the narrator identifies this ‘disruptive excess’ with monstrosity and represents Mahpeyker as the kind of monster woman Susan Gubar and Sandra Gilbert mention in *The Madwoman in the Attic*. (Karadaş, 2020, p. 128)

As Karadaş states Mahpeyker represents a character who disrupts the regular course of Ali Bey’s life, who is the main character and focal point of the novel, and then leads him off the right path. Mahpeyker, which profoundly affects male authority, perfectly fits the seductive archetype used in the works. This woman, who cannot get what she wants, turns into a monster and destroys the protagonist’s life. In *İntibah*, Mahpeyker is described from the point of view of the narrator as follows:

The name of the lady was Mahpeyker. Unlike Ali Bey, she was brought up in a vile and corrupt family and was involved in disgraces in which the most wicked wizard fell behind when she reached puberty. Also, she was overwhelmed by her lust, being eager to keep men she loved under tyranny and even having achieved what she wanted concerning her related attempts. She beloved beauty just as a snake loves a flower and twined a man just as a snake does. She hugged just as the cemetery does, and didn’t want to bring happiness. (Kemal, 2018, p. 31)

According to the novel, Mahpeyker has a dirty past and family structure, is socially extroverted, literate, and unlike other women, she is intelligent and more experienced in life than Ali Bey. Mahpeyker is suitable for fallen woman archetype with her intelligence, cunning, and beauty. What makes Mahpeyker a fallen woman are being a prostitute, not having moral values, showing herself to Ali Bey as a different person, and even committing murder to take her revenge. It is a contradiction that Mahpeyker remains loyal to Ali Bey despite being a prostitute. Nevertheless, the reason for this contradiction is true love or obsession. In the novel, the narrator remains dedicated to Ali Bey after meeting her; the narrator expresses it as, “Indeed, neither did she meet anyone after she had seen Ali Bey nor did she go out of Çamlıca.” (Kemal, 2018, p. 60) Whether the reason for Mahpeyker’s behavior is moral or not is unclear due to the narrator’s limited expression. Her unrequited love and her inability to get Ali Bey reveal the monstrous side in her and how strong her sense of revenge is that:

Is it possible for you to do what I want? If you promise me, I will be yours until I achieve my goal. Ah! Revenge one day! Revenge once! After that the world comes upside down! (Kemal, 2018, p. 131-132)

The most apparent theme in the novel is revenge. As a woman, Mahpeyker approaches Dilaşub, who is opposite to her, ideal in the society and preferred by Ali Bey, as a rival. And she puts into action a plan to slander Dilaşub to be rejected by Ali Bey like her. The opposite character is given to Mahpeyker in the novel as follows: “The worst situation for women is to be defeated with a competitive advantage.” (Kemal, 2018, p. 128). This expression, whose origin is ‘homo homini lopus’ in Latin, but which meant as a woman’s worst enemy is another woman’ with a sexist approach, is an expression that reflects Mahpeyker’s attitude towards Dilaşub. Fatma Hanım is the one who uses Dilaşub as opposed to Mahpeyker. However, Fatma Hanım’s attempt is to save her son from Mahpeyker. In the novel, many bad words are for Mahpeyker. In his study, Karadaş explains these expressions that: “malignant-wicked woman, mel'une-mischievous woman, haine-malevolent woman, facire-immoral woman.” (Karadaş, 2020, p. 129).

At the same time, Mahpeyker often is represented a dangerous animal in the novel. “She beloved beauty just as a snake loves a flower, and she twined a man just as a snake does. She hugged just as cemetery does, and she did not want to bring happiness.” (Kemal, 2018, p. 31). The name Mahpeyker, which Namık Kemal gives to the character, a fallen woman, is also meaningful. The moon appears at night, and there is a thought that night hides all disasters. This woman, whom Ali Bey thinks will illuminate his path during the dark depression period, is the harbinger of tragedies that have befallen him.

According to most intellectuals of the period, the period is of a moral change, and this is a false Westernization. It is possible to understand the period’s value judgments and ethical evolution from the narrator’s words in the novel. “But we know the state of our country! It is acknowledged as a necessity of friendship not to reveal sadness of your heart among friends.” (Kemal, 2018, p. 16). And the other example is that: “because there are no points of pleasure and entertainment, which are summarized by Satan’s contrived Movements” (Kemal, 2018, p. 44) Kemal first addresses the moral and social structure in Turkish literature. It is clear that Namık Kemal, who adopts the understanding of art for society, aims to give moral lessons in this work. “There is no point in crying over spilled milk at the end of the piece.” (Kemal, 2018, p. 194). He directly provides the reader with the message that he wants to live with his words.

There is scant mention of love between the hero and the woman. Since the enslaved person, by definition, cannot belong to any house except that of her owner, no real antagonism can exist between her and the hero, for whom she means very little until the end of the novel when she sacrifices her life for him. (Sirman, 2007, p. 184)

In this interpretation of Sirman, Namık Kemal's choice of female characters becomes point of criticism. Kemal creates Dilaşub, which is represented reasonable and ideal, in contrast to the fallen woman character society accepts as immoral and excludes. However, Dilaşub is a slave girl and should obey her owner and family. Dilaşub behaves obediently and faithfully, even ignoring her own life to protect Ali Bey. This situation is more dramatic and shows that Kemal adopts romance. Ali Bey's relationships with Mahpeyker and Dilaşub show that femininity and the female body determine the moral values of the period, as in many societies.

Mahpeyker, who represents a deadly monster in the novel, is similar to many characters in mythology. Mahpeyker, whose behavior often resembles a snake and whose monster-like image represented in the book, is reminiscent of the Sirens in this respect. According to some sources, Sirens are characters whose upper body is a human, lower body in the form of a fish or snake, stunning, playing instruments, and having a fascinating voice. Sirens are the characters who live on the island in general and fascinate the men on the ship with their voices and beauty, make them hit the rocks, drive them out of their way and even cause their deaths.

The seductive Sirens-like character in this novel is Mahpeyker. Until he meets Mahpeyker, Ali Bey, who is moral, successful, obedient, loyal to his traditions, and living as the society sets an example, encounters Mahpeyker, causing him to go astray and turn his life upside down. Mahpeyker, like the Sirens, fascinates Ali Bey with her beauty and leads him astray. Because she is a cunning, intelligent, and social woman, she almost enchants Ali Bey with her words. In fact, at the end of the novel, she indirectly causes the death of Ali Bey, like a Siren. With the desire to kill Ali Bey, the monstrous side appears, and in this respect, she reflects the characteristics of the Sirens. Another mythological character that Mahpeyker resembles is Medea.

Medea's story fits with the plot of *İntibah*. Medea falls passionately in love with Jason. Later, Jason finds the golden fleece in Medea's country and uses Medea's interest in him for this cause. For her love, Medea turns against her father and brother,

opposes them, and helps Jason smuggle the golden fleece. Jason and Medea have children. However, Jason is financially weak and falls in love with the princess in the country they are going to. He tells Medea that if he marries the princess, he will save the future of himself and his children and convinces Medea. However, Jason is egotistical and tries to get rid of Medea and the children by marrying the princess. Realizing this situation, Medea is disappointed by Jason. She loves Jason and sacrifices her family for him. This devastation in Medea activates the feeling of revenge. She plans and says she wants to get along with the princess and the king and gives a wedding present. However, this gift is a magical gift that causes the death of the princess. Medea deceives the princess on the wedding day. The princess dies because of the supernatural gift. And the king dies while trying to save her daughter. Medea does not stop there; she kills her children so that Jason will not have an heir to the throne.

In *İntibah*, Mahpeyker falls in love with Ali Bey as passionately as Medea. She saves Ali Bey from his depressive state. Even though she clearly states to Ali Bey that she was a prostitute in her past and has to be a prostitute, Ali Bey comes to the Mahpeyker's mansion late and leaves her without listening Mahpeyker's explanation. Although Ali Bey, like Jason, gets rid of his difficulties thanks to Mahpeyker, he abandons Mahpeyker. She swears revenge like Medea with this destruction, and her monstrous side comes out. She makes plans, and her first goal is to destroy Dilaşub. Dilaşub is like the princess in the Medea myth. Mahpeyker, whose anger does not end after the disgraces Dilaşub from Ali Bey, indirectly causes the death of Ali Bey's mother, Fatma Hanım.

Fatma Hanım also resembles the king in the Medea myth. Mahpeyker's next target is Ali Bey, and she wants to kill him. Like Medea, she is not only content with Jason's reputation and degeneracy but also intends Ali Bey's life. In this behavior, she resembles Medea. While Medea does not die at the end of the myth, Mahpeyker, who is terrible due to the moral teaching in *İntibah*, ends up being brutally murdered by the man she loves.

As a result, Mahpeyker hides her identity as a prostitute when she sees Ali Bey, and after her passionate lover Ali Bey gives up on her, she slanders Dilaşub and causes her death. Mahpeyker, with the feeling of revenge against Ali Bey, causes Ali Bey to

commit murder and die of illness in prison. All these are the factors that cause Mahpeyker to be called a fallen woman.

3.3. Mahpeyker as a Fallen Woman in the 19th Century

Industrialization and modernization started in England at the end of the eighteenth century impacted many areas. The Industrial Revolution, which especially affected the economic and social life, started the migration from the village to the city. Migration from the village to the city, on the other hand, affected family life more and transferred the extended family structure to the nuclear family structure.

The Industrial Revolution and modernization coincide with the Tanzimat period in the Ottoman Empire. The Tanzimat period is a Turkish literature period covering the years 1860 to 1895. The Tanzimat period has two parts; 1st-period Tanzimat literature (1860-1876) and 2nd-period Tanzimat literature (1876-1895). Karadaş defines this period as follows: “Tanzimat was a modernization and westernization period in which the clash between the old and the new reached its climax.” (Karadaş, 2020, p. 124).

The Tanzimat Edict, brings about innovations in many fields, also the idea of modernism with it. Most of the Tanzimat period writers are intellectuals, and they adopt this idea of modernization, both by traveling abroad and translating foreign texts, and aim to instil this in Turkish society. These movements bring the policy of opening up to the West and the ideas of equality and freedom. Namık Kemal is the author and thinker who pioneers the westernization movement of Turkish society. Kemal is one of the first writers to use ‘freedom’, ‘equality’, and ‘individuality’ concepts that spread to the world after the French Revolution. Intellectuals and writers of the period understand that women should modernize as individuals and men to realize modernization. Because Turkish women’s social life in the nineteenth century was minimal, and a few of them were educated or literate. The Turkish women’s social life of this period is similar to English women’s social life in the eighteenth century.

The expectations of the society from these women who do not have the right to education; her being obedient as a girl and learning housework, serving the male individuals in the house, protecting her honor to be a girl to marry, marrying the person her family deems appropriate. On the other hand, after the groom and his family give

an amount of money to the bride's family. And the bride's family would consent to the marriage of their daughter. On the other hand, the married woman should stay at home and manage the house, be loyal to her husband, and take care of the upbringing and education of her children.

The eighteenth-century British understanding of marriage is slightly different from Turkish marriage. In the eighteenth-century English understanding of marriage, the only expectation from a woman is to have a rich family and property. Because if these women get married, all their property will belong to their husbands. Thus, the only criterion for the English women of the period to get married is to be rich. In the nineteenth century Turkish understanding of marriage, a woman should be honest and faithful. However, a man should be moral, educated, have a good job, and have a good family. Since the women of the period are individuals who cannot maintain their lives alone, marriage was life insurance for them. In *İntibah* the narrator expresses the expectation of women that: "Unfortunately, in our country, it is believed that, mostly by women, being a great man is only possible by working in a government office." (Kemal, 2018, p. 23). Although the expectation from the man is a little higher, the person who chooses to marry is the man or the man's family.

The understanding of marriage accepted in nineteenth-century of Turkish society is an arranged method. In arranged marriages, the opinion of the bride and groom is unimportant; families choose the right partner for them. The woman who is constantly at home lacks social skills and real-life experience. Women only have to be content with what they learn from the male individuals at home. The woman were responsible for educating her children. However she should be educated firstly. This is a popular discussion in this period because of modernization. Namık Kemal is one of the first writers who focus on women's education to develop and its role on modernizing a society. With his work *A Resale on Education* in 1866, people pay attention to women and their education. Of course, like every new idea, it takes time for Kemal to adopt this idea. Mithat Efendi, who is one of the writers of the Tanzimat period, is more effective in this subject. Mithat Efendi directs the men to train the female individuals in the house. Şemsettin Sami, on the other hand, makes important contributions to the adoption of the view that education with his pamphlet call *Women* achieves the place

of women in society in 1879. With the discussion of the principles of equality and freedom brought about by modernization, the idea of feminism emerges. During the Tanzimat period, Turkish women meet with the idea of feminism. However, the traditional male thinkers and writers interpret these thoughts of the West. Feminist movements of Tanzimat-era artists are limited to being against polygamy and emphasizing the education of women.

One of the innovations in the Tanzimat period for women who are so isolated from social life is the adoption of ‘Mecelle’. Mecelle is one of the Islamic private law rules organized under the leadership of Ahmet Cevdet Pasha between 1868-1876. Mecelle is a regulation that prevents women from getting married by their own choice. It also allows individuals to marry without the pressure of their families and prevents women from getting married for money. With this arrangement, women have the right to choose the person they can marry off on their own free will. Thanks to women’s education, literate women have both an idea about the thoughts of others and become writers who can share their ideas.

With the adoption of Islam, the understanding of marriage in Ottoman society also gains a different dimension. The fact that men are polygamous is related to varying interpretations of Islam. Due to difference in interpretation of religion, men adopted a polygamous lifestyle in the 19th-century Ottoman period. The number of men who have a relationship with a prostitute increased in this period. While the male individual maybe with other women out of wedlock, even the woman’s name is enough for him to have to make immoral accusations.

In *İntibah*, there are many speeches expressing the status of women of the period in society. One of them is the conversation between Mahpeyker and Ali Bey that: “Sir, women know their owners and masters! We never venture to make fun of our masters. Our only job is to be their fun.” (Kemal, 2018, p. 23). Mahpeyker’s words show that women should behave obediently. Since she is a prostitute, she is seen as a two-faced and dishonest person. At the same time, the prevalence of men being with prostitutes is also evident in the novel that:

Men left their places, and mixed with ladies. They started telling all the cold lies in the world, such as there was no possibility to love anyone other than and that he would be grateful to die for her. (Kemal, 2018, p. 16)

In other words, as the narrator expresses, men have much freedom as women have pressures to be moral. Furthermore, there are many prostitute women in Çamlıca, the only place in İstanbul where men and women can socialize or be together, and men hang out here with a relaxed attitude. However, Kemal gives three examples of women: Mahpeyker, Fatma Hanım, and Dilaşub. Mahpeyker represents the evil side of a woman, Dilaşub represents the ideal and moral woman, and Fatma Hanım represents the ideal married woman and traditional mother.

The information about Ali Bey's mother, Fatma Hanım, about social life is the information she receives from her husband, and since her husband is an educated man, Fatma Hanım educates herself as much as her husband lets her. As a woman who loses her husband early, she does not think of a second marriage and devotes herself to her son Ali Bey. Fatma Hanım reflects the traditional mother figure of the period. The social change is brought about by the Tanzimat period when Ali Bey falls in love with the person he wants by his own choice. The task of handling the authority imposed on the man after his father's death frightens Ali Bey, and since they are emotionally attached, his father's condition is a situation that pushes Ali Bey into depression.

According to Namık Kemal, Ali Bey represents false Westernization in this work. Because he breaks his mother's promise, gets away from home, and wants to be with the woman he likes. However, Fatma Hanım directs Ali Bey to Çamlıca to save her son from this situation and socialize with him. However Ali Bey meets and falls in love with Mahpeyker there. So it causes the beginning of the sad end. Fatma Hanım, who wants to save her son from the evil woman with the thought that the nail will remove the nail, decides to use a female body. Dilaşub, who is bought for Ali Bey by Fatma Hanım, is shown as a beautiful, obedient, faithful, and ideal woman. Ali Bey's marriage to Dilaşub, which his mother recommends to correct his emotional breakdown after learning about Mahpeyker, is also Kemal's warning not to leave the tradition he wants to exemplify in the society. Fatma Hanım is a widowed housewife who cannot lead her family. However, this is the male-dominated understanding that

keeps women in a cage. Fatma Hanım is sentimentally weak character. Because she faints and falls ill in almost every negative situation.

Another female character of *İntibah* is Dilaşub. Dilaşub is the ideal woman that Kemal creates in opposition to Maypeyker. Dilaşub is a beautiful girl. She leaves her family at a young age and is thrown from place to place as a prisoner. She is a more passive, docile, obedient, and loyal. Because she is a concubine, she has to act like this towards her master, who buys her. For this reason, it is unexpected to reflect the individual and real unique character of a captive concubine. Namık Kemal, who supports the individualization of women, shows a concubine and passive woman as an ideal woman. Ali Bey believes what the slanders tells about Dilaşub without questioning them and beats her to death and humiliates her without giving her a voice, and throwing her in the street. However Dilaşub is not taking any stance and still being faithful to her husband makes her a less realistic character compared to Mahpeyker. Because Dilaşub exhibits the same behavior in all circumstances.

The fallen woman character in *İntibah* who is shown as the secondary character is Mahpeyker. Mahpeyker is a character whom the narrator condemns from the beginning to the end of the novel, but fortunately, she can tell her story, albeit in a short chapter. Mahpeyker is a prostitute orphaned at a young age and is sold to others by her relatives and pushed to this path. In the novel, she is represented as an immoral woman when she meets Ali Bey, but she does not expect any financial gain from Ali Bey. In other words, Mahpeyker has a love affair with Ali Bey but does not have a relationship for a fee. However she is an old and bad man's prostitute when she falls in love with Ali Bey. Mahpeyker is a woman who provides her income as a prostitute, is rich in financial terms, lives in a mansion, and has a wide circle due to her profession. Thus she is stronger than the other women of her period. Although she earns her financial income from men like other women, she does not openly wait for the pocket money to be given by another man, like other women of the period. Mahpeyker is a lively and active woman who is involved in social life. Regardless of the moral dimension of her work, she is a freer and more individualistic than other women. The missing piece of life is love, not getting married to a man who will provide her with life insurance.

For example, the fallen woman character in Defoe's *Moll Flanders* is a character devoid of emotion, has extreme economic concerns, and is interested in the money of the men she takes into her life. When Moll's relationships end, she goes on the hunt for a newly rich man and is unfaithful enough to marry other men without getting divorced during her marriage. In Kemal's *İntibah*, Mahpeyker feels a deep passion for Ali Bey and hates him enough to want the man he loves to suffer or even die when her relationship with Ali Bey ends. In *Moll Flanders*, Moll is not a prostitute. She deceives people into marriages and gains financial profit. Moreover, she has a more miserable life compared to Mahpeyker. The business from which Moll can earn considerable money is theft. In *İntibah*, Mahpeyker continues her life as a prostitute, and her income is good enough to live in a mansion. She does not marry and gets together with Ali Bey because of her feelings.

Although the narrator's biased approach to Mahpeyker is criticized, it reflects society's point of view on fallen women. *İntibah* is one of the best examples of reflecting Kristeva's abject theory in Turkish literature. Ali Bey is primarily impressed by Mahpeyker's interest, mystery, and beauty. Later, thanks to Mahpeyker's hiding that she is a prostitute and her shy attitude, Ali Bey becomes more attached to Mahpeyker. However, Mahpeyker then tells her drama in a short part of the novel and expresses herself as she is. Unable to find Mahpeyker at home one day, Ali Bey feels disgusted and angry toward Mahpeyker. Other characters of the novel who learn that Mahpeyker is a fallen woman feel the need to distance themselves from Mahpeyker. According to Ali Bey, Mahpeyker is a subject, but for Ali Bey, who learns that Mahpeyker continues to be a prostitute, Mahpeyker turns into an object. Mahpeyker appears moral. But at the same time, she acts immorally. Hence, Mahpeyker becomes in a dilemma. Her failure to comply with the ideal woman understanding and morality of the period makes Mahpeyker an abject.

3.4. Review of Mahpeyker as a Fallen Woman from A Literary Perspective

The first novel of Turkish literature is *Taaşşuk-ı Talat ve Fitnat*, written by Şemsettin Sami, serialized in 1872 and first published in 1875. 'Taaşşuk' means love, and the work's name later changes to *Talat and Fitnat*. The first novel examples

appear in Turkish literature during the Tanzimat period. The Tanzimat Edict is announced in 1839. Moreover, this period, in which Western-style works appear, is divided into two periods. In the first period, Tanzimat artists, who try to use more unsophisticated language than the previous period, Divan literature, are unsuccessful. The novel genre in this period is technically weak as it is new. After the French Revolution, concepts such as homeland, nation, liberty, freedom, and justice begin to be used for the first time in Turkish literature in this period. The artists of this period are leading and improving society through their works. For this reason, the artists of the first Tanzimat period adopt the understanding of art for society. Artists of the Tanzimat period adopt the classicism and romanticism movements. Namık Kemal is one of the first period Tanzimat artists and follows the romanticism movement.

Namık Kemal starts his literary life with criticism and theater writings, and he also experiments with the novel genre. After Şemsettin Sami, he writes *Cezmi*, the first historical novel of Turkish literature, and *İntibah*, his first novel. Kemal, who has a lot of translation experience, finds the opportunity to examine other European literature works besides Turkish literature. He gives the first examples of the novel type in the Tanzimat period. Kemal's best-known novel, *The Last Moment of Regret*, is published in 1874. He writes only two stories in his literary life. This novel is one of the first example of Turkish novels. So it becomes popular. Kemal's interest in prose emerges during his visit to Paris in the 1870s. Kemal gets very excited when he reads many literary works during his trips abroad. Namık Kemal, who is also very good at foreign languages, dramatically contributes to Turkish Literature by translating foreign literary works when he returns to his hometown. Kemal is a great pioneer for the writers who came after him in terms of translation and in getting literary inspiration from foreigners. Nükhet Sirman states that:

The best way to introduce European literature was not through direct translations, but by producing culturally meaningful texts using European techniques. He thought that such literature would help form the character of the Ottoman citizen and introduce the idea of free speech and patriotic consciousness. (Sirman, 2007, p. 179)

Namık Kemal writes *İntibah* after he returns from abroad. Kemal published it in 1876. In this novel, European literary works inspire Kemal in terms of form. Especially romantic is much more effective. But *İntibah* remains somewhat more traditional in

genre and theme. Because in this novel, he aims to teach the reader a lesson, even gives his message directly at the end of the novel, tries to keep the fallen woman Mahpeyker in the background, reflects it as a bad example and the bad ones are punished. Those who follow the wicked are shown as victims.

The coincidences in the plot, which is the characteristic of the romanticism movement, are also encountered in *İntibah*. However, the coincidences in the romance trend are not without reason. At the same time, Kemal's inspiration from romance affects his creating of the characters. In the romance movement, the characters are one-sided, the good ones are always good, and the bad ones are always bad. Finally, *İntibah* has the effects of romanticism. The depiction of Çamlıca at the beginning of the novel is one of the effects of the romanticism movement. Since *İntibah* is one of the first novels in Turkish literature, it has its shortcomings. However, it is one of the most impressive novels in Turkish literature despite all its faults. *İntibah* is considered as a sentimental novel, it centers around the emotional life of a young and successful man named Ali Bey. Kemal's focus on the emotional aspect of the character of Ali Bey as a feature of the sentimental novel is an innovation he adds to the Turkish story. "Indeed, unlike other Bildungsromane, *İntibah* gives great attention to detail, focuses on psychological and emotional experience, and the main concern is love rather than social concern." (Golban, 2010, p. 469). Kemal's creation of an emotionally weak character also makes a difference in gender studies in literature. Because in most of his works, he shows that male acts his logic and female acts with her emotions. The publication of this work of Kemal, the name, and the censorship is quite remarkable. The original name of the work is *Last Regret*. Namık Kemal gives this name to the novel because of Ali Bey's choices. Ali Bey represents an ideal man in society, but he gets in trouble because of his lack of experience. However, the censorship throughout the novel disrupts integrity of the novel and causes it to get criticized in terms of structure. Of course, the title of the novel also changes. While name of the novel is the *Last Regret*, it changes into *İntibah* over time. Many features make this work so impressive that even the author's name does not appear in the first edition, which makes it striking. The features that make *İntibah* striking are;

- 1) Being the first literary work of Turkish literature,
- 2) Characters that cannot encountered in daily life,

- 3) Focusing on the character and the inner world of the character rather than the events,
- 4) For the first time, it deals with the understanding of morality in Turkish society,
- 5) It shows the transition from the language of fancy poetry to plain prose language,

This novel has an important place in Turkish literature. For this reason, it is the subject of many criticisms.

Namık Kemal's *İntibah*, an important novel of the Tanzimat Period of late Ottoman history, represents the struggle and inseparability of the narrator's authoritative discourse and the subversive discourse of the other. (Karadaş, 2020, p. 123)

This interpretation of Karadaş shows the most general criticism of the work. *İntibah* has an important place in terms of the author being so dominant as the narrator. It has such a living voice in the novel and the outcome. Although this novel is the first literary novel in Turkish literature, it is weak in literary technique. Kemal primarily uses literature to convey his message in this work due to the understanding that art is for society, which is the period's characteristic. "Namık Kemal wrote *İntibah* with the intent as mentioned earlier: to reform and to please, and to present an example for the novel genre." (Karadaş, 2020, p. 124).

In Defoe's *Moll Flanders*, the events are in the foreground, and there is almost no information about the characters' inner world, while in Kemal's *İntibah*, the characters, especially the inner world and emotions of the protagonist, are more prominent. Kemal uses divine perspective in this work, he tells this love story only from the perspective of Ali Bey and ignores Mahpeyker's sentiments. For this reason, Namık Kemal meets with criticism for his bias in his work. His most criticized point in *İntibah* is the narrator. The first writer who criticized *İntibah* in terms of narrative in the Tanzimat Period is Ahmet Tanpınar. According to Tanpınar, Kemal directs the readers much in the novel as a writer. Even at the end of the novel, he prevents the reader from thinking for himself and gives the lesson directly by saying, "the last regret will not help." According to many critics, *İntibah* is far from art, as it directs the reader and sees literature as a means to express the author's subjective opinion.

In this novel, Namık Kemal uses the third-person narrative and a divine perspective. However, this divine perspective is also biased. It is controversial whether the feelings and thoughts belong to the characters or to the author. In particular, the femme fatale character Mahpeyker reflects the feelings and thoughts of the narrator in an overly

biased and reactive way. Furthermore, Mahpeyker's speeches have little space, they are often interrupted. The narrator's thoughts about Mahpeyker, which amount to hatred and disdain, are frequently encountered in *İntibah*. At the same time, it is unrealistic for the narrator to be so biased and describe the characters as all bad or all good. Petru Golban and Tatiana Golban describe Kemal's literary thought that:

Namık Kemal declared that literature had to achieve verisimilitude, to be true to life, and urged for the creation of a national literary tradition along with the modernization and westernization of Turkish literature. (Golban, 2010, p. 465)

The narrator's attitude towards Mahpeyker in *İntibah* does not allow the reader to know and understand Mahpeyker. Good characters are always good under all circumstances; evil characters are always evil in the novel. Therefore Namık Kemal meets criticisms about the characters' reality in the novel.

İntibah, which is technically lacking, has a chronological structure in terms of plot. Rare coincidences occur in this chronological order. Nevertheless, later on, these coincidences are connected to the event. Moreover, the reader does not stray too far from the plot in this way. Kemal, who directs the readers' thoughts about the characters, is very controlling of the reader as a writer in his work. This anxiety causes the writer to move away from art. It is the reason that if the artist performs his skill with the concern of art and leaves the appreciation and interpretation to the public, it is considered art-oriented. What makes the plot more understandable and fluent is the plain language used by Namık Kemal. However, Kemal writes *İntibah* in Ottoman Turkish and Arabic letters, which are complicated. Thanks to the novel's publication in Latin letters, the language becomes more understandable for the first time in 1944. The sentences are short, and the dialogues are long.

Regret, love, jealousy, separation, and revenge are the dominant themes in *İntibah*. The most dominant theme in the novel is regret. The article, which also gives its name to work, is handled with the dramatically unhappy ending of a young man. He disobeys his family and acts without following the traditions due to his love for an immoral woman. The regret in *İntibah* is more realistic than in *Moll Flanders*. The theme of love appears to be more biased because Ali Bey experiences platonic love. However, Mahpeyker also falls in love with him, and when her passion and love cannot be platonic, her anger and feeling of revenge increased at the same rate. In this work,

Namık Kemal focuses on the social life of the period by describing the degeneration of cultural values and moral collapse in the Tanzimat Period through the character of Ali Bey.

In the first part of the novel, Kemal tries to explain the destruction of the Ottoman Empire, the deterioration of traditions, and the negative changes in social life with the death of Ali Bey's father. In the novel, the love triangle between Ali Bey, Mahpeyker, and Dilaşub is at the novel's center. The dilemmas in *İntibah* are between good-evil, lying-honesty, and betrayal-loyalty. The novel begins with a description of the spring season and the Çamlıca region. Namık Kemal describes the social and moral change brought about by the Tanzimat Period with this description he provides at the beginning of the novel.

Ali Bey is the only child of a twenty-two-year-old, highly educated, and well-mannered family. This young man, who seems an idealist, is inexperienced in social life and human relations. Çamlıca is the only region in İstanbul where men and women could socialize in the 19th century. After Ali Bey becomes a professional, he meets Mahpeyker by chance while wandering around Çamlıca, an entertainment venue for his friend to socialize. Mahpeyker means beautiful with the face of the moon, and this woman is beautiful and charming, like the meaning of her name. As soon as Ali Bey sees Mahpeyker, he falls in love. Mahpeyker also falls in love with Ali Bey, and they meet every week in Çamlıca. Mahpeyker is not a poor girl as Ali Bey thinks. Under the spell of this love and passion, Ali Bey neglects his family and home, which represent tradition and trust, and even interrupts his work. He sometimes does not even come home at night.

At the beginning of the novel, Ali Bey loses his father. Dramatic events, one of the characteristics of the novels of this period, are frequently encountered. The death of the father means the weakening of authority. Moreover, it is up to the mother to get her son to take the right path. Furthermore, his mother buys a clean and pure concubine against Mahpeyker, a fallen woman character. The name of the concubine who is set Dilaşub. Concubines are under the protection of the household. The owner buys them. The mother's aim is that Ali Bey should love Dilaşub and get rid of Mahpeyker, whom she considers to be a street woman. However, Ali Bey's eyes see no one but Mahpeyker.

One day, when he goes to Mahpeyker's house by chance, he cannot find her there, and when Ali Bey gets curious and asks, he learns from others that Mahpeyker is a prostitute. This fact significantly impacts him, and Ali Bey, who is emotionally weak, gets sick. Dilaşub appears again to impress the disappointed Ali Bey, and he succeeds. Ali Bey reciprocates Dilaşub's love, and they get married. Mahpeyker, who loves Ali Bey with great passion, is filled with anger and hatred when he hears that Ali Bey, who does not come to visit him, learns the truth about him and gets married. Mahpeyker, who wants to take revenge, uses her social ties and spreads the slander that Dilaşub is also lewd.

Ali Bey, who is also emotionally weak, is under the influence of all these slanders. He quickly gives up on his wife, whom he sees as medicine for his love's pain, and sells his wife to a merchant to be given to a brothel. The merchant is one of Mahpeyker's men. He takes Dilaşub and brings Mahpeyker. Mahpeyker also closes Dilaşub for use in one of the houses attached to hers. Ali Bey, who is disappointed with his wife, falls ill. His mother cannot stand her son's experiences and situation, and she feels sick and dies. Mahpeyker, whose anger and grudge against Ali Bey do not end, makes a plan. According to this plan, Ali Bey will come to a party, and a man will kill him there. Dilaşub learns about this plan and somehow warns Ali Bey. However, Ali Bey does not believe this and comes to the entertainment house. Realizing that things are going wrong, Ali Bey escapes. Furthermore, he goes to call the security officers to complain about Mahpeyker. Dilaşub hugs Ali Bey's coat that he leaves when he runs and goes to bed.

Later, the assassin, who is hired for killing Ali Bey, enters the room and repeatedly stabs the person in the coat. This person is Dilaşub. Ali Bey, who enters with the security guards, encounters his wife's corpse. Dilaşub wants to protect him but Ali Bey believes the slander and throws her out of his house and goes crazy. When the fire of revenge appears, Mahpeyker smiles when she sees Ali Bey in this state. Ali Bey, who loses himself, takes the knife on Dilaşub and stabs Mahpeyker many times. Ali Bey, who loses his parents, wife, honor, and freedom, is imprisoned and dies in great misery. Many novels of the period; reward the good, punish the bad, and ultimately end with the death of the characters.

In Turkish literature, female characters are represented ideal, beautiful, and docile characters. The writers create fallen women characters rarely until the 19th century. In some societies, women and their lives should keep hidden. For this reason, female characters are not frequently mentioned in literature. Mahpeyker, who is a fallen woman character, is discussed in three aspects in this study;

1. The use of fallen woman characters as a secondary character in the novels,
2. The use of fallen woman characters as a threat to masculinity and male nature,
3. Fallen woman characters are deemed worthy of unhappy endings.

Mahpeyker's character in *İntibah* represents a fallen woman. In the novel about Ali Bey and the disappointment of his love experience, Mahpeyker is as influential as Ali Bey. Moreover, fallen woman characters in the works are commonly told from a third-person point of view and therefore remain in the background. Because they are fallen woman characters, there is a thought that their being in the foreground can negatively affect the public. Although Daniel Defoe uses the fallen woman character in *Moll Flanders* as the protagonist, Namık Kemal acts more conventionally about the fallen woman characters and puts Mahpeyker in the background.

Fallen women characters reflect bad examples in the works, and an opposite character sets a good example. Especially, writers like Namık Kemal, who adopt an understanding of art for the society, do not praise such characters, do not express the experiences and feelings of the character as much as possible, and despise them from their perspective as they aim to teach the society. Mahpeyker stays in the background as a fallen woman character in this work, and the third-person narrator tells her story. In fact, due to the narrator's extreme bias, Mahpeyker is inherently evil and will always remain so. However, the narrator does not give any information about her feelings, thoughts and life. Moreover, the narrator often interrupts Mahpeyker and expresses hate for her. This bias and lack of empathy of the narrator have the opposite effect today. The narrator wants us to feel hatred and antipathy toward Mahpeyker. However, the opposing view about Mahpeyker causes the reader to sympathize with her and even feel pity for her. For this reason, although Namık Kemal casts the fallen woman character into the background, he creates a livelier character, more accurate, and attracts more attention than Ali Bey.

Another general attitude of the writers towards fallen woman characters is that these characters pose a threat to men. Mahpeyker is a character who has all features in this article. Background information about Mahpeyker is limited; only she has an evil and immoral family, and she is known to be a prostitute. However, Mahpeyker falls in love with Ali Bey. She does not benefit from Ali Bey financially. They are both adults having a good time together. She attracts Ali Bey's attention with her beauty. However, her pretending that she is not a fallen woman is considered a tactic and attracts Ali Bey. At this point, fallen women's behaviors begin. Later, when Ali Bey goes to the mansion one day because of Mahpeyker's past, he cannot see Mahpeyker, and he thinks that Mahpeyker continues to be a prostitute. Learning that he is given up on her, Mahpeyker reveals her monstrous side. She is already a socially strong woman compared to Ali Bey. She is a woman with a wide social circle, intelligent and financially well-off. There is no limit to what she can do. So the anger of such a woman is seen as a threat to masculinity.

Fallen woman characters are independent and devoid of any bonds. For this reason, they always pose a threat to society. In terms of threatening masculinity, Mahpeyker is more dangerous, more vital, and more accurate as a woman than the character of Moll in *Moll Flanders*. There is a thought that the woman is much more passionate emotionally, and how passionate Mahpeyker is towards Ali Bey is felt throughout the novel. Moll's only passion is money, as she is an emotionless and capitalist female figure. However, Mahpeyker feels emotionally lacking despite being a strong woman who gets what she wants. Hence, Ali Bey is her only passion. When Mahpeyker does not get what she wants, her greed and desire for revenge cause her to act deadly. In the end, Mahpeyker becomes a threat because she causes Ali Bey's destruction.

As a result, Mahpeyker in *Intibah* is a typical example of a fallen woman. Because in literary works, the fallen women are shown as the secondary characters. Although Mahpeyker is a character that affects the course of events, she is a secondary character in the novel. The fallen women generally have unhappy endings in literary works with a didactic aim. Mahpeyker is also caused to death by Ali Bey, whom she falls in love with, and has a dramatic end. At the same time, Mahpeyker, like other examples of fallen women in literary works, is reflected as a threat to masculinity. Because

Mahpeyker uses her beauty and social power to take revenge and destroys Ali Bey and his family.



CONCLUSION

The woman, is associated with nature since the creation stories, loses her power and dignity when she discovers that the man dominates the land. As the physically stronger men work outside the home more and women are responsible for housework, power struggles and separation emerge between men and women.

In the first part of the thesis, the origin and characteristics of the fallen woman and the myth of Eve, which is the source of this concept, are explained in terms of both Christianity and Islam. In order to understand the reason why women are called fallen women, the historical process of women in English and Turkish history and the conditions of the period in which the two novels discussed in the thesis are explained. At the same time, at the end of the first chapter, the representations of fallen women in mythology, English and Turkish literature are given.

The two novels analyzed in the thesis are Daniel Defoe's *Moll Flanders* and Namık Kemal's *İntibah*. In the second part of the thesis, there is a moral, periodic and literary analysis of the fallen woman character Moll in *Moll Flanders*, and in the third part, the fallen woman Mahpeyker in *İntibah*. Three main issues of the thesis: The fallen woman is shown as a secondary character in literary works, they are seen as a threat to masculinity and male characters, and they have unhappy endings. The examination of these issues takes place at the end of the second and third chapters of the thesis.

In the first chapter of the thesis, myth of Eve is analyzed. While Eve represents a temptress in the expulsion from heaven in Christianity, the temptress is the devil in Islam. Furthermore, it states that both Adam and Eve are deceived and oppose the prohibition. However, in the story of the Fall of Eden in Islam, the first person seduced by the devil is Eve. Moreover, it represents that the woman is weaker due to the emotional aspect of her nature. This study shows that morality in both religions mainly is revealed through the protection of female honor. This study analyses Fall of Eden in two religions.

The history part of the thesis shows the reasons for being a fallen woman. The fallen women have social and economic difficulties both in British and Turkish society, and their positions in society fluctuate over time. For instance, in British history, while women gain a place in association with more assets and marriages in the past, feminism

earns a place in society with the individualization and modernization movements that the French Revolution spread to the world. The family structure changes with the migration from the village to the city. The Industrial Revolution also alters the moral system. The social and economic restriction of women is the reason that pushes women to prostitution. In Turkish history, women are valuable in society, although not as much as men until Islam. However, women often have the value of motherhood. In the Turkish community, which adopts the Arab culture with the adoption of Islam, women remain in the background, are locked up in homes, socially isolated, economically dependent on men, and uneducated. For this reason, they lack social life and real-life experience. With the concubine understanding in Arab culture, while men have intercourse with as many women as they want, most women who are deprived of family ties and have financial difficulties had to engage in prostitution. During the Tanzimat period, women, education, and the development of women begin to be a subject after intellectuals and writers adopt the modernization movement. Thanks to the regulations brought by Atatürk during the Republican period, the value of women becomes equal to men.

In both societies, the literacy rate of men is higher, and women have to be content with the education they received at home. Even if some women, who are self-educated, express their feelings by writing, they cannot publish their works. If they have a man nickname, they can publish their books. Most writers in a male-dominated society are men who make their way of reflecting women unsuccessful and incomplete.

Many female characters in mythology suppose the source of evil, and this myth leads to the creation of many femme fatale characters. Mythology inspires literature and literature also feeds mythology. Therefore, many prostitutes are presented as femme fatales. In many works, fallen women are represented by the third person narrator, many men see them as a threat to manhood. Because they seduce the male protagonist, they are deemed worthy of unhappy endings. This thesis shows that the above common approach in Kemal's *İntibah* is fully present in the work. In the piece, where the male authoritarian point of view is dominant, the point of view of prostitutes includes hatred. On the other hand, the opposite is revealed in Defoe's *Moll Flanders*. Defoe's only failure is that the narrator and the protagonist of the novel is not a realistic woman. Because Defoe creates Moll devoid of emotion.

According to the results of the two novels analyzed in the thesis, Mahpeyker is used as a secondary character *İntibah*, she is a threat to the male character and has an unhappy ending that results in her death. In *Moll Flanders*, Moll is the protagonist. However, she is a fallen woman. Moll is a threat to many male characters, but she has a happy ending with her husband, son, and property. Although Moll is the protagonist of *Moll Flanders*, she is a character who constantly experiences financial difficulties. Although Mahpeyker is shown as a bad example in *İntibah* and is a secondary character, she is financially more powerful and more social than Moll. While Moll is a strict woman, Mahpeyker is more ambitious and passionate.

As a result, the novels which were written by men, have a prejudiced and limited perspective about fallen woman in terms of religion, social life, mythology, and history. The most significant difficulty in this thesis is that the reflection of the real feelings and thoughts of the prostitute women of the period is biased and limited due to the effects of moral and social life in the works written by male authors in the male-dominated society. While the point of view of the male-dominated society is represented in *İntibah*, the point of view of the prostitute is partially reflected despite the deficiencies in *Moll Flanders*.

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GENİŞLETİLMİŞ ÖZET

Geçmişten günümüze erkek egemen toplumların daha çok yaygın olduğu görülür. Bu toplumlarda kadınlar arka planda kalmış ve ötekileştirilmiştir. Feminizm akımıyla birlikte 1980 ve 1990 yıllarında kadınlar akademik tartışmalarda yer edinmeye başlamıştır.

Toplumda ötekileştirilen, ayıplanan ve uzak durulan günahkâr kadınlar bu tezin odağını oluşturur. Üç bölümden oluşan tezin birinci bölümünde literatür taraması yapılmış, ikinci bölümünde Daniel Defoe'nun *Moll Flanders* romanı analiz edilmiş, üçüncü bölümünde ise Namık Kemal'in *İntibah (The Awakening)* romanı analiz edilmiştir. Romanlar tezde üç ana sorun çerçevesinde incelenmiştir. Birincisi edebi eserlerde günahkâr kadınların yan karakter olarak kullanılmaları, ikincisi günahkâr kadınların erkeklığe ve erkek karakterler için tehdit oluşturmaları, üçüncüsü ise romanlarda günahkâr kadınların mutsuz sonlara layık görülmeleleridir.

Tezin birinci bölümündeki literatür taramasında günahkâr kadın kavramının tanımları, kökeni ve özellikleri anlatılmıştır. Günahkâr kadın kavramının kaynağını oluşturduğu için cennetten kovulma hikayesi ve Havva miti hem Hristiyanlık hem de İslamiyet anlayışına göre anlatılmıştır. Kadınların neden günahkâr kadın olarak adlandırıldıklarını incelemek için buldukları dönemdeki yaşam koşullarını de bilmek gerekir. Bu sebeple İngiliz ve Türk tarihinde kadınların yaşam koşulları incelenmiştir. Havva miti ile başlayan günahkâr kadın figürü mitolojiye ilham olmuştur. Edebi eser incelemesi yapılan bu tezde mitoloji edebiyatı beslediği için günahkâr kadınların mitolojideki temsilleri incelenmiş ve baştan çıkarıcı arketipi ve özellikleri anlatılmıştır. Birinci bölümün sonunda Türk edebiyatı ve İngiliz edebiyatında yer alan günahkâr kadın örnekleri ve neden bu şekilde adlandırıldıklarına dair bilgiler verilmiştir.

Tezin ikinci bölümünde günahkâr kadının anlatıcısı olduğu ve kendi bakış açısıyla yazılan Daniel Defoe'nun *Moll Flanders* adlı romanı ele alınmıştır. Toplumun idealize ettiği ve toplumda kabul gören geleneksel kadın anlayışına uymayan günahkâr bir kadının romanın başkahramanı olması, anlatıcısı olması ve hatta romana isminin verilmesi alışılmamış bir durumdur. Bu bağlamda *Moll Flanders* döneminin en çarpıcı

ve tartışmalı romanı haline gelmiştir. Bir kadın olarak oldukça kapitalist ve duygusal yönden katı olan Moll bir çok yönden eleştirilere maruz kalır. Otobiyografik olarak yazılan bu eserdeki günahkâr kadın Moll öncelikle ahlaki açıdan ele alınmıştır ve günahkâr kadın olarak adlandırılmasına sebep olan özellikleri incelenmiştir. Daha sonra bulunduğu dönemin koşulları ve Kristeva'nın abject (iğrenç) teorisi açısından Moll karakteri incelenmiştir. Son olarak da *Moll Flanders* romanı edebi açıdan incelenmiştir. Bu bölümde tezin üç ana sorunu ele alınmıştır. Moll alışılmadık şekilde romanda yan karakter değil başkahramandır. Bir çok kadın yazarın eserlerini kendi isimleriyle yayımlayamadıkları bu dönemde özellikle günahkâr bir kadının başkahraman olması epey sıradışıdır. Ders verme amacıyla yazılan eserlerin yaygın olduğu dönemde iyilerin ödüllendirilmesi ve kötülerin cezalandırılması beklenirken, günahkâr bir kadın olan Moll her ne kadar cezalandırılrsa da romanın sonunda eşi, oğlu ve malı mülkü ile mutlu bir sona sahiptir.

Tezin üçüncü bölümünde erkek egemen toplumun günahkâr kadına bakış açısının incelenmesi için Namık Kemal'in *İntibah* eseri ele alınmıştır. Üçüncü şahıs anlatıcının ve ilahi bakış açısının kullanıldığı bu romanda günahkâr kadın olan Mahpeyker karakterine karşı geleneksel bir yaklaşım hakimdir. *İntibah* romanının bulunduğu dönemde didaktik eserler yaygındır. Bu eserde kötüler cezalandırılmış, iyiler ise öğüt verme ve ibret olmaları amacıyla dramatik sonlara sahip olmuşlardır. Romanın erkek egemen bakış açısı ve taraflı bir anlatıcıyla yazılması sebebiyle Mahpeyker karakterinin geçmişi ve iç dünyasına pek yer verilmemiştir. Ve bu durum sebebiyle eser bir çok eleştiriye maruz kalmıştır. Mahpeyker karakteri öncelikle ahlaki açıdan ele alınmış ve günahkâr kadın olarak adlandırılmasına sebep olan özellikleri anlatılmıştır. Daha sonra eserin yazıldığı dönemdeki kadın yaşamına göre ve Kristeva'nın abject (iğrenç) teorisine göre Mahpeyker karakteri değerlendirilmiştir. Son olarak *İntibah* romanı edebi açıdan incelenmiştir. Tezin üç ana sorunu ele alındığında; Mahpeyker karakteri romanda yan karakter ve kötü örnek olarak kullanılmıştır. Mahpeyker romanda örnek ve ideal olarak gösterilen erkek karaktere tehdit oluşturmuş ve bu karakterin mahvına sebep olmuştur. Romanın sonunda sevdiği ve tutkunu olduğu erkek karakter tarafından öldürülen Mahpeyker diğer eserlerdeki günahkâr kadınlar gibi mutsuz sona sahiptir.

Sonu olarak tezin  sorunu ele alındığında Daniel Defoe'nun *Moll Flanders* eserindeki gnahkr kadın Moll sadece erkeklere tehdit olması ile diđer gnahkr kadınlara benzemektedir. Ancak Namık Kemal'in *İntibah* eserindeki Mahpeyker karakteri ç soruna tam olarak uymaktadır.

