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WOMAN IN CELAL NURI İLERİ'S STORIES*

Celal Nuri İleri'nin Hikâyelerinde Kadın

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ABSTRACT: During the centuries of the Ottoman Empire, many statesmen with various virtues other than the members of the dynasty were raised, and it was tried to benefit from the experience and knowledge of these people who were entrusted with important duties. Born in 1843 in Preveza, Abidin Pasha was one of the prominent statesmen whose name can be mentioned in this context. His grandson Celal Nuri İleri, who was born to his daughter Mrs Nefise, was a man of ideas who read and produced a lot like himself, and with hundreds of articles he wrote, he took his place among the names whose influence was felt in the foundations of the newly established state. Born in 1882 in Gallipoli, Celal Nuri, just like his grandfather Abidin Pasha, grew up as a highly cultured man of law due to the environment he lived in and the education he received. However, his interest in the profession of journalism led him to shape his life in that direction and paved the way for him to write and publish articles in which he expressed his opinions on many subjects. As a matter of fact, the author, who not only wrote newspaper articles but also literary works, was likened to 'a writing machine with eighty horsepower'. Drawing attention to women's rights and the value given to women for the realisation of political maturation, the author analysed the problems of Ottoman and Turkish women and proposed social and legal solutions in his book titled *Kadınlarımız*. The author, who gave enough importance to this subject to write an independent work, also included this subject in his stories and classified the women in his stories into classifications and assigned them various roles. In this study, we will analyse the female protagonists in Celal Nuri İleri's stories published in magazines and newspapers and try to concretize the 'ideal' woman type.

Keywords: Celal Nuri İleri, Story, Persons, Ideal Woman

ÖZ: Osmanlı Devleti'nde hüküm sürülen asırlar boyunca hanedan üyeleri dışında çeşitli mezyetleri bulunan pek çok devlet adamı yetiştirilmiş, mühim vazifeler tevdi edilen bu kişilerin tecrübe ve birikimlerinden yararlanılmaya çalışılmıştır. 1843 yılında Preveze'de

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doğan Abidin Paşa ise bu bağlamda ismini zikredebileceğimiz öne çıkan devlet adamlarından biri olmuştur. Kızı Nefise Hanım'dan olan torunu Celal Nuri İleri ise kendisi gibi çok okuyup üreten bir fikir adamı olmuş, yazdığı yüzlerce yazı ve makale ile yeni kurulan devletin temellerinde tesiri hissedilen isimler arasında yerini almıştır. 1882 yılında Gelibolu'da doğan Celal Nuri, tıpkı dedesi Abidin Paşa gibi, içinde bulunduğu çevre ve aldığı eğitimlerden dolayı son derece kültürlü bir hukuk adamı olarak yetişmiştir. Fakat gazetecilik mesleğine olan ilgisi, hayatını o yöne doğru şekillendirmesine sebep olurken pek çok konuda fikirlerini beyan ettiği yazılar yazmasının ve yayımlamasının da önünü açmıştır. Nitekim gazete yazıları ile kalmayarak edebî eserler de kaleme alan yazar için 'seksen beygir kuvvetinde bir yazı makinesi' benzetmesi yapılmıştır. Siyasi tekemmülün gerçekleşebilmesi için bilhassa kadın haklarına ve kadına verilen değere dikkati çeken yazar, *Kadınlarımız* isimli kitabı ile Osmanlı ve Türk kadınının sorunlarını irdeleyerek toplumsal ve hukuksal çözümler önermiştir. Müstakil bir eser yazacak kadar önem verdiği bu konuya hikâyelerinde de yer veren yazar, hikâyelerindeki kadın tipini tasnifleyerek onlara çeşitli roller biçmiştir. Biz de bu çalışmamızda Celal Nuri İleri'nin dergi ve gazetelerde tefrika edilmiş hikâyelerindeki kadın kahramanları inceleyecek ve 'ideal' kadın tipini somutlaştırmaya çalışacağız.

Anahtar Kelimeler: Celal Nuri İleri, Hikâye, Kişiler, İdeal Kadın.

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Introduction

Celal Nuri, who wrote in many genres ranging from tales to novels, from stories to reviews and criticism, focused more on the development of society and preferred to deal with issues such as family, women, interaction and communication between the sexes, and tried to raise awareness about the importance of women's place in the family and society. Celal Nuri, who thought that every Turkish intellectual should produce works in Turkish, started to publish the newspaper *Âti*, of which he was both the owner and the editor-in-chief, after working as the chief editor of *İkdam* for two years (1916-1918). Celal Nuri, who started to publish *Âti*, which was closed indefinitely on 10 February 1919 due to an unsigned article titled “*Matbuâta Kelepçe Vuruluyor*” on the criticism of the political authority, started to publish it again under the name of *Ileri*, and after a while after writing a criticism article titled “*Mebusların Masumiyeti*” on the deputies after an incident, this newspaper was also closed in 1924.¹ From this date onwards,

¹ After the victory on 9 September 1922, there were rumours that the Greeks and Armenians who had fled after the Treaty of Lausanne had returned to Istanbul illegally, and names such as deputy Yunus Nadi, Kılıç Ali Bey, and Ferid Bey's private secretary Raşid Bey took part in the rumours. In response, the government sets up an investigation committee. This committee reveals the formation of a 'business committee' among the aforementioned individuals and the plan to divide the income generated by this committee among themselves with the mediation of Kâmil Bey, Deputy Director of Istanbul Police. Celal Nuri, who learnt about this, wrote the aforementioned article and expressed his belief that the

he continued to publish articles only in *İkdam* newspaper, while also publishing books (Duymaz, 1991: 13).

Celal Nuri, who also writes novels and short stories, is subjected to criticism for his intensive use of Arabic and Persian words. In addition to his use of language, he is also criticized for preferring the luxurious districts of Istanbul and European countries as locations, and for his cast of characters consisting mostly of rich people. This not only shows that he writes works close to the diversity of subjects preferred by the *Servet-i Fünûn* writers, but also his stay in Europe for a while made him aware of the European styles of literary tastes. They allowed him to bring his point of view closer to the novelists of the period such as Halit Ziya and Mehmet Rauf. Although he has enough information about the literary tastes of the period/contemporaries, the fact that he takes the pen in his hand to give information, just like Ahmet Mithat Efendi, distances him from the artists of *Servet-i Fünûn*.

Women's Issues in Celal Nuri

Celal Nuri, who published an independent book on the subject of women in 1913 under the title *Kadınlarımız*², touched upon this issue in many of his writings, emphasising it in particular and revealing his conviction that social progress would be achieved through women. In the book, he touched upon many issues such as the definition of identity, education, social and legal position, marriage and divorce status of women; he also drew the profile of the woman he believed should be in addition to criticisms by talking about the old and new perception of women (Dalkıran, 2016: 334) and the differences in the view of women between countries.

Celal Nuri, who expressed his discomfort with the inferior position of women in the past, mentioned that the Renaissance and Reform movements led to changes in the perception of women in the West, and that the French Revolution, which took place a little later, shook the ideas about women from the foundations and revealed new orientations and perspectives (İleri, 2004: 121). According to him, the role and position of women have become more valuable since this period, and women, whose education was given importance, have been involved in working life by taking part in many

parliamentarians should be tried and exonerated by lifting their immunity. Following this article, Kılıç Ali Bey and his friend Rauf Bey raided the newspaper *İleri* and beat Celal Nuri with the pistol grip. Celal Nuri, who was hospitalised for a while after the incident, does not write in the newspaper *İleri* again.

For detailed information, see: *İleri*, nr. 2307, 24 July 1340/1924, p. 1; *İleri*, nr. 2308, 25 July 1340/1924, p. 1; *İleri*, nr. 2314, 31 July 1340/1924, p. 1.

² Celal Nuri İleri, *Kadınlarımız*, Matbaa-ı İctihad, İstanbul, 1331/1913.

institutions. Celal Nuri, who was of the opinion that although the family was regarded as sacred in the Ottoman Empire, women were considered as a commodity next to men and kept away from the ability to think and produce, stated that the State did not give the opportunities given to women by the Islamic religion, confined her to the house and deprived her of many things (Ileri, 2004: 135-136). As a matter of fact, according to him, while the religion of Islam attaches great importance to women and positions them in social and labour life, our traditions, and even some of our clergymen, have removed women from all kinds of society and condemned them to loneliness and helplessness. Celal Nuri, who thought that this outdated mentality caused the greatest damage to religion, expressed this idea many times and emphasised the necessity of giving women the value they deserve. According to him, paving the way for women to reach the position they deserve, bringing the nation and the state to the level of contemporary civilisations is one of the sole qualities that will lead the state (Ileri, 1331: 11). As a matter of fact, the woman will rule the child and the child will rule the state and build humanity (Ileri, 1331: 13).

Celal Nuri, who also wrote stories in this context, classified his heroines as what is and what should be without moving away from the widespread view of the period, and consequently objectified the female character in which his idea was manifested.

Celal Nuri's Stories and the Female Figure

Celal Nuri, who wrote works for a specific purpose, concretized these purposes in his stories by purifying them from literary taste and disguising them as works of literature, and these texts, which did not attract the reader, were not considered worthy of being passed on to the present day and therefore fell into oblivion. It is widely believed that he did not make use of the style and literary tastes of the writers of the period in his stories. At the same time, when compared to the texts of famous figures such as Ahmet Haşim, who wrote in the same newspaper, Celal Nuri is thought to be quite deficient in terms of aesthetic pleasure. In fact, Hilmi Ziya Ulken states that his stories and novels were abandoned due to "the disorganisation of his expression and his rambling writing style" (1979: 399), and Recep Duymaz shares the idea that these works are only suitable for sociological analysis (1991: 93). Therefore, it is possible to say that the limited number of stories include detailed descriptions, while the stories can be described as 'the narrativised form of his articles'. Celal Nuri has twenty-two known stories in this sense. Celal Nuri, who published most of these stories in his own newspapers *Âti* and *Ileri*, also published his stories in *İkdam* newspaper,

İctihad, Hürriyet-i Fikriye, Edebiyât-ı Umûmiye Mecmuası, and brought some stories to the readers by publishing some of them in a single issue and some in more than one issue. In general, as we have mentioned above, in these stories, which are not far from the language understanding and usage of the period although they are weak in terms of rhetoric, the perspectives of the artists of the period are encountered and the presence of a critical approach is observed. As a matter of fact, Celal Nuri, who focuses on subjects such as love, social life, and women in his works, includes the wrong perception of the West arising from imitationism, while he processes and criticises his ideas through people and events according to the approvability of social values within the traditional beliefs and lives of Eastern culture. In the female characters he includes in his cast of characters, it is felt that the Western influence is intense, and it is observed that the female type takes on different roles and duties in a negative / positive way.

It is possible to list these stories according to their publication dates (Uyanık, 2003: 95-96; Duymaz, 1991: 93-104): *Maatteessüf*³, *Dört Türlü Bebek*⁴, *Mıstık ile Hasso*⁵, *Hamza ile Mürteza*⁶, *Nevin Hanım ile Asrı Bey*⁷, *Âti'yi Okurken*⁸, *Kühlü'n-nisâ Transval Hanımın Fecâ-ı Izdivâci*⁹, *Reklâm Kuvvetiyle*¹⁰, *Baş Efendi'nin Mukâyese-yi Telâşı*¹¹, *Beşir ile Şehim*¹², *İki Aile*¹³, *El-Aceletü Mine's-şeytan*¹⁴, *Müşir Paşa'nın Damadı*¹⁵, *Tombul Hanım*¹⁶, *Vazife mi? Hak mı?*¹⁷, *Memure Hanım*¹⁸, *On Dokuzun Elli Dokuza Nisbeti Latifdir*¹⁹, *Hak Değil, Kanun*²⁰, *Sokakda Izdivaç*²¹, *Gönül Kimi*

³ *İctihad*, nr. 84, 12 Kânûn-ı Evvel 1329/1913, pp. 1854-1857.

⁴ *Hürriyet-i Fikriye*, nr. 10, 10 April 1330/1914, pp. 6-8.

⁵ *Âti*, nr. 105, 15 April 1334/1918, p. 3.

⁶ *Âti*, nr. 107, 17 April 1334/1918, p. 3.

⁷ *Âti*, nr. 112, 22 April 1334/1918, p. 3.

⁸ *Âti*, nr. 115, 25 April 1334/1918, p. 3.

⁹ *Âti*, nr. 117, 27 April 1334/1918, p. 3.

¹⁰ *Âti*, nr. 120, 30 April 1334/1918, p. 3.

¹¹ *Âti*, nr. 124, 4 May 1334/1918, p. 3.

¹² *Edebiyât-ı Umûmiye Mecmuası*, C. 3, nr. 87, 28 September 1334/1918, pp. 1021-1025.

¹³ *Ileri*, nr. 1343-1354, 27 Teşrin-i Evvel - 7 Teşrin-i Sâni 1337/1921, pp. 2, 1, 4. (12 chapters)

¹⁴ *Ileri*, nr. 1355-1360, 8-13 Teşrin-i Sâni 1337/1921, p. 4. (6 chapters)

¹⁵ *Ileri*, nr. 1361-1366, 16-20 Teşrin-i Sâni 1337/1921, pp. 2, 4. (6 chapters)

¹⁶ *Ileri*, nr. 1367-1372, 21-26 Teşrin-i Sâni 1337/1921, pp. 2, 4. (6 sections)

¹⁷ *Ileri*, nr. 1373-1378, 27-29 Teşrin-i Sâni - 3 Kânûn-ı Evvel 1337/1921, pp. 2, 4. (6 sections)

¹⁸ *Ileri*, nr. 1381-1387, 6-13 Kânûn-ı Evvel 1337/1921, pp. 3, 4. (7 chapters)

¹⁹ *Ileri*, nr. 1419-1924, 14-19 Kânûn-ı Sâni 1338/1922, pp. 4, 2, 3. (6 sections)

²⁰ *Ileri*, nr. 1477-1481, 13-17 March 1338/1922, p. 3. (5 sections)

²¹ *Ileri*, nr. 1482-1488, 18-24 March 1338/1922, p. 3. (6 sections)

*Severse Acaba Güzel O mudur?*²², *Eşekistan (Afife Fikret müstear ismi)*²³, *HacıYut Yut Efendi (Afife Fikret müstear ismi)*²⁴.

Apart from these stories, *Kurbağa ve Öküz*²⁵ with *Tâcire-i Fâcîre*²⁶. There are also two other works, which are evaluated differently in terms of their genres, namely short story and novel. In these stories, Celal Nuri generally touches upon issues such as marriage, male-female relationships, fidelity, betrayal, woman/man lust, and draws various female and male profiles, shaping the female figure in his mind. In this context, in seven of the twenty-two stories, the female protagonist is either absent or her name is mentioned but her function is largely absent [*Baş Efendi'nin Mukâyese-yi Telaşı*, *Beşir ile Şehim*, *Mıstık ile Hasso*, *Hamza ile Mürteza*, *Hak Değil Kanun*, *Eşekistan*, *Âti'yi Okurken*]; in nine stories, the protagonist is a woman (*On Dokuzun Elli Dokuza Nisbeti Latîfdir*, *Maatteessüf! Dört Türlü Bebek*, *Kühlü'n-nisâ Transval Hanımın Fecâa-ı Izdivâcı*, *Nevin Hanım and Asrî Bey*, *Vazife mi? Hak mı?*, *Memure Hanım*, *Reklam Kuvvetiyle...*, *El-Aceletü Mine's-şeytan*). The female characters in the stories with female protagonists are loyal/moral, light-hearted, husband-loving / can be categorised as blindly loyal, mischievous and unfaithful. The author, who deals with women mostly with their negative characteristics, focuses on how the 'ideal woman' in his mind should not be with the help of other structural elements, and finds it sufficient to concretize what she should be with a few examples.

The women who fall outside this classification are subjected to criticism in the context of issues such as child brides (*Dört Türlü Bebek*, *Hacı Yut Yut Efendi*), judgement based on appearance (*Tombul Hanım*) and discrimination between children (*Müşir Paşa'nın Damadı*), which are also very suitable for sociological evaluation.

The classification of women types according to the stories is as follows:

WOMAN TYPE	PERSON NAME	STORY NAME
Loose Woman	Mrs Nevin	<i>Nevin Hanım ile Asrî Bey</i>
	Mrs Şaheser	<i>Sokakda Izdivaç</i>
	Mrs Sitare	<i>Memure Hanım</i>
Mischievous	Mrs Fetanet	<i>Vazife mi? Hak mı?</i>

²² *Ileri*, nr. 1489-1492, 25-28 March 1338/1922, p. 3. (4 sections)

²³ *Ikdâm*, nr. 11541-11552, 13-21/23-24 June 1929, p. 3. (11 sections)

²⁴ *Ikdâm*, nr. 11552-11558, 24-30 June 1929, p. 3. (7 sections)

²⁵ *Ikdâm*, nr. 11205, 4 July 1928, p. 2.

²⁶ *Ileri*, nr. 679-742, 29 Teşrin-i Sâni 1335/1919 - 31 Kânûn-ı Sâni 1336/1920, p. 4.

Woman	Mrs Kamer Mrs Hatice	<i>Vazife mi? Hak mı?</i> <i>El-Aceletü Mine'ş-şeytan</i>
Unfaithful Woman	Mrs Fitnat Mrs Leman Mrs Nevin Mrs Şaheser Mrs Rousmond	<i>El-Aceletü Mine'ş-şeytan</i> <i>Vazife mi? Hak mı?</i> <i>Nevin Hanım ile Asrî Bey</i> <i>Sokakda Izdivaç</i> <i>On Dokuzun Elli Dokuza</i> <i>Nisbeti Latifdir</i>
Blindly Bound & Husband Favourite Woman	Mrs Transval Örika Pemberuk Mademoiselle Ketni	<i>Kühlü'n-nisâ Transval</i> <i>Hanımın Fecîa-ı Izdivâcî</i> <i>Maatteessüf!</i> <i>Reklâm Kuvvetiyle...</i>
Loyal, Moral Woman	Mrs Behice Mrs Lerzan	<i>Memure Hanım</i> <i>Gönül Kimi Severse Güzel</i> <i>O mudur?</i>

According to this classification, Nevin, Şaheser and Sitare are included in the types of women we characterise as easy and unfaithful. Loose Woman is a description in the *Turkish Dictionary* for women whose "behaviour does not conform to the morals of the society in which they live" (1998: 924). It is expected that a loose woman would not be faithful. As a matter of fact, in the stories, the fact that Nevin and Şaheser accept the marriage proposal of the men they see once while walking on the street, and that they cheat on their husbands with other men they know on the street after a very short time, is the subject of the stories, and the nonchalant behaviour of women is emphasised. The fact that the marriage that starts on the street ends on the street is an indication of the lack of care and unfaithfulness shown to the institution of marriage. Although such behaviours are accepted as ordinary / usual for women with immoral tendencies, the author criticises such women in his stories for having a share in damaging the moral values of the society and harming the family institution. However, the point that draws attention here is that the spouses of the aforementioned people also exhibit similar behaviours and men also commit the same betrayal. Therefore, the author has demonstrated with an objective attitude that the corruption in male-female relations, family and marriage also exists in men, without attributing it only to women. The other name in this category, Mrs Sitare, is portrayed as a woman who is extremely eccentric with her dress and behaviour, who is constantly attracting attention, who is attractive, who was promoted to the position of manager in her workplace despite her lack of merit, and who is known for her illegitimate relations:

“However, Mrs Sitare (...) is not good at calculations. The totals are always wrong. (...)she is a bit frivolous, for example she smokes in the office. She chatters so much that the other officers can't do their duties. They can't fulfil it. Moreover, she comes to the flat very decorated. Whereas her other companions, with their black waistcoats and head coverings, do not attract attention because they have a tight outfit” (*Memure Hanım*, 3).

Although Mrs Sitare does not have a betrayal situation like other women, the fact that she raises her position with her immoral behaviours and discourses at her workplace points to the negative aspect of an individual situation reflected on the society. As a matter of fact, Mrs Sitare, who steals labour against those who work and struggle with the sweat of their brow at work, is a character constructed by the author to represent this type of women in the society. This revelation about the ruling mentality of the period clearly shows that the irregular act in question did not occur with a unilateral request and action. Therefore, all three women are criticised with their behaviour, discourse and actions and set an example for the negative womantype.

As shown in the table, Fetanet, Kamer and Hatice are included in another type of woman, the mischievous woman. The common characteristic of these three women is that they are mothers/grandmothers. These women, who persuade married girls to be with the people they want by separating them from the grooms they do not like, have been mischievous with their words, and have caused the girls to feel emotions and desires that they do not have in their minds. "These women are bad-tempered, gossiping, mischief-making, ugly women with yellow teeth from smoking" (*Vazife mi? Hak mı?*, 2).

The author describes Mrs Kamer, the grandmother of these women, as follows: “Mrs Kamer is a high-class neighbourhood wife. A gossip. Like a witch. If she had come a generation earlier, she would have been a magician. Her words are always sarcastic. Forgive me, but this lady looks a bit like a giraffe. Her fingers are yellow from smoking and her teeth are black. Her mouth is like the mouth of a dustpan” (*Vazife mi? Hak mı?*, 2).

While it is wrong to expect a positive behaviour from such people, it can be said that the author's resorting to such heavy analogies is the manifestation of his anger towards those who cause family destruction by being 'mischievous'. According to a writer who is aware of the importance of family and women in the modernisation of society, such women who display a destructive style and attitude are the biggest enemies of the family and thus of society. As a result, the girls, who were poisoned by their mothers' words, consciously or unconsciously chose infidelity, betrayed their husbands and

damaged the institution of marriage. Afterwards, the girls, who regretted the result they reached by believing their mothers, were since they were not accepted again, they continued to seek happiness in other places and people, and lost their belief in the institution of family.

Leman and Fitnat are the daughters of the aforementioned mischievous women, whose minds they have seduced. Fitnat is the daughter of Mrs Hatice; and Leman is the daughter of Mrs Fetanet and the granddaughter of Mrs Kamer. In addition to these two names, Mrs Rousmond is also included in the group of unfaithful women with Mrs Nevin and Mrs Şaheser.

Although Mrs Leman and Mrs Fitnat are not faithful to their marriage and their husbands under the influence of their mother, they are portrayed as people with positive characteristics at the beginning of the plot. For example, "Mrs Leman, with her round face and meaningful gaze, was considered to be one of the first-rank beauties in Istanbul" (*Vazife mi? Hak mi?, 4*). Mrs Leman, who had a pleasant smile, showed two rows of clean teeth while laughing. Mrs Leman, whose lips were painted in a small but beautiful red colour, almost like a masterpiece, was "never seen to be dishonest" (*Vazife mi? Hak mi?, 4*). Mrs Leman, who knows a little French and a little German, is described as a modern woman who can read the Qur'an, plays the lute and the piano, and is loyal to her traditions. Although Mrs Fitnat is described as a conscientious and moral woman with similar qualities, due to the betrayal, it is obvious that such positive qualities are not enough to remain loyal to moral values forever. At the same time, the fact that these two names are financially subordinate to their husbands without working and producing is a negative situation according to the author. Therefore, the author has put forward the idea that women who do not have any work experience and who have not developed the ability to think cannot behave rationally despite all their positive qualities and has left the 'ideal woman' framework incomplete.

Unlike other women in this category, Rousmond was deliberately unfaithful at the request of her husband, who used this situation as a method to satisfy his own sexual urges. As a matter of fact, Rousmond, who is only nineteen years old, is a young girl who lives with her aunt and uncle, who respects their opinions and refrains from displaying a contrary behaviour. Rousmond, who was happy to accept the marriage proposal of a fifty-nine-year-old rich customer in the restaurant where she worked, fulfilled her husband's desire, which was extremely contrary to the Turkish social structure and traditions, and had a relationship with a young man like herself. This situation embodied the author's criticism of both Western

society and the perspectives of individuals, and drew attention to the fact that illegitimate relationships, rather than the marriage of a young woman to an old man, hollowed out and trivialised the institution of family and marriage.

Mrs Transval, Örika Pemberuk and Madmazel Ketni, who are in another group, are presented to the reader as women who have a very good economic situation and have no other dream but to get married. Mrs Transval is the daughter of Violet Nanny, whose name is only mentioned in the story. Mrs Transval, a Sudanese beauty as sharp as ebony, is described as follows:

“Mrs Transval was very fancy. The teeth of this fat, beautiful and cheerful unspoiled beauty lady were as white and precious as pearls. She loved the overgown very much. She had multiple corsets. Every morning she would brush her teeth with (kolinos) for half an hour, (...) she tidied herself up more than once. When she would close her veil and glide down the road, young gentlemen would follow her like bees attacking a beautiful flower. She was eloquent. She also learnt German, as it was fashionable. She was a lute player; she was a grateful woman. When the ladies go to visit, she sits at the table. She is a sister of the end times. The queen of Madagascar -Ranavalona- is dull and ugly next to her” (*Kühliü'n-nisâ Transval Hanımın Fecâ-i İzdivâci*, 3).

Mrs Transval, whose only wish is to marry a white man, has set her eyes on Şaban, the son of the gardener in the mansion where she lives. Mrs Transval, whose eyes are almost blackened because of her love for white men, is blindly attached to Şaban and has the feeling that she will win his heart by giving him gifts and money. However, Şaban approached her by calculating what he could get rather than giving her his heart and consented to her desire for marriage. As a result, Mrs Transval, who achieved her greatest desire, blindly handed over all her property to Şaban. However, on the morning of their wedding night, Şaban ran away with all the money and married another woman.

The other story with the similar plot is “*Reklâm Kuvvetiyle...*” in which Mademoiselle Ketni is the protagonist. The heroine here is portrayed as a husband-hungry woman who cannot find a husband despite having money and who would spend everything she has to get married. Mademoiselle Ketni, who is also the narrator of the story, describes herself as follows:

“My name is Mademoiselle [Ketni]. I am thirty-one years old. My face is beautiful, even very beautiful. I have good manners. (...) But (...) a skilful chopper could make two chubby women out of me. This intolerable size of mine prevented me from getting married. I corrected my language, increased my knowledge, increased my courtesy, gave importance to the overgown, showed off my wealth, but no young man was attracted to me” (*Reklâm Kuvvetiyle...*, 3).

Mademoiselle Ketni, who thought that no one loved her because she was

fat, hired a man for money and married him. When the man she married falls in love with one of the women working in the mansion, he takes all of Mademoiselle Ketni's money and marries the woman he falls in love with. Mademoiselle Ketni, just like Mrs Transval, pays the price of her "husband lust" by losing her fortune. Although both women possessed modern qualities such as knowing foreign languages, dancing, and playing instruments, this did not result in a happy ending to their dreams of marriage, and it was concretized in these stories that marriages in which money was involved did not constitute a healthy institution.

Örika Pemberuk represents the type of woman who is blindly attached to the man she loves. When Örika, who fell in love with the man she met on one occasion, realised that she was attached to him with her whole soul, she could do nothing but think about him day and night. When she expressed her feelings in a letter, she could not find a response to her love, and these platonic feelings were the steps leading to her illness. As a matter of fact, he contracted tuberculosis after a while and lost his life. The situation of 'dying of tuberculosis out of love', which is common in the novels of the Tanzimat period, has also found its place in this story, and it has become easier for the author to reveal the damages caused by blind devotion through this woman type. In this sense, Örika differs from other typical women, and she is also an example of another situation that the author believes should not be among the qualities of the 'ideal woman'.

Finally, the author, who characterises Mrs Behice and Mrs Lerzan as representing the loyal and moral woman type, shows in Mrs Lerzan that love is an emotion free from the concept of beauty and ugliness, and constructs the 'ideal woman' type with Mrs Behice and describes it as follows:

"Behice was honest, intelligent, literate, calculating, always read books and newspapers, and even played the lute. (...) Behice had good manners and morals. Her face was also beautiful. Especially the part of her face above the mouth was a real beauty. A very stylised nose, two lively, meaningful and daring eyes with black, large, abundant eyelashes. In every glance, in every sign of these eyes, there was a special and definite eloquence. After that, a pair of regular eyebrows, a little thick, but not very fierce. A clear, eloquent forehead. After that, very black, luxuriant hair" (*Memure Hanım*, 4).

As can be seen in the paragraph, Mrs Behice, who is very beautiful in appearance, has been interested in music as an honest and intelligent person, and she has been a person who understands calculations and has made books her friend. Mrs Behice, who fulfilled her job properly at the place where she started to work as a civil servant, shared her happiness of earning money with

her loved ones, and her happiness was multiplied with the raise she received on the anniversary of her employment. Mrs Behice, who was assigned to the accounting department said, "There was not a stamp missing in her accounts. Her writing was like pearls. She could get out of the most complicated accounts. From the minister to the chambermaid, they were pleased with this diligent clerk" (*Memure Hanım*, 4).

One of the author's expectations for women is that they should not compromise on moral values under all circumstances and necessities. Mrs Behice is an exemplary ideal woman type characterised in this sense. Although the fact that Mrs Behice is educated, attaches importance to reading, graduated from a high school, and is culturally and academically equipped brings her closer to the women of other classes, the fact that she continues to improve herself after her father's death, and that she prefers to work and live on the money she earns instead of getting married and living off her husband's money, thanks to the education she has received and the savings she has accumulated, distinguishes her from other women types. Therefore, educating women, working and contributing to production will make their presence more prominent by adding the role of 'working woman' to the roles of mother and wife in society, and society will rise to the position it deserves only with this perspective and functioning.

Conclusion

Celal Nuri is one of the intellectuals who was influential in laying the foundations of the Republic. Celal Nuri, who brought his world of thought together with the society by writing many articles, also published literary texts; however, his style, which he could not purify from the article style, separated him from aesthetic taste. Nevertheless, as an extremely prolific writer, he addressed issues such as women, family, male-female relations, marriage and fidelity in his twenty-two known stories, and objectified the 'ideal woman' in his imagination by constructing negative/positive heroines on these issues, which he believed should be given particular importance. According to the discourse and actions of the women in her stories and their qualities, they are characterised as loose woman, mischievous, unfaithful, blindly devoted / husband-loving and faithful. Celal Nuri's fictionalisation of the type of woman with negative characteristics, which allows her to be classified as moral, is important in terms of concretizing the tendencies that must be given up in order to become a society of high classes while revealing the idea that the ideal cannot be easily raised. As a matter of fact, Celal Nuri's aim is to create a new type of woman who is educated, has national and spiritual values, reads and writes, pays attention to personal

development and care, dresses stylishly by following fashion, has a place in society as an employee as well as a mother and wife, and produces. Mrs Behice, the protagonist in the story *Memure Hanım*, is the epitome of Celal Nuri's 'ideal' woman and draws attention to the 'ideal' upbringing of women, who play a major role in the foundations of the future.

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