T.C.

MARMARA ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

ALMAN DİLİ VE EDEBİYATI ANABİLİM DALI

FEMME FATALE VS. FEMME FRAGILE:

GERHART HAUPTMANN'IN *EINSAME MENSCHEN* VE HALİDE EDİP ADIVAR'IN *SON ESERİ*'NDE KADIN TİPLERİ

Yüksek Lisans Tezi

ELVAN YILMAZ GÜMÜŞ

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ABSTRACT

Gerhart Hauptmann was born in Bad Salzbrunn, Silesia, on November 15, 1862. As one of the most important representatives of German naturalism, he was one of the most important authors of his time. His drama Einsame Menschen depicts the inner conflict of Johannes Vockerat, who is caught between unchanging social norms such as religion and science, and his duties as a son and husband. He feels constrained by his bourgeois family life and tries to fulfill his existence through the philosophy student Anna Mahr. Especially as Vockerat tries to keep this triangular relationship on an intellectual level, he has to realize that such a platonic relationship is impossible in the long run. The failure of his ideal ends in suicide.

Turkish poet Halide Edip Adıvar was born in Istanbul in 1884. Undoubtedly one of the most talented Turkish poets and representatives of modernism, she was also known in Germany. In numerous political and psychological works, she deals with women's fate. Son Eseri (Last Work), written in 1913 and revised in 1939, addresses one of the most contradictory contemporary love stories. Halide Edip Adıvar deals with the forbidden love between the novelist Feridun Hikmet and the painter Kâmuran and their inner conflict. A forbidden love, not only because Feridun Hikmet is married. Kâmuran is also the sister of Asım, the ex-husband of his wife Mediha. Six days together, on a lakeside in Germany, are not enough to transfer this love into a real plane. However, Kâmuran pays for those six days, with pneumonia and her life.

The aim of this paper is to compare the different female characters in the works Einsame Menschen by Gerhart Hauptmann and Son Eseri by Halide Edip Adıvar from the aspect of the love triangle and to list socio-cultural similarities and differences. The main focus is on the types of women "femme fatale" and "femme fragile".

Key Words: Gerhart Hauptmann, Halide Edip Adıvar, Einsame Menschen, *Son Eseri,* Komparatistik, Frauentypen,

ÖZET

Gerhart Hauptmann 15 Kasım 1862 yılında Silezya'nın Bad Salzbrunn kentinde dünyaya gelmiştir. Alman Natüralizminin en önemli temsilcilerinden biri olan Hauptmann ayrıca döneminin başta gelen yazarlarındandır. *Einsame Menschen* isimli dramında Johannes Vockerat'ın değişmesi mümkün gözükmeyen din ve bilim gibi toplumsal normlarla, oğul ve eş olarak yerine getirmesi gereken sorumluluklar arasında yaşadığı içsel çatışma gözler önüne serilir. Burjuva aile hayatının içinde kendini köşeye sıkışmış hisseden Vockerat, hayatını başka bir kadının, felsefe öğrencisi Anna Mahr'ın yardımıyla tekrar yaşanır kılmayı hedefler. Vockerart her ne kadar bu aşk üçgenini manevi boyutlardan ileri taşımasa da bu platonik ilişkiyi uzun vadede sürdürmenin mümkün olmadığı gerçeğiyle yüzleşmek zorunda kalır. İdealinin gerçekleşmemiş olması Vockerart'ı en sonunda intihara sürükler.

Cumhuriyet Dönemi Edebiyatının en önemli isimlerin biri olan Halide Edip Adıvar, 1884 yılında İstanbul'da doğmuştur. Kalemi en güçlü Türk şairlerimizden biri olan Adıvar, ayrıca Modernizmin temsilcilerindendir ve Almanya'da tanınan yazarlar arasındadır. Kadınların kaderlerini ele alan birçok politik ve psikolojik eseri bulunmaktadır. 1913 yılında yayımlanan ve 1939 yılında revize edilen *Son Eser* isimli romanı döneminin en çelişkili aşk hikâyelerinden biridir. Romanda, Halide Edip Adıvar, yasak bir aşk yaşayan yazar Feridun Hikmet ve ressam Kâmuran'ın içsel çatışmalarını ele alır. Bu aşkın yasak bir aşk olmasının sebebi sadece Feridun'un evli olması değildir. Kâmuran aynı zamanda Feridun'un eşi Mediha'nın eski eşi Asım'ın da kız kardeşidir. Almanya'da bir göl kıyısında birlikte geçirilen altı gün, bu aşkı gerçek bir boyuta aktarmak için yeterli gelmemiştir. Ancak Kâmuran birlikte geçirilen bu altı günün diyetini geçirdiği zatürre ve en nihayetinde de hayatıyla öder. Bu çalışmanın amacı, sosyo-kültürel benzerliklere ve farklılıklara dikkat çekmek ve Gerhart Hauptmann'ın *Einsame Menschen* ve Halid Edip Adıvar'ın *Son Eser* isimli eserlerindeki farklı kadın figürlerini üçgen arzu düzeyinde karşılaştırmaktır. Çalışmanın odağında „Femme Fatale" ve „Femme Fragile" (baskın kadın ve kırılgın kadın) kavramları olacaktır.

Anahtar Kelimeler: Gerhart Hauptmann, Halide Edip Adıvar, Einsame Menschen, *Son Eseri*, Karşılaştırmalı Edebiyat, Kadın Tipleri

FOREWORD

At this point I would like to express my special thanks to the following persons, without whose assistance the preparation of this master's thesis would not have been possible:

First of all, I would like to thank Asst. Prof. Dr. phil. Habib Tekin who took over the supervision of this thesis. With his friendly help and the manifold ideas he gave me, he opened a critical access to this topic. The numerous conversations on an intellectual and personal level, which I always found encouraging and motivating, will always remain in my memory as enriching and constructive exchanges.

At this point I would like to thank and commemorate my former supervisor Prof. Dr. Acar Sevim, may he rest in peace....

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Istanbul, 2023 Elvan YILMAZ GÜMÜŞ

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1. INTRODUCTION

1.1 Subject matter and aim of the work

The subject matter of a scientific paper is the cornerstone from which all explanations start. Thus, this thesis deals with the topic of female figures in Gerhart Hauptmann's *Einsame Menschen (Lonely People)* and Halide Edip Adıvar's *Son Eseri* from the aspect of the triangular relationship. Despite differences in time and culture, both works show similarities in terms of motifs and female characters. Since there is no research in the field of comparative literature or German studies that compares the two works, the aim of this work is to compare them with each other in order to draw attention to the cultural similarities and differences of this period. The objective is achieved with the help of the comparative method.

1.2 Methodological approach

Since the present study deals with two works from two different languages, the research of Zoran Konstantinovic, who is considered one of the co-founders of comparative literature, will be used for the present study, as well as numerous other researches of comparative literature, such as Peter von Zima, Manfred Schmeling, Michael Hofmann, Andrea Leskovec, etc.[1] The main aim of the study is to compare two works from at least two different languages. Moreover, the main focus of comparative literature, as Konstantinovic also claims, is to contrast two works from at least two different languages. When comparing the works *Einsame Menschen* by Gerhart Hauptmann and *Son Eseri* by Halide Edip Adıvar, the autobiographical references are considered first. In order to be able to determine the background to the creation of the works, as well as cultural similarities and differences, a detailed elaboration of the biographies of the authors will be undertaken. Furthermore, temporal and social circumstances that contribute to the creative process of these texts will be presented.

[1]Cf. Zoran Konstantinovic, **Grundlagentexte der Vergleichenden Literaturwissenschaft aus drei Jahrzehnten,** 1. Auflage, Innsbruck: Studien Verlag, 2000, p. 90.

Above all, the position of women in German and Turkish society in the 19th century and their efforts to participate in public life and the effects of the social upheaval and the degeneration process of families on the understanding of women's roles will be illustrated. With the help of this historical data, parallels between the female characters in the two works and their roles will be captured. With a more detailed analysis, the female characters will be categorised according to the types of women "femme fatale" and "femme fragile". Finally, the texts are compared with regard to the motif of the love triangle.

Numerous works by Halide Edip Adıvar have been translated into English, while only a small number have been translated into German. For this reason, if the works have been translated into German, they are listed in brackets. If the works have only been translated into English, then the English titles have been listed in brackets. If the work has not yet been translated into either German or English, the title has been translated accordingly by the author and listed in brackets, which has been noted in the footnote.

1.3 State of Research

A total of three academic works in the field of German studies on the naturalist writer Gerhart Hauptmann are registered at the Central Office of the Turkish Higher Education Council (YÖK). Two master's theses and one dissertation. Two of these researches were undertaken in the field of comparative literature.

On the Turkish author Halide Edip Adıvar, on the other hand, there are a total of 45 academic studies at the centre. 39 master's theses and 6 doctoral dissertations. While the majority of these writings have been produced in the field of Turkish Studies, a small number have also been undertaken in the field of Comparative Literature and American Culture and Literature. In the field of German studies, however, there are no scholarly studies on Adıvar. Consequently, it can be said that in Turkish sources there are no scholarly works on either author together or individually.

In German sources, on the other hand, some work has been done on Gerhart Hauptmann and the female characters in his works. Worth mentioning is the dissertation by the Korean Germanist Yeong-Don Roh entitled *Gerhart Hauptmann und die Frauen* (1998) in which he deals intensively with the female characters in Hauptmann's dramas. The most comprehensive works on Hauptmann's female characters, however, were written by women in the 1930s and 40s. In chronological order, these are the dissertation *Die Frauencharaktere in der Dichtung Gerhart Hauptmanns* (Vienna 1931) by Elisabeth Duda, the contribution *Frauengestalten Gerhart Hauptmanns* (Glatz 1933) by Alfons Wiedersichs, the dissertation Edith Richter's *Die Frauengestalten in Gerhart Hauptmanns Dramen* (Vienna 1935) and Ilse Fronius's doctoral thesis *Die Frauengestalten im Werk Gerhart Hauptmanns* (Innsbruck 1947).

Since this thesis will subject female figures to detailed analysis within the framework of gender discourse, special reference should be made to Urte Helduser's work *Geschlechterprogramme* (2005), in which the author largely deals with the naturalistic concept of literary modernism, as well as to Wittmann's (1985) and Thomalla's (1972) studies on the femme fatale and/or the femme fragile. Silvia Bovenschen's *Die Imaginierte Weiblichkeit* (2003) also sheds light on the connections between concepts of femininity and their cultural representation.[2]

1.4 Structure of the work

After the introduction, chapter 2 deals with the biographies of the two authors Gerhart Hauptmann and Halide Edip Adıvar. As a result, their influence on the lives and works of the authors will be illustrated. In the process, the marital relationships of the two authors will also be examined in more detail. After a general presentation of the various biographical phases, the focus in Chapter 3 is on the social position and development of women at the turn of the 20th century, both in Germany and in Turkey. At the same time, the works *Lonely People* and *Son Eseri* were written, which form the data basis of the present work. In the following 4th chapter, there is a brief summary of the content of each

[2] Cf. Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk,** 1. Auflage, Siegen: Böschen Verlag, 1998, p. 21.

of the works mentioned. This is followed by a detailed analysis of the different female characters in the two works and their relationships to each other, as well as to the male character in each work. Finally, the last chapter compares the two works under the aspect of the triangular relationship, as well as their similarities and differences.

2. BIOGRAPHIES OF THE AUTHORS

In the present chapter, a general account of the biographies of the two authors will be given. These form an important basis for the creation of the works and the core of this research. In both Hauptmann's work *Lonely People* and Edib Adıvar's work *Son Eseri*, the biographical reference can be inferred from the dedication at the beginning of each text. Even though no specific names are mentioned, Gerhart Hauptmann's dedication: "I place this drama in the hands of those who have lived it"[3] obviously points to a possible biographical content of the plot. Halide Edip Adıvar's dedication, on the other hand, reads: "For Müfide, who passed away before she lived her great life." ("Büyük hayatını yaşamadan ölen Müfide'ye."[4]) This refers to the first Turkish painter Müfide Kadri (1890-1912), who died prematurely and is a close friend of the author. However, this is not a faithful recreation of the painter's life; it serves solely as inspiration.[5] Hauptmann's constellation of figures also reflects autobiographical influences from her family environment and close circle of life. Thus, this part of the work is intended to illustrate the biographical elements that contributed to the creative process of these texts.

The comparison of the biographies of both authors has shown that there are fundamental cultural differences that can be explained by the authors' different cultural backgrounds. In addition, it must be noted that we are also dealing with two different genders. Hauptmann as a man and Adıvar as a woman perceive their social environment differently in many respects and reflect or address this gender-specific mode of perception in their works as well.

For the same reason, fewer similarities could be found between the authors. However, it should be noted in this context that both were married twice and both were able to develop on an artistic level in their second marriage, as they were able to establish a kind of affinity of mind with their spouses from their second marriage.

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[3] Gerhart Hauptmann, **Einsame Menschen, p.** k.A.

4 (translated by the author)

[5] Cf. Halide Edib Adıvar, **Son Eseri,** 1. Auflage. İstanbul: Can Sanat Verlag, 2008, p. 13.

2.1 Gerhart Hauptmann (1862-1946)

Gerhart Hauptmann was born on 15 November 1862 in Bad Salzbrunn, Silesia, the fourth and last child of an innkeeper into a middle-class family. His mother Marie Hauptmann, née Straehler (1827-1906)[6], was the daughter of Friedrich Ferdinand Straehler, who was one of the notables[7] of Bad Salzbrunn.[8] She was decisive for the creation of the mother figure Frau Vockerat in the work. Hauptmann, who was mostly self-reliant, learned early on to explore his environment independently and to get along in his social surroundings.[9] This exploratory talent of Hauptmann's is particularly evident in his lifelike sketches and descriptions in his naturalistic works. The male protagonist Johannes Vockerat is also a young naturalist. His close relationship with his parents gives him a strong sense of self-worth. "It is so good that he can say: he loves and is loved". The strong parental influence also makes itself felt in the drama through the behaviour of the protagonist Johannes. When Hauptmann comes home in the summer of 1877, the "Prussian Crown" has the Russian General Bogushevsky as a guest with his wife and daughter Anna. The then fourteen-year-old, who falls in love with the girl, makes up his mind for the first time to make something of himself and confides in his mother in this regard. This also illustrates his intense relationship with his mother. The mother was a great support not only to him but also to the father and the family business. This can also explain Hauptmann's idea of an ideal type of mother, who is only able to be absorbed in her existence as a wife and mother and whose effect is also visible in the text through the

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[6] Cf. Wolfgang Leppmann, **Gerhart Hauptmann Leben, Werk und Zeit**, 1. Auflage, Bern, München, Wien: Scherz Verlag, 1986, p. 15.

[7] https://www.duden.de/rechtschreibung/Honoratior (accessed 09.05.2018).
(especially in smaller towns) a citizen who enjoys special prestige due to his social status [who is active in charitable organisations free of charge] He was the Fürstlich-Plessischer Brunneninspektor or, as one would say today, Kurdirektor. He was responsible for the entire spa operation and for the springs in the city, which was located in the south-east of Breslau. He was also in charge of the bar, dispatch and administration of the Kursaal, the Kurkapelle, the park and the Kurtheater. He was also in charge of receiving distinguished guests such as noblemen, princes, sovereigns or famous poets and writers in Bad Salzbrunn. So it was not easy for Friedrich Ferdinand Straehler when he found out about his daughter's relationship with an innkeeper from a family of weavers, i.e. workers.

[8] Cf. Paul Schlenther, Eloesser Arthur, **Gerhart Hauptmann: Leben und Werke**, 3. Auflage, Berlin: Fischer Verlag, 1922, p. 1. Cf. auch Kurt Tank, **Gerhart Hauptmann mit Selbstzeugnissen und Bilddokumenten**, Hamburg: Rowohlt Reihe: Rohwolts Monographien, 27, 1991, p. 162.

[9] Cf. Wolfgang Leppmann, **Gerhart Hauptmann Leben, Werk und Zeit, p.** 17 folio).

Gerhart Hauptmann entered the village school in 1868. From 10 April 1874, he attended the Realschule am Zwinger in Breslau together with his brother Carl until 1878, when he only just passed the entrance examination. The Hauptmann brothers' first accommodation was a neglected boarding house until they moved into the house of a pastor. However, the big city life and the Prussian educational methods of the teachers towards socially disadvantaged pupils did not make it easy for him to adapt. In the spring of 1878, Hauptmann left the Realschule to become an agricultural eleve on the estate of his uncle, Oberamtmann Schubert from Lohning. There he became acquainted with the atmosphere of pietistic Christianity as well as the herrnhut spirit, which strengthened his religious inclination. This also gave rise to Hauptmann's peculiar Christian socialist synthesis. Like Hauptmann, the figure of Johannes also received a pietistic, herrnhut education. In addition, his uncle served as a model for him in the creation of the pious, bourgeois father Vockerat, who, together with his wife, tries to impart the Christian Protestant principles of the 17th and 18th centuries to their son.[10] Due to a lung ailment that was to put his life in danger several times in the following twenty years, he had to break off his apprenticeship after one and a half years. This was also the reason why he spent a large part of his life away from the city in Berlin-Erkner, which gave him the opportunity to provide detailed information in his works about petty bourgeois life, including that of the Vockerat family in Friederichshagen on Lake Mügel. When Gerhart Hauptmann decided at the age of 17 to go to art school in Breslau for two years to become a sculptor, to his astonishment both parents supported him. Even his mother, who would have preferred to see him in a practical profession, stands by him. Hauptmann's poetry was particularly influenced by the scientific and philosophical lectures of E. Häckel and R. Eucken, which is also reflected in the figure of Johannes Vockerat, who is strongly influenced by the philosophy of Darwin and Häckel. This influence is particularly noticeable in Hauptmann's works through his lifelike tracings of place and time. Between 1883 and 1884 he travelled to Switzerland, Spain and Italy. His plan to settle in Rome as a sculptor, however, remained unsuccessful. Hauptmann lived in Dresden until his marriage to Marie Thienemann (1860), the daughter of a merchant. The closer they got

[10] Cf. Sigfrid Hoefert, **Gerhart Hauptmann/ Sigfrid Hoefert.** – 2., durchgesehene und ergänzte Auflage, Stuttgart: Metzler Verlag, 1982, p. 6.

to know each other, the more similarities they found. Among them is the rejection of all kinds of religious hypocrisy, as she is placed in a Herrnhut boarding school after her mother's death, just like Hauptmann. In their school life and also with their siblings, next to whom they feel neglected, certain similarities become apparent. 23 September 1881 marks a turning point in Gerhart Hauptmann's life, the first time a stage play is performed by him. A few years after he discovers his love for Italy, they marry on 5 May in 1885. He spends the years from 1885 to 1889 together with his partner in Berlin-Erkner. The naturalistic art theory of Arno Holz, as well as the writers of the modern age, redeemed him from the conventional language of his stanza epic *Promethidenlos* (1885). Through the influence of Georg Büchner and his early dramatic work, his own naturalistic narrative *Bahnwärter Thiel* (1888) and dramatic poem *Vor Sonnenaufgang* (1889) developed into Hauptmann's means of expression. From 1891 Gerhart Hauptmann lived in Schreiberhau and Berlin, where the work *Einsame Menschen* (1891), the tragedy of the conflicts of bourgeois society and the characters followed. After *Die Weber* (1892), his drama of mass social revolution, came the tragic comedy *College Crampton* (1892). In 1893, Gerhart Hauptmann and Margarete Marschalk began a love affair that led to a marital crisis in the Hauptmann family in 1894. After a stay in America, his first marriage ends. In addition to music, she is also interested in sports, which is rather less common for girls at the time. With her joie de vivre, she forms the exact antithesis of the phlegmatic Marie. During his second marriage to Margarete Marschalk, Hauptmann lived in the Wiesenstein house in Agnetendorf[11] in Poland and in Italy. On 1 June 1900 Margarete Marschalk gives birth to Benvenuto, the fourth son of the famous dramaturge. In August 1901 Hauptmann, Margarete and their son move into the Wiesenstein house, where he spends the second half of his life. On 9 July 1904 Marie and Gerhart Hauptmann divorce. A short time later, on 18 September, Hauptmann marries Margarete Marschalk. Gerhart Hauptmann's acquaintance with Ida Orloff is considered to be the poet's most poetically influential personal experience. It will influence many of Hauptmann's works until the end of his life. The most important products of this period are the dramas *Und Pippa tanzt*! (1906) and Kaiser Karl's *Geisel* (1908), the novels *Atlantis* (1912), *Phantom* (1922), *Wanda*

[11] http://universal_lexikon.deacademic.com/203211/Agnetendorf (accessed 19.07.2017). Agnetendorf is a health resort in Poland founded in 1654 by Bohemian Protestants.

(1928) and Im Wirbel der Berufung (1936). According to Leppmann, although she appears "pure as the moon" and has "the countenance of a saint", she is a depraved little beast, a Lolita who plays with the man seized by sudden passion like a cat with a mouse:

> Oh yes, you're starving too, it shows in your face,
> It's in your eyes. The eyes of an old man
> are painful, they plead like beaten dogs, they are
> Like the eyes of drowning men.[12]

In the thieves' comedy *Der Biberpelz* (1893), written with a socially critical accent, the historical drama Florian Geyer (1896) and also in his later works such as *Fuhrmann Henschel* (1898), *Rose Bernd* (1903) and *Die Ratten* (1911), Hauptmann again thematised the milieu of the "simple", "little people" and their libidinous existence in accordance with his naturalistic narrative style. With his work Hannele's *Ascension* (1893), Gerhart Hauptmann developed a new dramatic style with visionary features and lyrical linguistic elevation. In accordance with the basic understanding of naturalism, the essence of Hauptmann's poetry is based on an elementary sensual understanding of the world. He sees existence as a "primordial drama"[13], with man as a nature condemned to suffering and primarily libidinous, yet empathetic, a creature open to myths, fairy tales and dreams. Thus, much of Gerhart Hauptmann's poetry, especially the section dealing with mysticism and fairy tales, seems extremely time-bound today. In accordance with his doctrine of the Urdrama, Hauptmann's dramas basically juxtapose two different groups of people with different views. This dichotomy of characters is also reflected in the work *Einsame Menschen* (*Lonely People*). Since Hauptmann's characters always have a desire to belong, however, leaving the group means their end. Thus the spiritual loneliness of the hero Johannes Vockerat also leads to isolation from family and friends. This self-isolation, caused by the secondary characters and also due to the hero's own lack, leads to hopelessness, which finally drives him to suicide.

Benno von Wiese sees the reason for this in the ambiguity between mythical profundity and exaggerated Jugendstil.[14] These mythical motifs, which emerged from his

[12] Wolfgang Leppmann, **Gerhart Hauptmann Leben, Werk und Zeit, p.** 254ff.
[13] Gerhart Hauptmann, **Das gesammelte Werk**, XVII, Berlin: Fischer Verlag, 1942, p. 266.
[14] Cf. „Hauptmann, Gerhart“, **Brockhaus Enzyklopädie in 20 Bänden,** Achter Band: H-Ik, Wiesbaden: F. A. Brockhaus, 1969, p. 229f.

literary achievements, can be seen especially in his epic writings. In addition, there are an infinite number of materials, forms and language tones between dialect, everyday language and elevated verse poetry, which are the product of a creative, inner restlessness. Because of this versatile use of classical, romantic, symbolist and impressionist elements in his works, the poet cannot be assigned solely to one particular style.[15] Nevertheless, the rise of naturalism on the German stage was achieved through Hauptmann's early naturalistic dramas and his vivid characters and magnificent millieu descriptions. Thus Hauptmann can certainly be considered one of the most important representatives of naturalism.[16] As the traditional form of drama turned to more modern genres, such as the balladesque drama or the epic drama, Hauptmann's dramatic work took a leading position. This made him the great German dramatist at the turn of the century and the beginning of the 20th century, who was awarded the Nobel Prize in 1912. In these works by Hauptmann, women in particular play an essential role, on the one hand as victims in *Bahnwärter Thiel, Vor Sonnenaufgang*, and on the other hand also in *Rose Bernd*, but also as militant natures who try to assert their lives, such as Mother Wolffen in Der *Biberpelz* or Mrs John in *Die Ratten*. During the occupation of his homeland by Russia, Hauptmann lost his life on 6 June 1946 at the age of eighty-three[17] in Haus Wiesenstein in Agnetendorf.[18]

2.2. Halide Edib Adıvar (1884-1964)

Since Halide Edip Adıvar is probably hardly known to German-speaking readers, her biography will be elaborated in more detail in order to be able to highlight the contemporary and current significance of the author.

Halide Edib Adıvar was born in Beşiktaş, Istanbul in 1884 and was one of the most important Turkish women writers of the 20th century.[19] In addition to being a

[15] Cf. ibid.
[16] http://www.dieterwunderlich.de/Gerhart_Hauptmann.htm (accessed 13.07.2017).
[17] Cf. ibid., p. 387f.
[18] Cf. „Hauptmann, Gerhart“, **Brockhaus Enzyklopädie in 20 Bänden,** Achter Band: H-Ik, Wiesbaden: F. A. Brockhaus, 1969, p. 229f.
[19] Cf. Inci Engingün, **Halide Edib Adıvar'ın Eserlerinde Doğu ve Batı Meselesi,** Dergâh Verlag, 2007, p. 29.

writer, she was also a revolutionary, an officer, a professor and a parliamentarian. In the Turkish War of Liberation, the journalist Halide Edip, later also "Corporal Halide" ("Halide Onbaşı")[20] was the symbol of the Turkish woman for Mustafa Kemal Atatürk.[21] She came from a renowned family from Beşiktaş, which was in the periphery of the Sultan's court, the father being Mehmet Edib Bey, office manager of the imperial private chamber. Thus she made early acquaintance with the court and the notables. In addition to her father's open-mindedness, these acquaintances with cultured people can also be seen as the reason for her own high cultural education. Her mother, who died early of tuberculosis, was the daughter of Ali Ağa, the coffee-boiler in Prince Reşad's palace. Thus, Halide Edib was raised primarily by her grandmother and her half-sister Mahmure. The traditional way of life of a Muslim and Turkish woman, as well as the heroic stories of folk literature were told to Halide Edib Adıvar by the maids.[22] She learned to read and write and recite the Koran from an imam.[23] After she finished primary school through private lessons at home, her father sent her to the American College for Girls in the Üsküdar district at the age of eleven. Due to the denunciation of a fellow student, she is expelled after one year under the will of Abdülhamit II and from now on receives private lessons at home. The book *Ana* (*Mother*)[24], by the American children's writer Jacob Abbott, which she translated during her English lessons, was printed in 1897. In 1899, she was awarded an Order of Honour by Abdülhamit II for this translation and was allowed to return to college, where she now studied English and French.

Numerous works by Halide Edip Adıvar have been translated into English, while only a small number of works have been translated into German. For this reason, if the works have been translated into German, they are listed in brackets. If the works have only been translated into English, then the English titles have been listed in brackets. If the work has not yet been translated into either German or English, the title has been translated accordingly by the author and listed in parentheses, noted in the footnote.

20 (translated by the author)

21 Cf. Leyla Kırkpınar, **Türkiye' de Toplumsal Değişme ve Kadın,** Kültür Bakanlığı Verlag, 2001, p. 146.
22 Cf. İnci Engingün, **Halide Edib Adıvar'ın Eserlerinde Doğu ve Batı Meselesi, p.** 29f.
23 Cf. Muzaffer Uyguner, **Halide Edip Adıvar: Yaşamı Sanatı Yapıtlarından Seçmeler, 1. Auflage, Ankara: Bilgi Verlag, 1994, p.** 16.
24 (translated by the author)

She also received private tuition from an English tutor and several eminent Turkish scholars, including the philosopher Rıza Tevfik Bölükbaşı. When she was in the last class, the well-known Turkish mathematician Salih Zeki also taught her. She was the first Muslim woman to graduate from the American College for Girls in Üsküdar with a university diploma. After graduation, she married Salih Zeki in 1901. From this marriage she had her two sons Ayetullah and Hikmetullah Togo.[25] From 1901 to 1908, she studied the texts of Emile Zola and Ottoman historiographers, as well as William Shakespeare. She also translated his work *Hamlet*. When she became a teacher trainer, she was one of the first Turkish women to work. The constitutional revolution in 1908 was a turning point for Halide Edib Adıvar. Overnight, she became a writer. She published articles on women's rights, which appeared in the "Tanin Newspaper", the mouthpiece of the "İttihat ve Terakki"[26]. Her writings met with criticism from the conservative Muslims in the Ottoman Empire at the time. When the counter-revolution failed on 31 March 1909, she left the city with her son, fearing for her life. Her first destination was Egypt, after which she travelled to Great Britain. There she was the guest of the English journalist Isabelle Fry, whom she knew because of her articles on women's rights. During her stay in England, she witnessed contemporary discussions on the equality of men and women. She also met thinkers such as Bertrand Russell. After her return home in October 1909, she published literary writings in addition to her political ones. Thus, her two novels *Heyulâ* (Horror)[27] and *Raik'in Annesi* (The Mother of Raik)[28] were printed. At the same time, she was a teacher in girls' schools and an inspector in foundation schools. Her experiences with the old far-flung quarters of the city later gave rise to her famous novel Sinekli Bakkal, which was published by Renate Orth-Guttmann in 2008 under the title *Die Tochter des Schattenspielers*[29] (The Shadow Player's Daughter) by Manesse Verlag. When her husband Salih Zeki informed her that he wanted to marry a second woman, she divorced him in 1910. From then on, she used the name Halide Edib instead of Halide

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[25] Cf. İnci Engingün, **Halide Edib Adıvar'ın Eserlerinde Doğu ve Batı Meselesi, p.** 37.

[26] A Young Turk organisation, the Union for Unity and Progress, founded in 1889 as a secret society by Ottoman officers of the Ottoman armed forces and intellectuals. In 1908, it putsched against Sultan Abdülhamid II and reinstated the 1876 constitution. It then transformed itself into a party and took over the leadership until the fall of the empire. Cf. Stefan Plaggenborg, **Ordnung und Gewalt: Kemalismus – Faschismus – Sozialismus,** München: Oldenburg Verlag, 2012, p. 109f.

[27] (translated by the author)

[28] (translated by the author)

[29] Renate Orth-Guttmann, **Die Tochter des Schattenspielers,** Deutschland: Manesse Verlag, 2008.

Salih in her publications. In the same year, her novel *Seviyye Tālib*[30] was published. This work is about a woman who leaves her own husband for her lover. Accordingly, it is considered a feminist work. When the novel was printed, it received strong criticism. When Halide Edib returned from another visit to England in 1911, the Balkan War had broken out. During the war, women participated more and more in social life. During these years, Halide Edib was also among the founders of the "Teali-i Nisvan Cemiyeti", a society that promoted women's rights and was active in numerous aid organisations. At that time, she wrote her romance novel *Son Eseri*[31] (*Last Work*). As she was also a teacher herself, she decided to write an educational work. Thus, with the help of Herman Harrell Horne's book *The Psychological Principle of Education*[32], she wrote her work *Talim ve Terbiye* (Education)[33]. At the same time, her new interest was in a new Ottoman movement; Turkism. From 1911, she was also actively involved in the nationalist association "Türk Ocağı", where she made the acquaintance of writers such as Ziya Gökalp, Yusuf Akçura, Ahmet Ağaoğlu and Hamdullah Suphi. Her important novel *Yeni Turan*[34] (The New Turan - a Turkish woman's fate) was also written under their influence. The German journalist and social democrat Friedrich Schrader, translated her novel into German and in 1916 it was published by Ernst Jäckh with the title *Das Neue Turan - ein türkisches Frauenschicksal*[35] (The New Turan - a Turkish Woman's Fate) in the Deutsche Orientbücherei. It is the first political-ideological work that deals with the political activity of the party of the same name at the time of the second constitutionalism. This is decisive for the changing image of Turkey, in the areas of agriculture, education, nationalism, religion and women's rights.

The plot shifts around the protagonist Kaya, a woman caught between her ideals and her love. The male character Oğuz, on the other hand, pursues his ideal of changing society. In doing so, the work is grounded in the conflict between the followers of Turkism and the followers of Ottomanism. In the period before the First World War,

[30] Name of the protagonist in the work.
[31] Halide Edib Adıvar, **Son Eseri,** 1. Auflage. İstanbul: Can Sanat Verlag, 2008. (translated by the author)
[32] Herman Harrell Horne, **The Psychological Principle of Education: A Study in the Science of Education,** The Macmillan Company, 1906.
[33] Halide Edip Adıvar, **Talim ve Terbiye,** Istanbul: Tanin Verlag, 1911. (translated by the author)
[34] Halide Edib Adıvar, **Yeni Turan,** 6. Auflage, Istanbul: Can Sanat Verlag, 2018.
[35] Friedrich Schrader, **Das neue Turan: Ein türkisches Frauenschicksal,** Bd. 6., Weimar: Gustav Klepenhauer Verlag, 1916.

Halide Edib became the model of the emancipated "new Turkish woman". This is how she is described by Friedrich Schrader, in the theoretical journal of the Social Democratic Party of Germany (SPD) - *Die Neue Zeit*, as "the proven leader of Turkish womanhood, the master of the poetic word"[36]. Schrader points out the essential differences of the author, who, in addition to her female vohrfahrinnen, had enjoyed a certain elementary school education as well as higher education. In addition to her masterful writing talent, he also emphasises her participation in political life and her important role in the emancipation of women in Turkey, as well as her influence on new reforms.[37]

With the end of the Balkan War in 1913, Halide Edib quit her job as a teacher and worked as an inspector for girls' schools until the beginning of the First World War. At the invitation of Cemal Paşa[38], she travels to Lebanon and Syria in 1916 to found schools. She opened two girls' schools and an orphanage.

From Lebanon, she published the play *Kenan Çobanları*[39] (The Shepherds of Kenan), for which the Syrian-Armenian composer Vedi Sebra composed an opera libretto in three acts that was first performed in Syria and later at the American College.[40] When the Turkish army marched out of Lebanon and Syria, Halide Edib returned to Istanbul on 4 March 1918. She recounted the period of her life until then in her book *Mor Salkımlı Ev* (Memoirs of Halide Edib). After her return, she taught Western literature at Darülfünun.[41] She also became the main author of the magazine Büyük Mecmua (The Great Magazine)[42]. Some intellectuals who supported the national movement had the

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36 Friedrich Schrader, **„Das Jungtürkische Lausanner Programm“,** Die Neue Zeit, Jahrgang 38, Bd. 2, 1920, p. 6-11, p. 31-35.
37 Cf. ibid.
38 Pascha
39 (translated by the author)

40 Cf. İnci Engingün, **„Halide Edib ve Türk Yurdu”,** Türk Yurdu Dergisi, Jahrgang 95. Ausgabe 229., September 2006, https://www.turkyurdu.com.tr/yazar-yazi.php?id=4155#_edn4 (accessed 26. June 2019)
41 The founding of the Darülfünün University, or "House of Science" or "Gates of Science", was decided on 21 July 1846 under the leadership of Sultan Mahmud II with a turnaround in reforms at Turkish universities in the 19th century. For the first time, it was an educational model built on the European model. Nevertheless, it did not meet the standards of the European universities of the time. The first Darülfünün College was opened in Istanbul in 1868 near the Ayasofya Mosque. It was a kind of school that differed from the religious-based madrasas by offering some free and general lectures in the newly emerging natural sciences. The Darülfünün was short-lived, however, as it was closed by order of the Sultan. Cf. Kemal Bozay, **Exil Türkei: Ein Forschungsbeitrag zur deutschsprachigen Emigration in die Türkei (1933-1945),** Münster: LIT Verlag, 2001, p. 28f.
42 (translated by the author)

intention of cooperating with the United States of America against the occupying power. Among these intellectuals were Refik Halit, Ahmet Emin, Yunus Nadi, Ali Kemal and Cemal Nuri, with whom Halide Edib founded the Society for Wilson's Principles on 14 January 1919, but which was closed after two months. Like many others at that time, Halide Edip was of the opinion that the occupying powers did not want to partition Turkey and that it was not necessary to offer armed resistance. She also supported a mandate with the United States over Turkey. In her letter of 10 August 1919 to Mustafa Kemal, she informed him of this proposed solution. Even though there were strong discussions about it during the Sivas Congress in September 1919, this proposal was finally rejected. Years later, Mustafa Kemal criticised the supporters of a mandate in his work *Nutuk* by including the letter sent by Halide Edib. Halide Edib will eventually prove Mustafa Kemal right. The Greek-Turkish War began with the occupation of Izmir by Greek troops on 15 May 1919. From 18 May, the people of Istanbul began to demonstrate against it. Halide Edib gave her first influential speech in Fatih on 17 May 1919 with a participation of 75,000 people. There was absolute harmony between the speaker and the people. The demonstration in Üsküdar on 21 May was followed by the demonstration in Kadıköy on 22 May. But the most memorable among these speeches was undoubtedly the one in Sultanahmet with a participation of 200,000 listeners. The effect of this speech also caused great uproar among the people and it was written about for a long time. From that day on, Halide Edip virtually became a myth.[43]

Her famous slogan, "Nations are our friends, governments are our enemies". ("Milletler dostumuz, hükümetler düşmanımızdır.")[44], which she uttered during her speech in Sultanahmet, became a guiding principle. It is also repeated in her work *Vurun Kahpeye (Beat the Whore)*[45] by the character Latif Ağa to draw attention to the suffering in Anatolia. Halide Edib maintained contact with the nationalists in Ankara and in Istanbul, as well as with the British and American commissioners, until the British besieged Istanbul on 16 March 1920. They raided the parliament and carried out several

[43] Cf. Inci Engingün, **Halide Edib Adıvar'ın Eserlerinde Doğu ve Batı Meselesi, p.** 53f.
[44] Ensar Kesebir, **„Halide Edip'in Hatıraları ve Romanları Çerçevesinde Rumlar Üzerine Karşılaştırmalı Bir İnceleme"**, Uluslararası Sosyal Araştırmalar Dergisi, Bd. 9, Ausgabe 47, December 2016, p. 119. (translated by the author)
[45] „Adıvar", **Metzler Autorinnen Lexikon,** Springer-Verlag, 2017, p. 6.

arrests and deportations to Malta. On 3 May 1920, the Sultan's opposition government passed the death sentence on six people, including Mustafa Kemal, Kara Vasıf, Ali Fuat Paşa, Ahmet Rüstem, Dr Adnan Edib and Halide Edib. When the sentence was pronounced, Halide Edip was in Ankara with her husband for the purpose of the national movement, working for the Anadolu Ajansı news agency, which was founded with Mustafa Kemal's consent. Her duties included journalism, writing, management, and more. It was also responsible for the information of the national movement and sending it as a telegram; or making sure that it was posted as a notice. She also maintained contact with the European press and organised Mustafa Kemal's meetings with journalists and interpreted for him. In addition, she helped in the *Hakimiyet-i Milliye* newspaper (National Sovereignty newspaper[46]) published by Yunus Nadi Bey. In 1921, she became the chairperson of the Red Crescent (Kızılay) in Ankara, where she worked as a nurse in Eskişehir[47] from 2 June of the same year.[48] When she sent a telegram to Mustafa Kemal in August informing him that she wanted to join the army, she was recruited at the headquarters. During the battle of Sakarya[49], she was made a corporal. At the same time, the subject of her novel Vurun Kahpeye was formed. This was followed by her book *Türkün Ateşle İmtihanı*[50] (My Path Through Fire) (1922) in which she described her memoirs, as well as her novels *Ateşten Gömlek*[51] (The Shirt of Flame) (1922), *Kalp Ağrısı*[52] (Heartbreak) (1924) and *Zeyno'nun Oğlu*[53] (The Son of Zeyno), in which she realistically recreates the Turkish War of Liberation with the help of her own war experiences. Halide Edib, who worked at the front of the headquarters throughout the war, went to Izmir with the army after the battle of Dumlupınar.

The writer was additionally appointed sergeant for her public service during the war. The writer returned to Ankara after the victory of the Turkish army.[54] When her

[46]Cf. Muzaffer Uyguner, **Halide Edip Adıvar: Yaşamı Sanatı Yapıtlarından Seçmeler, p.** 27. (translated by the author)

[47] Eine der grössten Städte in Anatolien, südöstlich von Istanbul.

[48] Cf. Muzaffer Uyguner, **Halide Edip Adıvar: Yaşamı Sanatı Yapıtlarından Seçmeler, p.** 27f.

[49] Eine kleine Provinz, östlich von Istanbul.

[50] Ute Birgi-Knellesen, **Mein Weg durch das Feuer. Erinnerungen,** Zürich: Unionsverlag, 2010.

[51] Heinrich Donn, **Flammenhemd,** 5. Auflage, Wien: Interterritorialer Verlag Renaissance, 1925.

[52] (translated by the author)

[53] (translated by the author)

[54] Cf. Muzaffer Uyguner, **Halide Edip Adıvar: Yaşamı Sanatı Yapıtlarından Seçmeler, p.** 28.

husband was assigned as a representative of the Foreign Ministry in Istanbul, they travelled to Istanbul together. She recorded her memories so far in her work *Türk'ün Ateşle İmtihanı* mentioned above. After the proclamation of the Turkish Republic, she wrote for the Akşam, Vakit and Ikdam newspapers. Meanwhile, the Republican Party Cumhuriyet Halk Fırkası and Mustafa Kemal Atatürk got into a political divergence. Since Adnan Adıvar was the co-founder of the Terakkiperver Cumhuriyet Fırkası (Progressive Republican Party), the first opposition party of the Republic, Progressive Republican Party, a distance was formed with the government and its circle. With the introduction of the Takrir-i Sükun Law[55], the Law for Ensuring Public Tranquillity, the Progressive Republican Party was also banned. Thus, Halide Edib Adıvar and her husband Adnan Adıvar had to leave Turkey and thus voluntarily went into exile in Europe for 14 years. During the time Halide Edib was abroad, she continued to be literarily active. She gave numerous lectures on Turkish culture. She was also invited to speak at Cambridge and Oxford Universities in England and at the Sorbonne University in France. She was invited twice to the United States and once to India. On her first trip to America, she was the first woman to chair the round table session at the Institute of Political Science in Williamstown and garnered all the interest. In 1932, at the invitation of Columbia University, she travelled to America for a second time and gave lectures and talks at various universities, including Jale, Illinois and Michigan. As a result of these lectures, she produced her work Türkiye Batıya Bakıyor (Turkey Faces West)[56]. Halide Edib worked as a visiting professor at Columbia University in 1931/1932. In 1935, Mahatma Gandhi invited her to India to found the Jamia Millia Islamia University in Delhi. Here she taught the political and cultural history of Turkey, as well as its current problems. She also gave lectures and talks at the most important universities in India (Delhi, Kolkata, Benares, Haydarabad, Aligar, Lahor and Peşaver).

Again, she collected her lectures and experiences into a book. In 1936, she published the English original of her most famous work, *Sinekli Bakkal*, entitled *The Daughter of the Clown*. In the same year, the Turkish sequel to the novel appeared in the

[55] The Takrir-i Sükûn ("Law to Ensure Public Tranquillity") was a law enacted by the Turkish government on 4 March 1925 in response to the Sheikh Said uprising to restore order in the country. Cf. Klaus Kreiser, **Geschichte der Türkei: Von Atatürk bis zur Gegenwart,** München: Beck Verlag, 2012, p. 41.
[56] Halide Edip Adıvar, **Turkey Faces West,** London: H. Milford, Oxford University Press, 1930.

newspaper called Haber. In 1943, the work won the Cumhuriyet Halk Partisi (CHP) Prize, the RepublicanPeople's Party Prize, and became the most widely printed novel in Turkey. In 1935, she was in Istanbul for the first time under the name Halide Edib Adıvar for a short time. It was not until 1939 that she returned to Turkey for good, to Istanbul, where she was appointed to establish the Chair of English Philology at Istanbul University in 1940. For the next ten years, during which she was chair of the department, she worked with young researchers on new translations of Shakespeare. In 1950, she stood for election in Turkey as a delegate of the Democratic Party in Izmir and served as an independent delegate in the Chamber of Deputies. On 5 November 1954, she published a farewell letter in the Cumhuriyet newspaper entitled Siyasi Vedaname (Political Farewell), resigning from her service and returning to university. The loss of her husband Adnan Adıvar in 1955 shook her deeply. On 9 January 1964, Halide Edib Adıvar passed away from kidney failure at the age of 80. Even though Halide Edib Adıvar wrote in almost every narrative form, she was among the forerunners of republican literature and realistic novel culture with her renowned novels Ateşten Gömlek (1922), *Vurun Kahpeye* (1923-1924) and *Sinekli Bakkal* (1936).[57] Their works can basically be divided into three main categories: 1. works whose subject matter is women and works in which educated women seek their place in society, 2. works that deal with the period of the national struggle, 3. novels in which the circumstances of the protagonists' lives, as well as the social structure in which they find themselves, are portrayed. In her novels, written in a simple language, Halide Edib tries to create ideal types of women by describing the psychological circumstances of women to the reader in the deepest detail.[58]

[57] Cf. Damla Erlevent, **„Halide Edib Adıvar'ın Son Dönem Romanlarında İstanbul'da Gündelik Hayat ve Müzik"**, Yüksek Lisans Tezi, Bilkent Üniversitesi Ekonomi ve Sosyal Bilimler Enstitüsü, 2005, p. 1.
[58] Cf. Şerif Aktaş, **„Halide Edip Adıvar (1882, Istanbul – 9 Ocak 1964, İstanbul)",** Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Türkoloji Dergisi, 2013, 20. 1, p. 1-12. Here: S. 9. http://dergiler.ankara.edu.tr/dergiler/12/1992/20803.pdf (accessed 23. September 2019).

3. THE POSITION OF WOMEN IN THE 19TH CENTURY

For centuries it has been observed that femininity is discriminated against and even denounced by the world of men. The patriarchal order defines and reduces the existence of women exclusively to men, who ascribe subordination and imperfection to them. Thus, the woman's main aspiration is to continue her life within this male system and to grant herself a place of her own. This is also the main problem of women's literature.

At the end of the 18th century, and still in the 19th century, writing women formed a decisive contrast to the traditional image of society. The contemporary situation of the writing woman is expressed in the essay *Über das Schicksal der schreibenden Frauen (On the Fate of Women Writers)* by Elisabeth Endres with the following words: "The woman, the poetess, who wanted to emancipate herself, had it harder in one respect than the Jew, harder than the black or the yellow in white-skinned surroundings."[59]

The woman became a pictorial expression of the most diverse male fantasies. On the one hand, she symbolised an image of nature and innocence, but on the other hand, she was portrayed as a seductive entity that plunged men into ruin, as a so-called femme fatale. This condition was also called "imagined femininity", whereby Silvia Bovenschen distinguishes between imagined and real women's images of femininity in her book of the same name.[60] This statement is supported by Inge Stefan with the following words:

> Women take the images they create as their own, try to align themselves with them, and thus reproduce an understanding of femininity that is only male projection.[61]

Thus, the woman is expected to manage to break free from these shackles of the man. "In her search for her own image, she must free the mirror from the images of women painted

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[59] Elisabeth Endres, **Über das Schicksal schreibender Frauen,** In: Puknus, Heinz (Ed.), Neue Literatur der Frauen: deutschsprachige Autoren der Gegenwart, München: 1980, p. 7-20, here: S. 9.

[60] Cf. Silvia Bovenschen, **Die imaginierte Weiblichkeit: Exemplarische Untersuchungen zu kulturgeschichtlichen und literarischen Präsentationsformen des Weiblichen,** Frankfurt am Main: Suhrkamp Verlag, 1979, p. 57.

[61] Inge Stefan, **Bilder und immer wieder Bilder: Überlegungen zur Untersuchung von Frauenbildern in männlicher Literatur,** In: Stefan, Inge und Weigel, Sigrid (Ed.), Die verborgene Frau, Berlin: Argument Verlag, 1983, p. 15-34, here: S. 19. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 11.

on it by male hands,"[62] says Sigrid Weigel. But women's attempt to shed this role, determined and assigned to them by tradition, by means of writing has been subject to strong criticism both in the past and in the early present. Women were generally regarded as deficient beings, but women who wrote and who thus dared to create something were seen in the 18th century, as well as at the beginning of the 19th century, as destroyers of the natural ideal of femininity.[63] For this reason, women's texts were published either anonymously or with a male pseudonym. Even if the aim is to protect these women in this way, according to Weigel these measures are "comparable to the function of the veil in front of a woman's eyes, which protects her but at the same time clouds her view."[64] In turn, she sees the task of literature in this:

> Fiction as a space for learning to walk, fantasize, and experiment, to open a creative way out of the tension between the limitations of strategies and the inadequacy of desires in women's real lives.[65]

The emancipation of women only began towards the end of the 19th century. From now on, women's writing was permitted and also wanted. However, the content of the writings was to be generally understandable and easy to grasp. Consequently, trivial literature was expected to meet the general desires. The preference was for writing by women for women. In the end, only a small number of women succeeded in asserting themselves in the male world of patriarchalism and in preserving the female view of writing. The rest had no choice but to adapt to male literature. According to Jurgensen, only individual women writers succeed in introducing "an enlightened female perspective into world literature"[66]. It is only with feminism, which Endres assesses as a primarily political movement, that a counter-movement against the prevailing understanding is initiated. In

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[62] Sigrid Weigel, **Der schielende Blick. Thesen zur Geschichte weiblicher Schreibpraxis,** In: Stefan, Inge und Weigel (Ed.), Die verborgene Frau, Berlin: Argument Verlag, 1983, p. 83-130, here: S. 85. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 11.

[63] Cf. Leyla Coşan, Frauenliteratur der 70er Jahre in Deutschland und in der Türkei, Frankfurt am Main: Peter Lang Verlag, 2009, p. 12.

[64] Sigrid Weigel, **Der schielende Blick. Thesen zur Geschichte weiblicher Schreibpraxis, p.** 91. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 12.

[65] Ibid., p. 92. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 12.

[66] Manfred Jurgensen, **Was ist Frauenliteratur. Autorinnen Perspektiven Konzepte,** In: Jurgensen, Manfred (Ed.), Frankfurt am Main: Peter Lang Verlag, 1983a., p. 20.

the 1970s and 1980s, a tendency towards feminist literature also developed in Turkey.[67] For this reason, similarities can be found in works of Turkish and German literature from that time, as well as in other contemporaneous works. On the one hand, feminist literature should serve to enlighten, but on the other hand it should criticise men and themselves. Feminist literature also marks the beginning of a struggle with the prevailing understanding of sex. This leads to a woman's turning towards her own sex, by which she feels understood. "It is not the path into homoeroticism as such that is understood by legions of female readers as a model of identification, but the rejection of a sexual behaviour defined and demanded by men."[68] According to Möhrmann, this new kind of sexuality is an important feature of feminist literature. This realisation is therefore of great importance, because the subject of sexuality has always been primarily defined by the man. The needs of the woman were indifferent or of little importance. Her task was primarily - from the perspective of patriarchy - to fulfil the role she had been given by nature. Otherwise, there was a danger that she would be excluded from society.

Throughout history, the terms *Frauenfrage* (women's issue) and *Frauenbewegung* (women's movement) have been raised again and again, so that the term Frauenfrage was first used in Germany with the German women's movement in the 19th century. The women's movement mainly objected to injustices concerning women. The focus was on two issues, the right to education and the right to a profession. This was followed by the demand for equality of political rights, as well as for general equality under the law. The basis for such demands was laid by historical developments such as the French Revolution and industrialisation. The French Revolution promoted the understanding of democracy, freedom and equality of all people, including women, in Germany. The industrial boom with the establishment of factories and day labour, on the other hand, brought fundamental changes in working and living conditions.[69] The

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[67] Cf. Elisabeth Endres, **Über das Schicksal schreibender Frauen, p.**18. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 13

[68] Renate Möhrmann, **Feministische Trends in der deutschen Gegenwartsliteratur,** In: Durzak, Manfred (Ed.). Deutsche Gegenwartsliteratur, Stuttgart: Reclam Verlag, 1981, p. 345. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 42.

[69] Cf. Mechthild Cordes, **Die ungelöste Frauenfrage: Eine Einführung in die feministische Theorie,** Frankfurt: Fischer Taschenebuch Verlag, 1995, p. 9.

pressure on workers' wives became even more drastic with the change in industry than before. They worked for a pittance under the worst working conditions as servants, in factories and in the mines. Middle-class women were also affected by this social change. Women who were single had to pursue an occupation with suitable remuneration, for example as governesses or companions. Until the middle of the 19th century, however, there was no vocational training for girls outside the parental home, so that the necessary orientation and employment was not available in the period between childhood and marriage.[70]

3.1 Femininity in Society from 1880 to 1920

This chapter of the present thesis will deal with the conceptions of femininity in society from 1880-1920 in Germany and Turkey. The historical and developmental backgrounds will provide the necessary basis for a detailed interpretation of the works and analysis of the female figures listed. Despite the contemporary efforts of women in both Germany and Turkey to assert themselves as a part of society in public life, the traces of the traditional social order of patriarchy in the area of family life cannot be ignored even today. According to this, the responsibility for household and child still lies heavily with the woman. Even if women seem to have solved essential problems of the traditional order, there were still areas that needed work over time. This particularly affected the opportunities for work and advancement within the male order. According to Cordes, legislation was not sufficient to remedy the social inequality between men and women.[71] Thus, the following part of the study will provide a more detailed insight into the world of women, first in Germany, then in Turkey.

3.1.1 In Germany

In Germany, the women's movement can be divided into two periods, the so-called "First" or "Older Women's Movement" and the "Second" or "New Women's

[70] Cf. ibid., p. 10.
[71] Cf. ibid., p. 17.

Movement". The "Older Women's Movement" lasts from the middle of the 19th century until 1933, whereas the "New Women's Movement" only begins at the end of the 1960s.[72]

Since this thesis deals with older works, the "Older Women's Movement" is fundamental for this section. The industrial boom in Germany in the mid-19th century led to significant changes within society. Simultaneously with the realisation that women were also a part of society and public life, the first women's movement began in Germany. The beginnings of feminism, on the other hand, date back to the French Revolution.[73] With the goal of equal rights for women in the private sphere and also in business and politics, the first German women's magazine was published in 1849 with the title "Dem Reich der Freiheit werb ich Bürgerinnen". In it, the writer and founder of this magazine, Louise Otto Peters, aims for women to develop into autonomous individuals. After the first women's conference in Leipzig in 1865, the "Allgemeine Deutsche Frauenverein" (ADF) was founded under Peters' leadership. From this point on, a regular progression of the women's movement can be observed. The main themes of the association were women's education and social work. In 1888, the "German Reform Association" was founded. The aspirations of this association are to improve the school system and to make university studies accessible to girls. The education sector for girls received special support from the teacher Helene Lange, who made herself heard with her "Yellow Brochure". Hedwig Dohm takes an even more radical approach, demanding equal rights for women in all areas of life as well as the right to vote. They also advocate the full status of women within the prevailing male society.[74] The main concern of the bourgeois women's movement is thus the education of girls and women. Thus, in 1894, the Federation of German Women's Associations (Bund Deutscher Frauenvereine, BDF) was founded, an umbrella organisation that provides formal ground for further individual efforts. According to Schenk, over time the focus of the women's movement shifts from

[72] Cf. Herrad Schenk, **Die feministische Herausforderung. 150 Jahre Frauenbewegung in Deutschland,** München: Beck Verlag, 1990, p. 9.
[73] Cf. ibid., p. 22.
[74] Cf. Ulrich Probst, **Männer und Frauen sind gleichberechtigt. Zur politischen Emanzipation der Frau in der Bundesrepublik Deutschland,** München: Ernst Vögel Verlag, 1981, p. 22. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 46.

education to the "morality question", the "new ethics" and women's voting rights.[75] Another influence of the women's movement can be seen in the area of politics, in that in addition to the right to vote, women demand that the 1851 law on associations be repealed so that they can participate in political meetings. However, since the parties believe that women are incompatible with politics, they reject women's right to vote. Even though the socialists demanded universal suffrage in 1891, this did not find the necessary support of the women's movement. The socialist women's movement advocates economic and social improvement, social equality and political emancipation. The bourgeois women's movement, on the other hand, intends to integrate women into the world of men.[76] As a countermove to the liberal and social one, the confessional women's movement is formed, which is represented by adherents of Protestantism and Catholicism.[77] According to the Catholic view, monogamy is a commandment. In addition, the Catholic Church holds the view that a woman's free development is only possible through her husband and family. Mary, the Mother of God, serves as a model. Equality for women is only possible if the role definition and hierarchy of marriage, which is considered natural, is maintained. When Hitler takes power in 1933, it means the end of the first German women's movement. Even though the hierarchical order of professional life is hardly revived, there is no longer any attempt to tear women out of their professions. This is because the reconstruction of Germany after 1945 requires the support of women in particular. Nevertheless, women with the same qualifications have fewer job and promotion opportunities than men. Women are also still more at risk of unemployment than men.[78]

In summary, the first women's movement fought for the right to education and employment. It also advocates equal citizenship rights, active and passive suffrage, and legal equality of rights. The radical wing, on the other hand, insists on absolute equality

[75] Cf. Herrad Schenk, **Die feministische Herausforderung. 150 Jahre Frauenbewegung in Deutschland, p.** 32.
[76] Cf. Ulrich Probst, **Männer und Frauen sind gleichberechtigt. Zur politischen Emanzipation der Frau in der Bundesrepublik Deutschland, p.** 31. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 48.
[77] Cf. Ute Gerhard, **Unerhört. Die Geschichte der deutschen Frauenbewegung, p.** 206. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 48.
[78] Cf. ibid., p. 78. Quoted after: Coşan Leyla, **Frauenliteratur der 70er Jahre in Deutschland und in der Türkei,** Frankfurt am Main: Peter Lang Verlag, 2009, p. 49.

between men and women, so that women can develop freely, independent of traditions and their regulations. The first women's movement emerged from the middle class, so the forerunners came from the upper middle class and had unusually good educations for their circumstances. Teachers in particular were given a leading position during the first women's movement. Due to their lack of social ties, single women in particular had an important influence on the first women's movement.

3.1.2 In Turkey

Development 1880-1920

Like the German women's movement, the Turkish women's movement can be divided into two periods. The first movement covers the period between 1880-1920, while the second women's movement lasts from the 1980s to the present. The female sex, which had been actively involved in the nomadic life that had prevailed until then and had taken its place almost on an equal footing with men, experienced a change in its position as a result of the Islamisation of the Turkish peoples. From now on, social life is governed solely by the Islamic legal system şeriat (Sharia) prescribed by the Koran. Even though maternity is strongly revered in Islam, it does not offer women any additional rights. The ruling body within this faith is the man. The woman, subordinate to her husband and completely dependent on him, is suited to be obedient to him. This subordination of the woman entails paternalism by the man. Her only vocation is to have children and take care of the household. The role assigned to her leads to the complete isolation of the woman within society.[79] This state of affairs continued under the rule of the Ottoman Empire until the second half of the 19th century. But Abadan-Unat argues that "although a woman's life in the Ottoman Empire was complicated by thousands of restrictions, it would still be a mistake to assume that they were nothing more than passive

[79]Cf. Nilüfer Kuruyazıcı, **Die Frau in der türkischen Gesellschaft im Spiegel zeitgenössischer türkischer Erzählerinnen,** In: Karlsruher pädagogische Beiträge, 31., Karlsruhe: 1993a., p. 112-120, here: S. 112.

debtors."[80] It is also important to look at the basic achievements of women during Ottoman rule. According to Tekeli, the women's movements in Turkey, which arose as a reaction to the so-called *Tanzimat* reforms (1839-1876), can be traced back to the middle of the 19th century. The dates of 1841, 1945-57 and 1856 are particularly serious, as they mark the right to marry by a *Kadı* (*judge*), the abolition of the slave trade and the introduction of inheritance rights for daughters.[81] Formal schooling is also among these developments, including the opening of the first secondary school for girls in 1862. From 1869, primary school attendance also becomes compulsory for boys and girls. In 1870, the first female school headmaster is appointed. Within the same year, the first college for the training of female teachers is opened.[82] Finally, in 1914, women were admitted to university. Due to Mustafa Kemal Atatürk's western-minded views, Turkish women experience a social upheaval in 1923. With the advent of secularism, all people are equal under the law, regardless of their origin, religion or gender. The entire Turkish social life, especially that of women, underwent a fundamental change. The status of women is no longer limited to the role of mother and housewife ascribed to them by tradition. When a slightly modified version of Swiss civil law was accepted on 17 February 1926, Atatürk aimed for faster social change. With the introduction of Turkish civil law on 4 October 1924, polygamy is banned for both husband and wife, while the right to divorce is introduced. Here, the court decides whether, in the case of divorce, the mother or father gets custody of the joint children. Equal inheritance rights are also introduced. From now on, joint custody applies to both spouses within the marriage bond. In the event of death, this right is awarded to the remaining parent. In addition to men, women can now also make affidavits, whereby Sharia law has finally been replaced by civil law.[83] Even though the status of women within society remains a current topic of discussion, feminism in Turkey is primarily an area of interest for the intellectual bourgeoisie. A general interest as well as discussions about it only developed at the end of the 1970s.

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[80] Nermin Abadan-Unat, **Der soziale Wandel und die türkische Frau (1923-1985),** In: Abadan-Unat, Nermin (Ed.), Die Frau in der türkischen Gesellschaft, 1. Auflage, Frankfurt am Main: Dağyeli Verlag, 1985, p. 22.
[81] Cf. Şirin Tekeli, **Die erste und die zweite Welle in der Türkei,** In: Schöning-Kalender, Claudia (Ed.), Feminismus, Islam, Nation: Frauenbewegungen im Maghreb, in Zentralasien und in der Türkei, Frankfurt am Main: Campus Verlag, 1997, p. 73.
[82] Cf. ibid., p. 74.
[83] Cf. Nermin Abadan-Unat, **Der soziale Wandel und die türkische Frau (1923-1985), p.** 30.

The women of the first women's movement in Turkey are predominantly members of the higher classes. Among them are especially daughters of reform-oriented pashas and democrats of higher rank. The Ottoman bourgeois way of life, as well as knowledge of various foreign languages, offered these women access to the literature of the West and relations with the intellectuals of the Western world, in addition to a school education. Important representatives are Fatma Ailye, the daughter of Cevdet Pasha, and of course the author Halide Edip Adıvar. She made the acquaintance of Isabell Fry, Roger Fry's sister, and Bertrand Russel[84] in 1909/1910, long before she went into exile in England. Although the first women's movement is strongly represented by famous personalities, among others, none of these movements is ruled by their authority. This is because women who aspire to leadership are either discouraged or subjected to psychological pressure. This state of affairs is particularly evident in the first generation. Besides Halide Edip, who is exiled, Nazihe Muhiddin, Sabiha Sertel and the founders of the *Ilerici Kadınlar Derneği* (Women's Progress Association) are also among the women who are subjected to public pressure. In both phases, the so-called small group structure prevails, despite friendly ties that lack the necessary support and financial resources. For this reason, these groups do not last long. Either they achieve their goal, or financial hardship. Much more important, of course, is the political crisis associated with the First World War and the Turkish War of Independence, which poses a further threat to these associations. Nevertheless, there are magazines that manage to adapt to the dynamic circumstances, such as *Kadınlar Dünyası* (Women's World). The issues addressed by the feminists of the first phase, including divorce law, the right to better education, more job opportunities, participation in society, equality before the law, the civil status of women and the abolition of gender-specific distinctions, are still relevant today. The independence of women was not yet relevant to the first women's movement. With the collapse of the Ottoman Empire, however, the focus of feminism also changes. It is no longer primarily about the women's question, but about nationalism, Turkism, liberalism and Islam. Many women feel threatened for their existence and that of the Ottoman Empire by the Western powers and for this reason try to continue their female identity

[84] Cf. Şirin Tekeli, **Die erste und die zweite Welle in der Türkei,** p. 81.

formed by Islam, which is at the same time shaped by national and gender-specific factors. The feminists Halide Edip and Fatma Aliye also have such a multiple identity. In their novels, both use female characters with strong character traits who strive for an unbound life through independent work. The Western model of feminism, on the other hand, is met with strong criticism and aversion. This is because there is a feeling that Muslim identity is being assimilated to that of the West. Women in the Ottoman Empire and the reforms they demanded were dependent on state power compared to women today. But in both the older women's movement and the newer one, there is an instrumentalisation of women by statesmen for state purposes. Once these women's communities have fulfilled their purpose, they are thanked without ascribing any value to any successes.[85] The first women's movement, which lasted between 1909 and 1927, succeeded in introducing women into public life, along with access to university studies and equal rights within the marriage union. The efforts and achievements of the first phase of women's liberation in Turkey cannot be denied.

Essential similarities and differences between the first women's movement in Germany and the women's movement in Turkey can be summarised as follows. The first women's movement in Turkey starts, even if with a few years delay, in a similar period as the first women's movement in Germany. Even though Turkish feminism is under the strong influence of the West, its supporters are consciously more reserved compared to the Western representatives.[86] The national liberation of Turkey, means at the same time the liberation of women, but this state of affairs makes the earlier phase of the women's movement completely forgotten. Finally, another common feature of great importance is the similarity of both groups with regard to the structure, according to which they organise themselves in small groups without a superior leader.

[85] Cf. ibid., p. 88.
[86] Cf. ibid., p. 85.

4. WOMEN'S FIGURES AND TYPE OF FEMININITY “FEMME FATALE” VS. “FEMME FRAGILE”

The term "femme fatale" comes from the French and stands for "fatal woman". It refers to a particularly attractive and seductive type of woman with magical-demonic features. This is a type of woman who manipulates and overrides male morals with the help of eroticism and usually brings him to his doom in a fatal way. At the same time, she promises fulfilment of love. In a poem by John Keats[87], this type of woman is also referred to as *La Belle Dam sans Merci* or, in relation to vampire mythology, as the vamp.[88] According to Mario Praz, the femme fatale type is nothing new:

> In myth and literature the femme fatale type has always existed, for myth and literature are only the poetic reflection of real life; in real life, however, there has never been a lack of more or less perfect examples of domineering and cruel women..[89]

A "femme fragile" is the conceptual counterpart of the self-confident "femme fatale". The image of the femme fatale can be found in particular in the period from 1890 to 1905. [90] This is to be understood as a fragile type of woman who even resembles the type of the femme fatale on a certain level. The difference is that the femme fragile carries out her plans rather secretly, whereas the femme fatale does so publicly. [91] The external characteristics of a femme fragile are that she is very fragile, slender, tired, almost childlike. Her complexion appears sickly. Since the femme fragile appears weak and in need of help on her own, she depends on the man to protect her.

In Gerhart Hauptmann research, the female characters are assigned a special position due to the autobiographical references in the literature.[92] The decisive factor in this work, however, is that the women in Hauptmann's work *Lonely People* show parallels

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[87] https://www.bartleby.com/126/55.html
[88] Cf. Mario Praz, **La Belle Dame sans Merci,** in: Mario Praz: Liebe, Tod und Teufel. Die schwarze Romantik, 4. Auflage, München: Deutscher Taschenbuch-Verlag, 1994, p. 167-250.
[89] Ibid., p. 167.
[90] Cf. Emil Brix und Lisa Fischer, **Die Frauen der Wiener Moderne,** in: Veröffentlichungen der Österreichischen Forschungsgemeinschaft, Wien: Verlag für Geschichte und Politik, 1997, p. 163.
[91] Cf. Stephanie Catani, **Das fiktive Geschlecht: Weiblichkeit in anthropologischen Entwürfen und literarischen Texten zwischen 1885 und 1925,** in: Würzburger Beiträge zur deutschen Philologie, Bd. 28, Würzburg: Königshausen & Neumann, 2005, p. 102ff.
[92] Cf. Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk,** p. 21.

to the female characters in Adıvar's work *Son Eseri*. It is thus possible to analyse the female characters in both works under the terms "femme fatale" and "femme fragile". It is therefore important to take a closer look at the women in *Lonely People* in terms of similarities and differences to the women in *Son Eseri*. With regard to the above-mentioned works, this paper concentrates on Hauptmann's drama. The roles of the female characters Frau Vockerat, Käthe Vockerat and Anna Mahr will be analysed in more detail. For Adıvar's romance novel, on the other hand, the protagonists Nerime, Mediha and Kâmuran form the focus of the analysis.

4.1. *Einsame Menschen* (1891)

In the last half of 1890 Hauptmann was mainly occupied with a stage poem that was originally to be called Martin und Martha oder Das Wunderkind, but which was then given the title *Einsame Menschen* and staged in January 1891.[93]

The work *Einsame Menschen* by Gerhart Hauptmann is a drama in five acts that was written in Charlottenburg between 17 August and 23 November 1890.[94] The premiere took place on 11 January 1891 by the Freie Bühne at the Residenztheater in Berlin.[95] The play was also performed at the Deutsches Theater in Berlin and the Burgtheater in Vienna.[96] The text was also pre-printed in 1891 in issues 1 to 6 of the Freihen Bühne für modernes Leben.[97] The drama is about a young, unstable man who is caught between two women and tries to overcome his inner conflict with the help of a second woman.[98]

The first act of the drama takes place in a country house on the Müggelsee. It is the house that the 28-year-old scholar Dr Johannes Vockerat has moved into for four years together with his 22-year-old wife Käthe and their common son. The 73-year-old pastor Kollin is currently in the house to baptise the infant. Occasionally, the 26-year-old painter Braun,

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[93] Cf. Sigfrid Hoefert, **Gerhart Hauptmann/ Sigfrid Hoefert**, p. 20.
[94] Cf. Friedhelm Marx, **Gerhart Hauptmann**, Stuttgart: Reclam Verlag, 1998, p. 60.
[95] Cf. Mayer Hans, **Ausgewählte Dramen in vier Bände. Mit einer Einführung in das dramatische Werk Gerhart Hauptmanns,** Bd. 1, Berlin: Aufbau Verlag, 1952, p. 36.
[96] Cf. Peter Sprengel, **Gerhart Hauptmann. Bürgerlichkeit und großer Traum. Eine Biographie,** München: Beck Verlag, 1998, p. 497.
[97] Cf. Friedhelm Marx, **Gerhart Hauptmann**, p. 60.
[98] Cf. ibid., p. 164.

a childhood friend of Johannes, stays with the hospitable family. At an exhibition in Paris, Braun made the acquaintance of 24-year-old Anna Mahr from Reval. Now the penniless student travels from Zurich and wants to meet Braun. Soon Johannes is so torn by the young woman's cleverness and knowledge that he invites her to stay at the country house for a few weeks. Even though Käthe raises no objection, she is offended by the incident, so that tears come to her eyes. The self-confident Anna is the complete antithesis of Käthe, who cannot relate to her husband's work at all. But even Johannes has not yet expressed his actual opinion to his wife regarding her judgement.[99]

In the second act, the 50-year-old mother Vockerat also watches her son paint his long-awaited dream picture with the academic Anna Mahr. While many of Johannes' fellow students are already civil servants, in her eyes he is still wandering around in the breadless world of academia. Braun also finds his writing useless. When Käthe voices her financial concerns, she is stalled by her unrealistic husband.[100]

From the third act onwards, Käthe can no longer bear the situation and swears in the presence of Frau Vockerat. She has never had her husband to herself, before his friends had him and now Anna has him. The mother speaks to Johannes about it and wants the student to leave. But Johannes threatens to commit suicide and prevents his mother from driving her away. Neither Mother Vockerat nor Braun, who tries to persuade his friend, are successful. Instead, Johannes stops Miss Anna from going.[101]

In the fourth act, Anna makes it clear to Johannes that a separation is inevitable, but she in no way accepts Braun's accusation that she is destroying a family. When Johannes' mother desperately begs the student to leave, Anna assures her she won't be staying much longer.[102]

In the fifth and final act of the drama, John learns of this and sets himself against his mother. He is outraged that she allows herself to send his guest out of the house. Meanwhile, Mrs Vockerat has called in her husband, the 60-year-old tenant farmer, to help her. Father Vockerat accuses Johannes of a weakness caused by goodwill. His

[99] Cf. Gerhart Hauptmann, **Einsame Menschen,** 4. Auflage, Berlin: Fischer Velag, 1894, p. 1-29.
[100] Cf. ibid., p. 30ff.
[101] Cf. ibid., p. 55ff.
[102] Cf. ibid., p. 77ff.

parents, who raised him in poverty, now expect him to act with reason. But Johannes is not even interested in his wife Käthe, who is now suffering from nerves. Instead, he makes a big fuss about keeping Anna there. Gerhart Hauptmann's stage direction on this: "He embraces her, and both lips find each other in one long, fervent kiss, then Anna tears herself away and disappears."[103] Sprengel mocks this scene by saying the "free spirit man Vockerat" ultimately unites with his platonic girlfriend in an "adulterous kiss"[104]. Johannes puts his suicide threat into action and goes into the nearby Müggelsee.

In the wittier part of the present work, after the summary of the work *Einsame Menschen* (*Lonely People*), a detailed analysis of the female characters is undertaken, in which first the female characters, Mother Vockerat, Käthe Vockerat and Anna Mahr are subjected to a more detailed examination. This is followed by a brief summary of the content of the work *Son Eseri* and an elaboration of the characters Mediha, Nerime and Kâmuran.

According to Nelles, the role of (married) women in Hauptmann's life should not be overestimated.[105] However, since my project is an attempt to categorise the types of women, I would like to take a special look in this section at the women who shaped Gerhart Hauptmann's person and work to the utmost. His mother is the only one to whom he can confide everything and with whom Hauptmann finds peace.[106] In particular, the inner bond and love for his own mother lead Gerhart Hauptmann to raise the question of women in his writings. Temporally, this occurs at a time when the "traditional norm and form of marriage, one of the 'conventional lies of cultural mankind'[107] as well as that of the family was being called into question"[108]. Gerhart Hauptmann also frequently mentions women in their role as mothers in his diary entries.[109]

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[103] Ibid., p. 107.
[104] Cf. Peter Sprengel, **Gerhart Hauptmann. Bürgerlichkeit und großer Traum. Eine Biographie, p.** 496.
[105] Cf. https://www.nuernberger-kulturbeirat-zd.de/veranstaltung/4/vortrag-von-dr-juergen-nelles/ (accessed 08.05.2018).
[106] Cf. Wolfgang Leppmann, **Gerhart Hauptmann Leben, Werk und Zeit**, p. 196.
[107] Max Nordau, **Die Conventionellen Lügen der Kulturmenschheit,** 10. Auflage, Leipzig: Bernhard Schlicke Verlag, 1884.
[108] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 20.
[109] Gerhart Hauptmann, **Tagebücher aus den Jahren 1897- 1905, 1906-1913.**

4.1.1 Mother Vockerat

The figure of Mother Vockerat in the work is a tracing of Marie Hauptmann, the poet's mother. Thus, in addition to the strong parental influence on Hauptmann, the influence of his mother in particular is shown through this mother figure. She is not only assigned the task of a simple minor character, but in her role as Johannes Vockerat's mother, she has an active influence on her son's entire life and thus on the entire plot of the drama. With this figure, Gerhart Hauptmann typifies the "ideal mother"[110] and also approaches "the image of the tradition-bound mother ideal"[111]. Hauptmann's ideal image of the mother, which emerged from personal experience, also corresponds to this contemporary image of women determined by social traditions. According to this, a woman's sphere of activity is limited exclusively to the household and caring for children, and only through her husband, or marriage and children, does she have any status. The role model Marie Hauptmann also actively helps her husband in the family business and takes care of the house and children at the same time. Both for the traditionally male world and from a literary point of view, we are talking about a "desexualised woman, absorbed in her duties for her husband and children". A type of woman far removed from feminine bodily features who, in keeping with the ideal, "does not even approach the violent excitement of eroticism"[112]. Even the sexual act symbolises the woman's receptivity, whereupon she is subsequently assigned the traditional role of mother - expecting to merge into it.[113] In accordance with this ideal conception, Mrs. Vockerat herself also sees the original task of a woman as fulfilling her responsibilities as a spouse, especially as a mother. In addition, the woman should possess a certain piety, according to which she also has to bring up the family offspring. Thus Mrs. Vockerat's appearance also corresponds entirely to the expectations of the traditional mother; - "a matron in the

[110] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 112.
[111] Ibid.
[112] Ibid.
[113] Cf. ibid., Roh refers here to Weininger, who claims that it is a pervasive way of thinking among men that "the absolute mother would desire coitus as an end in itself, for the sake of pleasure." Cf. Otto Weininger, **Sex and Character**, with interlinear translation: Robert Willis. Online. http://www.theabsolute.net/ottow/geschlecht.pdf, 2005, p. 1-595, here: S. 440. (accessed 07.03.2019)

fifties. Black silk dress. Parting of the hair" , who comes from a Christian bourgeois family.

Thus she owes her entire existence to the "continous bond with that religiosity with which Hauptmann also associates the ideal of femininity: "A woman must be pious"[114]. So she always expects piety from her daughter-in-law. For marked by this deep religiousness, she also brought up John, and still tries to bring him up. She is thus an embodiment of the traditional bourgeois values. In this religious upbringing of her son, through which she tries to educate him to become a pious Christian[115], Christian-Protestant principles of the 17th and 18th centuries can be recognised. According to these, obedience and diligence are expected of man. It is precisely at this point that the similarity with the author's religious experiences becomes apparent. As in many of Hauptmann's works, the characters' desire for belonging, which can most certainly be achieved through a pious way of life, is also evident here. Thus the old couple Vockerat, but especially Mrs. Vockerat, strives eagerly for a Christian bourgeois identity for herself and her family, just as the prevailing social order demands of her. Even though Mrs. Vockerat's devotion to God forms the basis of her firm marriage covenant, this is not enough to raise her son to piety. Her constant insistence on religiousness also prevents her from strengthening her son's self-confidence and raising Johannes to become an autonomous individual, a man with a strong soul. Nor does she succeed in freeing him from the inner conflict regarding his threatening acquaintance with the academic Anna Mahr and in relieving him of his suffering.[116] However, Mrs. Vockerat sees her only failure as a mother in the fact that she was not able to bring up her son in a godly way. She blames John's weak character exclusively on his lack of faith: "See now! Look! What did I say! Look! A house, I said, from which the good God is driven out, collapses overnight"[117] . This is how she quotes the "Fourth Commandment"[118] about John. Mrs. Vockerat also attributes his moody behaviour and his inner turmoil solely to atheism: "And you can see how it takes its revenge: there is no blessing over his activity"[119]. She is disturbed by her son's introverted

[114] Gerhart Hauptmann, **Tagebücher 1892-1894,** quoted after: Roh, p. 115.
[115] Cf. Gerhart Hauptmann, **Einsame Menschen, p.** 32.
[116] Cf. ibid., p. 32.
[117] Ibid., p. 68.
[118] Cf. ibid., p. 73.
[119] Ibid., p. 32.

and impious way of life and believes that he is ruining himself in this way.[120] Even though she does everything in her power to mould John into a pious Christian, her efforts are unsuccessful: "No matter how good he is, he has still lost his God."[121] At that time, the beginning of all well-being is founded on faith in God; anyone who sets himself up against this is condemned to failure. For this reason, John's departure from the church, in the eyes of his mother, ultimately brings about his end.

The divergence between Johannes and his parents, especially his mother, is particularly evident in the pictures of Darwin and Haeckel hanging above his work table, which form the counterpart to the "theological motifs also adorning the wall."[122] In the work, this is the reflection of Hauptmann's scientific, philosophical interest. Creation myth and evolution theory are confronted. Just as Hauptmann's mother would rather see her son in a practical profession, Mrs Vockerat would much rather see Johannes as a theologian, practising the philosophy he has learned. Thus the failure of Johannes Vockerat, who is convinced of the idea of progress, can be explained by the anti-progressive power structure of his parents. Again and again, the opposite-sex expectations regarding ideal female qualities return in firm faith convictions, also in Mother Vockerat's words: "A man without piety, that is bad enough. But a woman who is not pious [...] I pray so much. I pray to God every day."[123] It is interesting to observe that the woman herself internalises this role given to her by the ruling male society so strongly that she tries to bring up her own child and also her daughter-in-law Käthe as a mediator of this thought according to these principles. She attributes all well-being to this fanatical religiousness: "When I am so full of worries, and I have prayed myself out so fervently, I have laid everything on my heart to the dear Father in heaven; it makes my heart so light, so happy...!"[124] Faith is perceived as the only true source of happiness. For Roh, she is thus a "small, simple being and she is once again placed in a quiet, emotional sphere"[125]

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[120] Cf. ibid.
[121] Ibid.
[122] Romana Weiershausen, **Wissenschaft und Weiblichkeit: Die Studentin in der Literatur der Jahrhundertwende,** Göttingen: Wallstein Verlag, 2004, p. 218. Cf. also Hauptmann, *Einsame Menschen, p.* 11.
[123] Gerhart Hauptmann, **Einsame Menschen, p.** 4.
[124] Ibid., p. 4.
[125] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 115.

from which she is unable to break out: "The good Lord will make everything alright".[126] This is also precisely the point where Mother Vockerat denounces Käthe, the daughter-in-law, as a life companion.[127] Instead of explaining the deficiency with the young wife's lack of education or in the couple's disharmony, Mother Vockerat blames Käthe's lack of reverence for her marital incompetence. The idea of women's emancipation is still too new and unfamiliar; and their own upbringing, as well as society's understanding of female education, make a different way of thinking impossible in the first place. The woman's field of action is limited exclusively to her motherliness and her religiousness. For this reason, she sees the actual fulfilment of a woman in her existence as a mother. She also believes that her own life only began when God gave her her son John. For Mrs. Vockerat, nothing stands in the way of the young family's happiness. This is expressed to Käthe in the words: "You can be quite content, you have your boy, you have your husband who loves you. You can live without worries. What more do you want?"[128] She regards Kethe's dissatisfaction as a sign of ingratitude, for she is convinced that one child is enough to force and maintain marital happiness. So she tries to relieve her daughter-in-law of her gloom by telling her about her own life:

> Look, how was it with us: first we dragged ourselves along, four years - me and my husband - that was no life at all. Then the good Lord heard our pleas and gave us John. That's when our life really began, Käthchen![129].

According to this, a woman's life is only given meaning with the birth of a child, in this case a son. According to the ideal of patriarchy, as well as according to Mother Vockerat, Käthe should, as it is her duty, give herself fully to her role as mother and wife and watch over her house "like a good spirit".[130] Even though the woman has hardly any say in public life, she is seen as the guardian of domestic peace despite her husband's authority. Thus the parents - but especially Mother Vockerat - try with all their might to maintain the façade of a happy family through futile advice and meaningless phrases. However, Käthe's emotional decline cannot be stopped either by her attachment to Johannes or by good coaxing. The strong influence of patriarchy and its morality, as well as the ordinary

[126] Gerhart Hauptmann, **Einsame Menschen, p.** 33.
[127] Cf. ibid., p. 4.
[128] Ibid.
[129] Ibid.
[130] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 116.

order of the bourgeoisie, cause her of all people to sink into it as a woman. Mrs. Vockerat, who is fundamentally prejudiced against modern aims of women, remains surprisingly positively surprised at her first encounter with the student Anna Mahr: "I was really pleased to see a real student face to face for once."[131] Since she is "uncomprehending of her own kind towards foreign things"[132], Ms. Vockerat is not only a typical representative of traditional norms and values of the patriarchy, but above all of women themselves, who have come over from the classical role models and accept them without further ado. For Roh, she lives in the "small way of thinking of general womankind."[133] Käthe, too, is supposed to live her life according to this pattern. Her nature and upbringing make it impossible for her or Mother Vockerat to internalise what is different, new or modern. When the academic Anna Mahr speaks of female emancipation, that the man still has the right to chastise his wife to a certain extent, Mrs. Vockerat does not even feel the need to think about this view more closely, because she has already internalised the prevailing distribution of roles to such an extent that she is insensitive to such remarks, even though she attributes this view to her age and her experience. She expresses the same lack of understanding to Käthe: "Käthel, don't bother with the new stories. It only confuses people."[134] She does not want her daughter-in-law to be influenced and confused by the new and unwanted model of femininity.

In the course of events, the greater the disagreements between Johannes and Käthe, Mrs. Vockerat's views turn to the opposite and Anna is suddenly the "cunning coquette"[135] who has "bewitched" her son.[136] Mrs. Vockerat describes her son's change with the words: "He was always slightly prickly, but in the end he did what you wanted."[137] Through Anna Mahr he was "literally bewitched". [...] "He doesn't see, he doesn't hear. [...] Only always this person. Not mother, not wife, [...]."[138] This hypnotic state of Johannes gives

[131] Gerhart Hauptmann, **Einsame Menschen, p.** 21.
[132] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 116.
[133] Ibid.
[134] Gerhart Hauptmann, **Einsame Menschen, p.** 35.
[135] Ibid., p. 74.
[136] Gesa Essen, **Duldende und aufbegehrende Töchter: Zum Frauenbild im Drama des deutschen Naturalismus,** In: Fludernik, Monika und Huml, Ariane (Ed.), Fin de siècle, Trier: Wissenschaftlicher Verlag, 2002, p. 251-275, here: S. 264ff.
[137] Gerhart Hauptmann, **Einsame Menschen, p.** 81.
[138] Ibid.

the first signs of the traits of a femme fatale, i.e. a fatal woman who completely captivates the man with her magical-demonic power, just as Anna does with Johannes. Quite unnoticed, she seduces him with her charm and intellect, which are mysterious and unknown to him. The idea of women's emancipation is declared to be a danger adverse to the female condition and thus negatively associated. While Anna Mahr is declared solely the culprit and seductress who led Johannes to commit adultery, the latter is acquitted on the basis of patriarchy, despite his complicity. As John's interest in Anna grows, Mother Vockerat already sees the danger approaching the young couple and there is nothing in their power as parents except to hold fast to their bourgeois Christian traditions that insist on the sacred covenant of marriage. John would prefer to keep both wives, Käthe as the mother of their common son and at the same time the wife, and Anna for the purpose of his spiritual fulfilment. But such a three-way relationship, which Johannes would like to have, goes decisively too far for Frau Vockerat and her conventions. So she sees the only solution in throwing Anna out of the house herself and tells him that the lady has no place at home any more.[139] But she doesn't notice that the gap between Käthe and Johannes is now so wide that neither Käthe's attachment to her husband nor the child can save her. The necessary empathy, which Mother Vockerat cannot muster for her son's mental and spiritual well-being, as well as the lack of contemporary education lead Johannes into the abyss. The contradiction between the Christian-bourgeois view of life, shaped by tradition and morality, and the "emancipatory freedom of modernity"[140] plunge him into ruin. Although Mrs. Vockerat bears the traits of an ideal mother, her care is not enough to save her son from his fate. The ideal mother fails in her task.

4.1.2. Käthe Vockerat

"The protagonist Käthe is Johannes Vockerat's wife of twenty-one years and the mother of their son Philipp. Externally, she is a petite woman, with a pale complexion,

[139] Cf. ibid., p. 94.
[140] Sorensen, Bengt-Algot; Arndal, Steffen. **Geschichte der deutschen Literatur 2. Vom 19. Jahrhundert bis zur Gegenwart.** C.H. Beck, München 2002, p. 113.

and of medium height.[141] However, Käthe, who is physically weakened by the birth of her child, appears mentally ill not only on the outside but also due to her inner conflict. In addition to her lack of self-esteem, her appearance, as can also be seen from the stage direction, corresponds to the pattern of a femme fragile: "Frau Käthe, twenty-one years old. Medium height, delicately built, pale, brunette, gentle."[142] The author describes her character as "cordial"[143], but her appearance as "spasmodically"[144] striving. She is also described as "timid"[145] and "anxious"[146]. Furthermore, her general inner restlessness since the birth of her son is accompanied by "palpitations"[147]. As an ideal female figure according to Hauptmann, she also represents a fragile motherliness distant from sexuality. A type of woman who limits her realisation to her role as mother and wife and is dependent on the man, in this case Johannes. The fragile Käthe is thus the counterpart to the emancipated femme fatale Anna Mahr. In characterising this ideal type of woman, Hauptmann takes his own mother as a model, as he does with the figure of Frau Vockerat. Even though he repeatedly emphasises that these female figures should primarily "confine themselves to their own sphere and stay away from the intellectual world of men"[148], the poet uses the figure of Käthe Vockerat to make a claim - even if only to a certain extent - for the scientific education of women. They should receive at least enough education to be able to assist their spouse, so that disagreements can also be prevented to a certain extent. The knowledge of her lack of education and the resulting disparity with the intellectual content of her husband also lead to dissatisfaction with herself in Käthe. She says to her mother-in-law, who makes the baby look like her: "I don't want that at all. He should not resemble me at all. She also feels inadequate as a mother."[149] Thus, Käthe's self-doubting demeanour as well as her statements to Johannes give the impression of

[141] Cf. Gerhart Hauptmann, **Einsame Menschen, p.** 2.
[142] Ibid.
[143] Ibid.
[144] Ibid., p. 3.
[145] Ibid., p. 6.
[146] Ibid., p. 11.
[147] Ibid., p. 25.
[148] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 117ff.
[149] Gerhart Hauptmann, **Einsame Menschen, p.** 2.

absolute submissiveness: "Isn't it right for you? I thought...[…] Sometimes it's not right for you, Johannes..."[150]

In keeping with the traditional patriarchal image of women and the expectations of her mother-in-law, she is an inadequate woman who is prepared to sacrifice herself completely for her husband and, as head of the family, to read his wishes from his eyes. Johannes, on the other hand, feels disturbed by this sustained behaviour, as can be seen from his words: "Käthel, don't act so tough! I won't eat you. - That's really terrible for me. [...] As if I were a man-eater!"[151] He does not want her to hold back and be afraid of him. This, in turn, signals to the reader that John's expectations do not correspond to those of the traditional image of women. He is the scientist who, like his modern idea of progress, demands a little more detachment and self-determination from her: "Trump me! Why don't you fight back! [...] Don't let it get you down. I don't know what would be so repugnant to me as if someone were so patient, so Madonna-like..."[152] The Madonna symbol is used to compare Käthe with Mary, the Mother of God. This is a highly religious symbolism for human life at that time. This parable again emphasises the popular piety influenced by Protestantism, as well as the influences of the poet, against which John tries to assert himself through science. Thus he makes this comparison in a pejorative sense. With her quiet, yielding demeanour, she resembles the image of a Madonna who, with a tenderly smiling countenance, bends graciously towards her child. With the same kindness, Käthe leans towards her husband, who finds it all too much. But instead of supporting her in becoming autonomous according to his expectations, he pretends to be the caring head of the family, always trying to relieve her: "But Käthe - you shouldn't... You shouldn't run. Just let me..."[153] On the one hand he demands strength and support from Käthe, but on the other hand he treats her like a puppet and incapacitates her, just like the traditional role models. However, the women of the present social order, as is already clear from the example of Mother Vockerat, often act more according to the norms of patriarchy and thus more stubbornly than the men. They distinguish themselves

[150] Ibid., p. 6.
[151] Ibid.
[152] Ibid., p. 6. Cf. auch Thomalla, Ariane. **Die ‚femme fragile'. Ein literarischer Frauentypus der Jahrhundertwende,** Düsseldorf: Berthelsmann Universitätsverlag 1972, p.13ff.
[153] Gerhart Hauptmann, **Einsame Menschen, p.** 28.

as advocates of tradition and correct doctrine, which entails a self-inflicted immaturity. Thus, Kethe's selflessness is also reflected in her absent-minded actions, so that Mrs. Vockerat is horrified to discover that she pricks her hand several times with a needle and seems to feel no pain; and even smiles while doing so.[154] This deafness of Käthe's can thus be seen as a consequence of self-infliction and the resulting lack of education. Both the demands of society and those of her parents-in-law lead Käthe to self-doubt and fear even when speaking.

With her constant affection as well as concern, Käthe ambiguates the maternal "ideal". This maternal zeal and the endeavour to at least do justice to her task as mother and wife is also echoed in her words: "Someone has to cook and wait on the children. The young lady can talk! I would also rather read books."[155] In this way, she tries to justify her limited capacity for thought and her rudimentary intellectual horizon on the basis of her environment, which is limited to her family and her child. Even though she apparently tries to compensate for this inadequacy with her maternal instinct, this kind of concern, which Johannes finds exaggerated, is not comprehensible. He also finds the fear of "a rib"[156] of his son's sticking out too far superfluous. Despite this care from his wife, Johannes feels "without assistance"[157] in his scientific pursuits. Thus, the family's happiness is actually already wavering after the baptism of their common son, with which the opening scene also begins. Johannes feels conflicted between his convictions and his belief in progress, as well as his emotional attachment to his family. For the needs of his partner and parents constantly conflict with his own.[158] As can also be understood from the name of the drama, the work has chosen the loneliness of people as its theme. The character Johannes Vockerat, for example, suffers from loneliness in the sense of mental isolation. He suffers from the fact that there is no one with whom he can talk about his scientific project, let alone someone who is interested in it. He complains about this state of affairs with the words: "If only one person in the wide world had something for me. It

[154] Cf. ibid., p. 80.
[155] Ibid., p. 51.
[156] Ibid., p. 24.
[157] Ibid., p. 14.
[158] Cf. Romana Weiershausen, **Wissenschaft und Weiblichkeit: Die Studentin in der Literatur der Jahrhundertwende, p.** 217.

doesn't have to be much. A little bit of good will. A little understanding for my work."[159] Mother and father Vockerat refuse his work anyway, because according to their philosophy of life, it is based on what they see as an inverted view of the world. This backward way of thinking is another reason why Johannes is so disappointed by the ecclesiastical education of adults and seeks a way out in progress. So Johannnes tries unsuccessfully to fascinate his friend Braun with his research, but he shows no interest in his work either: "You ... truly, don't read now. I'm in such a lazy mood now ... 'n other time."[160]

His wife Käthe also lacks intellectual competence and education despite every effort. Due to thoughts of not being able to do justice to her husband because of a mental deficiency, Käthe increasingly develops a general feeling of inadequacy. Throughout, she also feels misunderstood and oppressed by Johannes.[161] Thus, due to her low level of education, she is also accused by him of lack of understanding. Instead of taking more responsibility, however, she does not even take the incidents seriously, which ultimately puts her marriage in trouble.[162] But Johannes cannot be said to be accommodating to Käthe either. He is constantly hopeless and feels superfluous and unhappy, so he suppresses his wife.[163] The growing discord between the couple leads Johannes to reproach Käthe for his work as well: "It doesn't occur to you that you're tearing through a whole chain of thoughts that you've painstakingly put together. [...] Or don't tell me anything practical! Do it on your own!"[164] Johannes blames Käthe as well as his parents for the failure of his research. Mutual incomprehension and antagonism do not allow the couple to communicate in a healthy way. Thus, they are unable to respond to each other's expectations. According to Florack, the couple's problem is due to the fact that Johannes is Käthe's "only yardstick". Her whole existence is defined by his demands and it is only for this reason that she wishes to be educated.[165] In accordance with the role of woman

[159] Gerhart Hauptmann, **Einsame Menschen, p.** 14.
[160] Ibid., p. 14.
[161] Cf. Ibid., p. 51f.
[162] Cf. Ibid., p. 45.
[163] Cf. Ibid., p. 50.
[164] Ibid., p. 49.
[165] Ruth Florack, **Entartete Geschlechter. Sexualcharakter und Degeneration in Gerhart Hauptmanns Familiendramen**, In: Arnold, Heinz-Ludwig (Ed.), Text + Kritik, Gerhart Hauptmann, München: edition text + kritik GmbH, 1999, p. 64-76, here: S. 70.

assigned to her, however, she makes no demands of her own. Motherhood and education thus form the defining opposition pair of the drama. Käthe embodies the family and Anna the education. While the role of mother is seen as a natural destiny, a pejorative meaning is ascribed to the female striving for education.

Gerhart Hauptmann gives Käthe Vockerat a double task in her role as wife and mother. In this way he aims to draw attention to the conflicts within the institution of marriage and "the social norms that determine it"[166] to draw attention to them. Therefore, around 1900, the thematisation of marriage and the wife failing in her role, as well as "the strict ideas of the role of the wife"[167] form a prominent motif in literature.

As can also be seen from his diary entries, the theme of marital conflict in Gerhart Hauptmann's drama can be traced back to personal experiences: "The striding man has a different connection with the one he is pulling behind him in the carriage. This is what a man usually does with his wife in marriage. The woman of today sits, sits, can and will only sit: the man strides."[168]

The female character Käthe Vockerat thus reflects the tense relationship between Gerhart Hauptmann and his first wife, the less cultivated Marie Thienemann. This indispensable confrontation keeps him from his work and brings almost his entire creative output to a standstill.[169] Thus, Käthe is also the instance that prevents Johannes from his scientific activity and feels no urge for progress or emancipation, as is the case with many contemporary women. When their mutual friend Braun arranges for the student Anna Mahr to stay with the Vockerat family for a while, fate takes its course. From now on, Käthe is subjected to a direct confrontation with the emancipated Anna. As with her mother-in-law, this state of affairs causes her certain misgivings:

"You see, Mother, the first feeling I had when Hannes came to get me - that was quite right. [...] what should such a witty and learned man do with you?[170]

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[166] Stephanie Catani, **Das fiktive Geschlecht: Weiblichkeit in anthropologischen Entwürfen und literarischen Texten zwischen 1885 und 1925, *p.*** 117.
[167] Ibid., p. 117.
[168] Gerhart Hauptmann, **Tagebücher 1897-1905** S. 85.
[169] Gerhart Hauptmann, **Tagebücher 1897-1905** S. 299ff.
[170] Gerhart Hauptmann, **Einsame Menschen, p.** 110.

She does not feel like an equal partner for Johannes. These self-doubts also affect her behaviour towards the philosophy student. The emancipated Anna, with her unaccustomed, new outlook on life, is a kind of superwoman for Käthe, to whom she shows extraordinary respect in her simple role and who becomes the standard of her aspirations. The sphere of action recruited to household and child triggers a feeling of inferiority in Käthe, so that she declares her own existence nullified by the traditional norms and values, and even feels "slighted."[171] This is a sign of social criticism, because the bourgeois woman is "not allowed to learn anything". Compared to the scientist Miss Mahr, she describes herself as a "limited soul"[172], so she sees herself as intellectually inferior next to the student. This, too, can be interpreted as a reproach to the ruling order, which has prevented her intellectual development and thus contributed to her incapacitation. Her view is also recognisably supported by Johannes: "By the way, you! That's a wonderful creature! This knowledge! The independence of judgement! [...] You can still learn a great deal from such a creature."[173] Johannes is virtually raving about the emancipated young woman, whose independent actions correspond completely to his scientific spirit and his ideas of a woman, and who possesses what his own wife lacks. Thus Käthe's premonition that the student could arouse her husband's interest with her unusual and novel manner proves to be correct. Käthe is aware that Johannes expects more self-determination from her, but she is unable to cope with this progress confidently, which plunges her into deep grief. Instead, she feels increasingly inadequate as a wife, which is exacerbated by Johannes' attitude. Thanks to the disinterest of his wife and family in Johannes' research, nothing stands in the way of closer contact between the young man and the scientifically active Anna. Thus the young Vockerats' marriage relationship also suffers unavoidable damage. She sees in Anna an image inaccessible to Johannes who could fulfil all his wishes, a kind of ideal woman who could fully satisfy her husband's existence. While on the one hand Käthe admires Anna immensely, on the other she feels enormous pity for the family-less, lonely young woman. At Anna's first intention to leave, it even gets to the point where Käthe has to cry.[174] Käthe Vockerat is

[171] Mayer Hans, **Ausgewählte Dramen in vier Bände. Mit einer Einführung in das dramatische Werk Gerhart Hauptmanns, p.** 36ff.
[172] Gerhart Hauptmann, **Einsame Menschen, p.** 26.
[173] Ibid., p. 29.
[174] Cf. Ibid., p. 71f.

therefore not emotionally unbound either. She is caught between the role of the ideal mother and tolerant wife imposed by society and family, the empathy for her husband as well as the student Anna Mahr, and ultimately also between her own emotions and demands. Even if it seems as if Johannes is only impressed by the academic's intellectual competence, his behaviour clearly signals that he is also attracted to her femininity.[175] Thus, Anna's proximity during a joint walk in the garden turns his head. He blushes and becomes embarrassed, but also oblivious, almost missing the dinner after his son's christening. He is so under her spell that he almost neglects even his responsibilities as a father. For since their arrival, his only interest is in his spirit, and everything that corresponds to it. He conceals his real intention of delaying the student's imminent departure by accusing Käthe of not acting for her own benefit and of not educating herself on a spiritual level as a result of this acquaintance:

> You should almost feverishly seize every opportunity to get a little further spiritually. You should drive to it! You should hold the young lady here. I don't understand how one can be so indifferent.[176]

Again and again, he uses it to accuse her of doing nothing about her outstanding education, which she could overcome through Anna. Although Käthe now suffers from this visit, she still completely disregards her own needs and still strives to please her husband and agrees with him in his views. Even when she tries to manage the household as best she can, since this is not one of the researcher's strong points, she is met with his indignation: "That's terrible. It really gives the impression that your head and heart are completely full of money"[177]. So once again he accuses her of acting solely out of material interest and thus again points to her intellectual limitations. John holds his wife's knowledge in low esteem and sees in her a vocation and perceptiveness limited solely to family, home and child.[178] In the final scene, in which Johannes takes his own life, we see that Käthe blames only her in-laws for her husband's suicide: "Mother! Father! You have driven him to extremes. Why did you do it?"[179]. She herself, in fact, sympathised

[175] Cf. Ibid., p. 22f.
[176] Ibid., p. 29.
[177] Ibid., p. 50.
[178] Cf. Ibid.
[179] Ibid., p. 112.

with her John; asking herself, "what is such a witty and learned man to do with you?"[180] She was therefore prepared to tolerate the student's stay for the sake of her husband, so as not to deny him the intellectual interlocutor she could not be for him. Mother and father Vockerat, however, saw the student as an intruder, as a threat to the supposedly idyllic family life, and sent her away.

The emancipation of women thus poses a threat to the prevailing social and family order and its maintenance. John, however, can no longer withstand the loss of the kindred spirit he sees as a saviour from his material ape crisis and decides against an imposed, mindless life by choosing suicide.

4.1.3. Anna Mahr

While the female figure Käthe corresponds in some respects to Hauptmann's first wife Marie, the figure of Anna Mahr is a true-to-life recreation of the student Josepha Krzyzanowska. A young woman with whom Carl Hauptmann, the writer's brother within his unhappy marriage to Martha Thienemann, Marie's sister, fell in love in 1890 and who caused his marriage to falter.[181] Anna is a 24-year-old, free-spirited philosophy student. With her average height, small, petite head and dark hair, she makes a guilelessly tense impression. Her black clothes, as well as her posture, reflect tact and strength.[182] The colour black can already be interpreted as a symbol of dominance and self-confidence, as well as the mysterious, the foreign. Thus, even with her outer appearance, she shows an unusual, novel and self-confident demeanour for women of the time. The protagonist is a student from Russia who continues her education in the university city of Zurich. During a stay with friends, she makes the acquaintance of the Vockerat family through their mutual friend Braun, with whom she stays as a guest. Up to this point, Johannes Vockerat leads a quiet country life with his wife Käthe and infant Philipp, where he pursues his research. Living in the country also increases his distance from the youthful ideals he cultivates together with his friend Braun, which ultimately brings with it the

[180] Ibid., p. 110.
[181] Cf. Wolfgang Leppmann, **Gerhart Hauptmann Leben, Werk und Zeit**, p. 139.
[182] Cf. Gerhart Hauptmann, **Einsame Menschen, p.** 19.

corresponding criticism. The academic, who has not experienced such family happiness before, is amazed at how comfortable she feels within a family. When she makes the acquaintance of the Vockerats, she envies them so much that she shows them great respect. This encounter means for both sides, for the Vockerats and also for Anna Mahr, an acquaintance with the strange and unknown, because the fact that women experience higher education is unusual for people in this environment. That is why Anna naturally stands out. This becomes particularly clear in Mrs. Vockerat's astonishment.[183] Mother Vockerat's astonishment when she learns of Anna's studies makes it clear that at that time a woman studying was by no means commonplace: "That's probably not possible! So you are a student? What you say! That's very interesting! - So you're really a student?"[184] For the family-less Anna, on the other hand, this kind of family life is something she doesn't know.[185] While this encounter seems to fill the familial gap in Anna's life, the appearance of the emancipated woman is said to signify the disintegration of the Vockerat family. This view is also widely held in the research literature.[186]

Anna's independence and self-realisation can be explained by the fact that the fatherless girl was already on her own as a child and had to manage her life alone.[187] For the patriarchal social order and the way of life of the Vockerats, this would have been an unimaginable state, because the absence of the father as the absolute authority and head of the family would have meant complete disorientation.[188] In the case of Anna Mahr, however, the student's free and unattached way of life forms the breeding ground for her emancipation. This gives her the opportunity to expand her educational level and, as a woman, to step over the boundaries of tradition.[189] Anna's difference to the other two female characters is therefore based on her modern world view and her openness to new things. A "fresh stream of air, let us say from the twentieth century"[190] has come in... and

[183] Cf. Ibid., p. 21.
[184] Ibid.
[185] Cf. Ibid., p. 31.
[186] Cf. Jenny C. Hortenbach, **Freiheitsstreben und Destruktivität: Frauen in den Dramen August Strindbergs und Gerhart Hauptmanns,** Universitätsvorlage, Oslo 1965.
[187] Cf. Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 205.
[188] Cf. ibid.
[189] Cf. ibid., p. 200.
[190] John Osborne, **Gerhart Hauptmann and the Naturalist Drama,** Manchester: UP 1971. Here: Taylor & Francis e-Library, 2005, p. 138. (accessed 01.06.2019)

pulls Johannes, Anna and also their mutual friend Braun along with it: "Johannes has hung Darwin and Haeckel on his wall, and Anna Mahr and Braun are real bohemians, at home in Paris and Zurich as naturally as in Berlin."[191] These are thus cosmopolitans who, unlike Käthe and Johannes's parents, adapt to the times and are open to new kinds of thinking and living. Florack interprets "in the reciprocal mirroring [...] the conspicuous self-centredness of these figures as the signature of the young generation."[192] However, the above-average power of judgement leads to the mental isolation of these characters, which is why they have to assert themselves as loners. Johannes, for example, as a husband and family man, cannot completely withdraw from the family bond, but he is not necessarily willing to take responsibility for simple problems either; he wants as little responsibility as possible. Anna Mahr, on the other hand, does not have to adapt to a family at all, as this is missing from the beginning. She also constantly repeats the guiding principle: "Oh!!! Freedom!! Freedom!! One must be free in every respect. One should have no fatherland, no family, no friends."[193]

This "commitment to freedom, however, does not come from her demand for emancipation, but rather from the melancholy despair of her existence"[194]. The student's career, then, does not emerge from a marital relationship or from the need for financial security, but is rather to be understood as a desire for self-perfection. In the course of the action, there is no information about Anna's relatives or a love relationship, so she is completely lonely. Her loneliness is already evident in her reaction when Mother Vockerat invites her to breakfast and Anna thanks her for it with an exaggerated gesture expressing her well-being: "I feel so very happy in your family. You are all so warm to me"[195] She even calls Mrs Vockerat "Mother Vockerat"[196]. This behaviour can be understood as the longing for and care of a mother figure. "Thus, the unsatisfactory of a female existence in the purely spiritual, that is, a tragic fate excluded from marriage, becomes visible in Anna Mahr."[197] Thus, in her solitude, she devotes herself solely to her

[191] Ruth Florack, **Entartete Geschlechter Sexualcharakter und Degeneration in Gerhart Hauptmanns Familielndramen, p.** 68.
[192] Ibid.
[193] Gerhart Hauptmann, **Einsame Menschen, p.** 64.
[194] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 209.
[195] Gerhart Hauptmann, **Einsame Menschen, p.** 31.
[196] Ibid., p. 31f.
[197] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 209.

work: "Now I will spin myself completely in Zurich. Work, work, otherwise I don't want to see anything".[198]

The demands of the women's movement at the beginning of the 20th century focus not only on the independence and autonomy of women but also on equality in education, relationships and especially within the marriage bond. With the goal of self-fulfilment, however, the academic Anna Mahr does not enter into a partnership in the first place, so that in her case the equality of men and women is not questioned at all. "The 'strong individuality' is her model - and she fulfils all the prerequisites for this: she is physically 'hardened' and strong-willed at the same time."[199] Despite the strong self-confidence she displays, she also shows mood swings that bring her strong emotionality and insecurity to light: "Oh Käthchen! Käthchen!" She falls around her neck crying.[200] In a research by Ulrike Woerner from 1897, the character Anna Mahr encounters strong criticism with her attitude. According to this, she stands in stark contrast to the image of the woman with which she is described in the stage directions. For Gerhart Hauptmann, in describing the external appearance of the student, emphasises that she is "genuinely feminine and by no means a horrible spawn of abnormal individuals"[201], which does not correspond at all to the usual and negatively associated image of an emancipated woman:

> Miss Anna Mahr is twenty-four years old, of medium height, with small head, dark, simple hair, fine, nervous features. In her unforced movements there is grace and strength. A certain certainty in appearance, a certain liveliness on the other hand, is softened by modesty and tact that it never destroys the femininity of the appearance.[202]

In the figure of Anna Mahr, therefore, two contradictory and prejudicial characteristics of the female sex accumulate: "the seemingly positive one, that women are modest and have decency, and the obviously negative one, that emancipated women are safe and lively, consequently unfeminine."[203]

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[198] Gerhart Hauptmann, **Einsame Menschen, p.** 61.
[199] Ruth Florack, **Entartete Geschlechter Sexualcharakter und Degeneration in Gerhart Hauptmanns Familielndramen, p.** 69.
[200] Gerhart Hauptmann, **Einsame Menschen, p.** 62.
[201] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 205.
[202] Gerhart Hauptmann, **Einsame Menschen, p.** 19.
[203] Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 206.

According to Woerner, however, she lacks the necessary sensitivity for female propriety. She bases this opinion on the following scenes: on the one hand, Anna's unannounced visit to Braun, whom she still follows to a stranger's house; on the other hand, and especially, the hospitality of the Vockerat family, which she enjoys to the fullest and beyond the limits.[204] According to Woerner, Anna possesses neither the necessary qualities as an academic nor as a woman and for this reason cannot be considered a true image of femininity. Against the author's wishes, the ambivalent and questionable portrayal of Anna leads to a critical view of the student woman.[205] As early as 1891, Lou Andreas-Salomé emphasised in her review *Ein holländisches Urteil* über moderne deutsche Dramen (A Dutch Judgement on Modern German Dramas) that Anna's intellect, which is elevated by various characters, especially by Johannes several times in the work, is not actually revealed to the reader anywhere. Apart from the fact that she is presented to the reader as a student from Zurich, there is nothing to suggest that she is a scientifically active academic, and that her intellectual impact on Johannes, the researcher, and his work - "and this despite the fact that they are people who should possess the best education of our century."[206] Current receptions focus much more on Anna Mahr's lack of figure. If she is mentioned, it is only tentatively as a conversational partner and counterpart of John, or in such a way that her "genuine femininity"[207] is praised. This is also how she is described by the women's rights activist Helene Lange in her survey article of 1895 as a "rather anaemic figure from the New World"[208]. She is thus the exact opposite of the femme fragile Käthe Vockerat. Thus, with her "bloodless figure", she can be interpreted as an inhuman, demonic being, a femme fatale, who completely captivates and captivates the scientist through the common sphere of interest.

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[204] Ulrika C. Woerner, **Gerhart Hauptmann,** München: Carl Haushalter Verlag, 1897. Quoted after Weiershausen, p. 208.
[205] Ibid., p. 208.
[206] Lou Andreas-Salomé, **Ein holländisches Urteil über moderne deutsche Dramen. Teil VI: Einsame Menschen.** In: Freie Bühne für modernes Leben Heft 2, Teil 6,1891.(1891) hier S. 699. Quoted after Weiershausen, p. 208.
[207] Kurt Sternberg, **Gerhart Hauptmann: Die Entwicklung seiner Dichtung.** Berlin 1910. Quoted after Schroeder, Sabine: **Anna Mahr in Gerhart Hauptmann's »Einsame Menschen« – the »Emancipated Woman« Re-examined**. In: Germanic Review 54 (1979), H. 3, p. 125-130, hier S. 125. Cf. dazu auch Heuser, Frederick W. J.: **Gerhart Hauptmann. Zu seinem Leben und Schaffen.** Tübingen 1961, p. 253. Quoted after Weiershausen, p. 207.
[208] Helene Lange, **Moderne Frauencharaktere in litterarischer Konstruktion.** In: *Die Frau* 3 (1895-96), p. 14-17, hier S. 15. Quoted after Weiershausen, p. 207.

Mrs. Vockerat describes the academic as a seductress who claims Johannes entirely for herself, thus finally declaring Anna Mahr a femme fatale who ultimately plunges him to his doom. However, when Mother Vockerat's reproaches become too much for her and she herself no longer feels like it, she decides to leave. With the unexpected abdication of his saviour, the researcher, who is now dependent on her, loses his only support. Anna's sudden intrusion into Johannes' life and her equally sudden disappearance ultimately lead to his suicide. In view of this portrayal with its negative connotations, the recent conception of the emancipated is once again clearly evident. According to Weininger, this "unfeminine rationalism" is inevitably accompanied by a degenerated sexuality perceived as "tactless".[209] Florack refers to Hortenbach's view, according to which Anna does not act as the destroyer of the marriage bond, but as a "catalyst" who only fuels the decay of the marriage. For this end is already predetermined by the already existing disagreements within the entire Vockerat family. For Florack, on the other hand, this state of affairs only becomes possible because of Johannes' instability: "through this confrontation with the complementary antagonist, the family system breaks apart, drives out clearly what is evident right at the beginning"[210]. Anna, as Käthe's counterpart, is also much more hard-wearing in terms of her soul than Johannes, who suffers from nerves. Johannes is unsuccessful as a husband and family man as well as in his scientific work. The reason for this is, in particular, his equally nervous wife, who neither understands nor supports him. Her nervousness only aggravates his condition. In his culturally pessimistic writing Entartung, Max Nordau assesses neurasthenia as "a degeneration of the human psyche."[211] Hauptmann thus sometimes addresses the degeneration of families towards the end of the 19th century and its effect on their members. Anna bears traits of Käthe, as well as Johannes and Frau Vockerat, but unlike Johannes, she has mentally processed her disadvantageous characteristics, and therefore stands in a discrepant reciprocal relationship to the other characters. From the moment of her appearance, Anna assumes the position of a reflector figure who mirrors the mental

[209] Otto Weininger, **Sex and Character.**- with interlinear translation: Robert Willis. Online. http://www.theabsolute.net/ottow/geschlecht.pdf (accessed 06.06.2019). 2005, 1-595. Here: S. 91-92.
[210] Ruth Florack, **Entartete Geschlechter Sexualcharakter und Degeneration in Gerhart Hauptmanns Familielndramen, p.** 70.
[211] Max Nordau, **Entartung**. Bd. 1., 3. Auflage Carl Duncker Verlag, Berlin 1896, p.34/ S. 36. Quoted after Florack S. 69.

suffering and problems of the other characters in the work. She becomes a "projection screen" for the conflicts that already exist, which only intensify with her appearance.[212] The academic becomes what Käthe, the wife, could not be for Johannnes. Osborne expresses this by saying: "She embodies a third attitude that is attractive to Johannnes: she is sympathetic to his work and his interests."[213] With her help, Johannnes manages to free himself from his lethargic work condition. From her social disengagement, she brings a social coldness that results in a spiritual superiority that Johannes lacks: "Your heart, doctor, that is your enemy."[214] In line with Anna's findings, he still reproaches his parents shortly before his suicide: "Your love has broken me."[215] While he believes he has overcome his mental isolation through the intellect of the student, and has found in her the long-longed-for attention and the necessary protection, he blames his mother's and father's exaggerated affection for his undoing. Thus Johannes tries to detach himself from his social relations through Anna, whereby not only is the marriage bond between Johannes and Käthe endangered, but also for the possessive mother Vockerat, who treats him like a toddler.[216] Anna gives him the opportunity to emancipate himself from his parents: "She encourages Johannes to reflect, to assert his independence in every way, and thus to break with the past, with tradition, and with the ties of family."[217] Nevertheless, according to Osborne, the dichotomy between traditions and modernity is revealed most strikingly in the dispute between the two female characters over John.[218]

According to Hauptmann, the nature of the new woman lies above all in the fact that she stimulates the man's intellectual productivity.[219] A partnership with a man, however, does not seem possible because of Anna's social unboundedness. For Naomi Stephan, the traits of the emancipated woman are ambiguous from the very beginning. She bears traits of both woman, i.e. nature, and man, representing the spirit, and thus contradicts the "divine-

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[212] Cf. Romana Weiershausen, **Wissenschaft und Weiblichkeit: Die Studentin in der Literatur der Jahrhundertwende, p.** 216.
[213] John Osborne, **Gerhart Hauptmann and the Naturalist Drama, p.** 129. (accessed 04.06.2019) (translated by the author)
[214] Gerhart Hauptmann, **Einsame Menschen, p.** 47.
[215] Ibid., p. 103.
[216] Cf. John Osborne, **Gerhart Hauptmann and the Naturalist Drama, p.** 130. (accessed 04.06.2019)
[217] Cf. ibid. (translated by the author)
[218] Cf. ibid.
[219] Cf. Yeong-Don Roh, **Gerhart Hauptmann und die Frauen: Studie zum naturalistischen Werk, p.** 206.

natural" order of the world.[220] Anna's function is to expand on John's pre-existing conflict and problem. This mission of the student becomes unmistakable in the third act, when she allows herself to be persuaded by Johannes against her decision to leave while still on the way to the station.[221] This portrayal of the female character is therefore perceived as incomprehensible and as a morally repulsive inconsistency.[222] Her centroverted approach does not correspond to the intellectual expectations of an academic and is thus in no way consistent with the description in the stage direction. Anna is caught between the social unboundedness of emancipation and the social bond of her love for Johannes, which ultimately also makes her a person dependent on social bond. But it is precisely this divergence, as well as the dalliance between two different world views, that is again what is human and true about her. The friendly relationship between Anna and Johannes, which had developed on a purely intellectual level, experiences a turn with the young woman's increasing renunciation of independence. When Mother Vockerat informs her that she is a "good spirit" for Johannes, she is "surprised" and "changes colour."[223] Anna also forces herself to take a photo of her husband as a gift to say goodbye to Käthe, and "immerses herself in it."[224] At the same time, she tries to find out more from Käthe about the couple's encounter, and tries to get her to answer questions like: "You don't play? And don't sing? And Hannes loves music? Don't you?"[225] to make her feel inadequate, even though she has "grown so fond of everyone".[226] This behaviour of Anna's unfair competition can be interpreted as a kind of declaration of war against Käthe, who is mentally unequal to her husband. In contrast to the "insecure" and "terribly irritable" Johannes, who does not want to take responsibility for his family and wanders between his own idea of progress and traditions, Anna, as a "strong individuality", consistently

[220] Naomi Stephan, **„Die Frauenfiguren in Gerhart Hauptmanns Einsame Menschen und Ulrika Woerners Vorfrühling: Universal oder trivial? “,** in: Paulsen, p. 190-200. Here: S. 194.
[221] Gerhart Hauptmann, **Einsame Menschen, p.** 73.
[222] Cf. Ulrika C. Woerner, **Gerhart Hauptmann, p.** 23 f.; For an overview of the assessment of Anna's appearance in contemporary reviews, see Schroeder, p. 125. Quoted after Weiershausen, p. 211.
[223] Gerhart Hauptmann, **Einsame Menschen, p.** 31.
[224] Ibid., p. 63.
[225] Ibid.
[226] Ibid., p. 62.

acts "according to her own law", fulfils a "basic condition of the male gender character."[227]

Even though Anna stands out as a representative of modernity and progress, she cannot be regarded as an exact counter-image to Käthe because of her inner conflict. On the one hand, she has a weak character shaped by emotions, and on the other, a strong personality determined by rationality. The other two female characters, Käthe and Frau Vockerat, however, occupy a distinct position. Käthe embodies an ideal of femininity determined by tradition, while Frau Vockerat opposes the modern idea of progress from the very beginning. Anna is heading straight for her goal and thus exhibits behaviour that was still common for men around 1900, which is "incompatible with the psycho-physiological dispositions of the 'sexual being' woman".[228] However, in the drama she is not an independent and thus hardly an emancipated figure in the true sense of the word: "she comes from nothing and returns to nothing".[229]

In addition to compassion and maternal care, Anna's behaviour is characterised by a cold assertiveness. In her dealings with Johannes, especially towards the end of the work, she can even be judged as authoritarian. Accordingly, the student cannot only be assigned to a certain femininity schema.

Hauptmann's criticism of the marriage alliance arising from conventions is made clear by means of the Platonic love relationship between Anna and Johannes. From the perspective of naturalism, a "psychophysical community between man and woman" is supposed to replace conventional marriage.[230] In the work *Einsame Menschen* (*Lonely People*), this applies to the purely spiritual "form of community, to which, however, precisely the sexual opposition seems to be essential", consciously carried out by Anna and Johannes.[231] The claim to emancipation of women and their "equality in terms of

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[227] Ruth Florack, **Entartete Geschlechter Sexualcharakter und Degeneration in Gerhart Hauptmanns Familielndramen, p.** 69.
[228] Ibid., p. 68.
[229] Romana Weiershausen, **Wissenschaft und Weiblichkeit: Die Studentin in der Literatur der Jahrhundertwende, p.** 210.
[230] Karl S. Guthke, **Gerhart Hauptmann. Weltbild im Werk,** Francke Verlag GmbH München 1980, p. 81.
[231] Ibid.

participation in education"[232] also forms one of the most advocated aspects of naturalism. Hauptmann portrays this new kind of relationship as "failing"[233], for in his opinion this purely intellectual meeting can be no substitutefor "the conventional marriage lie, nor for the Bible-faithful mentality of the saturated bourgeoisie from which it originates."[234] This form of community, which is based on an "advanced, scientifically enlightened level of education"[235], is doomed to failure from the start. For even if Anna and Johannes hope for a spiritual bond that will last until the end of their lives from this alliance, ultimately, at the moment of embrace and when they find each other "in a single, long, fervent kiss"[236], collapse will be inevitable. Thus, John the hopeless scientist, the "loneliest of all these lonely people"[237], is left with no other escape from this situation than death, which he achieves in suicide. When the student understands the incompatibility of such a union with her own view of life, she finally seeks the way out in renewed bondlessness and departs.

On closer observation of the emancipated female figure, one can see that her actual task is to trace the identity crisis of the man. Thus, the female student also exhibits similar polarising traits. On the one hand, she stands between melancholy and rationality; on the other, she vacillates between tradition and modernity. The desire for unrestricted attachment, however, makes her only of limited use to Johannes as well. From this we can conclude that Hauptmann expects as little from the spiritually equal, intellectual woman in a marital relationship as he does from the caring but spiritually unequal wife. In addition to her feminine qualities such as respect, shyness and emotionality, Anna is characterised by polarity, such as intellect, physical strength and social lack of commitment, which precludes a simultaneous intellectual equality and care for the man. From this portrayal by Hauptmann, one can conclude that the outlook on life of an emancipated woman is not suitable for family life. So the reader does not get a "positive insight"[238] about the academic Anna Mahr, which is quite in line with current ideas about

[232] Ibid.
[233] Ibid.
[234] Ibid., p. 81ff.
[235] Ibid., p. 80.
[236] Gerhart Hauptmann, **Einsame Menschen, p.** 107.
[237] Karl S. Guthke, **Gerhart Hauptmann. Weltbild im Werk, p.** 82.
[238] Naomi Stephan, **„Die Frauenfiguren in Gerhart Hauptmanns Einsame Menschen und Ulrika Woerners Vorfrühling: Universal oder trivial? ", p.** 194.

emancipated women. According to Hortenbach, Anna Mahr's being a student and independent is not enough to classify her as a representative of the German women's movement, as there is no evidence of such aspirations on her part. Rather, she can be assigned to the worldview of "Nietzsche's philosophy, Christianity and bourgeoisie, socialism and naturalism she has long left behind"[239]. Because of her masculine perspective, which is striking with regard to the image of women, Anna can be seen as a mediator of the male discourse with regard to the contemporary gender debate. Hauptmann strives for a moderate portrayal in the characterisation of the figure Anna, with regard to her being a female student and also due to female traits such as emotionality.

At the same time, however, the cool acumen of the academic reveals a contradictory standpoint regarding the emancipation of women. The careless examination of Anna's desire for emancipation, as well as the ambivalent portrayal of her person, in which primarily feminine characteristics come to the fore, can be interpreted as a reflection of the male identity problem and the resulting criticism of the emancipated woman, as well as its effect on the literary design of female characters. In contrast to Weininger and his worldview regarding gender, Streisand argues that "'masculinity' and 'femininity' are in crisis here."[240] Johannes and Käthe Vockerat suffer from the norms and values established by society and the distribution of roles for men and women determined by tradition.[241] From the valorisation of the prescribed pattern and the desire to conform with it follows a persistent pessimism of man and woman.[242] "The dispositives 'man'-'woman' / 'father'-'mother' are 'implanted', the characters cannot resist them, but neither can they fill their practical and emotional demands."[243] These multifaceted traits of Anna, as well as the portrayal of different types of women in the drama *Einsame Menschen*, but

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[239] Cf. Jenny C. Hortenbach, **Freiheitsstreben und Destruktivität: Frauen in den Dramen August Strindbergs und Gerhart Hauptmanns, p.** 55, p. 91. Cf. Schroeder, Sabine. **Anna Mahr in Gerhart Hauptmann‘ s Einsame Menschen: The ‚Emancipated Woman‘ Re-examined,** In: Germanic Review 54(1979), H. 3, Bern 1979, p. 190-200. Here: 194. Quoted after: Finney, Gail. **Women in Modern Drama: Freud, Feminisim, and European Theater at the Turn of the Century** Cornell University Press, America 1991, p. 141f.

[240] Marianne Streisand, **Intimität. Begriffsgeschichte und Entdeckung der ‚Intimität‘ auf dem Theater um 1900,** München 2001, p. 242.

[241] Cf. ibid.

[242] Cf. ibid.

[243] Cf. ibid.,

also in literature in general, can be seen as a consequence of the identity crisis among women and men that occurs around 1900 and the gender debate it leads to towards the end of the 19th century. Furthermore, this crisis entails the creation of a "new type of man". This is a type of human being who strives for a self-confident appearance in public while actually being completely disturbed and dissolved mentally. Thus, the portrayal of different female characters such as Anna and Käthe can be seen as an attempt by Hauptmann to use his drama to show the changeability and dissonance of the roles of femininity as an effect of the social upheaval.

In keeping with the title *Lonely People*, the work presents different forms of loneliness: In comparison to Johannes, whose loneliness lies in the spiritual realm, Anna is socially lonely due to her lack of connection to home and family. This is alluded to several times in the text through the motif of coldness. This motif is also used by Käthe as an expression of the growing emotional coldness from which she increasingly suffers because her husband withdraws from her more and more.[244]

4.2. *Son Eseri* (1919)

Son Eseri is a romance novel by Halide Edib Adıvar that was published as a serial in 1913.[245] The serial appeared in the Tanin newspaper between 13 September and 12 December 1913. Printed in 1919, it was dedicated to the Ottoman painter Müfide Kadri.[246]

Halide Edib wrote the novel in 1912 during the Balkan War, in which she served as a nurse. However, some changes were made in the 1939 edition. These are changes concerning the end of the novel. Halide Edib adds a section entitled "Castle of Bliss" - "Saadet Köşkü" in the second edition of the work.[247] This section consists of the interview

[244] Romana Weiershausen, **Wissenschaft und Weiblichkeit: Die Studentin in der Literatur der Jahrhundertwende, p.** 216.
[245] Halide Edib Adıvar, **Son Eseri, p.**11.
[246] Ibid., p. 13.
[247] Seher Öztürk, **Son Eseri: Metinde ve Resimde Dönem İzleri**, *Artfulliving.com.tr 17.07.2014* (accessed 20.09.2018).

of a journalist named Ahmet Şerif with Asım Kâmuran's brother and their comments about her paintings.[248]

The work is about the hopeless love between the novelist Feridun Hikmet and the young painter Kâmuran. In particular, the viewpoint of a man in relation to a woman is thematised. But the mutual viewpoint of man and woman as well as various problems that arise after the marriage are also presented. Even though the events are described by a male character, it is the story of the protagonist that is to be told.[249]

The work begins immediately after the introduction with the section "Why does a novelist write?" - "Romancı Niçin Yazar?". The first sentence of the section is written by the protagonist and narrator Feridun Hikmet and reads: "I am thirty-seven years old and I am a novelist" - "Otuz yedi yaşındayım ve romancıyım".[250]

The writer Feridun Hikmet wants to spend the summer at a resort together with his wife Mediha, his son Şevket and his daughter Nerime.[251] The writer, who has been faltering lately, hopes to be able to retreat and work in peace. So they decide to go to Çamlıca.[252] In Çamlıca they meet the sister of Mediha's ex-husband, the painter Kâmuran.[253] Even though this encounter worries the couple at first, it doesn't take long for Feridun to be swept away by Kâmuran's mysterious charm.[254] The previously bourgeois family life in Istanbul is disrupted at the holiday resort by the emancipated, intellectual woman.

His feelings quickly turn to love.[255] Kâmuran also reciprocates Feridun's feelings.[256] When Kâmuran starts drawing a portrait of Feridun Hikmet, they become closer.[257] But Kâmuran is reluctant to enter into a relationship with the man who took

[248] Halide Edib Adıvar, **Son Eseri, p.** 184 ff.
[249] Cf. ibid.
[250] Ibid., p. 15.
[251] Seher Öztürk, **Son Eseri: Metinde ve Resimde Dönem İzleri,** *Artfulliving.com.tr* 17.07.2014 (accessed 20.09.2018).
[252] Halide Edib Adıvar, **Son Eseri, p.** 20ff.
[253] Cf. ibid., p. 37.
[254] Cf. ibid., p. 44f.
[255] Cf. ibid., p. 77ff.
[256] Cf. ibid., p. 94ff.
[257] Cf. edb., p. 60.

away her brother Asım's wife and brought him misfortune.[258] But as fate would have it, Feridun and Kâmuran meet in Berlin, where they spend six days together on a lakeside.[259] However, when Feridun Hikmet receives the news of the sudden death of his daughter Nerime, he immediately returns to Istanbul.[260] Shortly afterwards, Kâmuran falls ill with pneumonia and has to pay for the six days they spent together with her life.[261] Both lovers leave behind one last work each. The most important inspiration for their art is their love. While Feridun Hikmet's work is the novel *Son Eseri*[262], Kâmuran leaves behind the painting *Saadet Köşkü*[263] (Castle of Bliss)[264]

In the second section, which Halide Edib added to the second edition of the work, a journalist named Ahmet Şerif interviews Asım about Kâmuran's paintings. It turns out that in addition to the painting Saadet Köşkü, Kâmuran painted another painting called *Ayışığında Kaktüsler (*Cactuses in the Moonlight)[265]. The painting *Saadet Köşkü* reflects the utopia of Kâmuran,[266] while the work *Ayışığında Kaktüsler* symbolises the concrete reality of life.[267]

The protagonist Feridun Hikmet is introduced into the discourse at the beginning with his age and identity. If we infer the year of the character's birth from the date of the novel's composition, we arrive at the year 1876, which coincides with the promulgation of the I Constitutionalism (Anayasacılık).[268] When the relationships in the work are considered more closely, Feridun Hikmet, with his seemingly wise demeanour, can be seen as a political consequence of modernisation. It can also be observed that the novelist, who earns his living through writing, has been in a creative crisis for three years. The inability to write a new work puts him in a fearful situation, the fear of being completely

258 Cf. ibid., p. 118.
259 Cf. ibid., p. 138.
260 Cf. ibid., p. 179ff.
261 Cf. ibid., p. 183.
262 Cf. ibid.
263 Cf. ibid., p. 197.
264 (translated by the author)
265 (translated by the author)
266 Cf. ibid., p. 197.
267 Ayşegül Utku Günaydın, **Cumhuriyet Öncesi Kadın Yazarların Romanlarında Toplumsal Cinsiyet ve Kimlik Sorunsalı (1877-1923),** cf. auch Halide Edib Adıvar, **Son Eseri, p.**196.
268 (translated by the author)

forgotten. Writing means to him not only the meaning of life, but life itself.[269] When he finally threatens to drown in the accumulation of impressions, Feridun Hikmet decides to finally free himself from this burden; it is not life, but he who should now determine life.[270] He feels that writing is a catharsis of mental and spiritual accumulation.[271] Until three years ago, he still took the material for his works from other people's lives, but since then he has lived life completely absorbed. This narrow perspective is what inhibits his productivity.[272] In order not to perish completely, however, this monotonous life is now to serve as inspiration for his new writings.[273] So he decides to start a new novel.[274] First he wants to get away from the city and move to a quiet village.[275]

After his first chance encounter with Kâmuran, Feridun Hikmet seems unimpressed by her.[276] Yet these contradictory lines, which the artist has already put on paper after this one-time meeting, virtually point to the future:

> A middle-aged man, who no longer likes anything about his family, friends or life, meets a woman in a leaden gray skirt. As chance would have it, they meet in a poetic quarter of Istanbul. What follows is clear... They will fall in love body and soul, after a lot of talking, disaster will strike, the family will fall into disrepair... Will, will... - (Efendi orta yaşlı, aile, dost, hayat bir şeyden lezzet almıyor, derken karşısına kurşunili kadın çıkıyor. Tesadüf günes batarken ve Istanbul'un en şairanebir noktasında. Arkası malûm... Can u gönülden âşık olunacak, bir sürü laf edildikten sonra facia başlayacak, tabiî aile periş an olacak... Olacak, olacak...)[277]

4.2.1. Wife Mediha

The female character Mediha is the wife of the writer Feridun Hikmet. Before marrying him, Mediha was married to Asım, who was the third secretary in Paris. Accordingly, Mediha can be considered a reflector of the country's foreign affairs. She enjoyed a French education and thus seems like an appropriate wife for him. She embodies the Ottoman Empire, modernised under the influence of France, and thus

[269] Halide Edib Adıvar, **Son Eseri, p.** 15.
[270] Ibid., p. 16.
[271] Ibid., p. 16.
[272] Ibid., p. 17.
[273] Ibid., p. 18.
[274] Ibid., p. 19.
[275] Ibid., p. 20.
[276] Ibid., p. 37.
[277] Halide Edib Adıvar, **Son Eseri, p.** 38.

represents the highly praised fatherland. But when Mediha becomes bored with Asım, her relationship with Feridun Hikmet begins. Eventually, the two marry. The relationship with France is thus remedied. Feridun Hikmet embodies reality and financial life in the work with his being a writer. Mediha and Feridun have now been married for 12 years and have two children together, Nerime and Şevket. Mediha, who was very well-groomed and attractive in her younger years, seems very outdated to her husband after all these years.[278] He constantly scrutinises her and each time finds things that bother him about her. Her black gaps between her teeth, which he has to look at when she yawns, or her unkempt blonde hair, which is now grey and lifeless. He cannot understand why she walks around so unkempt.[279] Secretly, he is even ashamed of having such bad thoughts about the mother of his children. She is the mother of their common four children, even though two of them had to experience an early infant death. Two children's graves on one side and Nerime and Şevket on the other, which chain him to Mediha.[280] He would love to completely detach himself from this woman who does not appeal to his mind or senses. But there are other memories that bind him to her. Among them are some bitter ones, like that of his brother Ibrahim Hikmet, whom he only remembers in order to be able to justify his hatred towards Mediha.[281] Mediha's love for Feridun Hikmet doesn't last long either, because her brother Ibrahim is the closest thing she has to a soldier. The character Ibrahim belongs to the Young Turks and points to the secret activities of this group, which were very common at the time of Abdülhamit. Likewise, this discretion is confirmed by the fact that Mediha's interest in Ibrahim is mentioned only tentatively and in a few sentences.

The fact that upsets Feridun Hikmet the most about his wife, however, is the incident within the novel. Just when he starts the day in a good mood and with good intentions, such as starting his new novel, she behaves mockingly. She makes fun of him, yawns, which confirms her clear disinterest in his intellectual work. He can no longer bear the sight of his swollen eyelids, pale blue eyes, huge yellow face and withered, thick neck and averts his eyes from her. Much more than the appearance of age, however, it is what has survived about her that drives him out of his mind. In contrast to her antiquarian

[278] Ibid., p. 20.
[279] Ibid., p. 22.
[280] Ibid., p. 20f.
[281] Ibid., p. 21.

appearance, however, she by no means wants to spend a quiet summer holiday with the children like her husband. When Feridun Hikmet notices the anger in her voice, he gives in and promises her a completely different summer experience than before. But the more he gives in, almost pleading with her, the more she behaves in a contrary manner.[282] Mediha wants to have fun, go to the theatre and listen to music, which is clearly too much for a 45-year-old woman in her husband's eyes. But to escape her stubborn and prolonged spitefulness, he immediately gives in and makes up with her, which he, however, considers his own sacrifice. Finally, they agree on the resort of Çamlıca, and disagreements again emerge over the choice of summer house.[283] Mediha prefers a new, central house, while Feridun would rather have a house with a garden and blue-vine or ivy. The two are thus fundamentally different, strangers with different tastes.[284] The quiet atmosphere of the house they choose also creates harmony within the family. Feridun Hikmet tries to set himself up for writing.[285]

Mediha is a rather Western female figure in her behaviour, unusual for the contemporary conditions of society. She is less interested in her husband's intellectual content and creative work. Even at times when Feridun Hikmet was head over heels in love with Mediha, this love was not enough to fill the artist's emotional void. So even then he tries to overcome his wife's lack of interest with the help of his cousin Münire, who, unlike her, appreciates his literary work and shares it with him.[286] But Mediha - as self-confident as she is - does not care at all. Instead, she prefers to amuse herself relentlessly about Münire's unrequited love for her brother-in-law Ibrahim Hikmet and the resulting suffering.[287] One afternoon Münire comes to Çamlıca for tea.[288] By now she has been married to a doctor for seven years.[289] When Mediha asks about Feridun Hikmet's new novel, Münire shows interest, as she always has in the past. Mediha's interest, on the other hand, is only feigned. Her aim, as always, is to belittle her husband's employment. Talking about Mediha's ex-husband Asım was a very sensitive topic in the

[282] Ibid., p. 23.
[283] Ibid., p. 24.
[284] Ibid., p. 25.
[285] Ibid., p. 26.
[286] Ibid., p. 28.
[287] Ibid., p. 29.
[288] Ibid., p. 27.
[289] Ibid., p. 30.

past times. Both pride and possessiveness over his wife made it unbearable for Feridun Hikmet. Mediha, on the other hand, attributed this behaviour to his jealousy. When Mediha and her former sister-in-law Kâmuran meet, Mediha embraces the young woman with a lively gesture that is strange even to Feridun. Like two old friends who have not seen each other for some time, the two women fall into a deep conversation.[290] Feridun, on the other hand, now lacks any emotion. He compares his heart to a fruitless field overgrown with weeds, seeing the reason for this in his marriage and, of course, his wife Mediha. She has stolen all his creative energy and thus all his zest for life. With her destructive nature, with which she drags the man to his doom, she traces a typical "femme fatale".[291] Nonetheless, Feridun does not find it appropriate to openly disparage Mediha; after all, she is the mother of his children. Besides, he cannot stop himself from asking himself whether the encounter with Kâmuran might have reminded her of her ex-husband Asım and whether she might even miss this man she never loved. So he gets up to scribble a few lines in his notebook until he backs up with Mediha's voice ordering him to lie down again. This lack of understanding of her husband's urge to create pushes him into absolute spiritual solitude. Even though he tries to imagine his wife as in the old days, next to the "fat lump of flesh", he feels completely alone inside.[292] What once led Mediha to Asım and later to Feridun Hikmet was exclusively the desire for passion. When Feridun Hikmet thinks of his officer brother Ibrahim Hikmet, he also immediately realises why this desire of Mediha's is not long-lasting.[293] She has a weakness for good-looking men with prestige and shrinks from nothing; not even from the fact that they are her brother-in-law. Even this does not prevent her from making eyes at him. In this way, too, she distinguishes herself as a typical femme fatale. Mediha does not like her husband's good mood at all. Nevertheless, he tries to make her happy by taking care of the daily household shopping and the children.[294]

[290] Ibid., p. 37.
[291] Ibid., p. 39.
[292] Ibid., p. 40.
[293] Ibid., p. 54f.
[294] Ibid., p. 62.

4.2.2. Daughter Nerime

In terms of appearance, Nerime is a girl with blond and curly hair who outwardly resembles her mother.[295] In play, too, she imitates her mother's put-on politeness. Furthermore, she tries to appear serious with her little head, although it contradicts her sentimental nature.[296] However, this does not apply to the character Mediha. The daughter Nerime is the person within the family who is most interested in the father Feridun Hikmet. Within his family, his daughter is the only person he really cares about. Nevertheless, this is not enough to fully satisfy her father's heart as well as to fill the inner emptiness.[297] With her white festive dress, she resembles a blossoming rose for Feridun Hikmet.[298] His relationship with his daughter is much closer than that with his son, whom he only begins to get to know properly in the summer house.[299] Nerime and her brother observe Kâmuran, their mother's new interlocutor.[300] Feridun even senses a secret triumph in Mediha regarding the great sister of her former husband, whom she left for him. Mediha feels neglected by Feridun because of the children.[301] For the first time, Feridun observes Mediha's close relationship with a female acquaintance. Feridun sees her changed this summer, in a good mood and also putting on a little weight. She often goes out at weekends, sleeps a lot and emotionally she is much better.[302] Feridun always wonders how he could have become attached to Mediha. This self-knowledge and what he considers a mistake have been with him for twelve years. He feels he would lose his head if he had to break up this relationship. Even though he does not know the reason, he cannot detach his wife from his life even in his mind. That's why he's the one who keeps on chafing at the chains that threaten to break every time.[303] Even though Nerime is still under the influence of Kâmuran's beautiful clothes and beauty, she has clearly not taken a liking to her. The reason for this is probably jealousy, since she has aroused her father's interest.[304] Nerime treats her father like a servant, letting him carry her on his shoulders,

[295] Ibid., p. 35.
[296] Ibid., p. 21.
[297] Ibid., p. 20.
[298] Ibid., p. 21.
[299] Ibid., p. 27.
[300] Ibid., p. 37.
[301] Ibid., p. 46.
[302] Ibid., p. 47.
[303] Ibid., p. 48.
[304] Ibid., p. 58.

calling him only where she wants to and can. She also treats her brother the same way. Instead of thanking him, she constantly sees the shortcomings and complains, as her mother usually does. It is certain that it will not be easy with her later on either.[305]

The love of Feridun and Kâmuran, which takes its course towards the end of the work on the lakeside in Königs, experiences a break. Feridun Hikmet, who until now believed he could overcome his brother Asım, suffers a heavy blow with the sudden death of his daughter Nerime. What is striking at this point is that Nerime disliked Kâmuran from the beginning and was against her. So the biggest obstacle between the love of Feridun and Kâmuran was actually Nerime. The name Nerime, which Halide Edip Adıvar chose for this female character, is also meaningful for her personality with the meaning brave and courageous.

4.2.3. Kâmuran

The female figure Kâmuran is a tracing of the painter Müfide Kadri, to whom Halide Edip Adıvar dedicated her novel *Son Eseri*. In her outward appearance, as well as her activity as an artist, she thus forms the biographical background of the work and shapes the female protagonist: painter Kâmuran. Not to be overlooked, however, are the visual and psychological similarities of the author herself. While Halide Edib Adıvar was one of the most important writers of her century, Müfide Kadri was one of the first Turkish painters of her time. The figure of Kâmuran can thus be interpreted as a mixture of Halide Edib and Müfide Kadri. Kâmuran's brother Asım, who is mentioned in the work as the office manager of the embassy in Rome, can be regarded as a possible representative of the fathers of Halide Edib and Müfide Kadri respectively due to professional similarities. While Adıvar's father worked as a secretary at court, Müfide Kadri's adoptive father was responsible for the entire income, as well as the expenses of the Altunizade district. Thus, the climax of the plot was also moved to the nearby Çamlıca district, where the heroine of the novel owns a house together with her brother Asım. The

[305] Ibid., p. 62.

intimate relationship between Kâmuran and her brother, which resembles that of father and daughter, also seems to confirm this interpretation.

Like Edib Adıvar, Müfide Kadri lost her mother to tuberculosis at an early age. The artist herself also passed away at a young age due to the same disease. The female protagonist Kâmuran, with her motherless appearance, is an afterimage of both Müfide Kadri and Halide Edib. After the death of her mother, Müfide Kadri is adopted and raised by Kadri Bey, a childless honorary senior who works in the same profession as Halide Edib's father. They coincide both in their motherlessness and in their similar upbringing by two similar father figures. It is also striking that Halide Edip, Müfide Kadri and Kâmuran pursue an artistic activity.

The female character Kâmuran is the 25-year-old,[306] beautiful ex-sister-in-law of Mediha, who is in Çamlıca for a change of climate.[307] When Asım and Mediha separate, she accompanies her brother on his services especially in Germany. This condition in turn shows that the foreign affairs of the country are shifted to Germany. In outward appearance, she is of petite stature.[308] She has a golden-brown tanned face, light eyebrows and round eyes that look unselfconsciously through her long eyelashes. Her chestnut-coloured hair is darker than her eyes and her full, red lips resemble the blossoms of a flower. The small nose is a little crooked.[309] Kâmuran's name is mentioned for the first time when Feridun and his cousin talk about her husband. Münire tells them about a young patient whose brother is the Secretary General of the Turkish Embassy in Rome. Kâmuran is very attached to her brother.[310] When Kâmuran passes the family's holiday home for the first time, Münire tries to show her cousin the pretty woman in the lead-grey skirt, who strolls calmly along in her white shoes with a short heel and her long veil, also lead-grey and blown away by the wind, managing to attract any attention with her appearance.[311] This lead-grey skirt of Kâmuran's can also be interpreted as a symbol of the German army because of its colours. It thus represents the country's affection for

[306] Halide Edib Adıvar, **Son Eseri, p.**37.
[307] Ibid., p. 32.
[308] Ibid., p. 42.
[309] Ibid., p. 41.
[310] Ibid., p. 31ff.
[311] Ibid., p. 35.

Germany after constitutionalism. The later following love between Feridun and Kâmuran, as well as the fact that this love is transferred to a real level in Germany and that the writer tries to establish contacts with Germany and the country's culture, can also be interpreted as a consequence of the political and social circumstances. When Kâmuran catches sight of Mediha, she still calls her sister-in-law. She also wants to meet Feridun Hikmet, whose numerous works she has read before.[312] But Feridun feels disturbed by this interest, which is limited exclusively to his works. Especially when women admire him as an artist and not as a man. Münire, who is somewhat puzzled by these statements, even classifies him as "conceited". When Kâmuran pays a visit to Mediha, Feridun gets his first chance to look at her a little closer. Although she claims to be an admirer of the author, he does not notice any excitement in the young lady. Like her white linen dress, her manner is also very cool. Both look at each other like two engineers. Accordingly, they are also similar in their scientific approach. Feridun Hikmet is intoxicated by Kâmuran's beauty. He takes such a great liking to her that he cannot stop himself from watching her. With every sight he discovers a new attraction in her. He even wonders why he did not use such a character in his novels earlier. In conversation, he learns from the opening girl with a quiet voice that they encountered him years ago in Berlin together with her brother. Also, Asım was the one who introduced her to Feridun Hikmet's works. Feridun Hikmet is stunned by Kâmuran's beauty, like an artist of a work of art. He compares her to an ancient opus from a museum. Münire and the children cannot deny their admiration either.[313] When Kâmuran is gone, she becomes the main topic of conversation for the whole family. But it is Feridun who praises her pictorial beauty the most.[314] Münire even suggests that he include her in one of his novels. But Feridun Hikmet thinks this is not possible because he is preoccupied with the inner world of his characters, finding the hitherto unmarried Kâmuran somewhat unfeeling for such a project. He feels that she can only be depicted. After Feridun's compliments, Münire feels the need to warn Mediha against this dangerous approach. But Mediha thinks that this, or rather a woman's liking of her husband, is not possible. Feridun feels completely abdicated after this statement. Münire tells of Kâmuran's poetic old wooden house covered with honeysuckle and violets and

[312] Ibid., p. 37.
[313] Ibid., p. 41ff.
[314] Ibid., p. 44f.

the two large plane trees in the garden. Not only the exterior, but also the interior of the house, furnished in the Turkish style, is entirely to the writer's taste. She also talks about the great paintings and her artistic talent.[315] This girl, looking European from the outside with her embroidered cushions, surprisingly has something Turkish about her.[316] When Kâmuran invites the whole family to breakfast, she wants to paint a picture of Feridun and his daughter Nerime together.[317] Feridun's notes also give the first signs that the long-awaited new novel is finally beginning.[318] Kâmuran receives her guests with great joy. When Feridun Hikmet catches sight of her dark eyes, he gets palpitations. Her naturalness seems flawless to him.[319] Another aspect that distinguishes Kâmuran from other young women is the interest she shows in his novel *İflas* (Bankruptcy)[320], which is not typical for a young girl like her. For it is about the strong love and friendship, between two brothers, which ends because of the animal lust for a woman.[321] Through a self-portrait, Feridun looks into her eyes, the eyes of a woman who has never lived and loved, nor been loved.[322] Kâmuran looks to him like a virgin.[323] Thus she symbolises the unspent, fresh vitality and an immediacy undistorted by conventions. This also stands for the sincerity of the heart, as well as the unadulterated naturalness of the being, which is a preciousness that is difficult to attain. She can also be interpreted as a saviour from deep distress. She can also get along without a male counterpart of equal rank and therefore does not need a man. When Kâmuran shows Feridun a picture of her brother, he gets the feeling that she reproaches him for destroying her brother's marriage, who is far superior to him not only visually but also in terms of his style of dress and maturity. Next to this cultured man, Feridun feels like a wild animal acting on his urges.[324] But even in her close bond with her brother - because of whom she did not even enter into a marriage - Feridun finds herself. But because Kâmuran and Asım are far more sentimental people than he is, the

315 Ibid., p. 46.
316 Ibid., p. 52.
317 Ibid., p. 47.
318 Ibid., p. 49.
319 Ibid., p. 50.
320 (translated by the author)
321 Ibid., p. 51.
322 Ibid., p. 53.
323 Ibid., p. 54.
324 Ibid.

siblings may never separate. Feridun Hikmet, however, cannot maintain this relationship with his brother because of his animal instincts.

Daily contact with Kâmuran has changed the whole mood of the milieu and - even if unintentionally - it is now dominated by her views.[325] Kâmuran thus has something dominant, overarchingly influential, about her, which not only captivates Feridun, but the rest of the people as well. However, this fact does not apply to Nerime at all. Kâmuran tries in vain to make friends with the little girl, but to no avail. So Feridun Hikmet, even though he does not consider it appropriate as a family man to be portrayed by such a young woman alone, has to visit Kâmuran for the planned portrait without Nerime.[326] Nevertheless, he feels at ease and can breathe a little easier under the shade of her garden. Kâmuran has tied her hair like Madame Brun's. This refers to the famous French painter Elisabeth Louise Vigée Le Brun (1755-1842); one of the best painters and most important artists of the 18th century.[327] Like many unprofessional women painters of the time, she apparently takes this European woman as her model. It is thus typical of the age that Western women, with their appearance, as well as their creative work, serve as models for the women, of the pre-Republican period. The influence of France in particular thus comes to the fore again. Kâmuran's beauty is more enchanting than ever, her untanned skin in her shirt looks to Feridun like a base of ivory.[328] Using the ivory symbol, which is white and precious, Kâmuran's purity and beauty is emphasised. Kâmuran's intention is not to portray Feridun Hikmet as a writer, only as a human being. Unlike a photographer, her intention is to bring out his inner world as well.

This girl is a new realm for him, a world of her own. She reawakens in him what he thought was lost, his youthful enthusiasm. It had been a long time since he had had such a sweet and happy time. Through Kâmuran, his regeneration process begins. Along with hope, a feeling of bliss, peace and contentment form in him.[329] The quality Feridun appreciates most in Kâmuran is her punctuality. Unlike other educated women, she is an

[325] Ibid., p. 56f.
[326] Ibid., p. 59.
[327] https://www.nyc-arts.org/events/0/vigee-le-brun-woman-artist-in-revolutionary-france (accessed 3. August 2019)
[328] Halide Edib Adıvar, **Son Eseri, p.** 59f.
[329] Ibid., p. 61.

exception; she does not talk about literature, does not try to make analyses. She always minds her own business and does not strive to prove knowledge and interest in other directions. Slowly, the portrait begins to take shape. But for Feridun it can last as long as possible, because he feels very comfortable in this green garden. Here he has the opportunity to relax.[330] He is grateful to her for inhibiting his rebellion against his environment and especially against his past and for freeing him from these deep thoughts. At their next meeting, Kâmuran appears pale to him. Her eyes are tired, her eyelids blacken and her lips tremble. Her breathing is also noticeably different. The first symptoms of illness are already noticeable at this point. Feridun Hikmet tries to see her from her father's perspective, as a child who lost her mother and father at an early age, and tries to understand how she must have felt when her brother married Mediha.[331] In the process, he even feels a little sorry for her, as she only thinks about her brother. He compares people who live only for others to trees and flowers that do not get sunlight.

The 25-year-old[332] painter Kâmuran is Feridun Hikmet's forbidden love. She is also the sister of Asım, the former husband of his wife Mediha. As much as Kâmuran continuously tries to escape Feridun, their paths cross again in Berlin. At the end of the novel, Kâmuran finally dies of pneumonia.

The novelist Feridun Hikmet tries to finance his life with his works. But for the last three years he has not been able to create anything new. So he is afraid of falling into oblivion. He equates writing with life and, if the writer does not succeed in shaping the experiences in his life into works of art, he will perish. As soon as he starts writing a new novel, he has the feeling that it is not life that determines him, but he who determines life. For Feridun Hikmet, writing means throwing off the vices of life. Until three years ago, his writings were about the lives of others, but since then he only deals with his own life and lives everything for himself. This is also the reason why he cannot produce anything new. He has earned all his fame so far with the lives of others. Now he suddenly has the desire to make his own life the subject of discussion, although until then he had criticised people who put their lives on display and earn money that way. But Feridun Hikmet feels

[330] Ibid., p. 62f.
[331] Ibid., p. 63.
[332] Ibid., p. 37.

he is on the precipice of his being an artist and since he can no longer create the material from others, he has to draw it from his own life. To do this, he must now subject his own life to microscopic scrutiny without drowning in everyday experiences. After he also records his new project in his notes, he immediately starts writing and decides to record a certain part of his life in a new novel.[333]

Nerime is the daughter of Feridun Hikmet and the only person in the family who is tangential to him.[334] Yet the children alone are not enough to fill the father's heart. But the sight of his wife does not fill him either. He watches her sleep and perceives her as old, feeling ashamed of his thoughts. Despite this, she is the mother of his four children, only two of whom, Nerime and Şevket, are alive. Nerime is the older of the children; a blonde, sentimental girl. With her shoulder-length blonde curls, he compares her to a fresh yellow rose blossom. Even though she tries to look serious with her small face, she does not succeed. Şevket the younger is also a blond, strong boy. He is the most characterful, natural and gracious of them all.[335] Feridun Hikmet also spends a lot of time with his children in the summer house. Nerime in particular is constantly climbing on his shoulders. This closeness to his daughter is natural for both of them, as the relationship between father and daughter has always been close. But Şevket is only just getting to know him.[336] Nerime shows traits of her mother in both her behaviour and her language. She even imitates Mediha's put-on sociability.

When Feridun Hikmet looks more closely at the withered, blond creature next to him, she awakens memories in him, among other things, of his brother Ibrahim Hikmet, for whom he still feels great hatred towards his wife.[337] Ibrahim is a soldier, Feridun Hikmet's younger brother, whom his mother left to Feridun on his deathbed. But the writer no longer wants to think about days gone by. He wants to leave the city as soon as possible to continue his writing. Happy as a child about the fact that they are going to rent a summer house, Feridun Hikmet wants to tell her everything he dreams of. But Mediha, who has just got up, sits dazedly in front of her, stretching and yawning. Every time she

[333] Ibid., p. 15-19.
[334] Ibid., p. 20.
[335] Ibid., p. 27.
[336] Ibid., p. 35.
[337] Ibid., p. 20

does, he sees her toothless mouth, full of black gaps, so that he wishes she knew what a bad effect she was having on him, so that she wouldn't yawn so much or have teeth put in. But Mediha is completely absent. She is getting older, even her blonde hair is now grey and lifeless. Moreover, they are so badly messed up that he wonders why she doesn't comb her hair as soon as she gets up. But what bothers him most is her sarcastic manner. Every time he is in a good mood, she acts mockingly towards him. For example, she yawningly asks him if he is starting on his new novel. Meanwhile, Feridun Hikmet cannot even bear the sight of her and turns away from her, the swollen face, with withered blue eyes, the huge yellowish face and the thick neck. It's not just the age but rather the lingeringness in her that bothers him. When he tells her that he wants to spend a quiet summer with her and the children, not just for the sake of the novel, she is not at all pleased with this offer: "Quiet? God forbid..." ("Sakin mi? Allah esirgeye...").[338] She doesn't want a quiet holiday, in a remote village where her husband buries himself under his books, doesn't want guests, can't leave overnight and only watches over the children. Her voice is full of hatred and anger. Even for the sake of his own desires, he agrees with her and promises a very different summer holiday than ever before. The more he accommodates her, the more dismissive she becomes and wants to be left alone. When she expresses that she wants to have a good time, Feridun is beside himself. The inwardly and outwardly withered old woman over 45 wants to have fun. This is surprising for Feridun. But because he does not want to drag out the conflict and is repelled by Mediha's spitefulness, he embraces her and they make up. After the argument, they agree on a joint holiday resort in Çamlıca, where each can pursue his interests. He can work in peace, she can go to the theatre or listen to music, he feels almost self-sacrificing. Still on the road, he is again unsure about his decision. There is also disagreement about the decision of the summer house. Husband and wife disagree, they have completely different preferences. Mediha prefers new and central, while Feridun prefers the tranquillity of the garden, blue vine or ivy. In the end, they rent a house with a garden, blue-vines, fir trees and a view of the sea. This in turn shows that Mediha is more willing to sacrifice than her husband, despite any reluctance. The tranquillity of the summer house also brings silence and harmony to the family; the couple have hardly ever argued. Feridun compares their

[338] Ibid., p. 23. (translated by the author)

condition like a ship fleeing from the storm into the harbour. Even though he has not yet been able to start writing, unlike his wife, all his decisions and thought processes are shaped by his being an artist.[339]

In Çamlıca, the family is visited by the young and dreamy Münire, Feridun Hikmet's cousin. Even though she has now been married to a doctor for seven years, Feridun is worried that she might disturb the family's simple way of life. For in the early years of his marriage, when Münire was still a young, 20-year-old girl who scoffed at the weaknesses of others, he was interested in her. No doubt the interest was rooted in his fame. She was the one within the family who understood him best, and sought closeness with him. She read a lot; especially French works. Her head resembles a stacked library. She is overly smug and also a bit loopy. By chance, Feridun learns that she was in an emotional crisis at the time and was in love with his brother Ibrahim Hikmet. Ibrahim, however, left Istanbul without any knowledge due to a catastrophic incident. Münire, as intellectual as she is, had realised the reason for Ibrahim's ignorance in Mediha. This is also the reason for her unending enmity towards Mediha, her feelings for Feridun being a mixture of interest and pity. Even at the time when Feridun was head over heels in love with Mediha, he did not feel fulfilled inside. He found the fulfilment of his ideals only in Münire. This was also perhaps the reason why Mediha's power over him lasted so long. Nevertheless, Feridun does not believe that this behaviour was based on jealousy. Rather, it was mockery, because Mediha also saw Münire's interest in Ibrahim. Feridun found this attitude of Mediha's very low-level and cruel.[340]

But this time Münire is much nicer to Mediha than usual, she will probably stay longer. She is also interested in Feridun's writing activities again and asks him about his novel and whether he is making progress with it. In the meantime, Feridun finds the constant questions about the work he doesn't get to write annoying. Münire talks about a young patient of her husband's who is also in Çamlıca: the sister of the secretary general of the embassy in Rome. They are talking about Kâmuran, the sister of Asım, Münire's ex-husband. They have a house in Çamlıca where she is recovering from her appendicitis.

[339] Ibid., p. 20-26.
[340] Ibid., p. 27-29.

But regarding Asım, Feridun Hikmet is not as sensitive and jealous as he used to be. When Feridun approaches Mediha about Kâmuran, she becomes completely confused. She tells him that Kâmuran was still a child then and about the strong bond between her and her brother.[341]

When Kâmuran walks past the family's house, she becomes the focus of attention for Münire and the whole family with her lead-grey skirt and her beauty. During an evening walk, they meet again with the family. Mediha embraces her intimately and shows her an unusual closeness that is completely foreign to Feridun. The two have an eager conversation with each other. The two children, and Nerime in particular, take a closer look at their mother's new friend. Feridun, on the other hand, does not approach the two. When Kamuran is gone, Mediha tells her husband that Kâmuran has read his works and would like to meet him. While Münire, on the other hand, is somewhat disturbed by her beauty, Feridun expresses that she is not of outstanding beauty. For he always finds it difficult to get used to new faces.[342]

Early in the morning Feridun gets up and there is still no news of Mediha, so he quickly gets dressed and goes to Kâmuran's house. Since the previous day, he has been plagued by thousands of thoughts, especially ideas concerning his own feelings; Kamuran's illness. He wonders what would happen if Kâmuran died? This thought is almost unbearable for him and what if she lives? Will past days be made up for? Kâmuran was nothing more than a sweet dream to me. Asım would not tolerate a friendship between his sister and me. And if she gets well, he will take her away and I will return to my old life with Mediha and the children, so it may be better for me if she dies. Then Mediha comes and gives him information about Kâmuran's condition and about the pain that lasted all night. Mediha has been caring for Kâmuran, is exhausted from the night and therefore not in a good mood. The doctors inform her that she will have to be operated on as soon as her fever goes down and therefore it is imperative that her brother arrives. Asım telegraphs his arrival from Rome within 2-3 days. Feridun Hikmet looks after the children intensively, but his thoughts are elsewhere.[343] From his words: "Benim de sevgili

[341] Ibid., p. 31-33.
[342] Ibid., p. 35-37.
[343] Ibid., p. 74-76.

bir kardeşim vardı..."[344] - "I too had a beloved brother"[345], it is evident where his mind is. In order not to meet Asım, Feridun Hikmet travels to Yakacık for 15 days.

In a letter addressed to her, Feridun told her how he has been feeling rude and dehumanised for about three months and how much he suffers from it. He feels he has sinned against her. The break-off of contact seems like a nightmare to him and only if they get in touch again is there a chance for him to wake up from this nightmare. Only if he can explain himself to her can he save himself. He asks her to listen to him and to give him the opportunity to explain himself to her. With this letter, he not only wants to apologise to her, but he wants to ask her permission to continue writing to her. Before his acquaintance with her, he was a dissipated man without enthusiasm, an artist without inspiration. He sees his wife as a crisis of youth, whereas this was concluded with marriage. He cannot explain this fact to himself, especially how and why that relationship will never end. Since the wife has done nothing for the marriage, he comes to the realisation that she does not love him, or at least there is a lack of affection for each other. She has neither given him the necessary affection nor the necessary love. He compares his wife like the food on a fishing line, which he grabs again and again. The needle with which he equates his wife is so deep-seated that he cannot tear himself away from her. But the food on the needle was not enough to satisfy his spiritual hunger. Spiritually as well as mind-wise, both are two alien elements to him. His wife shows no interest in his spiritual ideal and his needs. Except for the daily routine they have to share unintentionally, they have no common aspiration or interest. Even worse than the clash of their opinions, he feels her hostility towards the thoughts she herself does not agree with or the interest she herself does not pursue, or rather does not understand. Before and also after his marriage, he sees the only way out of his loneliness in constant writing. Especially after he realises that Mediha has no interest in his intellectual life, he sees writing and art as a kind of life-saver. His art was the only sustenance for his imperfect existence.[346] Mediha constantly makes innuendos, mocks with his intellectual creations

[344] Ibid., p. 76.
[345] (translated by the author)
[346] Ibid., p. 77-88.

and finds fault with him, as if she had secretly declared war on her husband's occupation.[347]

Feridun Hikmet's ideals experience increasing damage. He suffers from severe loneliness in the spiritual sense and after twelve years of marriage he still has the feeling that he has not been able to influence his wife's thoughts at all. Just as Johannes cannot gain any influence over Käthe, Feridun Hikmet is unable to arouse his wife's interest in his intellectual work. But husband and wife are complete strangers to each other. The estrangement of the couple can therefore be observed. Mediha, on the other hand, has succeeded in almost completely taking over his mind and soul, and has invalidated it. Mediha has mentally corrupted him. Feridun is so under her spell that he wants to bury his ideas and dreams himself, as is to be expected from the type of woman a femme fatale is. She prepares the end of his spirit and his existence.[348]

Feridun Hikmet regards the encounter with Kâmuran as an experience of happiness that has befallen him and the beginning of a new era. It is almost sacred for him, so he compares it to the breath of Messiah, which gives new life to the dead body. Just as John sees salvation in Anna, Feridun sees salvation from his creative crisis in Kâmuran, that is, the emancipated woman. For him, she is an intoxicating, divine beauty through whom he finds himself in a state of ecstasy. Even the smallest of her movements excite him. But beyond the "work of art" of Kâmuran, as he describes her, he is under the effect of what is behind the façade. It is the "something" that has brought his soul, thought to be "dead" and long since "buried", back to life. After his acquaintance with it, he is convinced that such supernatural values are as vital to every human being as water and bread. Even Kâmuran's garden, where she paints the portrait of him and his daughter Nerime, is perceived by Feridun Hikmet as a magical stopover, a heaven on earth, between past and future, a place where the "reality" behind matter reveals itself to him. Using the symbolism of heaven, Kâmuran's garden is compared with heaven according to the Islamic conception. A paradisiacal garden with beautiful women, separated from hell by a wall. In the same way, the garden gate separates the heavenly garden of a

[347] Ibid., p. 79.
[348] Ibid., p. 80.

possible future with the supernaturally beautiful Kâmuran from Feridun's past with Mediha, which he now rates as his hell. He had last felt this heavenly feeling in his childhood when his mother was still alive and buried together with her. Kâmuran thus reminds him at the same time of his mother and the security he longs for.[349]

[349] Ibid., p. 88ff.

5. COMPARISON OF THE WORKS UNDER THE ASPECT OF THE TRIANGULAR RELATIONSHIP

In general, the term triangular relationship is used to describe a liaison between three people. Whereby there is a love relationship from one person to the other two. However, the level of partnership can be variable. The term "triangular relationship"[350] is also found in Ibsen's play *Hedda Gabler*. In a letter by Lichtenberg, in 1799, in which he comments on the copperplate engravings by William Hogarth, there is also talk of a "bliss triangle"[351]. In doing so, he refers to an older Italian expression: "Triangolo equilaterato". In Italy, this is the term used to describe the domestic bliss system consisting of husband, wife and lover. From the beginnings of literary history to the present day, the motif of the triangular relationship has been much sought-after material for study. For example, the story of Abram, Sarai and Hagar can be seen very early on in the 1st Book of Moses in the Old Testament (Gen 16:1-16; Gen 21:1-8). The Bible also tells the story of David, Bathsheba and their husband Uriah, which ends with his death (2 Sam, 11, 1-27). This story was depicted in Western art from the Middle Ages to the Baroque era.[352]

5.1. *Einsame Menschen*

The drama *Einsame Menschen* deals with the triangular relationship between Johannes Vockerat, Käthe Vockerat and Anna Mahr. The drama is about the inner conflict of the young researcher, who is caught between unchanging social norms such as religion and science, and his duties as a son and husband. He feels constrained by his bourgeois family life and tries to fulfil his existence with the help of another woman, the philosophy student Anna Mahr. Especially as Vockerat tries to keep this triangular relationship on an

[350] Quote in: Henrik Ibsen, **Hedda Gabler** Akt II, Brack zu Hedda: „[...] ein solches, sagen wir, dreieckiges Verhältnis, – das ist im Grunde eine große Annehmlichkeit für alle Teile". https://gutenberg.spiegel.de/buch/hedda-gabler-1727/3 (accessed 24.09.2018)

[351] W. Hogarths Zeichnungen nach den Originalen in Stahl gestochen. Mit der vollständigen Erklärung derselben von G. C. Lichtenberg. Abt. 1. Bd 2. Stuttgart 1840, p. 523.

[352] George G. Nicol: David, Abigail and Bathsheba, Nab Al and Uriah: **Transformations within a Triangle**. In: Scandinnavian Journal of the old Testament. 1998. 12, p. 130-145.

intellectual level, he has to realise that such a platonic relationship is not possible in the long run. When Anna Mahr finally leaves, the triangular relationship dissolves. Johannes goes into the Müggelsee and the failure of his ideal ends in suicide.

5.2. *Son Eseri*

The romance novel *Son Eseri* deals with the triangular relationship between the novelist Feridun Hikmet, his wife Mediha and the painter Kâmuran. This is a forbidden love, not only because Feridun Hikmet is married, but especially because Kâmuran is also the sister of Asım, the ex-husband of his wife Mediha. As much as Kâmuran tries to escape Feridun, he tracks her down in Berlin. There they spend six days together on a lakeside. But with the sudden news of the death of Nerime, Feridun's daughter, he immediately travels back to Istanbul. From this point on, this triangular relationship can be considered dissolved. For a short time later, Kâmuran falls ill with severe pneumonia. So it is not enough to transfer this love into a real plane.

5.3 Similarities and differences

Both in the work *Lonely People* and in *Son Eseri* there are two triangular relationships. In both works, a man stands between two women. Both men are married and have children. While Johannes Vockerat has a son, Feridun Hikmet is already the father of two children. Both male figures are intellectual figures. Dr Johannes Vockerat is a young scholar and researcher. Feridun Hikmet, on the other hand, is a writer. Johannes Vockerat is married to the simple Käthe Vockerat, who has little interest in science. Feridun Hikmet's marriage is the result of an affair with the already married Mediha. She too is less interested in her husband's intellectual content. In both works, the second wife is an intellectual woman. Anna Mahr is a young philosophy student. Kâmuran is a painter. Both male characters are thus attracted to women from their own profession, or field of interest. Johannes and Anna are both academics, while Feridun Hikmet and Kâmuran are two artists. In both cases, one of the partners departs; in the work *Lonely People* it is Miss Anna Mahr, while in the work *Son Eseri* it is the male character Feridun Hikmet. After

the departure of the protagonists mentioned in each case, the respective triangle and thus the respective triangular relationship dissolves even before it can be completed. Neither of the works ends with a happy ending; on the contrary, both stories end tragically. The drama *Lonely People* ends with the suicide of Johannes Vockerat, while the novel *Son Eseri* concludes with the death of Kâmuran. The protagonist Johannes, a free spirit, decides to commit suicide. The author lets him, as a man and scientist, determine his own fate. The protagonist Kâmuran, on the other hand, does not decide her own end. As a woman, she has sinned with her adulterous behaviour and must pay for it with her life. Accordingly, both works also show contemporary similarities with regard to their endings. The traditions of the contemporary order with its still patriarchal influences still expect subordination from the woman in both cultures.

6. CONCLUSION

The aim of this academic paper was to compare the topic of women's types in Gerhart Hauptmann's *Lonely People* and Halide Edip Adıvar's *Son Eseri* from the perspective of the triangular relationship, and to list socio-cultural similarities and differences. The main focus was on the types of women "femme fatale" and "femme fragile". The selected works were two works each, which show both temporal and cultural differences. During the research, it became clear that in Gerhart Hauptmann scholarship and also in Halide Edip Adıvar's work, the female characters were assigned a special position due to the autobiographical references in the literature. For this reason, a general presentation of the biographies of the two authors has been made in the research, as they form an important basis for the creation of the works, and the core of this research. In both Hauptmann's work *Lonely People* and Edib Adıvar's work *Son Eseri*, the biographical reference could be proven by the dedication at the beginning of the two texts. Even though no specific names were mentioned, Gerhart Hauptmann's dedication obviously points to a possible biographical content of the plot. Thus, Hauptmann's autobiographical influences from his family environment and close circle of life were recognised in the constellation of characters. In particular, Gerhart Hauptmann's inner bond with and love for his own mother led him to raise the question of women in his writings. In terms of time, this applies to a point in time when the traditional norm and form of marriage, as well as that of the family, was being questioned. Halide Edip Adıvar's dedication, on the other hand, is to the first Turkish painter Müfide Kadri, who died prematurely, and from whom she draws inspiration. Thus, the biographical elements that contributed to the creative process of these texts were illustrated in this part of the work. Compared to Gerhart Hauptmann, it can be observed that Halide Edip Adıvar focuses less on the femininity of women per se, but tries to capture it in terms of women's rights and in their social environment. Both authors address femininity on the basis of their biographical experiences and adventures. In Hauptmann's case, it is the enfluences of women that occupy a sometimes relevant place in his life. With Halide Edip, on the other hand, it can be seen that her own experiences and developments as a woman unfold parallel to the developments in society.

This is also consequently reflected in their works. Even if the comparison of the biographies of both authors revealed fundamental cultural differences that can be explained by the different cultural circles of the authors, it should not be overlooked that they are also two different genders. Hauptmann as a man and Adıvar as a woman perceived their social environment differently in many respects and also reflect or address this gender-specific mode of perception in their works. For the same reason, similarities between the authors themselves can be identified less. However, both artists have been married twice each and were only able to develop on an artistic level in their second marriage, as they were able to establish a kind of affinity of mind with their spouses from their second marriage. A similar influence is also reflected in the two works. Since the present study deals with two works from two different languages, numerous researches on comparative literature were also used for this work. However, the decisive factor in this work was that parallels were found between the women in Hauptmann's work and the female characters in Adıvar's work. Accordingly, the women in *Lonely People* were examined more closely in terms of similarities and differences to the women in *Son Eseri.* Thus, for Hauptmann's drama, this paper concentrates on the role distribution of the female characters. The detailed elaboration of the two works also reveals a correspondence with regard to the motifs, which are situated under the aspect of the triangular relationship. In both works, intellectual men stand between two women. In each case, it is a question of the wife on the one side and the love relationship with the second woman on the other. In both cases, they are wives who show no interest in the intellectual creative crisis and the resulting intellectual loneliness of the husbands. In both works, this loneliness of the male characters leads to the alienation and drifting apart of the husband and wife, so that the second female characters, who are emancipated women in each case, appear as the husband's only means of rescue from this spiritual loneliness. So they each try to save themselves from their creative crisis with the help of the second wife, until the respective triangular relationship is dissolved by the departure of one partner. This indispensable confrontation of Gerhart Hauptmann with his first wife, who kept him from his work and brought almost his entire creative life to a standstill, also found its place as a biographical reflection in the work *Lonely People* in the relationship of the protagonist and his wife. With the unexpected abdication of the potential saviour, the explorer, now dependent on her, lost his only support. The sudden intrusion and her equally sudden

disappearance into the hero's life ultimately led to his suicide. Thus it was also possible to analyse the female characters in both works under the terms "femme fatale" and "femme fragile". Accordingly, the degeneration of families towards the end of the 19th century and its effects on their members were thematised. Hauptmann expects as little from the intellectually equal, intellectual woman in a marital relationship as he does from the caring but intellectually unequal wife, since this rules out a simultaneous intellectual equality and care for the man. The multifaceted traits of the protagonist Anna as well as the portrayal of different types of women in the drama *Lonely People*, but also in literature in general, can be seen as a consequence of the identity crisis occurring among women and men around 1900 and the gender debate to which they lead towards the end of the 19th century. Thus, the portrayal of different female characters can be seen as an attempt by Hauptmann to use his drama to show the imbalance of feminine roles as an effect of the social upheaval. This is also the case in Halide Edip Adıvar's novel. She reflects the historical upheaval from the Ottoman Empire to the Turkish Republic through her female characters. The social change also brings with it the loneliness of the people. In keeping with the title *Lonely People*, various forms of loneliness can be observed in the work. While John's loneliness is in the spiritual realm, Anna's loneliness is determined by her lack of connection to home and family. In the work *Son Eseri*, too, the motif of loneliness is performed on the basis of Feridun Hikmet's spiritual loneliness and Kâmuran's social loneliness. Both works have a tragic ending. The drama *Lonely People* ends with the suicide of Johannes Vockerat, while the novel *Son Eseri* concludes with the death of Kâmuran. Even in the way the triangular relationships are resolved and also in their endings, the correspondence is not cancelled out. While the family constellation in the work *Lonely People*, as well as the retarded role assigned to women within society and the family, seems to assume the patriarchal Turkish order at the beginning, as Halide Edip Adıvar's female characters and their behaviour trace the image of a Western female figure unusual for Turkish society. This actually makes it clear that assumptions and reality are by no means in harmony with each other or can actually only be determined by prejudices. Both cultures, German and Turkish, are still under the influence of patriarchalism and its traditions with regard to the role of women, even if *Son Eseri*'s work has a certain head start in terms of development due to the difference in time of origin. Nevertheless, in both works, the changing image of women can be observed alongside the changing image of

society. Women participate more and more in public social life, especially as a result of the wars and industrialisation. Educated women are increasingly seeking their place in society and thus form a decisive contrast to the traditional image of society. Even today, traces of the traditional social order can be seen in the area of family life. Thus, the responsibility for the household and children still lies heavily with the woman. In conclusion, it can be said that both in *Lonely People* and in the work of *Son Eseri*, similar motifs and female characters have been depicted, despite cultural and period differences. In view of these findings, the "femme fatale" and "femme fragile" types of women can also be documented in both works.

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