

THE IMAGE OF WOMAN

EDITED BY

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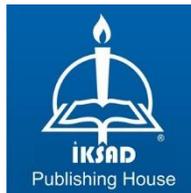
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PREFACE

Scientific interest in the problem of gender is not weakening, but is increasing, since modern culture is characterized by the processes of changing and changing the role models of behavior of men and women, the study of gender identity; today the problems of social gender are extremely relevant. The relevance of the study of the phenomenon of "gender" is confirmed by the fact that gender studies have covered the most diverse areas of humanitarian knowledge - gender is studied in psychology, sociology, economics, political science, linguistics, anthropology, cultural studies, art history.

Based on the fact that the problem of consumption of female images and their presentation has not been perceived as a problem for a long time (and it is beginning to be perceived as such only by now), the number of masters addressing the topic of gender is not numerous, therefore, the works of the representative of “female art, literature, belief, history and culture” cause research interest of the authors of each chapter.

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CHAPTER 1

**THE PERCEPTION OF MOUNT ARARAT IN TURKISH
CULTURE
AND IN TURKISH LITERATURE**

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INTRODUCTION

Mount Ararat², located in the Eastern Anatolia region of Turkey, is the highest mountain in the geography of the country with an elevation of 5.165 m (16.946 ft). This mountain, which is a great treasure in Anatolian culture, has traces of many civilizations built in the vicinity of it throughout history. Mount Ararat, a symbol of a steep stand against the injustices that have been experienced throughout history in the nearby geography, has become a safe haven for refugees. The reflections of the mountain on Turkish literature have also been appeared in this context. Indeed, in the stories of Dede Korkut, Mount Ararat is mentioned as a “the element of an exalted place”, that is, “a helping hand, a set”. Accordingly, the most important feature of the mountain that comes to the forefront in Anatolian folk culture is its protective character. Mount Ararat has great meaning and importance in the Turkish cultural life which is shaped around various themes such as religious values, historical events, the heroism and the bravery, an amour and a love, the leaving and meeting again, the protection and the asylum for living in safety. The mountain has a place in many narratives, ranging from folk songs, fairy tales and legends, to various elements of oral and written Turkish Folk literature, such as idioms, proverbs and riddles. In Modern

²The Hebrew name of Urartu, who created a powerful kingdom in eastern Anatolia, Transcaucasia and northwestern Iran in the 9th and 6th centuries BC, is also 'Ararat'. The Armenians called this mountain 'Masis' (the High Mountain), the Iranians called it 'Kuh-i Nuh' and the Arabs called it 'Jabal-ul Haris'. When the Turks came to Anatolia in the 11th century, they first named this mountain 'Ala Tav' (the glorious mountain), in time 'Eğir Dağ' and 'Ağır Dağ'. (<http://tarih--tarih.blogspot.com/ET10.10.2019>).

Turkish literature, the mountain has been fed by historical events in various types of writing such as novel, story, poetry and theater, and passed from generation to generation. In addition, it has been engraved in social memory permanently.

Mount Ararat has been the source of legends and mythological figures for many societies that have created unique civilizations around it. This place has the status of a mysterious place with a rich treasure and mythical features in which Turkish folk culture is fed, both in terms of its geographical location and geological features, and in terms of the events that have happened around it throughout history. This research article aims to determine which aspects of Mount Ağrı are reflected in Turkish literature and the mountain's such as love-hate, cruel-oppressed, manner-custom-tradition, separation-longing-reunification, bravery-heroism, right-law quest, service to supreme values, migration and asylum aims to identify its identity integrated with many events, facts and meanings.

1. THE CULT OF MOUNTAIN IN TURKISH CULTURE

There is a strong meaning and importance in the religious beliefs and culture of almost every community of the “mountain” cult. Mountains gain meaning as the most powerful symbol of height above all in the culture of societies. It is a symbol representing approaching/reaching God by rising to the sky in the spiritual quest of people. Surrounding the mountain is surrounded by forests that contain predators; the top is covered with snow and ice that never melts. It is difficult to reach, majestic and mysterious,

its unreachable power is believed, for this reason it is respectable. Considering its greatness, the mountains are considered sacred is based on the belief that they are closest to God. In this context, mountains have a value that is sometimes attributed to sacredness in Turks' beliefs and culture. The Mountain Cult is also associated with the belief in the Sky God. Some mountains are sacred places for Turks. Ötügen and Bodin Inli are sacred mountains for Gokturks. Like these, Mount Kuttay is a source of peace, abundance and abundance for Uighurs. It is explained by the spiritual identity of the place that they signed a treaty with the Chinese on the Hun Mountain, which the Huns regarded as sacred, to confirm the agreement by cutting victims and vows at the top.

Mount Ararat, Turkey's largest mountain and which is the subject of researches with many unknowns is a mysterious natural wonders and it is mentioned by a few names from different languages in the holy books: *Ararat*, *Kuh-i Nuh*, *Cebelü'l-Haris* are some of them. The mountain cult has gained value as a symbol of God's might and greatness in religious sense for some societies. Therefore, in terms of some heavenly religions, the mountains were respected in that they were places where sacred beings and gods appeared and were contacted or contacted with God. (...)For example, “Tûr-Sîna Mountain is sacred because it is the place where God manifests in Judaism and Islam and where speaks to the Prophet Moses.” (Harman, 1993: 122).

2. THE PERCEPTION OF MOUNT ARARAT IN TURKISH LITERATURE

In Turkish literature, there are many works and rhetoric like this, which describe the people's beliefs about Mount Ararat and contain certain messages. In addition to Yaşar Kemal's novel - *Dağı Efsanesi / The Legend of Mount Ararat Ağrı*, his four-volume work titled *Bu Diyar Baştanbaşa* (1996) is also related to Mount Ağrı. A section of the third volume of *Bu Diyar Baştanbaşa* discusses Mount Ararat, the sociocultural environment of the mountain and Noah's Ark. In addition to these, in the work titled *Ağrı Dağı'na Yolculuk / Journey to Mount Ararat* (1997), a miracle of nature based on the belief that Noah hosted his ship after the great flood and showed the way of salvation to humanity is described. This work, written by Mustafa Bilgili, reveals the miracle of humanity's resurrection by referring to the quotations from the Epic of Gilgamesh and the information about the subject from the holy books.

Ağrı Dağının Gizemi / The Mystery of Mount Ararat, Babilin Dirilişi II / the Resurrection of Babylon II (2005), co-written by Tim Lahaye and Bop Phillips, is also in the foreign novel/fiction category. The work unveils the secret that some people can easily commit murders to obtain the mystery of Mount Ararat. It also describes a high-tension adventure that takes place on Mount Ararat on the trail of Noah's Ark. Even though it does not have a direct correlation with the reflection of Mount Ararat in Turkish literature, the works investigating its historical, political, and social background also

attract attention. These are remarkable in terms of explaining how sensitive the mountain is in some aspects, especially its sacred place in the Armenian culture and beliefs.³ Another work called *Mount Ararat Rebellion (1992)* by Ihsan Nuri Pasha comes to the fore with its historical background and sheds light on the political and social problems of an era. Hikmet Tanyu's book *Noah's Ark, Mount Ararat, Armenians* is also a work written in the same league with *Mount Ararat Rebellion (1989)*, but with an opposing thesis. Moreover, while taking a close look at Armenian and Turkish nationalism, the book named *The Depth of Ağrı (Temelkuran, 2008)*, which explains what and how societies might have left out during the process of establishing “we” of societies, is also important in terms of shedding light on who and why this geography concerns them.

Mount Ararat and the legends around it perhaps contain an important message that closely concerns humanity. Literature has come into play with various types of expression to examine this symbolic value

³ The words of Levon Ananyan, head of the Armenian Writers Union, are remarkable - “If you knew what Ararat (Mount Ararat) means to us, you would have carried it here in trucks! It's a mountain for you, a root for us!... We're an emotional people. You are afraid that we want Ararat, but it has a sentimental value for us” According to this, whatever the Ergenekon or Göktürk inscriptions mean to Turks, Mount Ararat is significant and important for the Armenians. Armenians believe they are descended from the children of Noah. According to the ancient Armenian belief, Noah's Flood was not only a great disaster for the Armenians, but also a great punishment and test from God. There is this approach in other Christian sects, but few identify themselves with Ararat as Armenians. (...) Mount Ararat and its foothills are the meeting place of the Armenians. Today's Armenians almost worship Mount Ararat” (Laçiner, 2006: 12).

and symbolic meaning. Mount Ararat has been the subject of religious interpretations, mythology and legends since before now, and has been revived around various events in literary products. The communities that lived in various periods around the mountain (Turks, Kurds, Iranians, Armenians, and Arabs) also processed this place, which they regarded as privileged from historical and geographical points of view, in a variety of ways in literary writing. As in the literature of many nations, the Mount Ararat has occupied an important place in the axis of positive perception in Turkish literature. The Mount Ararat, which is reflected in the Turkish literature mostly by its striking nature views, has a wide place in many poetry and writers' genres such as legends, novels, stories, tales, folk songs, and theater.

2.1. Folk Tales

The belief that the events described in Turkish folk literature have happened is stronger in folk stories than in legends. One of the most important places known to be formed around the rich folk stories with these motifs in Turkish literature is Mount Ararat and its surroundings. There are many myths about Mount Ararat in the literature of many societies that have existed and established their own civilization in and around Mount Ararat for centuries. Among these, there are folk tales have been formed around various events in the languages and literatures of peoples such as Turks, Kurds, Armenians and Persians who lived in the region.

It is known that there are many oral and written folk stories in Turkish literature that draw their subject from Mount Ararat. For example, part of the story of Kerem and Aslı, which is read a lot in Anatolia, takes place in Ağrı. Kerem, who strayed in the smoke, asks for a road from Mount Ararat by singing folk songs, and begs for passage to the Murat River, which crosses his path. The part of the story, which takes place in the former Doğubayazıt, is as follows: "Kerem, who is pursuing Aslı in the realm, picks up her trail in Bayazıt, a settlement located next to Mount Ararat. Kerem met Aslı in the vineyard of Monk. Aslı has a magic dress on it. As Kerem sings folk songs, one of the buttons of his dress opens and the other closes. The same goes on until morning. In the end, Kerem heaves a sigh that it ignites with the flame coming out of his mouth. Aslı, who waits for days in front of the remaining ash from Kerem, ignites herself while sweeping the ash with her hair. The ashes of the two lovers meld there." (<http://www.turizm.gov.tr> L.A.10.10.2019). Thus, merging of the lovers, who cannot come together in real life, occur after they die. Meeting takes place after the mountain in the set role is removed from the way. Indeed, one of the meanings of the "mountain" cult in human history is that it supports separation and prevents the parties from meeting. That's the role that the mountain plays in this story as well.

The mystery of Mount Ararat in Turkish literature is described through fictional texts created around various events experienced by people. One of these means of narration is the novel. In some novels, however, the subjects are taken from the social cases of certain places and people's life experiences, and they have identified themselves with

verbal crops for centuries. The events/narratives around Mount Ararat and its surroundings and later became the subject of novels are a folk story in this respect. That's why we include some of the works of the Roman genre under the heading "Folk Stories". Yaşar Kemal's Legend of Mount Ararat (1970) is considered a masterpiece written in this field. Here, the author describes the people's devotion to their traditions and the power of love in a vernacular folk story format. Here, the role of Mount Ararat, which has a negative role between lovers by combining with the traditions that are difficult to overcome, varies. In The Legend of Mount Ararat, social disruptions are drawn on the basis of adherence to rich-poor love and strict traditions. In this context, the author's novel The Legend of Mount Ararat, which is strongly connected to myths and folk legends, also contains the depths of human psychology. It can be said that this work, which is a love epic, derives its superior influence from the author's rich poetic language, a sense of legend and myth.

The plot takes place on the slopes of Mount Ararat, on the edge of Lake Cube and at Ishak Pasha Palace. Surrounded by grass and red, a sharp rock on four sides, Lake Cube is called a "well". This place, which is described as a paradise by exaggerating the colors as bright as it can get, is a place where shepherds graze their flocks by singing the folk songs of Mount Ararat. Ahmet, Gülbahar, Mahmut Khan, and Sofi are the main figures of the novel. Ahmet is blond, blue-eyed, tall, and yellow-bearded. He has a grieving facial expression, sometimes expressing his feelings by playing pipe. He stands out in the work with his devotion to tradition, enough to sacrifice everything for the

values he believes in. Gülbahar is a twenty-two-year-old, medium-sized, plump, light-skinned, wheat-colored girl. Gülbahar is the daughter of Beyazıt Pasha - Mahmut Khan. Mahmut Khan is the ruler of Beyazıt, he is cruel with his words, and behavior, difficult to deal with, peremptory, a brutal man with a hard temperament. Sofi, on the other hand, is an old man with a long white-beard. Ahmet asks his advice. The philosophy of life that dominates the novel's fictitious characters is fed by traditionalist structures whose roots extend deep into history.

In *The Legend of Mount Ararat*, the event takes place in the world of the rural community within the framework of prescriptive tradition. At the heart of the main event is the life story of a man who has been in trouble because of his traditions. In the novel, an effort to rescue Ahmet, who was thrown into the dungeon, gains importance when he did not want to give a horse that came to his door one day because he knew that the horse belongs to Ahmet according to his traditions. The horse belongs to Mahmut Khan, Pasha of Beyazıt. Mahmut Han cannot take his horse from Ahmet, who, according to the Ağrı traditions of the time, claimed that the horse was sent to him as a gift from God. Therefore, Mahmut Khan punishes Ahmet by throwing him in the dungeon. Although the people tell Mahmut Khan in accordance with tradition that Ahmet is right, they cannot influence Mahmut Khan. Pasha intends to kill Ahmed. Meanwhile, an emotional commitment between Pasha's daughter Gulbahar, who frequently goes to prison with the help of prison head Memo, and Ahmet, his father's prisoner, gradually turned into love. Gülbahar manages to bring the

horse to his father's palace with the support he receives from his surroundings. However, she cannot dissuade his father from killing Ahmet. Gülbahar plans to abduct his lover from the dungeon and agrees to give Memo a strand of his hair in return for his help. Ahmet gets his freedom with this agreement. However, upon learning of the situation, Pasha kills Memo. Gülbahar and Ahmet escape from the region and take shelter in Hoşap Castle within the borders of Van. Mahmut Khan, who persecutes them here, has softened over time because he is afraid of the growing reaction of the people. Nevertheless, this time, Mahmut Khan asks Ahmet to go to the top of Mount Ararat and light a fire there to let his daughter marry Ahmet and spare his life. This time the mountain is an obstacle to the meeting of the lovers. Ahmet, who accepts this condition without hesitation for the sake of his love, starts out. Meanwhile, Mahmud Khan cannot bear the reaction of the crowd surrounding the palace and announces that he has forgiven Ahmet. In the meantime, Ahmet managed to reach the top of the mountain and light a fire there. That's why the people are happy. Returning, Ahmet takes Gülbahar and sets off towards the mountain again. As they rest in a cave close to Cube Lake, Ahmet mentions Memo to Gülbahar, asking her what she gave Memo. Gülbahar's denial that she gave nothing is of no use. Ahmet is aware of everything. The next day, despite Gülbahar's objections, Ahmet gets up and disappears. Gülbahar lost her lover Ahmet in Lake Cube.

This novel by Yaşar Kemal is based on his thesis that no power can stand against love and that love overcome every obstacle while describing the dependence to the traditions of the people living on the foothills of Mount Ararat.

2.2. Legends

Described in the form of "Narratives based on extraordinary elements of historical events, which change shape with the imagination of the people or poetic inventions" (*Grand Larousse*, "Legend", 1988) the legend processes various life experiences transferred from generation to generation. In terms of literary form and narrative form, it can be said that folk tales and legends have similarities. However, legends are more decorated with religious motifs than folk tales are, and are based on deeper extraordinary beings and sources. What is told in legends is imagined as if it really happened. With this nature, the legend, far from the tale, is close to the epic.

Mount Ararat has been a source of oral and written narratives and folkloric products of almost every period of Turkish literature. Legends are the leading of them. One of the oldest legends formed around Mount Ararat is the legend that Claviye, the Spanish envoy, heard from Karakoyunlu Turkmens in 1404 and put in writing. The legend, in which the names of Allahuekber, Suphan, Elegez, and Mount Ararat was told by the Prophet Noah and written by Claviye, is as follows. "Noah Prophet tried to save the lives of his three sons and three brides with him by taking a pair of each male and female animal from every species other than those living in the water while the

waters cover the whole world. After days of uphill struggle, the anchor of the ship hangs on the top of a mountain. Those inside are afraid of soil creep. While Prophet Noah called “Allahuekber” in amazement, he also gave the name of this place. After days, there is another soil creep. This time, the Prophet named here when he said "Suphanallah" in great surprise. When the waters are finally withdrawn, the ship sits on top of a mountain. Prophet Noah and his sons cannot run the ship even though they keep rowing. Meanwhile, the Prophet Noah says, “What a heavy mountain it is.” Then, when the ebb is seen, they get off the ship and prostrate. They remove the last remaining provisions of the supply with them at the Surrey Pit, where the ship is located, and prepare for the meal. This meal, which is called “Noah's own pudding”, consists of a mixture of wheat, barley, rice, chickpeas, lentils, grapes, walnuts, nuts, peanuts, figs, dried mulberry, grape molasses, and honey. According to the rumor, when Noah shakes his table after dinner and pours it into the Sürmeli Pit, he says, “This Iğdir Lowland is very fertile.” (<http://www.mbirgin.com> L.A. 10.10.2019)

Apart from similar religious myths, there are large and small myths that the inhabitants of the region have been chanting about Mount Ararat for centuries and passed down by word of mouth until today. Some of them are examples of Yasar Kemal listening to the people of the surrounding villages during his trip to Mount Ararat in 1952. In the legends of Noah's Ark, which is described in cities and villages around the mountain, the protagonist of almost all of the events is the shepherd. The shepherd is innocent, brave, like a saint, and aggrieved.

However, the one who does not listen to his/her mother as described in the legend cannot escape the damn of Mount Ararat. One of the legends that the author hears from an old peasant is the main idea: “one day, huge and sturdy shepherd looked at Mount Ararat and said, ‘is this the mountain that cannot be climbed? If they put another mountain like this on top of it, I'd be on top of it again’”. He tied his leather bag on his back and walked. He was his mother's only son and the hope of the home... Her mother cried over and said “don't do it son, don't go son. This mountain is Mount Ararat. No man has set foot in. This mountain is a thorny mountain. A bird cannot climb with its wing or a snake with its body. This mountain is the sultan of mountains. You cannot take a stand against Mount Ararat. Even day is afraid to rub this mountain. This mountain eats you, baby. Do not do it, do not go. The shepherd did not listen to his mother. This is the pride of the human. A person who trusts his power will be haughty. The shepherd set off Mount Ararat. He walked for a day or two. He walked without rest. He slept somewhere. He had a lot of dreams. His mother's hand is on his son's collar: come, do not go, son! The shepherd did not listen to that either. He finally got to the top of Mount Ararat. He looked down at the world from the top of the mountain. The clouds groveled to its feet. Meanwhile, for the first time, fear came into his heart. He started running down in force, but Mount Ararat caught him, and it did not let him go. The shepherd froze there and turned to stone. The Shepherd stood on a rock. Just like this. Mount Ararat cannot be climbed. This was the case for all the people climbing the mountain. Anyone, who says he climbed, is

lying. You can't climb the mountain.” (Yaşar Kemal, 1996: 179). Mount Ararat, who does not forgive the shepherd for not listening to his mother in this legend, is furious enough to punish the cruel Agha who did not let the shepherd marry his daughter and the cruel peasant who supported Agha by burying them in the ground in another legend. The mountain is the shelter of the oppressed and the fearful dream of the tyrant. The experiences of the village of Ahuri and its villager at the foot of the mountain were enough to prove the power of Mount Ararat in this sense.

One of the legends that Yaşar Kemal included in the first volume of his four-volume interview series titled *This Region from Top to Bottom* is about Ahuri village, which is located at the foot of Mount Ararat. Ahuri village is located at the end of the plain of Sürmeli, "at the beginning of an immense valley that extends like a sharp dagger towards the belly of Ağrı." Residents believe that the village is damned; in fact, it is damned by Mount Ararat because the village, once full of life, was covered with dust and dirt under the cluster of the soil due to a sudden landslide and turned into an uninhabitable place. Now it is becoming a new area of haunt. Yaşar Kemal depicts his observation of the village he listens to from the mouth of the old villager with the following words: "Ahuri village was buried in the ground one night with all its people and animals... now Ahuri's place consists of a bald hill, a sharp ridge like a sword" (Yaşar Kemal, 1996: 176). A rather old man from the same village explains the reason why the village is cursed with a legend: "Ahuri is cursed. A hundred years ago, there was a landowner in Ahuri. The shepherd fell

in love with the daughter of the landowner. The landowner was not the agha, but the wrath of God... his daughter was in love with the shepherd... the sheeps, the lambs, all the people of Agri were witnesses to this love... why then, the landowner orders his men to torture to dead of the shepherd as soon as he hears this love. The whole village obeyed the landowner. The people of the village went after the shepherd... The shepherd ran away and took refuge in Mount Ararat. However, the whole village went after the shepherd. The shepherd took shelter in Mount Ararat. The girl became crazy and took to the mountain because she supposed that the shepherd was killed. However, as the time goes by, the shepherd felt restless due to his love. The shepherd said, "Let me see my lover once and then let them kill me." One night he came to the village. He saw that the village disappeared and the girl wandered around the empty village. They met there, went to Mount Ararat, and attained their desire. The shepherd was a shepherd again. ” (Yaşar Kemal, 1996: 176). After explaining this, the old peasant adds his true belief about Mount Ararat, which is the common idea of the local people: “This is the anger of Mount Ararat. The mount cursed Ahuri and sent a huge piece of land over the people of village who tortured the shepherd. Once Mount Ararat gets angry and curses a place, there is no escape from its hand... there is still no grass on the soil of Ahuri.” (Yaşar Kemal, 1996: 175). According to the Agri villagers who tell these legends, Noah's Ark on Mount Ararat does not decay until the end of the world. It is made of ebony wood. Not everyone can see the ship. It is impossible to reach the summit of the mountain. So far, nobody has

been able to reach the summit. If someone says he did, he is lying. Those who want to climb to the top of the mountain get in trouble. Only the innocent and small children can see that ship. The shepherds are among those who see the ship. Indeed, the villagers believed that Evliya shepherd often saw the ship; that a black piece of wood he plucked from the ship and carried on him was good for every disease, pain, and ache; that the shepherd then got on Noah's Ark and disappeared. (Yaşar Kemal, 1996: 176-179).

2.3. Folk songs

Folk songs are among the examples of oral literature as poetic texts in social life. It can be said that the sociological dimension of the folk songs, which constitute the texture of each culture and describe the details of that texture, is ahead of its literary dimension. Folk songs are considered as the mirror of the feelings of the society to which they belong, and the translation of the worldview through the form of beliefs. Mountain, sea, lake, plain, forest, and stream - a whole nature is the source of the emotions felt by folk songs. Mount Ararat, which is integrated with the accumulation of deep civilization in Anatolia, is considered as one of the most important centers of the world in the sport of mountaineering, and is also an important position in terms of faith tourism. Full of mysteries and legends, Mount Ararat has always been the focus of many researchers and historians focused on history and tourism. In addition to the dozens of legends and folk tales told about it, it is possible to encounter hundreds of folk songs sung by the residents around the mountain.

The folk song, one of the oldest genres of Turkish folk poetry, is known as “folk songs sung with a composition unique to Turks.” Pertev Naili Boratav defines the term folk song as “poems whose editor is unknown, which are formed and developed in the oral tradition of the people, which can undergo changes from time to time and place to place, whether in its content or form, and which are always sung with a tune” (Boratav, 1943: 127). Cahit Öztelli says, “the most remarkable literary products that keep the feelings of the people alive, including the whole life from the cradle to the grave” (Dizdaroğlu, 1969: 102). Each folk song contains secrets, they all have a story; they tell something to the listener. Sometimes it makes you laugh, it gives you joy, sometimes it makes you cry, it drowns you with sadness, but it is always innocent folk songs... Sometimes, even if it makes witty remarks, it does not pander anyone. Folk songs are about individual and very social events. Causes such as death, famine, heroism, love, and separation affect the output of the folk song. This is why the reaction of the society in the face of events is reflected in the folk songs. Folk songs, in which it finds the echo of the love, hatred, pain, and passion of the people, are most anonymous, although some of them are known authors.

In Turkish folk literature, mountains have been the subject of more folk songs than plains and lakes as a geographical shape, and have formed the material for folk songs. There are numerous folk songs about Ağrı, Mount Ararat, and its surroundings. Although each one describes a different love and perhaps a different person, their common characteristics of all are melody, language, region, mountain,

feeling, and the way of saying. The folk song named “at the foothill of the Mount Ararat”, known as "Cano" in some sources and says “*If I were a pigeon flying at the foothill of t Mount Ararat / Cano, if I were a folk song in languages and walk around*” belongs to the region of Ararat. This song, compiled by Çoban Ali, was built on two basic emotions: "love" and "separation.” This folk song is the sound of a tragic love integrated with Mount Ararat. In the lines of poetry dominated by local rhetoric, the lover desires to be as free to the environment as the “pigeon flying at the foothill of Mount Ararat” to announce his feelings, as free as the “folk song” sunk in languages and as happy as he has attain his desire. The only presence of a lover in trouble with the scourge of separation is the snowy Mount Ararat, where he will share his feelings that transcend love.

The feelings, which are expressed in connection with various causes such as wars, loves, expatriate life, military service, forced resettlement, migration, survival struggle and accompanied by addressing to various external elements such as mountains and rivers throughout history, are sung gently. There is a claim that the folk song “mountains are my mountain” which is said to belong to Elazığ region, “*mountains mountains / Mountains chests with the cumin / Give way, my love is coming / ungodly mountains*” which is said to belong to Elazığ region, actually describes a love around the Mount Ararat.

In some folk songs, the mountain represents separation and the obstacle to the meeting. It is ruthless; it does not give free passage. In this case, the mountain is “irreligious” and “ungodly,” as it is said in the folk song titled “Mountains are my mountains.” Sometimes it takes on an identity that is called upon to kneel before its power and strength, and becomes a work of fear. Many folk songs in the Turkish folk literature have mountain motifs. For example, in the folk song titled “Snowy Mountains, did your darkness disappear,” the weight of the mountain's majesty and the weakness of the appeal are heard.

Mount Ararat, in the language of some poets and bards, is the sultan of all mountains; it is not cruelty, but compassion. It is the one hiding the wolves and the birds. It hides the poor and the needy, as well as shelters those who are stuck; an icon embraces those who have been expelled. That is why it is loved as “a fancy bride.” As Ozan Fuat Aslan pointed out in his poem titled “Ağrı”, “*Mount Ararat has a meal offered to those who are friendly to it*”. All roads pass through Mount Ararat and it is responsible for everything. The lyric of İsmet Koçkar's folk song, “They call you suffering Mount Ararat”, a human identity, which hosts the most accurate behaviors, is transferred to Mount Ararat. Mount Ararat is a monument of resistance in front of the right, against the wrong. It is the shelter of the oppressed. In this sense, “*your chest is the bed of heaven*”: “*they call you suffering Ağrı / your top is always smoky snowy / my dear Ağrı / give way to me, so I can go to my love, / you are the father of all mountains / you look like a fancy bride / you are the home of all birds and wolves / the chest is the heart of paradise*”.

Many of the subjects in Turkish folk songs are embellished by nature. Natural beings such as mountains, streams, rivers, trees, birds, and almost all kinds of flowers (tulips, roses, hyacinths, violets, crocus); are frequently expressed on various reasons. The folk singer refers to flowers in terms of smell and beauty, mountains with the characteristic of the blocker, and the motifs in order to explain himself. Most of the folk songs compiled about Mount Ararat mention these motifs to glorify Mount Ararat. İsmet Koçkar and İsmail Ersoy, who made their name known with the sincere folk songs they sing, are original artists who managed to stay in this region. “I crossed / flew over Mount Ararat” is one of the folk songs compiled by İsmail Ersoy. Folk songs are usually born on an event, a desire, and a thrill. In this song, two emotions and two important obstacles compared are mentioned: One is the Mount Ararat with its height that does not give free passage, and the other is beloved with its disloyalty that does not respond to love... According to this folk song, which presents a combination of nature and human beauty, it is difficult to overcome Mount Ararat, but it is not impossible. However, falling in love with the “unfaithful lover” is a big trouble and it is impossible to endure the pain it causes. According to this, it is more difficult to reach the loyal lover than to reach the top of Mount Ararat: *“I have crossed Mount Ararat / I have fallen into the grass of the meadow/ what trouble I have / I have fallen into the unfaithful lover.”*

It is possible to find motifs that dominate Anatolian folk songs in the folk song titled “From Mount Ağrı to Nazım” whose lyrics belong to Hanife Saban. The lyrics in the folk song express an exuberant

lyricism, pure love, sincere longing, and strong devotion, and evoke virtuous feelings in the person. There is a salute and a friendly poem to the most cherished master in the heart from the highest geography in each verse of the folk song: “*I became a rose and reddened / I have been a veil for a bride / I’ve been a bird from time to time, I’ve been sent / I have sent a sincere salute to Nazım from Mount Ağrı.*” The conclusion to be reached from these stanzas, in which a strong lyricism clearly makes itself felt and each of which is at the level of art, is this: Mount Ararat is not only an epic or a myth that descended from the flood of Noah, but also a folk song that lives in the hearts, a poem laden with love that evokes aesthetic feelings.

2.4. Poems

All forms of poetry, with its aesthetic expression, can be effective in arousing good feelings in the reader/listener, while also giving a common sensitivity to society. Poems have functions such as streamlining the human-nature relationship by using a beautiful and different language, bringing up events and phenomena that ordinary people can observe but cannot express, thus becoming the word of society. The poet is generally respected as the person who thinks, makes rhetoric, and calls the shots in the society to which he belongs. Poets who describe the Anatolian geography with their mountains, plains, and streams within the framework of “Hometown Literature” have taken a great interest in the pastoral poems they produced. The Anatolian mountains are depicted in the poem by Arif Nihat Asya, titled “mountains”. Common features such as “impassability”, always

having fog in its top, and keeping the snow that does not melt for centuries at its peak are mentioned here. However, Mount Ararat is different from the others. The summer season “kisses its foot dreadingly”.But, it is possible to climb up to two-thirds of its body. The fear of its height is tried to be removed by prayer and appeal.

The solution that Arif Nihat Asia frequently against troubles consults in modern Turkish poetry is the shelter method: Praying and appeal... This method is a religious saving developed on the basis of sincerity, meeting, and approaching God; it is a literary aesthetic and a religious school that comes from the school of Hoca Ahmet Yesevî, Yunus Emre, and Süleyman Çelebi. The mountain, which is the subject of poems written after the Republican period, is the symbol of height and majesty. According to the traditional beliefs of Anatolian people, height (greatness), even physically, is the opposite of being low. Whatever is high, in a sense, reminds the original owner, that is, the creator. For this reason, what people pray to stay away from the troubles and bothers they cannot deal with is the canonizing of God. Mount Ararat is a divine art that drives one to contemplation with its majesty - a monument drives one to kneel and surrender in amazement in the face of the glory and greatness of God. In Arif Nihat Asya's verse “Ağrı”, the atmosphere of this sincerity, this sincere belief and feeling of surrender is sensed. According to the poet, being at the top of Mount Ararat means being closer to God. Two things are enough to

get close to God: one is Mount Ararat, which evokes the Mount Tur,⁴ with its height, and the other is a pair of wings let a person fly:

“If you want a monument, go to Ağrı!

Go to the big call from the high!

Passenger, when you are at the top of Mount Ağrı,

What does it mean to return? Take wing and go to God!” (Asia, 1971: 80).

This mountain, also known as Ararat, is an historical legend. The anger of the mountain, as well as the compassion for those who took up residence at the foot of the mountain, was reflected in another way. When it became angry, it threw up fire and sprayed lava, traces of which are still evident, and when it came to mercy, it became a shelter for the oppressed and embraced the afflicted and loved ones. He observed his surroundings from the highest level. He kept away from the dastard and the ignominiousness and has always been close to God. In another poem titled "To the Mountains", Arif Nihat Asya, who depicts the mountains in words, expresses the idea that the world is almost entirely made up of mountains and that if they withdraw, there will be no artifacts on earth. It is as if other places beside the mountains were created to be just a “joke”: *“While God was creating the earth with the sky / created the mountain as real, / but created the*

⁴ Mount Tur is the mountain located in the north of the Red Sea, in the southern part of the Sina peninsula between the continents of Asia and Africa, where God prophesied Moses with prophecy and then brought down the Torah. It is said in the Qur'an about the mountain, “We have given Moses high rank by calling from his right side when he begged in the vicinity of Mount Tur.” (Mary: 52).

rest as if they are jokes! / The wolves of the mountain deserve whatever the mountain takes from the plain!" (Asia, 1973: 86-87).

The cult of "mountain" is reflected as a symbol of greatness and height, which has long caused amazement and confusion to our literature. Arif Nihat Asya also depicts Mount Ararat as a sacred monument that has led to the "great call from heights". A similar sincere belief is included in Ahmet Muhip Dranas's poem "Ağrı". In this poem, Mount Ararat is likened to "a magical ship moving towards eternity, anchored in the heavens". Here we see the poet living a deep fear in the presence of the miraculous existence of this mountain, in which he prostrates himself: *"I reached the foot of the mountain and prostrated in front of it; / I ran and held firmly on one of its arm. / Your snowy head and what you say is great. / Your majesty in silence will rise into eternity and is like a magic ship anchored in the heavens"* (Dranas, 1974: 129-137). Ahmet Muhip Dranas, in the same poem, likened Mount Ararat to a God who reared in the heavens, while all humankind hopes to find the fate they wishes when groveling before its foot. In the poem, the poet said to the mountain *"I do not have a great mountain equivalent to Mount Ağrı / How dwarf I am in my trouble and in my joy! "God, who reared in the sky curtains!"* and depicts the mountain with the words *"Earth walking towards the sky"*. The poet expresses a belief that the adventure of the people is between this mountain and God, which unites and reconciles the night and the day, and "forever comes from the first end".

Bahattin Karakoç likens Mount Ağrı in one of his poem to a glazed knot between the ground and the sky, a prostrated lover straightened up. It is an honor to face the love lodge of Mount Ararat; if it gives its foot, it is kissed. Mount Ararat is described in the verses of the poet as "a sultan of love who has exceeded his physique". According to the poet, Mount Ararat is a blessed place, young, noble and unique in the world; the only being to see the sun first and last. This mountain, which does not give passage to time, is a bridge that opens forever. The bird that is not put in it, the wind that does not blow, the life that does not stop from head to toe, and the wolf, which does not travel in it, is far from the true meaning. When he reaches the mountain, the poet who prostrates himself is dedicated to his sanctity when he leaves (Karakoç, 1986: 23-25).

In his poem titled "Our Mountains", Cahit Külebi, who identifies the Bingöl mountains in Anatolia with the crocuses, Sultan Mountain with the white lambs who is batting, Yıldız Mountain with planted fields, Kaz Mountain with white clouds, and Ağrı Mountain with "*Ararat Mountain is the starch that my mother cooked / which I ate during my childhood.*" (Külebi, 1954: 64) says with an influence from his childhood.

Mount Ararat is the "border mountain that connects the earth to the heavens" in the poem "call to Mount Ağrı" by Nezihe Araz. The poet said, "*Well! Mount of fear and hope, which has drawn me to a friend!*" "*Well! The mountain is rising from the bosom of a green plain!*" "*Heaven has shared its joy and mourning with you.*" he shouted. The

mountain not only casts fear on him, but also brings his heart to its knees with otherworldly majesty. According to him, Mount Ararat is a path that draws people to a true friend by being the closest to God, and hope.

Mustafa Necati Karaer begins his poem "Anatolian Window" with the verse "Mount Ararat is in the middle of my heart" (Karaer, 1972: 107). Turgut Uyar states that he has a great admiration for this mountain, not only in the hearts but also in the words "how stupendous you stand on the map" (Tuncer, Alpaslan, 1995: 249). In a poem written by Behçet Kemal Çağlar in Doğubayazıt in 1937 with the same feeling, Mount Ararat is a "*rebellion in the folk song and advice in the proverb*". Çağlar expresses his feelings against Mount Ararat, which he describes as "the land of sharp troubles and shortcut medicines": "*The Temple upon which the dome of the sky is roofed, / the mansion that embraces the old migrations / the tower of braves, the basin of beauty, / the melting pot of human creation throughout history / the mortar was human blood, its dust was human ash, / its inside and outside is smoked, its water was magical...*" These features of the mountain are values shared by other poets. Alptekin Topal in his poem inspired by the splendor of Mount Ağrı, written while teaching in Doğubayazıt's border village Çetenli, experiences Behçet Kemal's feelings towards Mount Ağrı in the same place nearly sixty years earlier the time of Behçet Kemal. It lists the basic meanings of the mountain engraved in the minds of the society: Mount Ararat is the mountain of mountains, the mountain of heart; the mountain of hope, the mountain of ideas; a friend to the afflicted, an adversary to

the traitors. Its head is high, its power is inaccessible; the other mountains are dwarfs compared to it; it competes with the clouds, mingles with the stars at nights; it is a nest for eagles, a cure for the afflicted; it is a theme for poems.

In the minstrel literature, folk lyrics in which mentions the elements such as a woman who is generally in love or the beloved mountain, sea, forest, animal and flower have an important place in ballads. Mount Ağrı, which is the subject of many folk lyrics in this sense, is reflected in Aşık Kerem's poem of the same name as the first place where the sun rises. It is also depicted with features such as “the one who first met the sun, its soil and rocks has ore, his work is not questioned; the summer or the winter is uncertain, the destination for the winds, the friends of the afflicted” (Banarlı, 1971: 730).

Yaşar Kemal mentioned “the closer we get, the bigger it is” and “man cannot look at the peak without shivering through it, without having a fear of being alone” (Yaşar Kemal, 1996: 179), which he found high enough to say, Ağrı Mountain is the father of trouble in many folk poets. In addition to many verses written in the framework of ‘Hometown Literature’ on Mount Ararat in Turkish literature, it is important not to forget the products of folk poets and bards in this field. In some of Karacaoğlan's poems, the mountain is the place of acceptance, and in others, it is the place of shelter, where a solution or a last resort is sought. In the poem, Karacaoğlan has a story of searching for the lover he lost. The subject has lost his lover with crescent eyebrows at the age of fifteen at Mount Ağrı, where the

hunters are wandering at the beginning; he looks for her as he turns around. The foot of Mount Ağrı is the lion's bed, the shelter of the caravans. It is a home for those who are in trouble. The poem is a hopeful address to the mountain where Karacaoğlan, who lost his lover from beginning to end, sought shelter to find a cure (Dilçin, 1983: 280).

The place of Ağrı Mountain in the poetry field, which does not know its precedence with its height as well as its historical, religious, legendary and even political - cultural characteristics in Anatolia, is almost summarized with the poem titled "Ağrı" written in 1941 by M. Şevki Özdemir: "*There has been a lot of struggle from the beginning / "you are feudal in this climate"! / You do not recognize the sultan or a king. / Mount Ararat you challenge everywhere.*" According to the poet, Mount Ararat is among the legendary riches of the world that attracts the attention of the world with both its natural magnificence and the stories that have been witnessing throughout history.

CONCLUSION

All the Anatolian mountains, especially Mount Ağrı in Turkey, have been the focus of attention of travelers from all over the world, especially subject matter experts, both in terms of ecosystem characteristics and in terms of biological diversity. The fact that Mount Ararat is even more central to this interest is attributed to its unprecedented height and the belief that it houses the legendary Noah's Ark.

Mount Ararat is the strong custodian of borders; its presence is assurance. It is a political icon in this respect. The spiritual aspect of the mountain, laden with religious motifs, is also dominant. It is fed by many mythical narratives that form around it. The belief that Noah's Ark was hanging here during the flood is considered by many social groups as a sacred monument because it was the source for the survival of the human and animal generations.

Mount Ararat is the place of legends. It is the source of a cultural mosaic owned by various peoples for different reasons. It has been the subject of dozens of folk tales, the material for hundreds of folk songs, and the theme of thousands of poems. In the culture of almost every society who lived here, the mountain is against the cruelty and tyrant, beside the justice and the right; it is symbolized by its identity as an adversary to bondage, friend to freedom. The mountain is reflected in Turkish literature with symbolic values that admire many of the verbal or written products that express pain, love, separation, and meeting. It is thought that Mount Ağrı will continue to be one of the rich sources of Turkish literature, as it has so far.

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CHAPTER 2

**THE WARS OF SEXISM:
ANATOMICAL STATUS VERSUS CULTURAL
EXPECTATIONS**

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INTRODUCTION

The term male, female, mother and father are considerably noticeable as research on families focuses on gender. Biological explanations indicate male (man) and female (woman) while cultural assumptions signpost a father and a mother. However, the latter is also related to the anatomical situation. A baby is born after a male's sperm meets a female's egg in the female's reproductive system. The owner of the sperm is called a father while the owner of the egg is named a mother. Therefore, biological status such as a male and a female first link to a father and a mother, respectively. Cultural expectations then give the meaning of being a father and a mother in society. The culture also signifies parents, which is a vast umbrella by covering the responsibilities of father and mother together. Furthermore, social media and policies have a power to improve or demolish parenting responsibilities in society.

It is perceived that the terms of father and mother in the family are quite neutral vocabularies due to biological causes. During child-rearing, however, these terms limited parents' behaviour and damage equality in the family as the biological explanations intertwine with traditional cultural indications. Hence, parenthood, motherhood, and fatherhood are presented in this chapter to clarify the biological status and cultural reasons while raising a child in society.

PARENTHOOD

A man and a woman traditionally become a parent when they have a baby. They sacrifice their time to care for their children such as feeding, cleaning and playing while their experience with the baby is joyful. This is a symbol that parent put their life into their children such as a child-centric model. However, people delayed being a parent to achieve their goals before having a baby as they believe that the child blocked their progress or development related to their aims (Settersen & Ray, 2010). For this delay, Polivanova (2018) claims that an adult-centric model, which is put priority for career, satisfaction and success, shifts the child-centric model in society. This delay is also related to preparing better life conditions for their children in the future (Currid-Halkett, 2017). Thus, people want to be a parent in the late part of their lives, but they have fewer children than previous generations (Myrskylä et al., 2017).

Since family is a unit of society, parents teach their children social norms with their behaviour. This mainly happens with a role model which children do whatever see from their parents. As children might copy their parents' behaviour regardless of bad or good, the parents might be careful whatever they do. For instance, if children see equal relationships between a wife and a husband, they would have an equal approach to other people too. On the other hand, if children come across as violent in the family, they might have aggressive behaviour to their around. Furthermore, parents' attitudes influence the outcomes of children such as well-being (Chen et al., 2019; Sing, 2017),

academic achievement (Mihret et al., 2019; Stravrulaki et al., 2020), and internal and external problems (Lorence et al., 2019; Neyen et al., 2017). Therefore, parents are a significant figure for children and societies.

Becoming a parent is related to a man and a woman as a family but also this connects social circumstances such as education, health, population, business and age structure (Guzzo & Hayford, 2020). For example, a child is a member of the family as well as a citizen in the society so that not only parents but also the government have responsibilities for raising the child and providing better living conditions for the child. Researchers on sociology, psychology, politics and culture scrutinise how to improve current situations for children, parents and institutions. We could see the outcomes of these examinations in the family and society such as family-friendly work, part-time work, paternal leave and parenting programs.

MOTHERS AND MOTHERHOOD

Biological perspectives explain that mothers come from the category of women. Women have a new role as a mother when they have a baby, but they also keep their roles in societies such as worker, wife, daughter, aunt etc. Since biological reasons do not depict their roles in society all the time, Orton-Johnson (2017) claims that motherhood is investigated with social, economic and cultural views. Furthermore, motherhood is academic subjects to examine gender, femininity, power, patriarchy and sexuality (Huopainen & Satama, 2019).

There is an essential theme such as caregiver when women transit to motherhood, but some of them also have another role such as a worker. Therefore, some women attempt to have both roles whereas some of them renounce their worker role for a while or long term. This depends on both personal and cultural visions. However, Charles and Harris (2007) underline that cultural perceptions influence mothers to make a decision with “right choice”, which is a link whether their decision is related to bad or good mother. Hence, women might feel guilty as they do not choose cultural indications about good mothering (Feldman et al., 2004).

Boris (1994) defines “good mother” as “full-time, stay-at-home mothering” almost three decades ago. Although the good mother dogma is weakening, it still appears in the world. For example, Gatrell et al. (2017) found that a good mother is regarded as less committed work for women when they have a baby. Therefore, mothers quit their job for caring their baby and then some of them return to their work part-time after they are sure that their child does not need them all the time. In other words, part-time work is considered as the “right choice” regarding having more free time to care for their baby (Kremer, 2007). Green (2012) claims that there is a comparison among mothers to indicate who is a bad or good mother regarding staying at home or working outside. This debate also affects mothers’ decisions for part-time work, full-time work and no-work as the “right choice”.

Part-time work or less work-orientation such as “family-friendly work” practice encourages mothers to keep working and being economic independent as well as meeting social norms as the right choice (Hennekam et al., 2019). However, the family-friendly work makes women partly to be absent from their career development opportunities (Ozbilgin et al., 2011). When women insist on their career, they find a solution to delay being a mother. As a result, they have a baby later in their lives or career.

FATHERS AND FATHERHOOD

Each man is called a father after having a baby, but fatherhood has dissimilar meaning in different societies due to cultural and personal explanations. Therefore, research on fathers explains different circumstances over the world, but they attempt to define how to be a good father by comparing with a bad father in historical periods.

Michael Lamb and Joseph Pleck are well-known researchers on fatherhood that shed light on differences between bad and good fathers. With studies on fatherhood, the adjective “good” is replaced with contemporary words such as “responsible”, “new” and “active” in order to motivate fathers to have better behaviour toward their children. Although this action makes some changes such as involvement and emotional approaches on fathers’ attitudes, fatherhood is partly captured by traditional models, which is based on patriarchy (Kaya, 2019).

With his observations and knowledge, Lamb (1987) outlined the variety of fatherhood terms regarding “breadwinner”, “role model”, “nurturing” and “moral teacher”. In the same year, Pleck (1987) sketched almost similar fatherhood terminologies such as “breadwinner”, “role model” and “involving”. Both of them feature the importance of spending time with children via the term “nurturing” and “involving”, respectively, due to eliminating wrong perceptions on fathers’ working hours, which is perceived as a reason to be distant from children. This picture is also related to the breadwinner position in the family that fathers’ responsibility is based on financial support for their children’s needs. Unfortunately, this financial perception still appears in some countries. For example, Trivedi and Bose (2020) recently investigated fathers’ role in child-rearing in Botswana and found that most of the fathers in their research perceived their main role was based on the economic characteristic in the family. However, research on fathers also shown that fathers change their attitudes in the family from breadwinner to involving and nurturing (Braun et al., 2010). It could be said that we could see traditional and new perceptions about fathering and fatherhood over the world.

DISCUSSION

Parenting is based on both the duty of a man and woman together instead of just one person’s task. Therefore, parenting must have equal or changeable responsibilities in the family. However, there is a distinct normative assumption in traditional families that women are

regarded as primary caregiver while men are perceived as primary provider. As a result of this, mothers have more dominant caring duties compare to fathers (Hochschild, 2012).

It is essential to note that women also work out of home and have financial resources. However, this gives women extra duties in dual-earner families that working men perform less child-care and housework than working women (Dush et al., 2017). In other words, even if men are not the only breadwinner in the dual-earner family, they keep protecting their exclusivities, which is related to their freedom or enjoyment in their comfort zone. However, some fathers attempt to “help” their wives with responsibilities in housework or caring for a baby. In this case, “help” does not indicate that there are equal responsibilities among fathers and mothers as the fathers perceive that they do extra efforts for their wives due to not perceiving this as their main responsibilities. For equal and changeable responsibilities in the family as well as in society, both fathers and mothers must be aware that their responsibilities are not for specific duties. For instance, both of them might believe that fathers could care for their baby as primary caregiver while mothers could work as the primary provider. If this happens, we start to use just the “parent term” rather than the term of fathers and mothers in the family and in society.

We could see equal relationships in some dual-earner families until they have a baby. After the baby, mothers usually quit their job to care for the baby for a while, whereas fathers keep working their job.

Policies as parental leave usually support this action in the world that mothers are eligible for long term parental leave whereas fathers have just a few days for parental leave (Kaya, 2013). Scandinavian countries are except for this parental leave that they have equal break-days for caring for their baby. It could be said that policies also support or demolish equal responsibilities in the family. Therefore, policymakers must focus on similar distributions for parental leave to encourage fathers to engage with their baby more time.

There is another wrong approach about equal responsibilities in the family by policymakers that family-friendly work policy encourages mothers to quit or take a break from their job rather than for encouraging fathers. Hennekam et al. (2019) argued that family-friendly work looks like to help mothers to spend more time with their children, but mothers might feel pressure to stay at home for caring their baby instead of career development. Therefore, there is a suggestion that family-friendly orientation must work for fathers too. However, the labour market does not expect that fathers work part-time to take care of their baby (Knijin & Selten, 2002; O'Brien, 2009). For example, fathers are usually hesitant to request for changing their working schedule in order to nurture their baby (Williams, 2010). Therefore, the family-friendly work orientation does not work for fathers.

During the pandemic, governments allow mothers to work at home due to caring for their child, but fathers must go to work. In this case, this approach also leads mothers to be the main caregiver and fathers

to be the main provider. Another sample is that there is a rule in big factories about having kindergarten if the women population is more than a certain number (for example, more than 150 women in Turkey). However, there is not kindergarten request for men population in the factory. It is clear in both of these examples that policies strengthen the distinction of traditional perceptions regarding caregiver and breadwinner rather than contemporary perceptions relating equal responsibilities and opportunities for fathers and mothers.

Not only policies are guilty of reinforcing unequal responsibilities in the family but also social media and advertiser give misdirection to follow people traditional attitudes. It is hard to see fathers in the advertisement that they take care of a baby and do housework, but we mostly see mothers about caring for a baby. This provides a projection for fathers and mothers about how to be good parents with the traditional perceptions rather than the contemporary one.

CONCLUSION

A mother and a father are two different people, but they are the same person in child-rearing as a parent due to having the same responsibility such as protecting, caring and feeding their child. This ideology is always accepted in a theory by both men and women. However, it is almost impossible to see these expectations in fathers' behaviour to their children in traditional family and society, where fathers are perceived as the main financial provider and mothers are perceived as the main caregiver. We could alter this misrepresentation

by detaching father and mother terms in the family and society, where different titles have dissimilar responsibilities for each one. Therefore, we might use only parent for both of them rather than a mother or a father when a man and a woman have a baby.

Policymakers usually attempt to eliminate traditional family perceptions by building family-friendly work orientations in society. The orientations encourage women to do a career and have a baby at the same period. However, policies such as parental leave, part-time work and constructing a kindergarten in a factory weaken contemporary perceptions regarding equal responsibilities and opportunities for fathers and mothers in a society since these orientations put fathers away from child-involvement. It might suggest that policies support fathers to do more caring for their children in practice instead of giving fathers' responsibilities to mothers. Furthermore, social media and advertisements have an effect on parenting attitudes so that caring about a child and involvement with a child must be represented with both fathers and mothers as a parent.

Overall, we can improve our attitudes as a universal person in the world regardless of culture and sex so that we might want to be a parent who equal and ungendered responsibilities in child-rearing rather than traditional cultural expectations as a father and a mother.

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CHAPTER 3

PAUL AND WOMEN IN EPHESIANS 5:22-24: AN ANALYTICAL DISCOURSE

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INTRODUCTION

Scholars believe that Paul accepted women as equals but that at times in his teaching he placed them in an inferior position. Generally, Christian feminists believe that Paul demonstrated a “liberationist” attitude toward women, as one who had high regard for women and valued them as fellow ministers. Biblical scholars, such as Scroggs (1972), have sought to redeem the image of the apostle from any taint of chauvinistic bias against women. In his words: “It is time, indeed past time, to say loudly and clearly that Paul is, so far from being a chauvinist, the only certain and consistent spokesman for the liberation and equality of women in the New Testament” (p.283). To be fair to Paul, some Christian feminists have tried to deny the Pauline authorship of texts viewed as “antifeminist”; others argue that Paul intended the texts to be temporary in nature, either because of the cultural dimension of the setting or because of local church problems; or to say that the apostle struggled to overcome his chauvinistic background as he strove to express the Christian ideal. Most biblical scholars agree that Ephesians was not written by Paul himself, but by a later leader assumes his mantle of authority. Reid (2008) posits that Paul was not a systematic theologian. He never formulated a coherent theology of women. Rather, his letters are pastoral in nature, addressed to the specific needs and questions of particular communities.

However, we cannot divulge the apostle from his Jewish cultural background which subordinates women. It is not far from the truth to say that Paul was influenced by his Jewish background. Scholars are trying to restructure the scriptures in order to accommodate modern trends. It is important in this debate to resolve the alleged conflict between the biblical concepts of headship (κεφαλή) and submission (ὑποταγή).

The Text- Ephesians 5:22-24

Verse 22 αἱ γυναῖκες τοῖς ἰδίοις ἀνδράσιν ὡς τῷ κυρίῳ,

Verse 23 ὅτι ἀνὴρ ἐστὶν κεφαλὴ τῆς γυναικὸς ὡς καὶ ὁ Χριστὸς κεφαλὴ τῆς ἐκκλησίας, αὐτὸς σωτὴρ τοῦ σώματος·

Verse 24 ἀλλὰ ὡς ἡ ἐκκλησία ὑποτάσσεται τῷ Χριστῷ, οὕτως καὶ αἱ γυναῖκες τοῖς ἀνδράσιν ἐν παντί.

The English Translation

Verse 22. Wives, submit to your husbands as to the Lord.

Verse 23. For the husband is the head of the wife as Christ is the head of the church, his body, of which he is the Savior.

Verse 24. Now as the church submits to Christ, so also wives should submit to their husbands in everything (NIV).

a. The Meaning of κεφαλή

The word κεφαλή appears 58 times in the New Testament, of which 45 refer to the literal/physical head and 13 are figurative. Chukwuedo (2019) writes that many of the symbolic passages speak of Christ, the Head of the church (Eph 1:22; 4:15; Col 1:18; 2:10, 19). In Ephesians 5:22–24, Paul bases his call for submission on the principle of headship: “Wives, submit to your husbands as to the Lord. For the husband is the head of the wife as Christ is the head of the church, his body, of which he is the Savior. Now as the church submits to Christ, so also wives should submit to their husbands in everything.” In 1 Corinthians 11:1–16, the crux of the issue surfaces in verse 3: “Now I want you to realize that the head of every man is Christ, and the head of the woman is man, and the head of Christ is God”. After praising the Corinthians on their response to apostolic tradition in 1 Corinthians 11:2, Paul gave them a new instruction concerning headship and submission. The teaching that the man is the head of the woman was already evident in the Old Testament but over practiced. Christ is over every man while man is over every woman, God is over Christ. Scholars see it that the headship of man over woman refers not to the essence of the individuals, since God is said to be the head of Christ, but only to function.

Blass, Debruner and Funk (1961) posit that the significance of verse 3 lies in the word κεφαλή (“head”). The verse revolves around the concept of how God, Christ and man are κεφαλή. Its meaning especially in Ephesians 5: 23 has been much disputed. Many New

Testament scholars and feminists dispute that the word means source and not boss. Barth and Bedale (1954) posit that κεφαλή refers to source. The general argument of biblical feminism in these passages is that headship (κεφαλή) refers to “source,” not “authority.” They demonstrate that κεφαλή has two senses: a literal meaning referring to the anatomy, and a metaphorical sense of “priority”. In this latter usage two ideas are present: (1) a chronological priority including the notion of “source” and “origin,” and (2) a resulting positional priority including the notion of “chief among” or “head over.” Concerning this enlarged and metaphorical use of the term, Barth and Bedale (1954) further reason that;

This idea of ‘authority’ would seem to be connected, not with the controlling influence of the head over the limbs [a scientific deduction anachronistic for Paul] but with the idea of priority.... A chieftain’s authority in social relationships is largely dependent upon his ‘seniority,’ or ‘priority,’ in the order of being”. Thus κεφαλή is a metaphorical equivalent of ἀρχή, “first,” “ruler” (p.213).

Paul is using κεφαλή in this metaphorical sense to set forth the hierarchical, social structure in God’s economy. Blass and Funk (1961) posit that Christ, then, is the “head” of every man because “through him are all things, and we exist through him” (1 Cor 8:6; cf. Col 1:16); and man is the head of the woman because “man does not originate from woman, but woman from man” (1 Cor 11:8; cf. Eph 5:23); and of course, God is the head of all because “all things

originate from God” (1 Cor 11:12; cf. 1 Cor 8:6). Thus because of the order in the process of creation there is both a unity and a hierarchy of social relationships that may be outlined as follows according to Kaiser (1976):

God

Christ

Man

Woman

Concerning this hierarchy, however, Kaiser (1976) cautions, “Such a ranking speaks not of their relative dignity or worth (Is Christ any less than God? Or is woman any less created in the image of God than man?), but only of their job relationships, responsibilities to each other and ultimately to God” (p.12).

Williams (1977) states that according to Ephesians 5:23ff, Christ is the head of the church because as her Savior he *brings it into existence*. Christ as the head nourishes his body as it grows up into him. Since the head is the *source of life*, when Paul writes that “the head of every man is Christ,” he means that man lives in dependence upon Christ strengthened and sustained by him. So Christ also lives in dependence upon God and so the wife also lives in dependence upon her husband. Christ establishes his headship by giving himself, not by taking or possessing. He exercises his headship by saving us, this is his glory and this is the model for the headship of husbands to their wives. William’s interpretation of the text above is basically on Christ as “source,” ignoring every reference to his “authority” over the

Church.” Christ made plain to the Eleven that He is indeed the Head of the church; He is in control. Foh (1980) considers the various options of 1 Corinthians 11:1–16 and emphasizes that the focus of Paul’s teaching in these difficult verses is on worshiping God in a way that is glorifying to Him. She concludes that headship must be understood within that context.

Perhaps in one sense the statement “the head of the woman is the man” (1 Cor 11:3) could be taken literally. Perhaps man is called the head of woman because of the position to which God appointed him in marriage and in the church. In a general sense man’s “headship” would be something like an honorary title, says Foh (1980) certainly not to be understood as placing every woman under the authority of any particular man, whether father, brother, or pastor.

In her own view, Kroeger in an unpublished paper entitled “*The Classical Concept of ‘Head’ as ‘Source’*” sees in the word (origo) evidence for the idea of “source”. However, this reference “the beginning (origo) of the body’s stature,” speaks of the head not as the body but as the extremity of the body: the head is the top extremity and the feet, it follows, are the bottom extremities. Since Paul wrote that man comes from woman, headship as source does not seem appropriate, for the woman would also be the head or source of man, which is contrary to Paul’s point. The key to a proper role relationship of man and woman is to recognize that Christ has headship over man even as man has headship over woman. Even as Christ has a head who is God, so the woman has a head, namely, man.

b. Headship and Submission

The woman as subordinate to man does not mean inferiority. Knight (1977) is of the opinion that the ontological relationship analogous to that between man and woman according to Paul is that between father and son. That Christ submits as son and as incarnate does not reduce his deity or makes Him inferior to the father". Just as no inferiority may be asserted or assumed for in His submission, so also no inferiority may be asserted or assumed for woman. Paul substantiates his comments in a relationship more basic than the creation account, namely, the economic aspect of the Trinity. The Son is God as the Father is God ontologically. However, economically (in function) the Son's redemptive work involved a volitionally subordinate position or rank. Knight (1977) however, further explains that more support is derived from the creation account itself. "Man does not originate from woman, but woman from man; for indeed man was not created for the woman's sake; but woman for the man's sake" (1 Cor. 11:8, 9; cf. 1 Tim 2:13). The time and purpose of the woman's creation is significant in Genesis 2. She was created as a co-laborer to share in the mandates of creation. To Knight, from the very first, however, the woman was to participate as a subordinate in rank.

On several significant occasions, the New Testament recognizes or refers directly to Genesis 2:18ff as supporting a role distinction between the male and female. First, Paul asserts that man is the head (κεφαλή) over the woman in 1 Corinthians 11:3. Bruce (1971) posits, "The meaning of "head" in v 3 is indicative of man's "rank "over the woman rather than "source" or 'origin' " (p.103). His statement is not

ascribing a deficiency in intellect or ability of the woman, but is designating her to a subordinate position in function. At the same time, Bruce (1971) says that Paul establishes a role relationship, he is careful to include a caution, lest men pervert their designated leadership into spiritual superiority and functional snobbery (1 Corinthians 11:11). Spiritually, man and woman remain equal before God. The Apostle may also have in mind the role distinctions manifested in various functions between the sexes. Stitzinger (2002) says that a woman can and often does assist men in advice, counsel, and guidance in the home, church, and society. However, she is never to take on the role of a leader over men. “In the Lord” she will retain her subordinate role as she shares in these responsibilities. A man must as well remember that he is not independent of the woman just because he is higher in rank (1 Corinthians 11:12). He needs her help even to gain existence in this life. Thus, God has established a mutual dependency to coincide with the headship that man continues to exercise over the woman.

Secondly, the apostle makes use of the term “to be subject” (ὕποτάσσω) to describe the relationship of the female to the male both in and outside the context of marriage. The term “to be subject” from the verb *τάσσω* has a background in military usage, namely, that soldiers were appointed or placed in positions under others. “Ὑποτάσσω carries the meaning “to place under,” “to affix under” or “to subordinate oneself to the control of another”. However, this word in no way implies that the subordinate is an inferior, except in position. Boyer (1971) says, “a woman may be superior to a man in

ability, personality and even spirituality, but because of the divine order of creation, she recognizes the superior rank of the man and ‘ranks herself under man’” (p.104). This principle is to demonstrate itself both in the marriage relationship, and/or outside of marriage to various extents. In all of these texts, Paul alludes in principle, if not in actuality, to the creation account to substantiate his claims.

A final support for a role distinction according to Boyer (1971) is expressed in 1 Peter 3:1, 5–7. Concurring with Paul, Peter uses the term “submission” to describe the position of a wife towards her husband. While he does not refer to creation, he does use the example of Sarah’s relationship to Abraham. It is fairly certain that her relationship to Abraham stems from the divine order of creation in Genesis 2:18–24. Furthermore, while Peter discloses the wife as the “weaker vessel” in rank, he also maintains that she is spiritually an equal “fellow-heir of the grace of life,” (1 Pet 3:7).

CONCLUSION

Women are restricted from many leadership roles in the organized Church but the majority of ‘Pentecostal’ and ‘charismatic Churches’ now hold an egalitarian view regarding the ordination of women. In the Roman Catholic and Orthodox Churches, only men may serve as priests, elders or deacons. The Methodist church in Nigeria has embraced women ordination. Evangelicals posit that females may function in normally male roles if they are under the authority of males in the congregation. Paul’s relationship with some women in the Bible whom he called co labourers is an attestation that Paul

recognizes women and walked with them. This is an encouragement to women and an insight on how to resist efforts toward patriarchy.

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CHAPTER 4

**INDIVIDUALISM AND COLLECTIVISM IN VIRGINIA
WOOLF'S WORKS**

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INTRODUCTION

The purpose of this paper is to analyse feminist issues in the works of Virginia Woolf by correlating them with the individualist and collectivist cultural dimension theorized by Geert Hofstede (1991) in *Cultures and organizations: Software of the mind*, which will be considered the main tool for the methodology section. By applying Hofstede's grid of analysis to Virginia Woolf's novels, we can notice that the Victorian traditional way of life could be associated with collectivist values. This happens since the so-called "angel in the house", the ideal for women in Victorian times, would first of all consider the good of the whole group, or of the whole family, and only second she would think about herself. Mrs Ramsay in *To the Lighthouse* is one such ideal woman. In contrast to her, Lily Briscoe the artist focuses on what she would like to achieve individually, and she does not take into account the demands and values of society. Katharine Hilbery in *Night and Day* has individualistic tendencies through her breaking up with parental values – she is more attracted to maths and astronomy than to literature as her parents are. She also prefers a less traditional role in marriage, in contrast to Cassandra Otway. Mary Datchet is one of the characters who breaks free from the Victorian ideal and traditional marriage, and focuses on militating for women's suffrage. She also chooses to work in spite of her fortune from her family allowing her not to. In *The Years*, Rose supports the Suffragettes' protests. Mary and Rose opt for values other than the traditional ones, for a breaking free from the traditional collectivist

values. In return, they support the values of a less numerous collectivity at the time. Mrs Dalloway, the main character from a novel with the same name, feels she lacks freedom due to submitting to the collectivist values and traditional role in a family; she longs for individualistic values, by contemplating her life. Orlando, from the novel with the same name, pursues his/her own individualistic wishes, and seeks individualistic achievements. To conclude, feminist values correlate with values of individual freedom.

BACKGROUND

In her essay *A Room of One's Own*, Woolf claims that “a woman must have money and a room of her own if she is to write fiction” (Woolf, 1977: 7). This statement expresses the wish of women to achieve their full potential as individuals. At the same time, it marks a break with tradition, when the Victorian ideal of the woman as “the angel in the house” was part of the values in the society where Woolf lived. Woolf grew up in a family where the parents had traditional values, where her mother was “the angel in the house” and her father believed that only boys should go to public school. Woolf, however, did have the opportunity to have access to her father’s library and “be self-educated” (Doolittle, 2015: 3). To Woolf, writing fiction and having education goes hand in hand. To her, in order to be able to write fiction, women should have received the necessary access to and opportunities of education: “Woolf links fiction and the ability to write it to access to education. For Woolf, writing fiction requires

being educated, so one can substitute the concept of education for fiction when it is encountered in Woolf's writing." (Doolittle, 2015: 4)

The reaction of Woolf to the values of the society of her time and to the values she had been raised with in her family show a conflict not only between traditional and modern values and mindsets, translated as the division between traditional values and feminist values, but also a conflict between collectivist values and individualist values. Individualist societies are "societies in which the interests of the individual prevail over the interests of the group" (Hofstede 2010: 91), while collectivist societies are "societies in which the interest of the group prevails over the interest of the individual" (Hofstede, 2010: 90). When it comes to Woolf's 1897 diary, "Diary-writing [...] also allows her to vent private rebellions and chart her own course" (Lounsberry, 2014: 12). The main feature of this diary is that it "shows the young girl's dislike of Victorian rites and the anguish social pressures gave" (Lounsberry, 2014: 13). At fifteen, she also "shows independence on religion as well" (Lounsberry, 2014: 13).

During Woolf's time, we notice a change in the young generation from collectivist to individualist values. Both Woolf and her friend Vita-Sackville West, for instance, strive towards an individualist mindset. The novel *Orlando: A Biography* was dedicated to Vita Sackville-West, who longed for the privileges of education and personal achievements which were, traditionally, reserved to men. The novel's main character has an individualistic mindset, searching for the meaning of life and struggling to write well throughout the ages

and throughout the change from man to woman. The mindset of the time was focused on questioning what had previously been accepted, on questioning values, rules, and traditions:

Woolf and her contemporaries, such as T. S. Eliot and James Joyce, questioned everything in society. This tendency to deconstruct and investigate is reflected in the critical nature of Woolf's works, especially regarding her assertion on the necessity of education for girls. Her short work *A Room of One's Own* explores this claim: in order for women to lead fulfilling and self-actualizing lives, they must have equal access to the same quality education that men receive. Education was very important to Woolf, and she was very aware of how privileged she was to be educated. She did not take her fortunate upbringing for granted but used it through her works to provide apt investigation and analysis of the education of girls. (Doolittle, 2015: 4)

The novel *Orlando* questions everything, from the meaning of life to whether changing from man to woman actually changes who someone is, to the very norms of the genre of biography. The novel is made up as a fictional biography. The borders between reality and fantasy are also questioned. Orlando's change from man to woman, together with his/her living for ages, and still being young looking, is also accepted as something normal, allowing Orlando to go on with his/her life as a poet. The story is humorous, as Orlando discovers certain advantages of being a woman. Orlando's individualistic mindset remains

unchanged and readers see him/her going through many adventures as both man and woman. Defying a normal human's lifespan and the aging process can be seen as breaking free from society's rules. Orlando also questions the roles that are based on status traditionally (for a collectivist society) or based on contract (for an individualistic society), in the modern society. Society had some expectations by associating a certain behaviour due to the roles individuals should play whether they were men or women. The other novels by Woolf also have this questioning mindset. *To the Lighthouse* shows readers Lily Briscoe, the artist, who focuses on her own achievements as a painter. Traditional expectations are embodied in Mrs Ramsay, the Victorian ideal of the "angel in the house", who suggests her she should marry, and Charles Tansley, who claims that women cannot paint and cannot write. In the end of the novel, Lily will finish her painting. Both Orlando and Lily struggle for personal achievement, which is an artistic product: a poem for Orlando and a painting for Lily. Elizabeth Barrett in the novel *Flush: A Biography* will symbolically feel better after she leaves her family, meaning their values, and goes for her own. Her leaving is a departure from the traditional values which keep her imprisoned. Her freedom in the novel is both literal and figurative, as after leaving her family's house she can achieve her potential as an individual. Rachel Virance in *The Voyage Out* has a similar path, from feeling imprisoned figuratively in a London suburb, meaning in the values of a collectivist society, to discovering personal freedom during her journey to South Africa, and exploring her personal values. Rachel's path can be compared to Woolf's, who leaves her traditional

family's values behind and discovers the individualism and freedom promoted by the Bloomsbury group (Rose, 1986: 57). Katharine Hilbery, a character from the novel *Night and Day*, is also an example that breaks free from family traditions, rules, and values. She is more attracted to Mathematics and Astronomy than to literature. She refuses to continue the family's preoccupation with literature. Katharine Hilbery views marriage differently than her family, and her perspective is presented in contrast to the traditional one of Cassandra Otway. Mary Datchet also breaks free from the Victorian traditions and rules, by focusing on militating for women's suffrage and also by working, while her family's fortune would allow her not to. Rose, from *The Years*, also supports the Suffragettes' protests. Both Mary and Rose, by adhering to the values of the Suffragettes' movement, adhere to a group that encourages the struggle for individualism. They break free from the traditions and values that had been set for the good of the collectivity, for the family, and not for the good of the individual. Clarissa from the novel *Mrs Dalloway* reflects on the way she had made choices in her life, which led her to marry a certain man and not another, and on her self-conscious role in society while she prepares to host a party. She does not feel she had freedom in her life and in her choices. Clarissa is living in a traditional, collectivist family and society, where she no longer feels the freedom she had dreamt of in her youth. Her daughter Elizabeth has other values, is interested in politics and modern history, dreams of becoming a doctor or farmer, and prefers spending time in freedom in the countryside instead of London society parties organized by her mother. Through this

behaviour, readers notice how Elizabeth tries to break free from the demands and values of society and to focus on what she personally wants.

While the accuracy of applying feminist approaches to Woolf's essay and novels cannot be questioned, these approaches can be completed and enriched by an analysis through the frame of Geert Hofstede's theory of the cultural dimensions, namely through the frame of the individualism vs collectivism dimension.

METHODOLOGY

Feminism is a usual approach to Woolf's work. Caughie (in Berman, ed., 2016: 305) offers a few titles of main research, as well as aspects where we can witness Woolf's feminist views:

From the first full-length work on Woolf, Ruth Gruber's, *Virginia Woolf: A Study* (1935), based on her 1932 dissertation, to Naomi Black's *Virginia Woolf as Feminist* (2004) and beyond, scholars and common readers alike have linked Woolf and feminism. Herbert Marder's *Feminism and Art: A Study of Virginia Woolf* (1968); Jane Marcus's edited collections, *New Feminist Essays on Virginia Woolf* (1981) and *Virginia Woolf: A Feminist Slant* (1983); Rachel Bowlby's *Virginia Woolf: Feminist Destinations* (1988); Jane Goldman's *The Feminist Aesthetics of Virginia Woolf* (1998); Anne Fernald's *Virginia Woolf: Feminism and the Reader* (2006) – the titles proliferate. It almost goes without saying that Woolf is feminist. Feminism

informed her critique of British institutions, such as the private home, the university, the British Museum, and Whitehall; her resistance to war, patriotism, and nationalism; her concept of gender; her reading of history and literary tradition; her narrative form, even the shape of her sentence.

Characters such as Elizabeth Barrett, Katharine Hilbery, Rachel Vinrace, Elizabeth Dalloway, Mary Datchett, Rose, Lily Briscoe, and Orlando in Woolf's novels share with the writer the fact that they are drawn to individualist values, when it comes to their beliefs about family life, personal achievements, and personal values. Resistance towards traditional values and beliefs results in questioning whether or not these values benefit the individual. For example, Clarissa Dalloway questions the idea of marriage in her youth, on several occasions, such as when it comes to her independence towards her husband, in her discussions with Peter Walsh, as well as even when it comes to not marrying at all, in her discussions with her friend Sally Seton. Clarissa has longed since her youth for personal freedom during her marriage, which Richard, her current husband, offers her:

She would marry a Prime Minister and stand at the top of a staircase; the perfect hostess he called her (she had cried over it in her bedroom), she had the makings of the perfect hostess, he said...

So she would still find herself arguing in St. James's Park, still making out that she had been right—and she had too—not to marry him. For in marriage a little licence, a little independence

there must be between people living together day in day out in the same house; which Richard gave her, and she him. (Where was he this morning for instance? Some committee, she never asked what.) But with Peter everything had to be shared; everything gone into. (Woolf, 2002a)

However, the wish of her rebellious youth to “reform the world” together with Sally had been left aside, together with other aspirations to more personal freedom. They both viewed in their youth marriage as a “catastrophe” to their personal freedom, yet at present they are both married. Even if they both maintain a level of personal independence, they long for more. The degree of their independence is measured by the distance they take from society: Sally takes more distance, while Clarissa has become the “perfect hostess”, as Peter Walsh had predicted in her youth. Clarissa looks back on her memories with Sally with nostalgia, and on their enthusiasm to be free from the norms of society back then.

While Clarissa looks back with nostalgia on her past of strong individualist values, other characters maintain their individualist outlook all the time, such as Orlando, Lily Briscoe, Katharine Hilbery, Mary Datchet and Rose. Orlando never gives up his/ her wish to become a good writer, Lily Briscoe finishes her painting, while Katharine Hilbery stands for her own beliefs and values which do not coincide with those of her family. As for Mary and Rose, they are not conforming to traditional Victorian values regarding the role of women and choose an alternative community that supports their

values, as well as their individual freedom. Other characters discover the benefits of having an individualist mindset, such as Elizabeth Barrett, who becomes healthy, and Rachel Vinrace, who finds personal freedom with the occasion of her trip. However, whereas Clarissa Dalloway reaches a compromise, with having freedom in her marriage but at the same time being a perfect hostess, Rachel Vinrace refuses to return to a society of collectivist values, after the trip where she explored her feelings, thoughts, and freedom. Before she gets married, significantly, she dies from an illness she got while on her trip.

Isolation is a common feature of all the characters previously discussed. It is also a frequent theme in Modernist literature. The characters, if they are feeling isolated, will express themselves in a confessional mode, focusing on themselves and not on what is external to them. They will think about themselves and only secondly about the others. Woolf focuses in her works on the isolation of the individual that is caused by modern society. Magda Long, in *The bitter glass: demonic imagery in the novels of Virginia Woolf* (1975) writes about this issue in *The Years*, yet we can find it in all novels by Woolf. For instance, “Orlando naturally loved solitary places, vast views, and to feel himself for ever and ever and ever alone.” (Woolf, 2002b) There is no real communication between Clarissa and Richard Dalloway, and feeling isolated makes her at the same time feel an extent of freedom from the marriage rules she had rejected in her youth when talking with her friend Sally. Isolation is experienced as a

means of preserving their own identity and values throughout experiences where the characters may need otherwise to think about the good of the group and of the values imposed by the traditional, collectivist society. Had Elizabeth Barrett respected her father's rules, she wouldn't have married Robert Browning and she wouldn't have been free. Robert Browning embodies her values and the lifestyle she prefers, as both of them are poets. Otherwise, her personality is crushed under her family's expectations and values which she does not adhere to. As Rachel Vinrace has no choice after the trip but to abide by the traditional values, symbolized by marriage, she breaks free, symbolically, through dying. While her death is something that could be blamed on external factors and not a choice, it symbolically shows how submitting to collectivist values would have killed her personality. Lily Briscoe, Mary Datchett and Rose are characters that never marry, as they would be expected to by the traditional mindset, and continue to pursue their individual interests: painting, in the case of Lily, and supporting the Suffragettes, in the latter two cases. Mary Datchett chooses to be independent and not marry, and also to work while she does not have to. It is true that Mary had had an unsuccessful love experience with Ralph Denham, yet she does not let this determine her value as a person. When Ralph proposes to her after all, she realized he is not honest and rejects him. She does not see herself as depending on how society would view her. She believes her value matters as an individual, and she continues with the lifestyle that matters to her and that makes her an independent person.

When it comes to Orlando, readers can notice the situation is reversed when he/she explores life as a man and then as a woman. As a man, Orlando is supported by Queen Elizabeth I, as she loved him. As a woman, Orlando strikes readers as having more power, especially in the situation where men are troubled by Orlando as a woman, who is very seductive. What is more, as a woman, Orlando seems more mature, probably due to the life experience gained throughout the ages. Orlando starts out as a man, who in his youth is not very experienced, and goes on as a woman, who makes use of the previous life experience. As a man, Orlando cannot write well, but improves his/her skills as a woman. In this fantasy world, the issues regarding women not being able to write and create, or paint, as Charles Tansley from *To the Lighthouse* claims, are present in the part of life when Orlando is a man, not a woman. Everything seems reversed, when dealing with the society's expectations of Woolf's times.

The women previously mentioned assert themselves in Woolf's novels through their reflections. The readers feel that they have a distinctive voice. Through the interior monologues, the readers understand their aspirations and values that coincide with individualism. The confessional mode helps readers side with the values of these characters, since the confessional mode prompts empathy.

The characters' individualistic values prompt them to move away from the traditional values; the latter are kept through power distance means. In the Victorian family and society, there was inequality, and women generally had to obey the authority of men, as fathers and

husbands. The same held true at the larger level of society. The definition of power distance is the following:

Power distance can therefore be defined as the extent to which the less powerful members of institutions and organizations within a country expect and accept that power is distributed unequally. Institutions are the basic elements of society, such as the family, the school, and the community; organizations are the places where people work. (Hofstede, 2010: 61)

The traditional mindset meant high power distance, as authority was accepted and obeyed. This mindset also correlated with collectivist values, as women, by obeying their fathers and husbands, contributed to the good of the family as a group. A low power distance society means that members should be equal. By trying to break free from the traditional roles, the women in Woolf's novels wished for both equality and individualistic pursuits.

RESULTS

By witnessing characters questioning the authority of tradition, readers notice a change in values from collectivist to individualist, as well as from high power distance to low power distance. These changes are reflected in the way in which the characters feel isolated. They feel isolated since they believe that they are not understood by their family and by the larger traditional society. In their isolation, they step back and judge the traditional values. They do not feel that their personal values coincide with those held up by their family and

by society. Through the inner reflections, the characters analyse what sets them apart from their society's common values, and they analyse what their own values are. Through their interior monologues, the characters reveal to the readers their mindframe. As a result, the readers understand better the position of women such as Clarissa Dalloway, Elizabeth Dalloway, Katharine Hilbery, Mary Datchett, Lily Briscoe, Rachel Vinrace, Rose, and Orlando. Orlando makes the reader believe that, since chronologically he/she becomes a woman after he/she was first a man, he/she should have been a woman after all. Most novels start with the character in his/her childhood, and the readers witness the development of the character from childhood to youth and or/to adulthood. Woolf suggests that, in his/her mature years, Orlando grows to become a woman. The situation could be interpreted, on a symbolic level, as Orlando accepting that he/she is a woman, and simply be him/herself, regardless of what role society at any time can give to him/her and regardless of what values society can impose on him/her.

Feminism in Woolf's works can be seen in correlation with a set of individualistic values. It encourages these characters to pursue their own interests and values, if they are at odds with the values that society at the time imposes on them.

Some characters achieve the individualistic mindset after being confronted with a crisis, between their own values and those preached and imposed by society. This is the case of Katharine Hilbery, Mary Datchett, Lily Briscoe, and Elizabeth Barrett. These are also the

characters whose crises are resolved by strengthening and maintaining their individual values and pursuits. They are at some point in a dilemma, yet eventually they end up freed from the values imposed on them by their family and by society. Rose in *The Years* seems at odds with what society and family expects of her ever since she is a young girl, and she has a boyish behaviour. Her father mentions that she does not behave like a lady, since her clothes are ragged. As an adult, she supports the Suffragettes' movement. Rachel Vinrace realizes that her values are at odds with those of society, but cannot resolve the dilemma. Symbolically, she dies in the end of the novel. The message is that collectivist societies can kill the personalities of individuals. Clarissa Dalloway and Sally Seton start out as rebelling against values imposed by traditional, and thus collectivist, society, yet in the end they adapt to the demands, while also maintaining a degree of their independent spirit. Orlando suggests an independent spirit at all times due to his/her ability to move on, suggested figuratively through his/her literal moving on across historical ages, after his/her deceptions in love and in being appreciated for his/her writing skills.

Other characters, such as Cassandra Otway, and Mrs Ramsay, have personal values which coincide with those put forth by society and family. They are examples of the traditional women, of the Victorian ideal, through their own personal structure not just through the demands of society.

CONCLUSION

The issue with Woolf's characters lies in the ways they are allowed to live according to their own sets of values by their family and by society. Once their sets of values do not resonate with those at the scale of the family and society, they may face problems regarding their personal freedom and identity. Society and family may not allow them to be who they really are, and they will need to take action for this. Virginia Woolf explains in her essay *A Room of One's Own* the necessity for having an individualistic society, but also a low power distance one, as in this way women's lives would improve by allowing them to choose what they wanted their lives to be like. They would be allowed by society to make a choice regarding their values, lifestyle and struggle for personal achievement. The characters in the novels analysed in this paper are examples of this frame of mind. At the same time, the context of the period shows the struggle between the two types of mindsets, traditional, collectivist and modern, individualist. The isolation specific to Modernist characters suggests a turn inward, not only to confession mode, but also to an analysis of one's personal values, beliefs, and needs. The ones mostly in need of this were women. This is exemplified by the Suffragettes' movement. Since Victorian society was high power distance, a change could only be achieved through revolution and rebellions. Hofstede claims that this is the usual way for achieving change in high power distance cultures, and the society portrayed in Woolf's novels is no exception. On the one hand, there is an acceptance of traditions and authority of the

Victorian times, and on the other hand, there is questioning and striving for change during the Modernist period.

Woolf's writings deal with the issue of individual freedom within the constraints of society, through imposed rules and values, a theme which had been previously explored by philosophers. For example, regarding the issue of individualism versus collectivism, readers may recall John Stuart's Mill question: "What, then, is the rightful limit to the sovereignty of the individual over himself? Where does the authority of society begin? How much of human life should be assigned to individuality, and how much to society?" (Mill 2021) in relation to Woolf's concern with the freedom of women in society. Woolf prompts her readers to ask themselves these questions. Her characters' situations illustrate these dilemmas, together with showing consequences of a society that restrains individuals' freedom, at least through a traditional mindset.

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CHAPTER 5
PROTECTION OF WORKING WOMEN'S RIGHTS
IN THE LIGHT OF ISLAM

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INTRODUCTION

Men and women are the backbone of human civilization and both play their due roles in the society. No doubt that the role of men very important wide and encompassing in the development of society and state. However, if we analyze and probe the role of women in this regards, it is not than that of men. A bigger position of the state's evolution, stability, growth and development is dependent on the role of women. In every developed society, women have significant role. Woman is the focus of family, which makes a society. Hence, development of any society is measured with the role of women in a nation's development and civilization.

PRESENT ROLE OF WOMEN AND THEIR PROBLEM:

In the present era, women are found engaged in every walk of life. Their potential was appreciated in the fields of education, research and medical since long but now they have also prominence in the fields like army, politics, games, culture, economy, engineering and even avionics. Woman of the modern era is now a good mixture of a conscious wife, affectionate and educated mother and an active worker by increasing her importance and status through achievements in all walks of life.

Today's educated women in view of their nature and interest want to expand their activities beyond the four walls of their homes. There are many causes of such approach by women. There are some women who do not consider their home sufficient for the satisfaction of their spiritual and intellectual potentials. Such women are of God gifted

intelligence and potential which they want to employ it for constructive works and projects of their nation and state. Their goals and objectives of life are of highest standards. They keep themselves engaged in various fields at local and national levels. The spirit of such women is not against the teachings of Islam rather it needs appreciation at society, national and state levels.

Such women are as respectable and honorable as those sitting at their homes as such women who get education and skills to employ it for the society's development and growth deserve more appreciation, support and respect. They not only take active part in the education of women but also have a positive role in the guidance and grooming of men as sons, brothers and grandchildren etc.

Some women opt for services outside their homes due to financial constraints in order to help out their families to meet the day to day expenses. There are many factors which force women to work outside their homes.

At times women don't have their male head to earn bread and butter for their family. A widow has to feed her children through working in any capacity. She has poor young girls who opt for jobs to earn money to fulfill dowry demands of their in-laws, besides, reducing financial burden of their families. In some cases, man's income is too meager to cope with their financial requirements. In such a back ground women want to help their male family members so that financial burden is reduced on their shoulders.

Today's women work in different offices, factories, boutiques, other business centers and practicing as doctors and health practitioners in various hospitals and health centers besides, teachings in schools, colleges and universities. They also work as domestic servants by washing dishes, cleaning houses and washing and ironing clothes etc. Examples of such hardworking women are numerous in the Islamic history.

As far as our society is concerned, we usually find such women being exploited. The harsh reality in such cases is that such injustices with women are usually initiated from our own homes. A married woman's main issue is to have understanding with her husband as well as grooming of her children. Usually working women in our society are facing a chronic problem of their husbands, fathers, brothers, and in some cases, their sons non-cooperation with them. In case a working woman fails to fulfill some of her domestic responsibilities due to reasonable and plausible excuse, they are confronted with many problems.

A woman who contributes towards the national development in the form of various jobs and assignments performed by her, should be encouraged for their positive role, but unfortunately, they are rather discouraged by men through various tactics like teasing, chasing, harassing besides, considering them inferior, weak, vulnerable and helpless. Such a behavior confronts women with psychological problems which create hurdles for their active role in the society.

Solution of the problems faced by such women may be resolved through Government's policies and various schemes. In the past, Muslim women performed their responsibilities in a good way and assisted their husbands, brothers, sons, and fathers in their earnings as well. Today, if a daughter, sister, or wife does the same job, the society should assist her in the fulfillment of her responsibilities rather than creating hurdles and problems in her way.

WOMEN JOBS AND THE TEACHINGS OF ISLAM

Quran narrates the role and responsibilities of a woman as directed in the light of the Holy Prophet Muhammad (P.B.U.H). Allah (SWA) says in the Holy Quran:

وَقَرْنَ فِي بُيُوتِكُنَّ وَلَا تَبَرَّجْنَ تَبَرُّجَ الْجَاهِلِيَّةِ الْأُولَى²

Remain in your homes, and do not display (your) beauty as it is used to be displayed in the days of earlier ignorance.

In another Hadith of the Prophet Muhammad (P.B.U.H), Hazrat Aisha R.A quotes that the Holy Prophet (P.B.U.H) said:

عليكن بالبيت فانه جهادكن³

Just have it at home is their Jihad.

On another occasion he said:

² Al-Quran, Al-Ahzab : 33

³ Ahmad Bin Hambal Abu Abdullah Ashshaibani, Moassasa tu Resalah, Second edition, 1999, Masnad ul Ansar, Hadith ul Sayyedah Asisha R.A., no. 24393.

الا كلکم راع وكلکم مسؤول عن رعيته فالامير الذى على الناس راع وهو مسؤول عن رعيته والجل راع على اهل بيته وهو مسؤول عنهم والمرأة راعية على بيت بعلها وولده وهى مسؤولة عنهم والعبد راع على مال سيده وهو مسؤول عنه الا فكلکم راع و كلکم مسؤول عن رعيته⁴

Not to you is a shepherd and all of you are responsible for his flock
valomir which the people shepherd and is responsible for his flock and
the man is the shepherd of his household and is responsible for them
and the woman is the shepherd over the house of her husband and son
and are responsible for them and the servant is the shepherd of
master's wealth and is responsible for him Each of you is a shepherd
and all of you are responsible for his flock

It means that Islam has played the best role for women to be at home
to educate and groom her children while making men responsible to
fulfill economic and financial requirements of women. However, it
does not mean in any way that women should be confined to her
home. We can see in Surah Noor and Surah Ahzab which are about
the women purdah outside her home.

O Prophet, tell your wives and your daughters and the women of the
believers that they should draw down their shawls over them. That
will make it more likely that they are recognized, hence not teased.
And Allah is Most Forgiving, Very-Merciful.⁵

⁴ Albaihaqi, Abu Bakkar Ahmad bin ul Hussain, Sha'b ul aiman, First edition, 1410
A.H., Darul Kutab ul ilmiah-Bairroot, volume 4, page 322, no. 5261.

⁵ Al-Quran, Al-Ahzab : 33: 59

And tell the believing women that they must lower their gazes and guard their private parts, and must not expose their adornment, except that which appears thereof, and must wrap their bosoms with their shawls.⁶

Likewise, getting education is the obligation of both men and women. As the Holy Prophet (P.B.U.H) said:

Seeking knowledge is obligatory on every Muslim man and woman. Islam didn't keep women confined only to fields of education but she can also work in the fields of agriculture, medical, industries and trade. In short, a woman can step out from her home for the noble purposes. There are examples that women of the old era performed very well in the fields of trade, industry, farming, education and judiciary. Hazrat Sohaib Bin Saad (R.A) quoted a woman who yielded cane in her fields. She used to serve Hazrat Sohail and other Companions of the Prophet (P.B.U.H) with the sweet prepared of cane whenever they used to visit her on Friday.⁷ Likewise, Sahabia Qeela asked the Prophet (P.B.U.H) that she was doing sale purchase business.

انى امرأة ابيع و اشترى⁸

⁶ Al-Quran, Al-Noor, 24: 31

⁷ Muhammad bin Ismail Abu Abdullah, Al-Sahih , albukhari ,Dar Toq Alnijat Berout, First edition, 1422 A.H., Darul Kutab ul Aljumah-Bairoot, bab faiza quziyati alsalatu, hadith no: 938.

⁸ Ibn-e-Maaja, Muhammad bin Yazeed Abu Abdullah Al-Quzveni, Sunan ibn-e-Maaja, Dar ul Fikar, Bairoot, Chapter tow, hadith no. 2204. Page no. 743.

She also enquired guidance about other issues. Hazrat Abdullah Bin Masood (R.A.)'s wife was an artisan. Once she asked the Prophet (P.B.U.H) that she was an artisan and selling handicrafts through which she meets her financial requirements, as there was no other source of income of her husband and children.

فَقَالَتْ يَا رَسُولَ اللَّهِ إِنِّي امْرَأَةٌ ذَاتُ صِنْعَةٍ أَبِيعُ مِنْهَا وَلا لِرَجُلٍ وَلا لَوْلَدِي شَيْءٌ.⁹

She sought guidance from the Prophet whether she could spend her income on her family? The Prophet (P.B.U.H.) replied that whatever she would spend on them, she would be rewarded by Almighty Allah.

فَقَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ لَكَ فِي ذَلِكَ أَجْرٌ مَا أَنْفَقْتِ عَلَيْهِمْ فَانْفَقِي عَلَيْهِمْ.¹⁰

So, under unfavorable conditions, if a woman works hard in a dignified manner in order to support herself and her family instead of begging and becoming a burden on the society, it would not only be a source of pride for her but the woman will be rewarded on the day of judgment as well.

WOMEN'S SOCIAL RIGHTS AND ITS PROTECTION

Islam has given women a very high social status with full social security. Hazrat Muhammad (peace be upon Him) raised the status of women as mother, sister, wife and daughter and specified special rights for each.

⁹ Ahmad Bin Hambal. Masnad Al Iman Ahmad Bin Hambal, second edition, 1999. Moassasa tu Resalah, volume 25, page 494, no.16086.

¹⁰ ibid

The welfare of women starts before marriage in terms of seeking the right partner. The Prophet (peace be upon Him) said:

“If a suiter whose faith and conduct you are satisfied with comes to you, marry him your daughter. If you do not, there will be affliction on earth and gross corruption.”¹¹”

Only love, mutual respect, and understanding between husband and wife will bring peace to the family. A person you assume of with weakness might be better than you in the eyes of creator, or you might get the results through your patience, which is described " if ye take a dislike to them it may be that ye dislike a thing, and Allah (SWT) brings about through it a great deal of good".¹²

It advices that husband should try to understand and forgive his wife even if she has weakness.

In Quran, it is stated a women has similar rights as she has her obligation.

ولهن مثل الذى عليهن بالمعروف

Women have rights similar to what they owe in recognized manner.¹³

These rights should be performed by men and by the fulfillment of the right, a man can become a true Muslim.

¹¹ Abdul Rahman Abdullah, (edit), Guidelines for raising children, (Darussalam Publishers, Riyadh, Saudi Arabia, 1999), P.7.

¹² Qur'an 4:19

¹³ Ibn-e-Maaja, Sunah Ibn-e-Maaja, chapter Husn-e-Muasherat un Nisaa, volume, page 636, no. 1977.

Hazrat Muhammad (peace be upon Him) said that:

خيركم خيركم لاهله وانا خيركم لاهلى

(The best among you is he, who turns best for his family.)¹⁴

In Surah Al-Nisaa it is ordered to behave well with women.

فعلسى ان تكرهوا شيئا و يجعل الله فيه خيرا كثيرا و عاشروهن بالمعروف فان كرهتموهن-

(Live with them in the recognized manner. If you dislike them, then it is quite likely that you dislike something and Allah has placed a lot of good in it.)¹⁵

In Surah Al- Baqra it is stated that

هن لباس لكم وانتم لباس لهن

(They are apparel for you, and you are apparel for them.)¹⁶

Men and women have similar social status in Islam. Genetically and physically men have superiority over women, but in other fields, men and women have almost similar potentials and status. Islam suggests such measures for women's social protection and defense which makes women rights easier and sure. In this regards, the role of the state is very important and effective as compared to family and society. State is like a shelter for both genders. Provision of justice to the public is the basic responsibility of a government, which cleans the

¹⁴ Al Quran Kareem, 4:19

¹⁵ Al Quran Kareem, 2:187

¹⁶ Al Quran Kareem, 2: 187

society from evils like cruelty, violence crimes and injustices for keeping the public happy.

لقد ارسلنا رسلنا بالبينات و انزلنا معهم والميزان ليقوم الناس بالقسط

(We have indeed sent Our Messengers with clear proofs, and sent down with them the Book and the Balance, so that people may uphold equity.)¹⁷

Islam provides all religious and social rights to women. She can participate in religious sermons, marriages and other social activities.

عن ابن عمر ، قال رسول صلى الله عليه وسلم اذا استاذنكم نساءكم الى المسجد فاذنوا لهن.

(Ibn Umar said that the messenger of Allah (peace be upon Him) said if your women seek permission to visit mosque, you should permit them.)¹⁸

Women can participate in all religious and worships and this is the responsibility of government to make specific arrangements in the mosques where women may freely participate in prayers. Similarly, the government is also responsible to protect women's religious and social rights.

In Islam's social system, the basic feature is that it has made men responsible for state and society's responsibilities while relieving women from the economic, political and defense responsibilities and

¹⁷ Al Quran Kareem, Al.Hadid, 25

¹⁸ Abu yaala Ahmed bin Ali, musnad abi Ali , vol 1, 1984, darul Mamoon almeras-damishq, bk 9,P.428.

advised them to stay firm at the domestic front. The men have been made bound to look after financial requirements of women.

ECONOMICS RIGHTS OF FEMALE (WOMEN) IN ISLAM

Women have been given shares in the property of father, brother, son and husband etc. The husband was made bound to pay her dower. All these rights make women financially stronger where in either father can intervene nor her husband. Similarly, if she earns something through hard work, it is her sole ownership and if she spends anything out of such income at her free will, it is "Sadqa" on her behalf which will be rewarded hereafter by Allah Almighty.¹⁹

Islam has made a woman owner and administrator of her house and she should give preference to her home on her outer activities. She should not destroy her family and house. After fulfillment of her domestic, expertise and aptitude.

In Islam, women are not barred in any way from earning livelihood. However, there are certain conditions which should be fulfilled by all Muslim women in any way:

- a. Women job should not affect her domestic responsibilities like grooming of her children. Further, her children should not be deprived of her natural love being her basic responsibility.
- b. Job or employment should be such that it does not affect women's dignity, respect and status negatively.

¹⁹ Ahmed bin Hanbal, musnad Al-Imam Ahmed bin Hanbal, (bk 25) , P494, Ahadith No. 16086

- c. Women should observe Hijab and simplicity while going out for their jobs whereas usually women do not care in this regard, as some women do not observe Hijab while going outside their homes for jobs.
- d. Women should avoid as much as possible working in mixed men-women organizations and departments. Preferably, the job should be in women institutions.
- e. For joining jobs, women should have the permission and approval of their father, husband or brother so that the family system remains intact and stable.

FREEDOM OF PROFESSIONS AND BUSINESS

Allah said in Qur'an:

"And when the prayer is finished then ye may disperse through the land And seek of bounty of Allah." ²⁰

Islam appreciates working and earning. It is this reason that it favors the unlimited rights of ownership, it motivates its believers to do work hard and condemns the begging. This right of working and earning is a fundamental right of human being, man and woman. For man it is an obligation to work, to earn and to spend on her family. For woman it is permissible profession, job and business. To carry on her

²⁰ Quran, 62 : 10 .

professional activities, it is her right to communicate, to deal, to enter in to any contract and to travel.²¹

It is her right of human being to work and to upgrade his living standard. According to Islamic Jurisprudence permissibility or Mubah does not depend upon the necessity. So it is not correct when it is said that female can adopt profession only in case of necessity. Necessity permits prohibited things. The only condition is that this permissible matter should not in clash with her duties that is to look after her children and to care for the property of her husband and to attend her husband heart heartedly. We have number of examples that a Muslim woman in the period of Holy Prophet (peace be upon Him) was enjoying this right with full freedom. She earned and spent and become a source of prosperity for her family. The best example is the work of Hazrat Asma bint Abi Bakr. She had to work outside to home; she assisted her husband with her own desire. Her husband Abdullah b. Zubair never asked about her activities. According to Jamhur al-Ulema:

"She was doing so with her own desire because she was not under obligation to assist her husband outside the home."²²

Once she sold her female slave and got money, meanwhile Hazrat Zubair come and asked her to give him that money. She replied that she had given it in the way of Allah. Her husband did not mind it.²³

²¹ Dr. Abdul Karim Zaidan , 4 : 265 .

²² Ibn-e- Hajr Al-Asqalani , 9 : 323-326 .

It is reported from Abdullah b. Abbas that Holy Prophet took women to Jihad and they were given share from Mal-e-Ghanimat.²⁴

Another Hadith is that Umm-e-Mubashir Ansariyah was a farmer and cultivated her farm, and Holy Prophet appreciated her.²⁵

Ant of Jabir b. Abdullah did work to collect dates during her waiting period when she was divorced by her husband and Holy Prophet allowed her to do so. Though, she was advised not to do work by her relatives.²⁶

For this Hadith it appears that she was not facing the problem of maintenance. It is stated in Tabqat al-Kubra that Hazrat Zainab wife of Abdullah was skillful. She knew handy craft. She had to prepare goods and sell it. She asked Holy Prophet if she spend money on her husband and children. Holy Prophet replied her that it will be reward able.²⁷

It shows that she was not spending on her family before it.

An Ansari woman whose slave was a carpenter, asked Holy Prophet to make for Him a stage of wood (Minber). Then she ordered her slave to

²³ Imam Muslim, Sahih Muslim, Kitab al-Salam , Bab Jawaz al- Mar'at..., 7 : 12 .

²⁴ Ibid, Kitab Al-Jihad , Bab Al-Nisa al-Ghaziya , 5 : 197.

²⁵ Ibid, Kitab Al-Musaqat, Bab Fadl Al- Gharas , 5 : 27 .

²⁶ Ibid, Kitab Al-Talaq , Babn Jawaz Kharuj al- Mu'tiddah..., 4 : 197 .

²⁷ Ibn-e- Sa'd, 8 : 290 .

prepare Minber of Holy Prophet. There was no report that she did it with prior permission of her husband.²⁸

On another occasion Holy Prophet ordered Shifa bint Abdullah to teach Hazrat Sufiyah. A woman had to clean the mosque and Holy Prophet appreciated it. When she died Holy Prophet performed her funeral prayer.²⁹

It is reported that whenever any trade delegation come to the city all men and women had together around it to know the rates of goods and to buy things and Holy Prophet was among them but He never prohibit women from coming there.³⁰

The best example is that Hazrat Zainab wife of Holy Prophet was professional; she dyed the animal's skin. She stitched it and earned and then had to give in the way of Allah.³¹

It means that a woman can work or adopt of profession even if there is no necessity because other wives of Holy Prophet did not do any work as a profession. Then there is no report that Holy Prophet audited her regarding her income and expenditures.

To conclude this section, i would like to say that women in period of Holy Prophet played a significant role in the cultural and intellectual advancement of the Muslim society. There was hardly any phase of

²⁸ Sahih Bukhari , Kitab al- Hibah , Bab Man Istuhabah..., 56 : 127 .

²⁹ Ibid; Kitab al-Salat , Bab Kins al-Masajid , 299; Ibn-e-Hajr Al-Asqalani , 2 : 100 .

³⁰ Ibid; 3 : 76 .

³¹ Ibid; 4 : 28 .

life where women did not contribute. They enjoyed a degree of freedom that was rare in the contemporary period of Muslim world. Though, in presence of such rich religious and cultural history it seems unnecessary to legislate in favor of women yet certain steps have been taken by all governments of Pakistan to protect women from discrimination and harassment. Let me discuss these legislations made by different governments in favor of women of Pakistan.

DISCUSSIONS AND CONCLUSIONS

From all the reasons presented above, both Muslim men and women are equal in status in terms of their rights, though both have different opportunities and responsibilities. Men and women are being created from the same source, thus, both are accountable for their actions. Women are highly respected in terms of their role in family as mother, daughters, wife and sisters, and the rewards and punishments are given regarding their treatment. In Islam, women have the full rights in areas of education, economics, politics, religious practices and career choices. Moreover, they have the rights in choosing their partner, asking for divorce, child custody and their financial allowances.

Women rights as human rights movement was only started in Western countries from 18th and more actively in 19th century. Muslim women secured their rights and freedoms over 1400 years ago with the arrival of Islam. "It is proved without doubt that Islam is neither backward nor repressive in respect of its treatment of women.

And "No other religious book and no other reformer has done one tenth of what the Holy Qur'an or the Holy Prophet Muhammad has done to raise the position of women (Maulana Muhammad Ali).

The women just have to claim back their rights which have already been before there before, neither overburdening themselves, nor neglecting their roles as caregiver, and supporter of a family.

Though the women rights have clearly laid down in Islam, a big gap between theory and practice are giving rise to many problems. Islam makes the pursuit if education obligatory; however in most of the Muslim societies, girls are not encouraged to continue their higher education. On the other hand some Muslim families are so westernized that their women look at the house chores and childrearing as insignificant and trivial work. In both cases, either due to no education or to secularized education, Muslim societies face problems with women who increasingly becoming victims of these problems.

Thus, contemporary Islam demands the revival of the prominent of women in both theory and practice.

Women regardless of skin color, race or culture, should never be neglected and abused. Domestic violence or rape violates women's freedom of movement and their right to security.

"The best wat to respect cultural diversity and advocate for women's rights is to focus on those practices of concern to women in their own countries and to support their efforts to do accordingly."

For this, the rights and equality of women from the Qur'an and Sunnah source should be promoted to improve public awareness, prevent discrimination, and abuse against women.

In a nutshell it may be said that Islam does emphasize on women to give attention to her home by focusing on the grooming of her children and their education but it in no case bars women from doing jobs and employments outside her home rather it encourages her in this regard. In this regard the role of men, society and state is very important for the protection of women and their rights in the society.

SUGGESTIONS

In this regards, some suggestions are as follow:

1. They should be separate institutions and departments for women so that they are not mixed up with men.
2. Separate transport should be arranged by various government departments like universities and hospitals for women so that they are free from the tension of non-availability of decent transport where women purdah might be affected.
3. Separate hospitals and health care units should be established for women.
4. Women doing government jobs should be posted closer to their homes and should not be compelled to roam about for her posting closer to her home address.

5. There should be clear legislation for the protection of women and their sanctity whereby if somebody violate that, he may be given exemplary punishment.
6. Official accommodations should be provided to women employees on priority.
7. Sufficient government accommodations should be constructed in all relevant departments to cater for the women accommodation problems.
8. Harassment of women should be severely discouraged by punishing those harass women and such cases should not be given media coverage and access.
9. Media should be restricted from defaming women employees.
10. There should be no male employees as far as possible in women specific departments, hospitals, schools, colleges and universities.

THE RIGHT OF INDEPENDENT OF OWNERSHIP:

This involves the right to manage for a woman to own money and property independently. She is at liberty to buy, sell, mortgage, lease, borrow or lend and sign contracts and legal documents. Also, she can donate her money, act as a trustee and set up a business or company. This right cannot be altered whether a woman is married or single. When she is married she enjoys a free hand over the dower while she is married or divorced. This independent economic position is based on Quranic principles, especially the teaching of Zakat, which encourages women to own, invest, save and distribute their earnings

and savings according to their discretion. It acknowledges and enforces the right of women to participate in various economic activities.

THE RIGHT TO WORK OPPORTUNITIES

Islam does not forbid women to work and have a job outside the home as long as the external work does not interfere with her home obligations and lower her dignity. On the contrary Islam granted women the right to hold a job and involve her actively in trade and commerce. During the early Islamic period, women often helped men in their outdoor work and were allowed to move about freely with men. The Prophet himself encouraged his wives and daughters to engage in gainful work. He said ‘the most blessed earning is that which a person gains from his own labor. Hazrat Khatijah’s astuteness and business acumen made hers the most widespread among the Quraish.

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¹ Ibid, Kitab Al-Jihad , Bab Al-Nisa al-Ghaziya , 5 : 197.

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CHAPTER 6

THE POWER OF ART AND ITS REFLECTION TO AFGHAN ARTIST SHAMSIA HASSANI'S ARTWORKS

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WHILE STARTING

Art is one of the most effective formations that reveal the criteria in which societies overlap and diverge. From the geography of every society in which it exists, to belief systems, freedom of expression, human rights and technological structuring, art, whose raw material is “human”, is primarily a reflection of the formations created by the artist's synthesis of her consciousness and emotion. While the artist creates the primary value that comes forward in the autonomous identity formation of that society, art becomes a mean of presenting these identities. Because while art emphasizes the beautiful and likeable, it reflects our inner state, psychology and traumas in a unique way. Art is not only the aestheticization of the pain experienced in a society or the existing oppositional, liberating political movements; it is also a form of cultural and social communication that contributes to the elimination of social differences as a therapy tool. From this point of view, Afghan female artist Shamsia Hassani also reveals in her paintings the material and moral destructions as well as the social and economic collapse experienced in Afghanistan after the USSR occupation which took place in the last forty years. Afghanistan had a rational understanding of religion before the occupation but due to the religious corruption that took place in the later periods, the power struggles between the minorities still continue today. Hassani, who is trying to exist in their contentious environment in her country, tries to describe the tragedies of Afghan women with her paintings, while also becoming a symbol of women's rights and freedoms in her country. In this study, the efforts of an Afghan woman artist to exist with her art

were examined and the literature review method, which is in the category of qualitative research model, was applied.

INTRODUCTION

Afghanistan, which has been on the spotlight for many years with invasion, occupation, power wars and terrorist activities, has taken its place in the international literature as a country that is considered as the cradle of terrorism. This country, whose historical and cultural development dates back to 5 thousand years ago, has received and given migration while hosting many ethnic groups and cultures depending on the transition route between the Middle East, Central Asia and the Indian Peninsula throughout history (Behroz, 2020: 16) . Due to Afghanistan's central position and the events in its political history, many sources refer to it as "Strategic Road", "Pathway of Empires", "Silk Road Crossroads", "Roof of the World", "Gate of India", "Eastern Gate of the Islamic World", "Civilizations Junction", "World Trade Center" and "Heart of Asia" (Duman, 2019: 9). Even though the country is remembered with such different beauties, the class, identity, language and religion differences of many ethnic groups and experiences cast a shadow over these definitions. This situation, which resulted in the failure to achieve a real consensus, was one of the most important political problems of the Afghan administration (Behroz, 2020:90), while at the same time it brought social problems with the weak local and national integration and the inability to develop a national ideology (Deniz & Meriç, 2013). :155). Independence, in 1919 Afghanistan, which won after the

III. Anglo-Afghan War, also experienced different state systems in the second half of the 20th century. In 1973, the kingdom was ended by a military coup by Muhammed Davud Khan and a republic was declared in the country. Later, it was invaded by the USSR in 1979, and in 1989, with the withdrawal of the Red Army from Afghanistan, a civil war started in the country. Afghanistan, which was tired, ruined and devastated by the events after the USSR invasion (Behroz, 2020:28) On September 11, 2001, entered the modern democratic state building process. However, this process could not meet the expectations and the country's problems continued to be on the agenda. “British colonialism, Soviet occupation, civil wars, Taliban terrorist organization, US military intervention, socio-economic and cultural problems (rapid population growth, lack of education, unemployment, income inequality, low life) are among the main reasons that shape the historical and social experiences in the political geography of Afghanistan. standards, inaccessibility to basic services, corruption, gender inequality, lack of infrastructure, etc.)” (Behroz, 2020:90). Afghan women and girls have suffered the most from this corrupt order of Afghanistan (Erel, 2017:2), which has belonged to men throughout the history of humanity and is dominated by men (Erel, 2017:2). Afghan women had to fight for their lives amid the provocation, torture, rape and humiliation they were subjected to under the yoke of discrimination. While it is difficult for these people to receive adequate health services due to gender inequality, they are constantly exposed to inhumane behavior and violence (Deniz & Meriç, 2013:167-168). Shamsia Hassani, who witnessed the

oppression on Afghan women with her experiences, is an artist who includes these issues in her works with a deep sensitivity. In her works, Hassani presents her instincts, beliefs, weaknesses, weaknesses, briefly all the formations that occupy her mind and soul, to the world through her paintings by blending them in artistic materials. In this respect,; While it includes the themes of social inequality in her country, the artworks of the artist manifests itself intensely with hysterical feelings such as "oppression", "violence", "pain", "sadness", "hope", "fear" etc.. While art, of course, containing various fictions with a context, it also reminds us, tells us the facts, or makes us think that it is telling through these fictions. Because, while art can always be directly or indirectly critical, it also helps the audience to convey images such as political power, God, nature, destiny, life and death through images, and helps them to illusory any particular ideology, theory or belief without forcing them to accept it (Groys). , 2014:8-10) Therefore, these fictions presented by the artist with her original stylization; pushes the audience to think about the facts (Ötgün, 2008:91). With this therapeutic power of art, the integrative and healing potential of visual imagery is generally used as a means of psychological insight and emotional maturation (Aydın, 2012: 69-83). At this point, Hassani's works; It exhibits the unfortunate story of Afghanistan and the emotional delusions created by the artist's witness to this story. Hassani, who was exposed to social violence, bullying and oppression, in her works, in which he conveys the sections of her difficult life as a projection; She expresses all the realities of the geography of Afghanistan and the women living in this

geography through art. This action of Hassani; it shows both the reflective power of art and its purifying effect with emotional and mental discharge. In her paintings, the Afghan woman is seen in the realities of the "othering" structure, while at the same time she is freed from these known realities. Thus, the nuances created by the artist in her works with her original expressions; While revealing the social realities of Afghanistan, the female figures included in these realities still could not overcome this hope.

1. RESEARCH and FINDINGS

1.1. Shamsia Hassani

Shamsia Hassani, a painting artist who was born in Iran with Afghan citizenship in 1988 due to the temporary migration of her family after the war. Although she was interested in painting in her childhood, she could not support her interest in this field with education since Afghan citizens could not attend art classes in Iran (www.wikipedia.org). Returning to her homeland after living in Iran for 16 years, Hassani studied painting at Kabul University to fulfill her childhood dream. She completed her master's degree in Visual Arts at the same University. The artist, who started teaching after graduation, became an associate professor of drawing and anatomy at Kabul University and founded Berang Arts, a contemporary art collective (www.wikipedia.org). Shamsia Hassani is also a graffiti artist who takes the streets of Afghanistan for painting murals (www.shamsiahassani.net). With this initiative that Afghan women did not dare to do because of the country's conditions, Hassani also

carries the title of being the first female graffiti artist in Afghanistan (www.wendymarijnissen.wordpress.com). Today, "In the country where the people of Afghanistan are relatively hopeful for the future, it is possible that one of the most urgent problems to be solved in order to end the environment of conflict and terror will be the end of ethnic conflicts, the acquisition of a national identity, and the achievement of political and cultural unity. The aim of acquiring a national identity is the adoption of the 11 ethnic structures, which are stated in the Constitution of Afghanistan, and which are stated to be formed by the Afghan nation, the language, religion, social traditions and partnerships that make up the history of Afghanistan, and the creation of a culture of living together. For this, it is necessary to determine the common agenda items on which all ethnic groups in the country agree, and to develop a "common language and common mind" even if different languages are available (Deniz & Meriç, 2013: 171).



Figure -1&2. Shamsia Hassani posing in front of her murals.

Using the walls of abandoned buildings damaged by bombs as canvas, the artist Shamsia Hassani makes wall paintings speak as an interpreter of Afghan women in traditional clothing posing in a male-dominated society. (See Picture1-2.) In these works, the artist depicts the Afghan woman with her eyes closed and her head stuck in a snail, without a mouth to speak, while in Picture 2, she reveals the realities of these women trying to fight for their lives behind bars. The artist, who has participated in graffiti festivals, art classes and exhibitions in different countries of the world, used the following statements about

the paintings she made outdoors and in public as a female artist in the possible conditions of Afghanistan in an interview with Deborah Valkin: “... *This is very dangerous. There are constant bombings; anything can happen anywhere. There are closed-minded people who do not like art and think that it is not a good thing, especially if girls are making art, this issue becomes more sensitive. When I do street art in Afghanistan, I'm always afraid of bad situations, of meeting closed-minded people who might harass me. If I was a man, maybe it would be easier to paint on the street. Because if I was a man, no one would say anything to me. But because I'm a girl, if I don't make art, even if I just walk on the street, I hear a lot of words, and if I'm making art, they will come to harass me*”. As the artist stated, it is not easy for Shamsia Hassani to create her works as a female artist (graffiti, monochromes) dealing with street art within the borders of Afghanistan. For this reason, it is necessary to leave the environment where they are before they can complete their work within 15-20 minutes and complete most of them (Vankin, 2016). Hammer Museum curator Ali Subotnick, who met Hassani during a visit to Los Angeles in 2014; Shortly after, he traveled to Afghanistan for the museum's Afghan Carpet Project, where he closely examined the artist's work and was impressed by her courage. “*It's incredibly inspiring. A woman who takes to the streets to paint and knows the fact that walking alone in the open air is dangerous in Kabul. She is very wild, independent and strong. She gives a voice to women in Afghanistan*” (Vankin, 2016). Also, according to Kekulluoglu (2010), when artists work in monochrome, they aim to reveal the truth hidden

behind color. While the artists describe the thoughts about life in a plain, plain and simple language with the use of a single color, just like in literature, they actually aim to reflect their spirit world in a plain and distinct way. While her voice is a representation of the hope they have for the future, she is also involved in exemplary work that inspires thousands of women around the world.

1.2. Meanings of Some Colors and Symbols Used by the Artist in Her Works

Eye: The eye is used to express feelings such as pleasure, passion, animosity, friendship, stinginess, and it is one of the most effective organs that is used to display behaviors against the beautiful and the ugly (Akpınarlı, 1996: 162). While people with blue eyes are called "sky-eyed" or "sky-eyed (blue-eyed)", it is believed that people with blue eyes have the ability to bring the evil eye (Etikan & Kılıçarslan:105; Deniz, 2000:184; Ölmez, 2012:503). According to some beliefs, the easiest and most effective form of protection against the evil eye, that is, eye contact, has been the "eye". In the early periods when the cult of the eye god was widespread, it was believed that the Eye Idols were a symbol of the God who could see everything and watch the future of the city (Dhavalikar, 1965:534; Yaylalı, 2014:3). In addition, the concept of eye in Mesopotamia has a strength indicator feature (Black & Green, 1992:78-80; Yaylalı, 2014:3).

Snail: It has been seen as a symbol of immortality for thousands of years. The reason for this is that the snail's shell shape is elliptical, and the ellipse symbolizes infinity. The snail, which wakes up with rains

every spring, dies temporarily with the drought that starts in summer and comes back to life with the rains of the next spring (Kılıç & Eser, 2017:149). Snails also; symbolized fertility with its spiral form. The horn with a snail pattern was considered a symbol of fertility in ancient cultures. Shahmaran drawings and embroidery still maintain these meanings today (Abiha, 2016:108).

Earth: It represents both material and spiritual truths. While it exists with all its reality, it also contains the moral and spiritual realms. While expressing the earthly (temporary) environment in which matter is located, it also includes the living space that the creator has bestowed upon mankind. Thus, symbolically, belief in the commodity expresses an endless cycle that includes divine love, death and immortality reaching from the commodity to the creator. “As people grasp their own “self-consciousness”, they interpret objects and beings according to their own spiritual world and historical experiences with the desire to get rid of the world that surrounds people. In essence, this is a desire for rebellion and freedom” (Şahin, 2016:103).

Ship: It is mostly used as a term for a journey to a point, the arrival as a result of this journey, departure, escape and departure. The new port reached can be the cradle of peace and happiness, or it can also be the destination of the eternal sanctuary, where mourning will continue forever at the end of the painful road. These symbolic meanings loaded against the ship appear with their use in many branches of art. For example, the child, who has an important place in the art of literature, in Cengiz Aytmatov's novel “The White Ship”, tried to be

happy and look at life with hope despite all the negativities. While there were no peers/friends in the settlement where they resided, they constantly witnessed violence and unrest in the family and started to live in the world of dreams (tale world) over time. Partly aware of the impossibility of realizing her dreams and/or dreams, he suppressed his pain and ignored the negativities around him in order to get away from the unhappy environment. He has always tried to be happy, believing that he will reach the White Ship and attain his father/family happiness, which is his lost paradise (Güneş, 2020:51). Similar to Turkish mythology, the rescue ship is Noah's Ark, which is associated with the festival of Ashura, celebrating the 10th month of Islam, Muharram, with both a ritual meal and voluntary participation (Boratav, 2012:108). According to the rumor; This ship, which was made by the god due to the deterioration of people, kept the people trapped in it alive during the famine of 40 days and made it worse (Buldik, 2016:34).

Dandelion: Dandelion is associated with "Sun" and "Fire". It is the Symbol of Enlightenment. Chicory, whose flowers generally open when it sees the sun, unlike most plants, also symbolizes positivity, progress and survival. It also includes symbolic meanings related to courage, pride, (communication / connection) (Tokdemir, 2014). According to the old Russian fortune-telling belief, a wish is made with a dandelion and then it is blown and looked at: if all the feathers fly away, the wish will come true, if half of the feathers remain, the wish will come true in half, but if all the feathers remain in place, the wish will not come true. In addition to its appearance, the dandelion,

which is also known for being a medicinal herb, takes place in many mythical stories with these qualities. One of them is in Greek mythology: Hecate fed Theseus with dandelions for a month so that he could get stronger and fight Minatour (Zaripova, 2016:597).

Heart: It is a symbol used to emphasize intangible values such as luck, freedom, energy, labor, friendship and love (Yeygel & Close, 2007:112). It also symbolizes dynamism, life, vitality, humanity and excitement. "Heart; the center of consciousness in man is the landing place of all manifestation and the center of existence" (Yiğit, 2019:257). Thus, when the heart is evaluated as a metaphysical and abstract entity, it has expressed the conditions of human existence. The highest condition of human existence was when the human being settled in the position of a pure, flat and clean mirror. In other words, having a clean heart means being aware of the possible existence (Yiğit, 2019:258). At the same time, the heart is also the subject of observational knowledge. Seeing is a kind of act of knowing, and for this reason, it is mentioned that the eyes of the heart of ignorant people are blind (Yiğit, 2019:259).

Blue: The color blue, which is thought to provide protection against evil and the evil eye (Çetinkaya, 2019:204), is the color of success and serenity. Because blue is the color of water, air, sky and seas. It encourages people to be proud and calm (Türkoğlu, 2003:285). In addition to these, blue also carries the meanings of coolness, eternity, reality, truth, deep feelings, open air, dignity, heaven, sincerity, celestial (Çöloğlu, 2006: 159).

Red: The color red, also known as red and scarlet, is generally a symbol of excitement, power and raiding. Known as the element of courage, survival and giving life, red is the color of blood and has been the symbol of danger and destruction for centuries (Yıldız, 2020:40). The color red was accepted as a symbol of sovereignty and power in some societies and became the color of nobles, generals, khans, emperors and sultans. For this reason, the emperors, who were usually dressed in red, forbade ordinary people to use this color (Willins, 1984:85). Red is also the color of love, passion and emotion, and it evokes a feeling of joy, sincerity and enjoyment (Türkoğlu, 2003:284).

Purple: The color of melancholy, seriousness, sunrise, sunset, tension, grace, reign and drama, purple (Çöloğlu, 2006: 159) “Thinking and light, regularity between earth and sky, meaning and thought, passion and intelligence, love. In addition to its harmony and moderation between wisdom and wisdom, as a symbol of coming to life, unlike green, purple has become the symbol of the transition from life to death” (Türkoğlu, 2003: 287). At the same time, purple is seen as a soothing and calming color, in contrast to the fervor, activity, liveliness and provocativeness that red stimulates (Türkoğlu, 2003: 288).

Black: This color, which is accepted as the color of pessimism and evil, does not refer to any positive connotations in expressions and idioms (Türkoğlu, 2003:276). With its cold and negative appearance, it evokes darkness, ocean bottoms, cliffs, unknown places and

uncertainties (Türkoğlu, 2003:281). It expresses death, darkness, mourning, fear, evil, crime, brutality, dirt, anxiety, violence, seriousness, strength, vitality and energy (Çöloğlu, 2006: 159).

Yellow: In the mythologies and symbolism of various countries, yellow is generally a symbol of the sun. Depending on this positive element, he expressed various concepts such as reason, mind, comprehension, intuition, and faith. However, if dark yellow other than light and golden yellow is in question, then it has negative meanings (Yıldız, 2020:40). As a matter of fact, dark yellow indicates envy, ambition, covetousness, disloyalty, betrayal, disbelief, reticence, and disloyalty. While the color yellow is accepted as the color of the center in the Turks, it is also accepted as the color of the land, that is, the country where they live (Çoruhlu, 2002: 193).

1.2. Analysis of Shamsia Hassani Paintings



Figure 3. Shamsia Hassani, ID:SH38, printed on MOAB bright paper, 15x11 inches.

In the picture, a female figure in motion is seen predominantly on the left side when it is cut in half in the middle. Numerous eye depictions following this figure with closed eyes and mouth are concentrated on the right side of the painting and almost cover this area. These descriptions, which are created with very simple expressions, gain a tremendous value with the technique used by the artist skillfully. An example of this is the tactical forms depicted one after the other that provide the movement of the figure and enliven the act of running. It is possible to say that this female figure and the act of running, in other words, "escape" is exactly the first point created by the artist with the intention of arousing the attention of the audience. The questioning at the point of keeping the audience's mind busy (with the desire to be proud and calm and peaceful) is why and/or from whom is it fleeing. As mentioned earlier in the research; Considering Hassani's personal journey in this country and her impressions from her surroundings, it is thought that the answer to be reached as a result of this questioning is not very difficult. Hassani, , and used the eye symbol, which has many esoteric meanings (eg: "all-seeing eye") throughout history and is recognized as a sacred means of expression, ; to depict the social pressures that Afghan women acquire as soon as they are born and have to cope with throughout their lives, and the perspectives arising from the fact that they feel the effects of many eyes(black eyes and evil gazes). (See Figure -3)



Figure 4. Shamsia Hassani, “Earth Day 2021”, print on MOAB bright paper, 60x60 cm.

This painting of Hassani appears as a monochrome work in which the color red is predominantly used. While the work reflects the artist's spirit world simply and clearly, the female figure in the center of the painting and the body part, which is likened to the instrument this figure is playing in her hand, are transformed into the world form in blue colors (material and spiritual truths with deep feelings such as reality, truth, etc.). gives us clues about what they want. While the work includes the image of a woman who wants to take the world in her hands with her hair blowing under the head cover, the wind that is felt to be hitting her face with this image, her skirt and broken musical strings, it also aims to be the voice of Afghan women with eyes closed and no mouth. This painting, in which freedom, self, rebellion, ambition, perseverance and many other strong rhythms are felt,

actually reflects the inner voices of Afghan women, their essential selves, while the red color used in the painting not only supports the adrenaline and excitement these inner feelings create in the viewer, but also because it is the color of pain and violence. It also emphasizes the existence of psychological and physical violence. (See Figure -4)



Figure -5. Shamsia Hassani, “My Wishes”, Mixed Media on Canvas, 60x60cm., 2021.

In the work, it is seen that a female figure is located on a puddle of a concrete structure. When the work is examined in terms of its form; In addition to the feeling of depth with a ship or boat that is likened to a ship made of paper (which can break down and sink at any moment) but that exists on the surface of the water, there is also a female figure who had to be on that ship while crossing the boundaries of the painting. In this created event, the Afghan woman and the movement

of this figure are included at the focal point of the space. Standing on a concrete structure, this woman tries to reach for a flowerpot planted with dandelions, trying not to sink above water. When the meanings of the dandelion are evaluated here, it makes it important in terms of official, visual language as it symbolizes positivity, progress and survival, courage and pride. From this point of view, this plant in the picture represents the possible wishes and desires of Afghan women, as well as the goals that need to be achieved. On the other hand, it also represents the power they believe they will achieve, albeit for a short time. While the artist emphasizes the troubles of the woman shown in black in the painting, she draws attention to the wishes and desires of this woman with the yellow veil on her head. Also, in this painting, Hassani tries to be the language of Afghan women who are blindfolded and unable to speak. The picture, in which these women, who seem defeated in the realities of the country, do not want to accept these facts, are multidimensional in terms of thought (See Picture-5)



Figure -6. Shamsia Hassani, “Series:#73”, print on MOAB bright paper, 11x11inches.

In the picture a female figure sitting on a point resembling a hill or cliff edge and a red heart-shaped balloon flying in front of this woman are seen. Looking at the colors used in the background of the picture it is understood that there is an aerial perspective created by the use of tone values that open upwards from the lower edge. At the same time, some features of the external environment are reflected to the audience. The first of these, the figure's hair blowing, the balloon being depicted in air, and the presence of a breeze, and the second is the presence of the shadow and sun behind the figure. In her monochrome painting, where she uses few visual elements, Hassani renders these elements devoid of detail. The reason for using this method is that the artist had to paint in a short time and therefore she

adopted a simpler and more understandable technique. When the individual objects used and the body language of the figure are examined it is seen that Hassani successfully implemented her mission. In the painting, the artist emphasizes that while the love, hope, free spirit, purity and freedom that Afghan women want to have are taken away from them, with the red heart-shaped balloon, the Afghan women are allowed to walk away, while they are trying to fight for a life on the edge of the abyss, with eyes that cannot see (various troubles) and cannot speak. With this calm and peaceful demeanor of the Afghan woman, she becomes a pictorial spokesperson for the women who hope that they will have all these rights in the future (See Figure -6).



Figure -7. Shamsia Hassani, “Series:#73”, print on MOAB bright paper, 11x11 inches.

In the work named “Identity: 74703-1” by Hassani; a background dominated by blue and green color values is seen. While the changing

tonality differences created the aerial perspective, the dandelion field depicted in the lower section added a different dimension to the painting. The linear expressions right behind the female figure seen swinging on the swing, her flying hair and the presence of the movement of the dandelion flowers take the viewer to a different mood. While the artist uses dandelion flowers as a symbol of human desires, survival, positivity, progress and power in her work, she also emphasized the peace she wanted with the blue and its tones in the background. Thus, the woman (who is in distress) with her brown outfit swinging on the swing (the desire to forget everything and be happy and cheerful like children) ensures that the environment where the woman is (in distress) takes on a peaceful atmosphere. From this point of view, it is understood that the artist paints a living environment as free as the children that Afghan women desire to be in. (See Figure -7)



Figure 8. Shamsia Hassani, ID:74703-2, from Birds Have No Race Series, 17x11 inches.

In addition to the works of the artist that were tried to be examined before, in the painting, which is seen to be created with a quite different perspective; gigantic buildings were created by depicting them with the effect of rakursi. With the roads and cars between these buildings, a bird's-eye view of the city is offered to the viewer. In the middle of this city and in the center of the picture, the female figure plays a piano, which is depicted larger than the buildings. Although, due to the artist's style, the woman, who is depicted with facial features devoid of mimics and expressions, has tears flowing from her eyes and her sitting position makes you feel that she has a sad mood. At this point, it is thought that the figure was created in dedication to women who could not be heard in an environment where even the sounds of such a big piano could not be heard in the middle of a big city. Just as news flows from the naive and impressive atmosphere of the life in the city, the music that gives peace, opens the horizon, nourishes the soul, and the naive and impressive atmosphere of the city seen in the picture, women's voices are tried to be silenced and destroyed with the ongoing male-dominated understanding and belief in Afghanistan's society. Thus, while emphasizing that the life in these cities, which Hassani fictionalized in her paintings, has many special formations with its naive, maternal, protective, protective, unifying and guiding nature, it reflects that these values are not given importance as a result of the bad course in the country. With this painting, the artist tried to explain the effects of the trend that negatively affected the development of the society and harmed its unity and solidarity, and the humiliated female self by associating it

with the naive and impressive music sound that the city does not listen to, that gives peace, opens the horizon, feeds the soul. (See Picture-8)



Figure -9. Shamsia Hassani, “On My Mind”, Mixed Media on Canvas, 2014.

It is seen that there is a female figure in the center of the painting. It is understood that this figure has a thoughtful mood due to the fact that she puts her hand on her chin and closes her eyes. While the figurine, which resembles the red book on which it leans (perhaps it may have been used to draw attention to some issues within the framework of the law), creates the feeling that thoughts are flowing in an active way (due to the energy and dynamism of the color red), this situation is supported by the visual expressions in the form of fish (which is abundantly identified) gathered on the woman's head. The stylized human forms behind the figure provide details about the whirlpool of thought. The most striking points on the schematic bodies of these

shapes, which are painted side by side, are the eyes. Most of these prominent eyes focus on the female figure in the front. If the picture is interpreted with these inferences, this oppressive order, in which Afghan women's stance against society is visualized, while trying to show their reactions due to their inability to speak only with their stances, even the smallest steps arouse attention and curiosity, and are questioned; it was tried to be reflected in a thoughtful and questioning manner (See Figure 9)

CONCLUSION

Every work produced in the name of art actually carries many traces of its artist. Sometimes it constitutes the key factors that enable the analysis of the structure formed by the traces that contain the experiences of the artist and sometimes the information about the place where he/she is or wants to be. Shamsia Hassani, who tries to perform her art in the context of gender inequality in the geography of Afghanistan, distorted sanctions under the name of religion and inter-sectarian conflicts, aims to shed light on her people, to be the voice of women, and to react to similar situations in the world, while dealing with all these negative developments that occupied her country in the way of modernization in her works. Her art reflects the positions of Afghan women as they are and as they wish to be, on a single surface with a multidimensional expression. The female figures she uses in her works are quite naive and contain strong characters. Forced to be enslaved by conventional sanctions just because they are women, these oppressed-looking figures are integrating with their noble selves

such as power, ambition and pride, while the contentious mood they display prompts the viewer to think from multiple perspectives. While creating her paintings, the artist used the power of art to paint the troubles she experienced in time and space, with very intense meanings intellectually, contrary to plain expressions. Hassani, who is the defender of women's rights and freedoms in Afghanistan, is a subject of great interest and curiosity around the world with her street paintings in the harsh conditions of this country, and she uses her artist identity to have freedom-loving girls and women in her country. Thus, it succeeds in realizing the therapeutic power of art in the name of social awareness, equality and development. This awareness and sensitivity that Hassani shows on behalf of her country, as the voice of hundreds of victimized women in graffiti festivals, art classes and exhibitions in different parts of the world, he successfully uses the therapeutic power of art. As Mustafa Kemal Atatürk stated in an interview with painters in Ankara Community Center in 1923, "An artist is the first person to feel the light on her forehead after long work and effort in society." It is also possible to understand that Hassani felt this light on her forehead, her intense sensitivity on her own society, from her works and the positive effects on the masses.

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