Hacettepe University Graduate School of Social Sciences

Department of English Linguistics

GENDER REPRESENTATION IN CENTRAL ANATOLIAN CULTURE: A CRITICAL DISCOURSE ANALYSIS ON FOLK TALES

Hanım TÜRKYILMAZ

Master Thesis

Ankara, 2023

GENDER REPRESENTATION IN CENTRAL ANATOLIAN CULTURE:
A CRITICAL DISCOURSE ANALYSIS ON FOLK TALES

Hacettepe University Graduate School Of Social Sciences
Department of English Linguistics

Hanım TÜRKYILMAZ

Master Thesis

Ankara, 2023

ACCEPTANCE AND APPROVAL

The jury finds that Hanım Türkyılmaz has on the date of 16/11/2023 successfully passed the defense examination and approves her Master Thesis titled "Gender Representation in Central Anatolian Culture: A Critical Discourse Analysis on Folk Tales."

Prof.Dr.Çiler Hatipoğlu (Jury President)

Assist.Prof.Dr. Ayşe Zeynep Açan (Main Adviser)

Prof.Dr.Işıl Özyıldırım

I agree that the signatures above belong to the faculty members listed.

Prof.Dr.Uğur ÖMÜRGÖNÜLŞEN

Graduate School Director

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

Enstitü tarafından onaylanan lisansüstü tezimin tamamını veya herhangi bir kısmını, basılı (kağıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinleri yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan *"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"* kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

o   Enstitü / Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren 2 yıl ertelenmiştir. [1]

o   Enstitü / Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren ..... ay ertelenmiştir. [2]

o   Tezimle ilgili gizlilik kararı verilmiştir. [3]

16/11/2023

Hanım Türkyılmaz

[1]*"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"*

(1) *Madde 6. 1. Lisansüstü tezle ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu** iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.*

(2) *Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkanı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulunun** gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.*

(3) *Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, **tezin yapıldığı kurum** tarafından verilir *. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, **ilgili kurum ve kuruluşun önerisi** ile **enstitü** veya **fakültenin** uygun görüşü üzerine **üniversite yönetim kurulu** tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.*
Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir.

** Tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu** tarafından karar verilir.*

ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Dr.Öğr.Üyesi Ayşe Zeynep Açan** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

16/11/2023

Hanım Türkyılmaz

ACKNOWLEDGEMENTS

Life itself is the most wonderful tale.- Andersen

This has been a fantastic journey since the beginning and there have been some important people in my life supporting me throughout the process. I, of course, feel blissful to be able to share my thanks and gratitude for them finally.

My particular thanks go to Assist.Prof.Dr.Ayşe Zeynep Açan who has been always there since the beginning of this academic journey. Her invaluable feedback and criticisms have contributed a lot to my study. It w/could be rather difficult for me to endure this burdensome process without her patience, professional approach and super positive attitudes at any point to be able to complete my thesis.

My deepest thanks go to dear jury members Prof. Dr. Çiler Hatipoğlu and Prof. Dr. Işıl Özyıldırım for their insightful and constructive feedback on my thesis. Throughout this process, I have learnt a bunch thanks to their careful observations, wise decisions and positive attitudes which played a great role in completing this study.

I am also thankful to Assist. Prof. Dr. Yeliz Demir van Scheppingen for sharing my anxiety, sadness and success in this process. Whenever I felt lost, she was just one e-mail away to enlighten me and clarify my questions with her careful and extensive observations being an expert or something more beyond in CDA.

I need to extend my gratitude for Prof. Dr. Olcay Sert who is the masterpiece of academic world. He has been always there to help me since 2015 during my bachelor years. I am indebted to him for his kindness and help to me at any point.

I wish to send a bunch of thanks to Prof. Dr. S. Nalan Büyükkantarcıoğlu for being an academic mother to me. She is the most knowledgeable and omnipotent person I have ever met and I do regard myself pretty lucky to be able to share some time with her. She has paved the way for finishing this thesis through her invaluable feedback.

My deepest thanks go to my dearest Assist. Prof. Dr. Meltem Yılmaz with whom I met on the road and my whole life changed afterwards. She is a versatile person being an

academic treasure on earth. My interest in folklore and folk tales has been started by her studies. If I could write a thesis on Folk Tales like this, she is the main architect of it. She is "the" one in my life.

I cannot forget my best teacher on earth: Suat Gürcan who has been *a family* to me since 2015. I always consider myself to be the luckiest person on earth as I could meet him. He is the one who makes me happy and gives me hope when I feel down. He is the reason why I go to Kızılay. He has the heart made of stars and I owe billions of thanks to him as he helped me to be where I am now. He is my dearest teacher and he cannot be replaceable. I love you wholeheartedly *En Canım Hocam.*

I owe a lot to my brothers *Ümit* and *Cuma* as they have done their best to bring me up. I cannot put my feelings into words in that there seems to be no word to depict my feelings for you both. I am more than being lucky to have you in my life as the best brothers ever.

Thanks for giving me hope, happiness and the purity of your soul: *Asır Cihan*, viz, my lovely nephew. You are the half of my heart. I hope you will read this part and feel blissful when you grow up. Your auntie loves you whole-heartedly. I promise that we will eat more ice-cream together.

I would also like to appreciate the support of my friends: *Tilbe, Ayşe, Tutku, Merve Nur, Merve, Gökçen, Eda and Ayşenur* for their friendly and non-stop support for me. Life is a 'bon voyage with you all. I lingua you with my whole heart. I am also thankful to İshak – my dear highschool friend – for always being there and supporting me with his non-stop motivation in this life. I wish to thank to Serhan, Talha, Ayşenur, Rugiyya, Dilek, Bülent, Gamze and many more working at Modadil by giving me a reason to keep going and sharing my feelings all the time.

The last and the most heartfelt thanks go to my mother. My mother deserves the best thanks as she has been always there and did her best so that I can be a good person whatever I do in this life. Even under the most challenging situations, she always supported me, believed in me and loved me with her unconditional love. I love you my dear everything for sure more than anything on earth.

I reserve my best thanks to Cem, *Ivanoviç,* with whom I can spend my whole weekend or almost every day without getting bored. He has always given me a reason to strive

hard in the fulfillment of this thesis. Also, I feel lucky to have him as being the very first person to share my laughters, difficulties or worries at the first step in this life. His presence means a lot to me in all areas of this life.

DEDICATION

This thesis has been dedicated to my everything on earth, that is my lovely mother Günay Türkyılmaz. My life is colorful thanks to her and more than being the repetition of the same days in that she is the joy itself no matter what happens. Further, this dedication is extended to Assist.Prof.Dr.Meltem Yılmaz for encouraging me to be an academic and always go on without stopping. She is a real gift to earth, how nice it is to have her.

ABSTRACT

TÜRKYILMAZ, Hanım. *Gender Representation In Central Anatolian Culture: A Critical Discourse Analysis On Folk Tales,* Master Thesis, Ankara, 2023.

This study aims to investigate how gender ideology is constructed in selected Anatolian Folk Tales: *Helvacı Güzeli, Keçeli Kız, Erkek Kılığına Giren Kız, Kız Çocuklarını Sevmeyen İki Padişah and Yaşlı Adam ve Kızları.* This study adopted Fairclough's three dimensional model to make an analysis at textual, intertextual and social levels regarding these folk tales. At textual level, linguistic items such as nouns/noun phrases, adjectives, verbs, transitivity have been studied to see how gender ideology is encoded in explicit linguistic items. The second step attempted to understand how intertextuality helps to represent gender ideology through folkloric elements. Lastly, social analysis tries to probe into social context and how it affects or is affected by gender ideology. As for methodology, purposeful sampling method has been utilized to select the most relevant and information-rich data serving for the aim of this study. Purposeful sampling has been carried out under the scope of inter-rater reliability. Further, content analysis method has also been used to analyze folk tales under specific themes. Findings reveal that explicit linguistic manifestations hold implicit gender ideology representations in them, showing that males are of dominance over females. Further, inter-textual references unveil that gender ideology has many folkloric references in it contributing to how gender ideology is constructed through these references. Lastly, social context shows the dialectic nature of folk tales. In this way, findings are parallel with the existing literature in terms of gender ideology and each folk tale complements one another having consistent results.

 Keywords

Gender ideology, Critical Discourse Analysis, Anatolian Folk Tales

ÖZET

TÜRKYILMAZ, Hanım, *Orta Anadolu Kültürü'nde Toplumsal Cinsiyet Temsili: Halk Masalları Üzerine Bir Eleştirel Söylem İncelemesi*, Yüksek Lisans Tezi, Ankara, 2023.

Bu çalışma, *Helvacı Güzeli, Keçeli Kız, Erkek Kılığına Giren Kız, Kız Çocuklarını Sevmeyen İki Padişah ve Yaşlı Adam ve Kızları* adlı seçilmiş masallarda toplumsal cinsiyet ideolojisinin nasıl kurgulandığını araştırmayı amaçlamaktadır. Bu çalışma, söz konusu halk masallarına ilişkin metinsel, metinlerarası ve toplumsal düzeylerde bir analiz yapmak için Fairclough'un üç boyutlu modelini benimsemiştir. Metinsel düzeyde, toplumsal cinsiyet ideolojisinin açık dilsel ögelerde nasıl kodlandığını görmek için isimler/isim tamlamaları, sıfatlar, fiiller, geçişlilik gibi dilsel ögeler incelenmiştir. İkinci adımda, metinlerarasılığın folklorik unsurlar aracılığıyla toplumsal cinsiyeti temsil etmeye nasıl yardım ettiği anlaşılmaya çalışılmıştır. Son olarak sosyal boyutta, sosyal bağlamı ve bunun toplumsal cinsiyet ideolojisini nasıl etkilediği veya ondan nasıl etkilendiği incelenmiştir. Metodoloji olarak, bu çalışmanın amacına en iyi şekilde hizmet eden ve bilgi açısından zengin verileri seçmek için amaçlı örnekleme yöntemi kullanılmıştır. Amaçlı örnekleme, değerlendiriciler arası güvenilirlik kapsamında gerçekleştirilmiştir. Ayrıca, halk masallarını belirli temalar altında analiz etmek için içerik analizi yöntemi de kullanılmıştır. Bulgular, açık dilsel ifadelerin örtük toplumsal cinsiyet ideolojisi temsilleri içerdiğini ve erkeklerin kadınlar üzerinde baskın olduğunu ortaya koymaktadır. Ayrıca, metinlerarası göndermeler toplumsal cinsiyet ideolojisinin birçok folklorik referansa sahip olduğunu ortaya çıkarmaktadır. Bu göndermeler toplumsal cinsiyet ideolojisinin nasıl bu referanslar aracılığıyla oluşturulduğunu gözler önüne sermektedir. Son olarak, sosyal bağlam halk masallarının diyalektiğinin doğasını gösterir. Bu şekilde, bulgular toplumsal cinsiyet ideolojisi açısından mevcut literatürle paralellik göstermektedir ve her bir halk masalı tutarlı sonuçlar göstererek birbirini tamamlar niteliktedir.

Anahtar Kelimeler

Cinsiyet ideolojisi, Eleştirel Söylem Analizi, Anadolu Halk Masalları

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

INTRODUCTION

In this section, a brief back-ground information regarding *CDA, Gender Ideology and Fairclough's three dimensional model* is given as well as defining Anatolia and explaining why it is worth studying under CDA. Following this, *folk tales* are mentioned to clarify their appropriacy for this study.

According to philosophers and linguists who state that meaning is constructed by society and language is a tool that reflects the constructed meanings, every linguistic text reflects the consciousness brought about by the political, cultural and historical structuring of that society. Language, as a social and systematic phenomenon, is part of the larger social symbolic order. However, language and the ideological system exist in a cycle that interacts with and constitutes each other. For this reason, social elements are of indispensable importance in the study of language and linguistic elements in the study of society or an ideology. The symbolic order consisting of the totality of ideologies expresses itself through language, and thus by analyzing the discourse formed by the use of language, one can arrive at the details of this social symbolic order (Büyükkantarcıoğlu, 2000). For this, Critical Discourse Analysis (CDA) which is a modern approach to linguistic studies is the reflection of various social phenomena such as power relations, values, ideologies, identity definitions that condition the individuals to break away from the imaginary universe and adopt the symbolic order.

CDA aims at discovering how ideology, language and power are related. CDA regards language as a form of social practice as language reflects the society where it comes from, having certain messages in it. It is judicious to state that CDA predominantly concentrates upon how social practices are shown in linguistic patterns as well as how they are formed and interpreted by way of language which is an instrument of our thoughts Fairclough further states that CDA mainly aims to analyze ideology and power domains within society, adding that society and its ideology are exhibited in linguistic practices despite being implicit (Fairclough, 1995).

CDA, as can be understood, reveals social problems, values and ideologies and gender ideology is one of the social problems that can have a place under CDA. The concept of gender refers to social roles, rights and responsibilities of men and women, it is related

to the socially constructed characteristics of women and men like norms, roles and relationships (Dumas, 2020, p.25). Accordingly, gender ideology is associated with social practice of discrimination between men and women, seeing them as inferior or superior to each other (Usta et al., 2016).

CDA is understood to study social problems. Correspondingly, CDA is associated with gender ideology which is a social practice. CDA, in this regard, aspires to pinpoint how gender ideology as a social practice is constructed by explicit linguistic and social manifestations in a certain context. For, these manifestations unveil how language and ideology is in interplay within the construction or representation of gender ideology.

Gender is a context-dependent concept that influences male and female linguistic strategies (Bell, McCarthy, & McNamara, 2006). Gender depicts the roles that society has assigned to men and women. Each society has a different perspective on the roles that men and women play and has different expectations of them (Bell, McCarthy, & McNamara, 2006). Cultural, political, economic, social, and religious factors all influence these expectations (Bell et al., 2006). Customs, law, class, ethnic background, and prejudices of a particular society all have an impact on gender representation. Thus, studying gender ideology from the perspective of CDA to see how gender ideology is represented in a particular context is seen to be proper.

One of the most important figures in CDA domains is Norman Fairclough's three dimensional model. Fairclough (1989, 1992a, 1993, 1995) focuses on language and power relations, critical language awareness, discourse and social change. He sees CDA as a viable alternative in social scientific research on social and cultural change, as well as a resource in struggles against exploitation and domination (Fairclough, 1993, p. 134). Fairclough owns an analytical framework which is divided into three parts: textual, intertextual and the sociocultural practice. In other words, Fairclough (1995, p.97) sees discourse and any particular instance of discursive practice, as simultaneously (1) a language text, spoken or written, (2) discourse practice (text production and interpretation), (3) and socio-cultural practice. According to Fairclough, in order to conduct a critical discourse analysis of any discursive event, one must focus on these three distinct dimensions. For these levels, Fairclough (1995) states that textual

analysis is performed to examine the stylistic/formal feaures of the text. As for second level, intertextual references and situational contextualizations could be used to derive explicit or implicit results regarding related ideology at hand. When it comes to the last level, social context is handled within the matrix of its relation to power.

It is understood that there is a bond between CDA and gender ideology as a social practice. CDA can study gender ideology within proper contexts. By the same token, gender representation can be observed at any relevant text, and so folk tales can be regarded as one of those texts in that they are oral narrative traditions which are told, improved, compiled from the past to present, having an important impact upon societies as well as projecting the life of societies. Hence, folk tales come from the past glidingly by touching upon and also reflecting the mindsets of the society which they belong to.

Folk tales have a very important role in terms of encoding social roles and gender construction. Folk tales enjoy the cultural codes of the society because they come from folk tradition, thoughts and traditions. Hence, folk tales are not independent of the culture (Batgi, 2019). Accordingly, they can convey social and cultural elements within the scope of a specific ideology such as gender ideology.

This study concentrates upon folk tales from Anatolia, and thus it is significant to probe into what Anatolia is, how it is and how it treats people in it or how people in it are depicted so as to understand how it is reflected on folk tales.

After the Turks accepted Islam, due to religious rules, some elements of culture changed our view of women. Especially, in traditional Turkish culture in villages and cities, the woman, who is a part of social life, has been completely pushed into indoor areas. As such, in the development of an attitude, Turks' behaviour towards their spouses in the presence of others lies under the tradition of pulling females back from the males. All this, on the one hand, is the reflection of a male dominant society in order to keep women under control and to protect patriarchal power (Nirun & Özönder, 1990). Anatolians have a rather protective structure when it comes to household privacy. At first glance, this condition is visible in traditional architecture. The house is surrounded by a tall wall. This is known as the privacy area. It is not visible from the outside, and it is where family members spend their days (Gökşen, 2011). Turkish men are very

concerned about protecting their home and their wives, who are regarded as the "heads of households" in their household. They even want their wives to be perceived as unattractive by others, so they make unique expressions.

In Anatolia, men usually don't mention their partner's name when talking in environments. Positive or negative connotations instead of the names of their spouses in their families and in the family are found in the names. Besides, a man who praises his wife in front of other men is regarded as unpleasant within Anatolia (Kibar, 2005).

Dede Korkut Tales are the most concrete and original reflections of Turkish traditions, customs and cultural values. Even though they are in the category of type, the oldest examples of the naming of women in Turkish culture are probably those in the Dede Korkut Tales. Dede Korkut states that there are four types of women: solduran sop, dolduran top, evin dayağı, nice söylesen bayağı (the withering sop, the filling ball, the beating of the house, and the vulgar if you say a lot) (Ergin, 1997).

Women's names were replaced by other names by men, they were not called by their own names, especially by their husbands, and in recent times Until now, it has been the norm that men cannot address their wives by their first names in the presence of their fathers. The belief in the sanctification of the ancestral spirit against outsider wives is highly probable (İnan, 1998).

One of the most typical characteristics of Turkish men is that they are jealous of their loved ones. According to Tezcan (1997), this characteristic should be interpreted more in sexual terms. Sister jealousy of his wife or wife from other wo/men is an honour interpreted in sexual terms. Honour is seen to be one of the most important social values in Anatolian society.

Further, boys are preferred over girls due to the fact that they symbolise power, ensure the continuation of the lineage and keep the father's hearth burning. Boys are more favoured in the family and they are brought up in freedom and with more care. This situation is also reflected in family life. In the Turkish family organisation, the head of the family is the father. The father organises the family and the house and protects, represents the family. Boys and girls raised in such a tradition grows up by doing, experiencing and adopting what their role in the family is (Araz et al., 1994).

If the behaviour of Anatolian Turkish women and men is interpreted from a psychosocial point of view, the two come to the same place. The home is the area where

the woman is active and the man sees her as the sole ruler. Therefore, the man sees the woman as the pillar of the house, as the maker/builder.The man sees himself as the doer/builder under all circumstances and conditions. To avoid attracting attention to his wife, who is with him, by denigrating her, he tries to take all the future attention on himself.

In addition to the fact of protecting the spouses, it is highly probable that the idea of keeping their spouses under psychological pressure and maintaining their dominance lies under the consciousness of those who give possessive names after a certain age (Gökşen, 2011).

While some of the labelling of women is personal, many of them are in common use. All of the men have a common use for the above-mentioned purposes. It cannot be said that they use names with bad meanings instead of their spouses' names. The main purpose of such labelling is to describe the spouses physically or psychologically, visibly or from someone unseen. Therefore, such names are called protective names and this form of naming can be called protective naming.

Many of these actions are learnt and practised from their parents, elders in the family or the environment. When you ask the people who do these things why they do this kind of behaviour, most of them will say that this is what they have seen from their family or environment. Many of the products of folk culture are imitated in this way. It takes place through learning based on a principle, the whys and wherefores are learnt afterwards (Gökşen, 2011).

According to existing literature regarding Anatolian culture, it seems that there is a gender imbalance in this geography and it is worth studying under the scope of CDA to understand how gender and power relations occur. To that end, folk tales are seen to be appropriate due to being the decorum of folk, society and culture.

CHAPTER 1

THE STUDY

1.1.STATEMENT OF THE PROBLEM

There have been a plethora of studies regarding gender ideology of folk tales within national and international literature. The studies analyse the tales in terms of gender ideology or other topics. However, to my best knowledge, there has been a little research pertaining to representation of gender ideology in Anatolian Folk Tales under the scope of CDA and Fairclough's three dimensional model. Therefore, it seems that there is a gap in terms of CDA on Anatolian Folk Tales. This study aspires to fill this gap by studying on gender ideology from the perspective of CDA under textual, intertextual and social levels through Fairclough's three dimensional model.

1.2.RESEARCH OBJECTIVES

The aim of this study is to understand how gender ideology is encoded, or constructed in Anatolian folk tales. Therefore, this study strives to investigate gender representation in Anatolian folk tales context through CDA. Thus, it aims to reveal how nouns/noun phrases, adjectives, verbs and transitivity system can represent gender ideology. Further, it aims to understand inter-textual references and their relation to gender representation. Finally, it aims to reveal social context and its relation to gender ideology. To that end, this study employs Fairclough's three dimensional model to make textual, intertextual and social analyses on Anatolian folk tales in line with the given aims above.

1.3.RESEARCH QUESTIONS

In line with the aim of this study and Fairclough's three dimensional model, research questions have been prepared as follows:
1-How is gender ideology portrayed through textual items (linguistic descriptions) on selected folk tales?
a) How is gender ideology realized through semantic categories named with certain nouns or noun phrases within selected tales?

b) Which attributes/gender roles are assigned to men and women through the selection of verbs?

c) Which adjectives are used to depict men and women?

d) How does transitivity construct gender ideology? What is the distribution of material and verbal processes among genders?

2- How do the inter-textual references contribute to gender ideology in selected folk tales? How do the folkloric elements construct gender ideology within selected folk tales?

3-How does social context contribute to gender ideology in selected folk tales?

1.4.LIMITATION OF THE STUDY

This study, first of all, has been limited in terms of its analyses as it just focuses on transitivity, lexical items (adjectives), and semantic categories (verbs-attributes), nouns, noun phrases in terms of naming even though anything regarding grammar or vocabulary items can be handled at textual levels to see how gender ideology is represented through explicit linguistic items.

The study used a limited amount of folk tales from Central Anatolia, however, there are millions of tales and parts of Anatolia to come up with new or different results. In other words, Anatolia may yield in different gender representations depending on its other parts.

Further, this study used CDA under the scope of Fairclough's three dimensional model but there are other leading figures in CDA such as Wodak or van Dijk. Different, novel and prolific results can be reached out via these figures on other studies to see what is different on what perspective.

1.5. FOLK TALES

Interestingly, folk tales tell humans about humans and they are common and long-lasting almost in each culture. This is because of the fact that they can be told about any topic and they hold a magical language with which they touch upon universal values such as virtue, skills, justice, goodness and honesty (Yılmaz, 2016, p.643).

Folk tales encompassing the wisdom of society rather than an individual explain a plethora of information regarding the psychology, soul, sociology and morale values of

a society in that folk tale narrators reflect what they have experienced or what they can experience on tales. As a result, folk tales select their characters out of real life as they are the decorum of real life from top to bottom.

In folk narrations, reality and amphiboly can be defined as an etnography giving elaborate information as to the folk, or society when analyzed systematically (Yavuz, 2013, p.1). All in all, tales are just a color or an excuse but what is revealed out of them is actually real life, society itself with its ideology, and so there is a strong bond between folk tales and real life.

Sezer (2012, pp.11-13) characterizes folk tales as a discipline of dreams, a rebellious kid and a female topic whose fertility is limitless. She emphasizes the importance of symbols and ideological bases within folk tales and attempts to unveil that symbolic language and ideology of folk tales have more profound meanings than their dreamy nature. Accordingly, she highlights that messages given to lower-self can be understood far clearer when the language of folk tales has been analyzed.

In folk tales, reality is given in an implicit way, which makes them a projection of real lives. Correspondingly, tales are outpouring of lower-self which is under pressure, urinary system and psychological counselor of it. Tales function as shaping social structure as well as being affected by the social structure (Yılmaz, 2019).

This is similar to CDA's perspective on language and society which is dialectic because Fairclough (1995) propounds that CDA sees the relationship between language and society being dialectical. This means that the relationship between language and society is two-way: on the one hand, language is influenced by society; on the other hand, society is shaped by language. Describing discourse as social practice implies that language and society bears a kind of dialectical relationship. Discourse constitutes the social status quo and at the same time it is shaped by the situation.

1.6.RELEVANCE OF CDA FOR FOLK TALES AND GENDER

Qualitative discourse analysis in the social sciences has been broadly defined as "a general framework for problem-oriented social research" (Wodak, 2008, p. 2). Critical Discourse Analysis (CDA) draws on "prevailing social problems" as its point of departure and is characterized by inter-disciplinarity, multimodality and a concern with the development of context (van Dijk, 1986, p. 4). Context is established through an

understanding of institutional frameworks; the history and social location of the actors involved and the institutions that are implicated; the inter-discursive and intertextual relationships between texts, utterances, discourses and genres within a variety of different fields of action; and it pays close attention to extralinguistic, sociological and structural variables that limit or expand the range of discursive possibilities within a given context (Wodak, 2008, p. 2; Fairclough, 2001, pp. 122-123).

As Fairclough (1995) believes that language is a social practice and CDA deals with social practices reflected on language, it is quite normal to say that gender is an ideology having a place under CDA as a social problem. By the same token, CDA is an effective method for researching gender in folk tales and other forms of discourse. For, folk tales are an important cultural repository, reflecting and perpetuating societal norms and values such as gender roles, stereotypes, and power dynamics. The CDA framework provides a framework for analyzing the language, symbols, and narratives used in folk tales in order to uncover hidden meanings, ideologies, and power structures.

CDA assists researchers in identifying and criticizing the subtle and frequently hidden ideologies present in folk tales. These ideologies have the potential to reinforce traditional gender roles, stereotypes, and imbalances in power (Araji, 2000). Researchers can uncover the underlying messages about gender in these narratives by closely examining the discourse. Further, CDA focuses on language and semiotics, specifically how linguistic choices and symbols contribute to the construction of gender identities and representations in folk tales. It assists in the identification of linguistic devices, metaphors, and symbols that may perpetuate gender bias.

Folk tales frequently involve gendered power dynamics, such as portraying male characters as heroic and female characters as passive or in need of rescue. These power imbalances and their impact on societal perceptions of gender can be highlighted by CDA (Douki et al., 2003). Folk tales are embedded in historical and social contexts. Researchers can use CDA to examine how changes in societal norms and power structures affect the evolution of folk tales over time. It can also show how folk tales resist or challenge dominant gender norms.

CDA is a relevant and valuable approach for studying gender in folk tales in that it allows researchers to critically examine the language, symbols, and narratives used in these tales to reveal underlying gender ideologies, power dynamics, and societal norms.

It provides a method for uncovering both the explicit and implicit messages conveyed in folk tales, as well as understanding their impact on the cultural construction of gender identities and roles.

1.7. Halliday's Transitivity System

In 1971, Halliday applied the transitivity theory to the analysis of the novel *The Inheritors* for the first time. According to Peng Ying (2008), transitivity theory is a semantic system representing the ideational metafunction, which plays a role in classifying people's outer and inner experience of the world into a manageable set of processes, as well as specifying the participants involved as well as optionally circumstantial elements such as time and place, and is thus seen as a bridge connecting the outside world and language. Meanwhile, Halliday (2000) divides transitivity into six categories based on process, participant, and circumstance, namely material, mental, relational, verbal, behavioral, and existential processes.

One of the most visible types of processes is the material process, which involves physical actions. The "doer" of this type of action is known as the Actor, and the second participant is known as the Goal. The Actor must be involved in this process, which represents "doing," but the Goal can be arbitrary. Meanwhile, with the Actor and the Goal, that process can be expressed in both active and passive voice. Only active voice can be used if the process only involves the Actor and not the Goal. Furthermore, material processes can represent both specific movements and abstract behaviors and events.

Halliday (2000, p.197) defines mental process as "a process of sensing and construing a quantum of change in the flow of events taking place in our own consciousness." Emotion (processes of feeling); cognition (processes of deciding, knowing, understanding, and so on); and desideration (processes of wanting) are the four subcategories of mental processes. Sensor and Phenomenon are terms used to describe the participants in these processes that can be sensed and triggered by them. Relational process stands for "being," indicating the relationship between two distinct things. It is divided into two types: attributive and identifying. The former refers to the entity

(Carrier) that carries the attribute (Attribute), while the latter represents the process by which one entity (Identified) is identified by another (Identifier). The verbal process, or verbs of "saying," is a bridge between mental and physical processes: saying something is a physical action that reflects mental operations. Furthermore, it represents the process of communicating messages through language, which involves three parties: Sayer, Recipient, and Target (sometimes Verbiage).

Behavioral process, like verbal process, is largely identified on semantic features, which distinguishes behavior process from speech process. This category was created to help us distinguish between pure mental processes and the external physical manifestations of these processes. For example, verbs in this category frequently combine physical behaviors and mental perceptions, such as "hear" (mental) and "listen" (behavioral). Behavioral process, like verbal process, is largely identified on semantic features, which distinguishes behavior process from speech process. This category was created to help us distinguish between pure mental processes and the external physical manifestations of these processes. For example, verbs in this category frequently combine physical behaviors and mental perceptions, such as "hear" (mental) and "listen" (behavioral).

The existential process, which is always the process of "being," represents the existence of an entity, of which "there," serving as the subject, is the marked and recognizable symbol. Existential processes are typically unpopular due to a lack of richness and flexibility in expressing ideas, particularly in the news. Nonetheless, such processes can provide valuable information. In this study, due to giving yielding results, material and verbal processes have been utilized only.

CHAPTER 2

LITERATURE REVIEW

The very first part of this chapter focuses on *theoretical framework.*

2.1.DISCOURSE

The main focus of this thesis is CDA, however, it is essential to give information about DA to make harmonious connections and conclusions about what is meant to be said throughout this thesis as it has DA in it as its core element. Before mentioning of DA itself, the term *discourse* has been explained. Each term is connected to one another and these defining terms come together and form CDA step by step.

The word discourse, etymologically, hails from the latin prefix dis- meaning ‒away and the root is actually ‒currere which means ‒to run. Hence, it can be said that Discourse means ‒run away and this is actually about how a conversation flows (Richard, 2020). Here, it can be understood that discourse pertains to conversation and where it goes to - from where it started, meaning that it is more than what is seen to the bare eyes. It can be understood that meaning occurs via signs. Language as a carrier of meaning and signs is a sophisticated concept and context holds a pivotal place for meaning processes (Bloor & Bloor, 2007). The importance of context leads to the emergence of *discourse* which is defined as language use either in text or talk, or social practice (Fairclough, 1992). Understanding a text within a context is understanding discourse. Thus, discourse can be defined as a medium analyzing context and relations among contexts (van Dijk, 2008). It can be said that language can be considered as the map of reality, and naturally it refers to the reality. Therefore, context is an important factor in language use to understand this reality (Ervin & Tripp, 2014, p.21). In other words, meaning does not function independently in that it is composed of contexts where the impact of social expectations and external components enjoy significance due to shaping language use (Lemke, 1995, p.7). This is supported by another statement: The meanings formed via *discourse* are not isolated but occur based on a condition both linguistically such as not naming a mountain as a car or a bird and socioculturally like naming something as beautiful or problematic (Blommaert, 2005,

p.5). Accordingly, analyzing discourse is not about surface structure but about cognition, meaning making, language transfer and social effects. In linguistic, discourse analysis studies aim to reveal relations among the phenomena such as cognition, language, communication and society. It is also propounded that discourse is about word; how language occurs either in written or oral forms, how the language user uses language, statement; which is composed of one or more sentences, having a beginning and an end.

Discourse is a social path where language is tried to be used socially so as to deliver socio-cultural and historical interactions. It can be said that language is utilized in a social setting and affected by who is using it depending on the circumstances. Further, language can scarcely act neutral inasmuch as it forms a link in between individual and social worlds (Henry & Tator, 2002). Everything related to social world including individual identities occur within discourse and with discourse. In other words, human beings form themselves thanks to social images in terms of social aspects when they talk or write, and thus it is not likely that discourse and social reality are separable units in that it is not within the realms of possibility that reality, experiences and self-image of an individual can be understood without understanding discourse. Social being is both formed and realized by favor of discourse. Social interactions cannot be understood in a full-fetched way without taking discourse into account in that discourse is something creating, directing and making them meaningful (Philips & Hardy, 2002, pp. 1-3). Accordingly, it is seen that discourse has a powerful relationship with society where we live in as the language we use is a social phenomenon. In a word, it is understood that discourse is more than purely language items but it is the meaning beyond words as it focuses on implied meaning or what the person intends to say in saying certain words as words hold deeper meaning than they seem to do so on the grounds that the focus is on language use within social settings having numerous dynamics.

2.2. DISCOURSE ANALYSIS (DA)

DA can be said to be popular after 1960s, and therefore it is not possible to specify it to one founder or school due to the fact that it is originated from the amalgamation of

ample theoretical and methodological bonds rooted mainly in Europe and the USA (Angermuller et al., 2014). It can be deduced that DA is more than an analysis as it has combination to a myriad of fields. The base of modern DA can be regarded as Zellig Harris (1952) who published an article the name of which is ‒Discourse Analysis‖. In a period when linguistic dealt with sentences discretely, Harris noticed that there is a relationship between social aspects and language, and thus he signified that there is something ‒beyond sentence levels‖ (Günay, 2013, p.30). As for 1960s, French linguists and semioticians address language within social and cultural values and add to literary aspect of discourse (Kocaman, 2009, p.2).

In trying to define discourse analysis, miscellaneous perspectives can be seen. To exemplify, Fairclough (1995) enounces that DA is pertaining to systematic study of natural communication among people within the compact of meaning instead of pure linguistic components. Wodak and Meyer (2009, p.19) state that ‒DA involves looking beyond the literal meaning of language, understanding the context in which it was produced‖. DA aims at interrogating who uses language, how it is used, why it is used and when it is used (van Dijk, 1997, p.2). One of the most raised questions is the way *how language is used rather than its mere components.* Therefore, it is a concern: how a person interprets his/her interlocutors‘ messages conveyed to him/her in that it is of importance to understand how we can make sense of what we read and understand what our interlocutors intend to say. In this way, we aim at being inside of an activity where the focus is on language use, which is labeled as Discourse Analysis (Yule, 2006, p.139).

DA is a qualitative research method which concentrates upon an interdisciplinary approach to investigate a text or talk within the scope of cognitive, social, psychological, cultural, linguistic, philosophical, political combinations (Wodak & Chilton, 2005). Günay (2013, p.52) states that DA offers a transdisciplinary analysis and it can be collected under three main foci a) metalanguage belonging to himself/herself , b) an aim to make an analysis on a corpus, c) an approach or a method to analyse this corpus.

To put simply, DA started with how people speak, listen or stay quiet, write or read. Being different from the other analysis types, DA elaborates on what is above sentence level, or what is invisible to the eye. DA is interested in language use which is a linguistic behavior. DA seeks answers to what people do with the language that they use and also probes linguistic properties so as to understand what they do, and doing so, DA adopts a pragmatist approach (Sözen, 2014, p.83).

Under the scope of the things above mentioned, realizing that language is not confined to grammatical rules and what we say is not boiled down to only what we say has led to a change in the study of language. After 1960s, sociology and anthropology-based studies aided linguistic-based studies to make an analysis on social aspect of the language. Correspondingly, the necessity that language should be treated in a context above sentence level making connections to language, human, society and thought together has given birth to discourse analysis.

2.3.CRITICAL DISCOURSE ANALYSIS

Fairclough, who has been the main focus of this thesis, states that CDA is a source to understand who is dealing with power through linguistic manifestations (Fairclough, 1995, p.1). Briefly and apparently, it is understood that CDA investigates language use but seeks to find answers to how language use affects or is affected by social problems. Further pages will give more in-depth understanding of it. All the same, before giving details on CDA, it is a necessity to mention of its defining features such as critical, ‒ideology and ‒power in that these are what make CDA what it is as a method.

2.3.1.What Is Critical?

In normal cases, the word critical might be labeled as ‒censorious and ‒denunciatory within certain settings. Its first connection could be regarded as cognitive in that criticizing means being engaged in critique. The second one is predominantly interactive seen in social activities where it symbolizes ‒an interactive social activity‖ adopting a ‒normative or ‒ethical posture (Chilton, 2012). The concept of ‒critical, criticism and ‒critique might be seen to have dim meanings in the compact of CDA.

When it is the case, CDA can be understood to have explicit meanings taken from implicit nature of discourse. To put simply, it is known to be a relationship or endeavor to reveal which is unspoken, or hidden among discourse, power and ideology (Chilton, 2012). It should be remembered that a person is hidden underneath his/her language. This means that what we say is more than what the others hear. For this, Fairclough (1995, p.5) acknowledges that the term critical necessitates an in-depth analysis: it is utilized in an effort to reveal connections that might be concealed from people – these connections are among language, power and ideology.

In society in which there is a conflict or contradiction in terms of power, i.e., inequalities, dominance or oppression, the behavior of people having power seems to be fuliginious. As aforementioned, CDA aims to make this fuliginous, or ‒opaque‖ attitudes bring into light. To that end, the term ‒critical‖ is about ‒making these opaque aspects of discourse more visible‖ (Fairclough & Wodak, 1997, p.258). Wodak enucleates that CDA aspires to analyze ‒opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language‖ (1995, p.204). Plus, Van dijk (2001) propounds that CDA paves the way for social change, i.e., bolster the struggle for the sake of emancipation from hegemony. Further, Fairclough (1989) puts forward that utilizing language in a social scope is the most rampant and clear way of seeing social behaviors as well as the effect of power on language use

2.3.2.Ideology

It is aimed to form an understanding of its congenial and harmonious relationships with CDA where ideology focuses on power conflicts, domination and problems in social life as well as its reflections on language use. Thus, a brief and general overview of ideology with its distinguished figures will be carried out by dint of its connections to CDA.

Etymologically, the notion of ideology dates back to the French word ‒idéologie‖. It is also the amalgamation of the Greek words ‒eidos‖ and ‒logos‖, meaning that ‒the science of ideas‖ according to etymology dictionary. The term ideology is known to be

first used by French philosopher Destutt de Tracy in 18th century, and it has been widely used in social sciences since then. Ideology is pertaining to social, political, religious issues. It can be defined as the basic belief of a group. In terms of CDA, it is regarded as a medium whereby unfair power relations are set and maintained (Weiss & Wodak, 2003, p.14).

It is not likely to give one and exact definition of ideology. Questions raised against ideology is about how different groups of people live together despite having conflicting interests and ideology seek answers to these questions (Shoemaker & Reese, 2013, p.97). Eagleton (2006, p.221) states that this term enjoys a plethora of historical meanings from Marxist tradition which depicts discourse as the adoption of misleading beliefs in the precisely defined interests of a dominant elite to any major accordance between discourse and political agendas.

Fairclough owns a way more Marxist view of ideology and depicts it as forming of practices depending on particular perspectives. He admits that ideologies represent the world facilitating how to set and sustain relations of power, domination and power abuse. They could be realized through styles in a text, and thus analysis of texts enjoys importance (Fairclough, 1995, p.218).

According to Özüdoğru, almost all of the definitions given regarding ideology has something in common:

-Ideology is a social term and shared by each member of it.

-Ideology gives a world view to human beings.

-Ideology is a system of ideas building a solid base for the power existing in the society where social groups live (2016, pp. 68-69).

In the light of these comments, it is understood that it is a social term and there is no doubt that it has an effect on language use as language is also a social phenomenon. Moreover, ideology is the solidification of power among human beings leading to hierarchy, and hence it is in the scope of CDA which seeks answers to the effect of

power on language use within social settings.

2.3.3. Power

Power is a pivotal concept as a core element of CDA in that CDA aspires to analyse language use of those having power and inducing inequalities within social environments. Power is said to be core to the understanding of the factors and scope of control, natheless, it stays implicit. As such, CDA practitioners are keen on understanding how discourse may reveal domination or oppression and how oppressed groups adopt a resilient attitude against those holding power (Wodak & Meyer, 2015).

It can be understood that power is concerned with lack of unity and its effect within social settings. The combination of language with other social elements confirms that language is plaited in social power in an excess of ways. To exemplify, language brings the power into light, and language use changes when there are power issues. It is not true to say that power is directly induced by language. Notwithstanding, language itself is the one exploiting power to overthrow it so as to create imbalance in terms of power relations. This is all to say that language is a fine line, or a sophisticated tool to elicit distinctions of power within social structures where there is hierarchy (Wodak & Meyer, 2015).

As for CDA, it is known that language is the mirror, namely, the reflection of our thoughts, manners and state of minds depending on the social settings where we exist, live and grow ourselves. Accordingly, language and social elements are inseparable and also they are indivisable units as they shape each other in a myriad of ways. To put it simply, it can be said that human beings speak or write, and thus they unveil their true intentions and purposes. As a communicative event, we either talk or write and each has a discourse in itself, which enjoys a plethora of words that are not visible directly as being hidden or implied in a sense.

This thesis aims at focusing on CDA in depth and it would be judicious to start with its definitions by some acclaimed scholars within CDA domain. CDA probes the role that discourse holds on behalf of reproduction and challenge of dominance (van Dijk, 1993,

p.249). Additionally, Wodak and Meyer (2009, p.3) adds that CDA is related to dealing with ‒ideologies and ‒power by way of systematic analysis of semiotic data such as written, spoken or visual. Under the umbrella of these, CDA is devoted to unearthing in what ways text or talk reveal what people with power intends to say against the people without power. That is to say, CDA holds the role of a bridge between our thoughts and the ways we write or speak. As a consequence, it attempts to bring dominance, power, hegemony, the oppressed and the oppressor into the light. In so doing, a bulk of different CDA practitioners benefit from different models or approaches to analyze a text or a talk.

CDA encompasses an array of theories, perspectives and methods in itself, meaning that it is of a nature which is transdisciplinary. The leading figures to be remembered when mentioned of CDA are *Teun A. Van Dijk, Ruth Wodak* and *Norman Fairclough* who will be the center of this study. They all study CDA but in different ways much as their main concern is the ‒critical‖ approach to the language use, or discourse itself. In doing so, potency and its dominance over the oppressed, hegemony are scrutinized as CDA concentrates upon ideology, hegemony and power issues and their reflections on language use under the scope of CDA.

It can be defined as a discourse analysis method, approach or effort which seeks to avise tacit meaning of language used daily (Özüdoğru, 2016,p.40). CDA is an analytical perspective scrutinizing social power abuse, inequalities and their dominance within a society. Therefore, it can be understood that CDA predominantly intends to figure out social injustices, make them into light and defy them (van Dijk, 2015, p.466). CDA combines different concepts in terms of linguistic and sociology on the grounds that it probes into context and meaning occurring in tandem with it. Thus, it prioritizes unveiling and comparing different meanings within different contexts as well as depending on the person using the language (Weiss & Wodak, 2003, p.7). CDA attempts to bring out the close relationship between power and hegemony. To that end, it deals with language which builds upon social order at micro level and it also correlates amidst power, potency, hegemony, and social injustices at macro level (van Dijk, 2008,p 86). According to Fowler (1991), CDA elucidates how social power is harnessed and how the text or talk holds importance in recognition of representing and

resisting inequality and dominance. Correspondingly, it examines how language and social practices are closely associated with, meaning that it unearths the injustices both in spoken and written discourse.

Fairclough (1995, p.10) states that CDA is an interconnected analysis of discourse and other social elements, it includes systemic analyses of text rather than making common interpretations on a text, and also he probes that CDA is way more of an analysis of social problems and it aims to pose solutions and bolster, or right the ones under hegemony via CDA. It can be understood that Fairclough takes the CDA framework on a quite extensive way rather than making general and descriptive analyses. Its analysis is more normative and transdiciplinary as can be seen.

It is stated that CDA considers language use whether it is written or spoken as social practice. When discourse is defined as a social practice, it actually implies that discursive events shape the society and is also shaped by them. It is constitutive because it aids sustaining social status quo and also it facilitates transformations in it (Wodak, 1996, cited in Titscher et al. 2000, p.26). It is said that CDA has an interdisciplinary perspective trying to understand the relationship among power and discourse and scrutinizes how power, hegemony, dominance and the like are formed and resisted. Further, CDA aims to unseal social and cultural presuppositions, viz, ideologies which are underneath the level of our conscious awareness. These, also, are domiciliated in every aspect of language use that we have in a social setting we live (Woods, 2006, p.50)

On top of those, CDA tackles with social situations in order that it could analyze how power occurs within a social setting. That is to say, CDA could adopt the role of a mirror to critique and interpret the social patterns which are no doubt reflected in text or talk. It is also mentioned of the fact that CDA delves into the relationship among texts, social practices along with social and cultural structures (Fairclough,1992). CDA makes an analysis on different discourses with a critical stance as can be clearly understood via its name and it centers on social interactions which hold a linguistic form in it (Fairclough, 1992, p.248).

CDA includes ideological aspects into its analyses so as to understand what is not mentioned explicitly or what is actually intended to be said by the things actually said, and thereby it tries to explicate hidden meanings, namely unmentioned part of the text or talk. It means that the text or talk might have a plethora of implied, or implicit meanings. These are considered to be assumptions and necessities moving in the discourse as well as reminiscents and claims which are thought to be less effective and more innocent (van Dijk, 1991, pp. 110-112).

It can be concluded that CDA aims at understanding what is invisible to the bare eye and ears directly in order that it can solidify the underlined meaning in a social setting and sometimes acts as an opponent against social problems. To make it clear, it is stated that it does not merely confine itself to what is social but it struggles to adopt a holistic point of view to enucleate how a society ought to be or how the things that is called as social ought to be as well on the grounds that it aims at buffering people from social injustices or hegemony (Hammersley, 1997, p.238).

CDA postulates an approach to make the context in the midst of society and power conspicuous and it is said that this approach is composed of a framework, or it is the reflection where the concepts such as identity, being different and others are discussed painstakingly (van Dijk, 2007, pp.4-5).

According to Fairclough and Wodak (1997, p.258), CDA considers discourse – the use of language in speech and writing – to be a type of' social activity. Discourse as social practice involves a paradoxical link between a specific discursive event and the situation(s), institution(s), and social structure(s) that surround it: the discursive event shapes them, but also they shape it. That is, discourse is both socially functional and socially controlled — it creates circumstances, objects of knowledge, and the social identities and interactions of individuals and groups of individuals. It is fundamental in the sense that it simultaneously sustains and reproduces the social status quo and assists to its modification. Because discourse is socially influential, it raises crucial power challenges. Discursive practices can have substantial ideological implications, such that, they can contribute to generate and reproduce asymmetrical power relations between socioeconomic classes, men and women, and ethnic/cultural majorities and minorities

by how they describe things and position individuals

CDA regards discourse as language use but in way of social practice, and it is quite understandable that CDA is of an opponent nature in itself, the focus of which is upon understanding social inequality to question and defy against it. In this aspect, it includes a social action within its scope. In a nutshell, CDA makes an analysis on class struggles, society where there is injustice and inequality and it is a way of analysis aiming to battle against the oppressor to protect the oppressed within a certain society.

As stated by Sözen (2014), CDA, as in other discourse methods, acts as a mediator to form and observe language in social life. Plus, it also rejects the idea that information is objective, stating that reality or information is about how a person perceives the world and interprets it within his/her mind. That's to say, everybody is unique in understanding the world and the things included in it. CDA also believes that there is context on the basis of information and this context is something historical and cultural having a number of domains in it and it handles them both historically and culturally in that it holds the belief that language use is affected by those factors and shapes its society, or user on a great scale. It is quite normal that CDA has identical roots or concerns with the other discourse methods, natheless, it is distinct due to its main concern and its nature: its philosophical roots are based on being critical as its name apparently suggests. The cardinal point what makes it unique from the others is that it seeks to find answers to the undesired, injustice and inequal situations within a social setting (Wodak & Meyer, 2015).

It is stated that CDA's main concern is to fill in the blanks of both linguistics and critical social analyses. Therefore, it is apparent that CDA presents critical issues on language and in doing so, it highlights, or pinpoints discourse as it did not have an adequate or desired place within critical studies before in a way that it tries to comprehend the association between discourse and social elements like power, ideology, hegemony, social identities and the like in a more organized and systematic way (Isabella & Fairclough, 2012, p.78).

In brief, CDA needs a social problem to be carried out. Fairclough and Wodak (1997, pp.353) state that there are eight different fundamentals so that CDA can be executed in a study. These are followed as: (a) CDA pertains to social problems (b) power issues are discursive c) discourse influences society and culture (d) discourse deals with ideological work (e) discourse is historical (f) the link between text and society is mediated through discourse, (g)discourse analysis is interpretative and explanatory (h)discourse is a form of social action, and also a reaction.

Wodak (2006, p.188) also defines fundamentals of CDA which postulate that; CDA is a transdisciplnary approach requiring an array of social issues to focus on as it refrains from one single aspect. Secondly, CDA is problem-oriented where social problems are to be mentioned of. Then, the methodology of CDA is ‒eclectic‖ in that it entails the amalgamation of theory and emprical data and the integration of field work and etnography. Fourthly, multiple genres, intertextuality, and re-contextualization are located at the core of this analysis. Plus, practice and implementation are pivotal for the sake of CDA. Lastly, the historical boundaries of discourses ought to be analyzed and embedded into the interpretation processes.

All in all, thanks to a myriad of scholars within literature, it comes to my terms that CDA does not consider the language in terms of its purely structural elements but rather its discursive, socio-cultural and historical aspects in harmony with the impact of language on society. In this way, it could be judicious to say that CDA acts as a connector amidst language and the society with a critical approach where it is utilized. Plus, CDA is a systematic process in which not only the content of a discourse is analyzed but also the relationship between language, society and the problems in it is delved into. Namely, I can draw a close that CDA aims at demistfying ‒power, dominance, potency, oppressor and oppressed‖ in a society and also struggles to appreciate how language shapes or is shaped by discourse where there is someone with power and without power, meaning that power relations are needed to critique on discourse as the name suggests. As explicated by Fairclough (1992, p.71), ideology is the most potent when its operations are disguised. If it becomes cognizant that a specific feature of common sense is perpetuating power disparities at one's own expense, that

aspect of common decency ceases to be common sense and may cease to be capable of sustaining power inequalities. In a nutshell, CDA concentrates upon a social problem such as inequality, injustice, the oppressor and oppressed and their influence on language use, and also it craves for emancipation out of that problem.

It can be easily seen that CDA has DA in its heart but CDA is separated from DA in that CDA is expected to have a social problem in it to have a critical understanding of social phenomena and letting emancipation. They both deal with language use, even so, their direction and style is of difference inasmuch as CDA aspires to see a social problem and focuses upon linguistic manifestations through them by analyzing what is concealed behind the language used by people in certain situations where there is power, ideology and inequality, as a result. CDA is a method aiming to demistfy ideology behind discourse by adopting a linguistic-based approach. However, in so doing, transdisciplinary approaches are of importance. Thus, power relations, inequalities, the way how to understand and perceive hierarchical form of the society, development of historical and cultural processes, quality of the actions, discriminations against gender and group identities can be observed and evaluated as to how and why discourse within CDA act in this or that way.

2.3.4. Leading Figures In CDA

The main figure within the boundaries of this thesis is Norman Fairclough, however, mentioning of other practitioners is also cardinal to understand CDA better by making comparisons among their foci. Generally, CDA practitioners benefit from Foucault's discourse analysis, Marxist Linguistics and political theory. The leading figures are followed as Teun A. van Dijk, Norman Fairclough and Ruth Wodak. They all handle CDA in different methods and approaches, nevertheless, their main concern rotates around power, hegemony and dominance and they all aspire to elaborate on the language use and social situations' influence on it.

Ruth Wodak adopts a historical approach and makes analysis accordingly. Wodak, predominantly, got her inspiration from Frankfurt School and Habermas. Plus, the effect of van Dijk can be observed within Wodak's studies more than the other figures. According to this historical approach by Wodak, discourse is closely associated with

communicative events either in a synchronic or in a diachronic way and the term context is of particular importance for Wodak inasmuch as CDA is made up of socio-psychological, political and ideological elements. For example, historical approach tries to develop conceptual grounds for political discourse, and thus her approach is focused on political issues. Wodak primarily touches upon the topics such as racism, sexism and anti-semitism and the most important concept in her studies is socio-linguistics as it is considered to be an important part of CDA. According to Wodak, CDA is more than a daily critique encountered in daily life, that is, CDA necessitates to make in-depth analysis (Wodak & Meyer, 2015).

Van Dijk can be regarded as the founder of socio-cognitive approach within CDA, this approach stems from the socio-psychological aspect of CDA. Van Dijk aspires to form an interaction among cognition, discourse and society and concentrates upon the control of discourse as a mediator so as to reach out power. Mostly, he feasts on stereotypes, manipulation and hegemonic groups and he handles how to resist against those groups. (van Dijk, 1993, p.108). Van Dijk (2008) eventilates that ideology is required for the sake of maintaining power on society and it is renegerated by favor of discourse. On that account, power is sustained both explicitiy and implicitly in a plethora of ways through discourse. To add to that, Van dijk propounds that purifying implied meanings could be a good medium within the context of CDA. To that end, he adopts two approaches at micro and macro levels, both of which hold a desire to make an in-depth CDA. Micro analysis, as the name suggests, denunciates that CDA, at this level, focuses on syntactic analysis, regional cohesion, word preference and rhetoric analysis. Syntactic analysis is done for the sake of analysing simple-complex and active-passive sentences. As for regional cohesion, it aims to unfold causal, functional and referential sentence relations between the text. When it comes to word preference, this one aspires to gloss over ideological words so as to illuminate the power lying behind the words. Final one unclouds the context where the communication is generated and where there occurs a myriad of ideological uses.

As for Fairclough (1995), who will be utilized throughout this study, he wants to combine language analysis and social theory together in a trans-disciplinary perspective. Analysis itself is an interpretation for him and CDA does not only mirror social entities

and their relationships but also it builds them, meaning that discourse locates people distinctively, which is accepted as its social effect. Fairclough seems to be under the effect of Marxist tradition and focuses on social conflicts so that ideology, hegemony and power could be dissected. Fairclough postulates that whatever is said has something ideological lying behind it, that is, text or talk is directed ideologically. It means that there are unequal power relations among social classes, different genders, different cultures alongside the majority and the minority within a society. His CDA understanding is not interested in grammatical points only, he considers discourse as a socio-historical variable. His locus of analysis consists of structural systems, intertextuality and socio-cultural and historical domains which make discursive events and certain phrases possible.

2.3.5. Fairclough's Three Dimensional Model

Fairclough developed three dimensional framework induced by Halliday's Systemic Functional Grammar and it is in tandem with CDA's scope. In this framework, Fairclough aims to combine language analysis and social theory through analysing not only linguistic features but also social senses of discourse (Fairclough, 1992, p.4). It ought to be noted that Fairclough, in doing so, attempts to reveal the close relationship between semiotic and linguistic features of the interaction and that which is happening socially (Chouliaraki & Fairclough, 1999, p.113). In so doing, the analytical process ought not to be forcibly detached from the investigation of institutional and discursive processes inscribed in texts (Fairclough, 1995, p.9).

Fairclough mentions of the relational nature of CDA, and thus affected by Kristeva and Foucault. The former has her focus on intertextuality and the focus of latter is power relations and Fairclough mingles these two perspectives, thus, he bases upon the intertextuality to relational aspects. The changes observed within discourse due to socio-cultural changes are another pivotal point which Fairclough deals with. According to the perspective of Fairclough, each social event has a fundamental in it which is closely related to semiosis. These fundamentals are of social relations, social identities, cultural values, awareness and semiosis and these are dialectically associated with social practices. Correspondingly, it would be judicious to postulate that CDA is

an analysis of dialectical relationships between semiosis and the other social practices. Social practices own semiosis aspects which are accountable for constituing types and styles. CDA hovers between focusing on both structure and action. It is of great significance to mention that Fairclough's CDA is of three layers to make an analysis on a text or a talk, where discursive events are an example of both text (written, oral or visual), discursive practice and a social practice. Three steps of him can be counted as ―description, interpretation and explanation.

After all these introductory information pertaining to Fairclough, it is better to clarificate his CDA approach step by step in three layers. The description part of his analysis emblazes stylistic properties of a text to make linguistic explanations. Then, the interpratation part rotates around discourses, processes andrelationships amidst different texts, viz, intertextuality are sought to be interpreted.Once and for all, explanation level touches upon social and cultural aspects of discourse. Under the scope of everything said so far, Fairclough acceedes the fact that there mustbe a problem and emancipatory targets ought to be followed in order that CDA could be executed well enough (Fairclough, 1992, pp. 1-7).

His model is inspired by Halliday's SFG (1994). This inspiration can be clarified that SFL pinpoints the connection between the grammatical system and fucntional aspect of language, which can also be labeled as a social semiotic process. This process pertaining to how people use language in social settings is shaped by social, cultural or even historical elements of the language. Accordingly, Halliday (2014, p.12) adds that there are three aspects of metalanguage such as ideational, interpersonal and textual. The ideational one is about how an idea is expressed in a statement or in an utterance. This can be said to be dialectical as language shapes or is shaped by the experiences. As for the interpersonal function, it is about social interactions, referring to how

interactions are carried out. The textual function, on the other hand, ―constitutes coherence and cohesion in texts‖ (Wodak,2001,p.8) Halliday propounds that constructing perception and embodying interpersonal relationships refer to the ability to generate discourse sequences, organize the discursive flow, and create cohesiveness and continuation as it moves along (Halliday,2014, pp. 30-31). It is easily understood that Halliday's SFL is a root of Fairclough's three-dimensional model within the compact

of CDA.
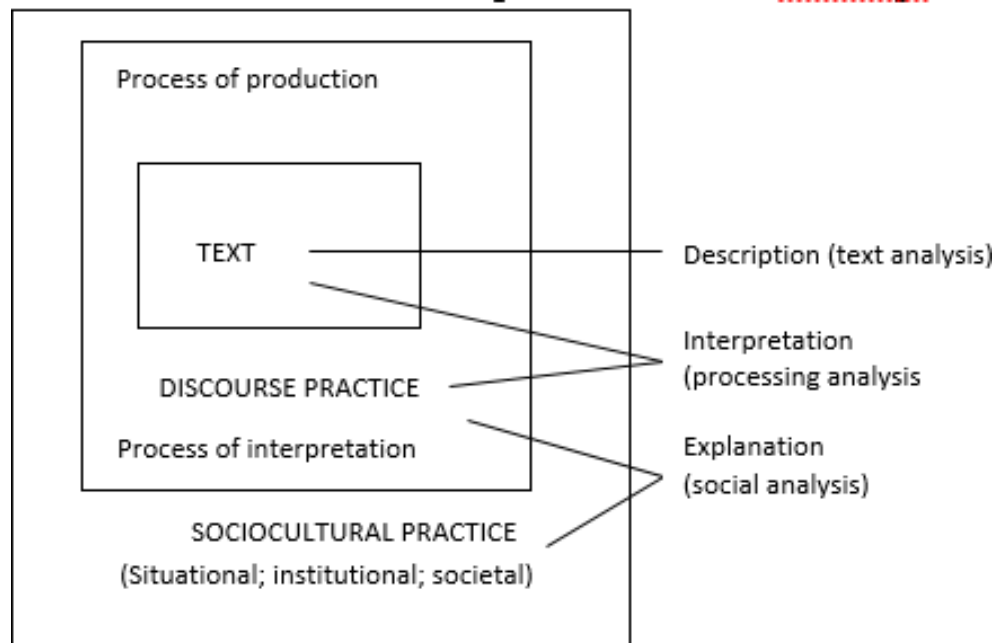
Figure 1. Three-dimensional model of Fairclough (Fairclough, 1992, p.73)

This dimension will be explained step by step below:

Description (Textual Analysis): - Fairclough's textual analysis loosely based on Halliday's Systemic Functional Grammar (SFG) (Halliday, 1978) is regarded as something to depict and dub formal properties of a text in terms of a ―descriptive framework Fairclough enucleates it by saying that what anybody notices in a text, what one deems worthy of description, and what one chooses to stress are all determined by how one processes a text (1989, p.26). Fairclough indicates that text analysis ought to concentrate upon texture of texts, their form and organization not just content of the text (Fairclough, 1989). Correspondingly, ―vocabulary, ―grammar, cohesion and tex

structure are regarded as the main tenets of textual analysis of this three dimensional framework (Fairclough, 1992, p.75). As for the analysis of a text, the linguistic analysis of a text is aimed to be done. Fairclough (1992) and Wodak (2001) put forward that the first part of analysis in which linguistic-based in-text analysis is done is also called as ‒description even though the other analyses which are discursive and the social analyses relate to —interpretation. It is to be noted that an analyst should not be oblivious of the fact that the whole data cannot be analyzed as it is not judicious to serve for the purpose of critical analysis. Rather, an analyst is expected to decide on data being more relevant and being in concordance with social issues to be able to make CDA (Van Dijk, 2001, p.99). This means that the data should serve for a purpose for the understanding of the ideology, power or hegemony in tandem with language use. Fairclough then builds his own technique, claiming that the genuine character of diverse texts is contingent on earlier stable kinds or genres in order to analyze the form and meaning of a text.

Interpretatation (Intertextual Analysis): The notion of intertextuality offers a perspective of both reading and writing texts as a way of looking at a text's interactions with prior texts, writers, readers, and conventions. Thibault (1994, p.1751) explains this perspective stating: "all texts, spoken and written, are constructed and have the meanings which text-users assign to them in and through their relations with other texts in some social formation". According to Fairclough (1992a, b, c, 1995b), intertextuality "points to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones" (Fairclough, 1992b, p.270). It is concerned with how texts are produced in relation to prior texts and how texts help to construct the existing conventions in producing new texts.

Explanation (Social Analysis): This is the final stage where Fairclough finalizes his analysis within the scope of CDA. Here, the discourse is handled as a purely social process. The focus is onhistorical, social and cultural aspects of a text. Fairclough states that ideology, power and hegemony are main tenets to be able to carry out the study of discourse as a social phenomenon (Fairclough, 1992, p.86). Therefore, it is beneficial to remember thatdiscourse influences and is influenced by the society where it occurs. Further, discourse is socially constiutive as well as socially conditioned. Furthermore, discourse is known to be concealed.Namely, in modern society, discourse is an elusive

power object, and CDA wishes to make it more visible and transparent (Blommaert & Bulcaen, 2014, p.448).

2.4.LANGUAGE AND GENDER

Language is a socially constructed and used phenomenon and it is known to be a means of thoughts reflecting its user. Gender is regarded as an ideology and in today's world – dominant gender ideology is patriarchal where women remained within the framework of the discourse determined by men. As a result, women hold a passive language resulted from men, which prevented women from expressing themselves as they wish (Mathew, 2005).

According to Engels, the conflict between women and men is the first class struggle in history. The first-class opposition that appears in history coincides with the development of the antagonism between man and woman in monogamous marriage where the first class oppression coincides with that of the female sex by the male (Engels, cited by Danovan, 2000, p.88). Sex refers to two biologically different human species. Women and men are very different in appearance and physiological development. However, it is not due to the biological characteristics of women and men that they are differentiated but by their gender which is a pattern of femininity and masculinity that is socially constructed. Researchers have highlighted gender by drawing attention to the differences created by society, apart from known biological differences. This distinction also indicates that all the values assigned to men and women are constructed by society. After the recognition of gender and the existence of discrimination caused by it, the second question is why this discrimination is against women.

One of the most important blows to women came from 1900s by Freud who considers women to be inferior to men. He accepts that women are born as deficient human beings due to their sexual properties. This brings us back to Aristotle times when he regards women as deficient man. The biology of them, economy, culture are not enough to depict gender issue. It is to be noted that sex is inherent but gender is not as it is

constantly reproduced by traditions, media, press and legal practices.The power of all these emerge from language in that language reflects the society where it belongs to and thus, there is a relationship between language and gender.

One of the most contentious topics in women's studies is gender and language. Feminist linguistics developed as a result of the women's movements of the 1960s and 1970s, which introduced the linguistic approach to gender. Instead of addressing questions like "how do women speak?" or "how do men speak?," researchers that study gender and language have concentrated on learning what kinds of linguistic resources people are using. Additionally, they questioned which linguistic conventions uphold particular gender ideals and standards. The goal of this study is to have a very clear understanding of the gender differences in language use. Additionally, based on the theories of CDA, the goal is to determine the causes of disparities in language usage between men and women. In the United States in the 1970s, feminist linguistics was prevalent. The American linguist Robin Lakoff released *Language and Women's Place* in 1973, which served as the basis for several ideas of female language. According to Lakoff, there are two ways in which women are subjected to linguistic discrimination: during the learning process and while dealing with everyday language usage.

According to Lakoff, these are the characteristics of female speech:

"Lexical hedges or fillers (you know, sort of, well, you see), Tag questions (She's very nice, isn't she?) Rising intonation on declaratives (It's really good?) "Empty" adjectives (divine, charming, cute) Precise color terms (magenta, aquamarine) Intensifiers (I like him so much) 'Hypercorrect' grammar (consistent use of standard verb forms) 'Superpolite' forms (indirect requests, euphemisms) 9. Avoidance of strong swear words (fudge, my goodness) Emphatic stress (It was a BRILLIANT performance)" (Lakoff,pp. 53-55)

In 1980, William O'barr and Brown Atkins asserted that the linguistic traits Lakoff assigned to women matched the traits of weak persons after listening to audio recordings of people in courtrooms:

Our observations show a continuum of use of the features described by Lakoff.' We were initially at a loss to explain why some women should speak more or less as Lakoff

had described and why others should use only a few of these features. We will deal with our interpretation of these findings later, but first let us examine some points along the continuum from high to low (O'barr & Atkins, p.403)

Otto Jesperson, on the other hand, took a different view to the disparities between the woman and the discourse and said that indigenous Bantu In Africa, women avoid mentioning their father-in-law's name, and women in the royal family avoid mentioning their husbands' names: In some parts of the world the connection between separate women's language and taboo is indubitable. Thus, among the Bantu people of Africa. With the Zulus a wife is not allowed to mention the name of her father-in law and of his brothers, and if a similar word or even a similar syllable occurs in the ordinary language, she must substitute something else of a similar meaning. (Jesperson, p.227).

The disparity in social hierarchical order between men and women is the key discovery of Jesperson. The status of women in society is low. Women's language use is severely constrained, despite the fact that society views language as a tool that males can use freely.

According to Wardhaugh (1986,p. 306), there are grammatical differences in the words and suffixes used by men and women in several languages. He also claims that Japanese women indicate gender by adding "ne" at the end of sentences. Spender (1980) contends that women are expected to keep quiet among men. Spender discovered that despite the fact that women speak significantly less than males, it still seems like they talk too much. Women should not control the speech or make any speech-related interventions. Deborah Tannen, plus, contends that men and women communicate differently. Thus, she writes in *You Just Don't Understand*: Everyone's life is lived as a series of conversations. Everyday analysis of Conversations and their consequences on relationships have been the emphasis of her professional life as a sociolinguist. In this book, She analyses both men's and women's voices. Such apparently little errors that scar our relationships demonstrate that a guy and a woman might have different interpretations of the same discourse when there is no obvious misunderstanding.

Tannen regards interactions between men and women as intercultural communication.

Boys and girls acquire two distinct styles of speech, according to Tannen, since they socialise in separate subcultures. Tannen defined culture as a network of habits and behaviour patterns formed by prior experiences, noting that men and women have radically diverse experiences. She finds that parents treat boys and girls differently from infancy, and that they use distinct types of speech when speaking to them, and that as a result, boys and girls develop different forms of conduct and speech, even if they grow up in the same family.

Zimmerman and West devised yet another qualitative method to male-female speech disparities. Language differences are taken into account to represent traditional social roles. The dominance of men in speaking is shown in their linguistic behaviour. Conversations reveal an imbalance of power between the sexes. According to this viewpoint, males have more social standing than women, and as a result, men's language 'dominates' over women's language.

When it comes to dominance theory, it is vital to highlight Dale Spender and her book, *Man Made Language,* which focuses on the silence of women in language. Spender feels that women's language is under threat since it is developed by men. The book highlights three major issues: the structure of language via meaning, the silence of women, and the sexism in the language. Spender observes that men have built a reality in which they regard themselves as the central character and use language to further their own goals. In a male supremacist culture where women are undervalued, their language is devalued to the point that they must remain mute. Within this paradigm, it makes sense to have one guideline for women's speaking and another for men's conversation because it is the sex, not the discourse only, that is crucial (Spender, 1980, pp. 42-43).

Cultural difference theory contrasted the dominance approach, which was centred on masculine subjugation through language and the silence of women. Women and men, according to this idea, originate from separate subcultures and socialise differently and in the future, individuals conduct their relationships in accordance with these many cultural norms or structures. The idea of dominance developed as part of this

understanding had a significant part in the description of "women's language [as] weak, uncertain, nonassertive" and the portrayal of women as "losers and victims" (Spender, 1980, pp.45-47).

Deborah Cameron describes how feminist language scholars influenced by Judith Butler's notion of gender as performance utilise linguistic capacities to investigate how gender is depicted as performance. Kira Hall noticed that women give a different identity than their own'real' identities and that they present it as a performance in her research on women working on sex lines in California. Mary Bucholtz emphasises the connection between gender and ethnic identity, stating that language cannot be judged independently of gender or ethnic background.

Feminist linguists have investigated the distinctions between male and female speech. Because of their traditional societal duties, women talk more gently. Women should pay attention to their speech and behaviour, according to engrained societal conventions. Women are more intimate in their speech and show more emotions than males. Women will talk about themselves and their feelings since the public realm belongs to males. Most feminist linguists feel that the phrase "women talk too much" is an overblown assertion made by males in order to silence women. When women attempt to speak, such generalisations degrade them. This pushes women to stay under men's control.

It has been noticed that euphemisms, or mild or oblique phrases or expressions, are employed more frequently for women than for males. Lakoff observes that the word "lady" is used as a euphemism for "woman," but there is no equivalent word for "men." According to Lakoff, using the word "lady" is a means of discounting or dismissing women. "Cleaning lady," for example, degrades a woman's role. A comparable scenario exists in Turkish language and culture. "hanm" or "bayan" are frequently used instead of "women." In rural places, kinship terms such as "abla," "yenge," and "teyze" are preferred over "women." Lakoff further claims that the term "boy" is never used to refer to an adult male, whereas "girl" refers to "women." For unmarried and married women, Indo-European languages frequently use separate forms of addressing, such as Miss and Mrs. in English, Mademoiselle and Madame in French, and Fraulein and Frau in German. There are no separate words for men.

When speaking with family elders in Turkey, especially in rural regions, a new bride does not address her husband by his first name. Instead of stating "my spouse" or mentioning his name, she refers to him as "your son." Similarly, a husband does not address his wife by name; instead, he refers to her as "your daughter" or "your daughter in law." Women are not permitted to talk directly to males since it is considered that their voices are disregarded. This has limited the terms that women can use.

2.5. GENDER ROLES AND STEREOTYPES

Gender is built in individual, interpersonal, and institutional ways to generate environmental limitations and opportunities that disproportionately benefit males. Gender, on the other hand, has little effect on the life of families in isolation. More research is being conducted to investigate how gender interacts with other factors such as race, ethnicity, sexual orientation, and socioeconomic status to influence various family experiences (Coltrane 1998,p. 8). Gender roles are based on the many expectations that people, groups, and societies have of individuals based on their sex, as well as each society's gender norms and beliefs. Gender roles are the result of interactions between people and their settings, and they provide indications to people about what kind of conduct is considered proper for which sex. Appropriate gender roles are established by a society's perceptions about the gender disparities.

Understanding the concept "gender roles" necessitates knowledge of the term gender. "Gender" is a social term that is often confused with the term "sex:' Gender and sex are two distinct notions. Sex is a biological notion that is determined by an individual's fundamental sex traits. Gender, on the other hand, refers to the meanings, values, and qualities that various sexes are associated with (Oakley, 1972). She further claims that gender is similar to the biological split of sex into male and female, but it also includes the division and social assessment of masculinity and femininity. In other words, gender is a social notion created by humans via their relationships with one another and their environments, yet it is heavily based on biological distinctions between males and females. Gender is considered to as a social construction since humans develop the idea of gender socially. Individuals, groups, and societies ascribe specific traits, statuses, or values to individuals based solely on their sex, but these ascriptions differ across

societies and cultures, as well as over time within the same society, demonstrating the social construction of gender.

Gender roles are the positions that men and women are expected to fill based on their gender. Many Western nations have always assumed that women are more caring than males. As a result, the conventional understanding of the feminine gender role specifies that women should behave in caring ways. One option for a woman to engage in the conventional feminine gender role is to nurture her family by working full-time within the home rather than working outside the home. Men, on the other hand, are assumed to be leaders by established gender norms. As a result, the conventional conception of the masculine gender role argues that males should be the heads of households (Lippa, 2004).

According to a biological perspective on gender roles, women have a natural affinity for the feminine gender role and males have a natural attraction for the masculine gender role. However, the biological perspective does not imply that one job is intrinsically more valuable than another. A sociological perspective on gender roles suggests that masculine and feminine gender roles are learnt and that masculine and feminine gender roles are not necessarily related to biological features in males and females. According to the feminist viewpoint, gender roles are more than just notions about suitable behavior for males and females; they are also tied to the differing degrees of power that males and females wield in society. Men, for example, have higher societal authority than women because they keep economic control over themselves and their families. Because males are expected to be the principal breadwinners for their families, women are frequently left in poverty if their marriages fail. In this case, a feminist might argue that males have more influence in their marriages than women since men are less likely to lose authority or social position if their marriages fail (Lippa, 2004).

Gender roles are occasionally constructed on the basis of gender stereotypes, as these instances show. Gender stereotypes are oversimplified perceptions of males and females and their differences. Individuals' opinions of proper gender roles are occasionally influenced by gender stereotypes. Gender stereotypes can involve exaggerated or incorrect assertions about the natures of men and women. One widespread gender prejudice concerning men is that they are not emotional. Females, on the other hand,

have a reputation for being unreasonable or too emotional (Blackstone, 2003).

Competence, instrumentation, and accomplishment drive are commonly seen as highly desirable attributes, and they are related with masculinity (Deaux, 1976). Females are seen to be less appealing because they are nurturing, dependent, and subservient (Dino, Barnett, & Howard, 1984; Spence & Helmreich, 1980). In tales, males are often represented in tales as competent and accomplishment driven, whilst girls are portrayed as limited in what they can do and less capable. Female characters participate in a few activities and are assigned a few features or aims that are associated with prestige and regard in the culture (Frasher & Walker, 1972). Males predominated in settings with active mastery themes (cleverness, adventure, and earning money), whereas females predominated in situations with "second-sex" themes (passivity, victimization, and goal restriction), according to Key (1971). There were also various examples of function hierarclhy, such as the male being shown as older, taller, in front of, or leaning over a female seated. Weitzman et al. (1972) discovered that females were significantly underrepresented in titles, prominent positions, and drawings in picture books released throughout the 1940s, 1950s, and 1960s. Males carried out the majority of the activities, and males were the center of the tale in the vast majority of cases.

2.6. DISCOURSE AND GENDER

Gender and sex research in sociolinguistics and discourse analysis began systematically in the early 1970s, most likely as a result of women's liberation movements. The researchers focused on two areas of language behavior in particular: phonological speech behavior of men and women, and interactions (conversational styles) between men and women in discourse (Wodak, 2015).

Gender models have affected theory and technique over the years. Gender was viewed as 'differential inclinations' between women and men, boys and girls, in 1970s and 1980s 'dominance' and 'difference' studies. Whereas studies based on the 'deficit model' interpreted the use of such indicators as manifestations of 'powerless language of women,' research based on the 'difference model' views men and women's linguistic behavior as originating in opposing modes of socialization and being equal in meaning and impact (Tannen, 1994). Depending on the context of the discourse and the

theoretical method used, hedging, tag questions, or indirectness can be perceived 'negatively' or 'positively,' as evidence of feminine insecurity or as complementing conversational activity. This dispute sparked several polemical arguments, demonstrating the fallacy of such dichotomous classifications.

Language, according to feminists, is "a symbolical reflection of androcentric structures" (Günthner and Kotthoff, 1991, p. 7), and is one of patriarchal society's techniques of discriminating, disregarding, and incapacitating women. Language systems, in their opinion, already reflect the patriarchal character of civilizations. Such an assumption exemplifies a fundamental concept in sociolinguistics: language and social norms are inextricably linked, and language both displays and develops social behaviors (Wodak, 2008, 2011). If this assertion is accepted - and such theories are based on Wittgenstein's 1967 idea of "language games," then the expression of women's dominance must also be visible in language (Wodak, 2015).

The assumption that an individual language system already has sexist lexical elements and morphological and grammatical rules is based on the premise that "men not only determine the economic, political, and social orientation of social life, but also influence the functioning and semantic contents of each individual language" (Postl, 1991: p. 89). Once the language system has become the focus of feminist linguists' research, it is interesting to observe how the linguistic structure of an individual language is linked to the structure of society, how the structure of the language is conditioned by the structure of society, and vice versa (Wodak, 2015).

Differences in language usage under the scope of discourse are researched in the following domains: voice, pronunciation, intonation, word choice, argumentation, lexicon, syntax, interactional and conversational behavior, visual aspects and modes, and nonverbal communication. Gender variations in language usage are not simply viewed as divergent varieties standing side by side. Because of the patriarchal structure of society, the interpretation of the discrepancies discovered is of great social and political importance (Wodak, 2015).

2.7.GENDER-DISCOURSE STUDIES IN TURKISH CONTEXT

It is understood that gender is a popular phenomenon across literature. To understand it much better, it is good to delve into both national and international literature to see how gender is studied. Doğan and Kerimoğlu (2015) studied Gender aspects in Turkish and associative gender. In this study, Gender issues are discussed in Turkish. First, in the presence of gender, forms in foreign languages are examined, and then techniques of conveying gender in Turkish such as "grammatical gender, lexical gender" have been considered. Based on practical research, the idea of "associative gender" has also been addressed. Associative gender is more based on sociolinguistics due to its implicit and associative. Braun (2000) propounds that Turkish has tendency to specify women such as *kadın hemşire, kadın futbolcu, kadın doctor (woman nurse, woman footballer or woman doctor),* however, the same case is not seen in men.

Aydınoğlu (2015) studies gender in Turkish proverbs. She sheds light on women in proverbs and shows how women are humiliated, degraded and labeled negatively within society. Aliefendiolu (2007) studies woman and man language in spoken language. She studies to derive differences regarding daily language use, attributes and behaviors of men and women. She further claims that there is a dual relationship of language between men and women spoken within society as they have different social roles and labels attributed to them by the society. She studies dialogues between men and women and makes a conversational analysis in a sense. Braun (2000) studies gender in Turkish Language System. Gender discrimination is described at three levels such as *lexemes (kadın, erkek), morphological (memur-e), syntactic combinations like kadın polis.* Kalav (2012) studies namus (chastity or sexual honor) and gender. This study strives to investigate why honor is defined in the way it is, particularly in relation to women, on a sociocultural level. She claims that sexual honor belongs to women only and men are just responsible to protect women – as men have no concern on their sexual honor. Kalav enriches her study with sample proverbs out of Turkish such as *Ad (namus) ayıklanmaz, fakat ark ayıklanır, Malınız olmasın da namusunuz olsun, Irz insanın kanı pahasıdır.* Çolak (2018) studies Turkish words in terms of gender. She states that there is no grammatical gender in Turkish but there is gender discrimination reflected in words. She concluded that males are associated with power, courage, bread-winning, public areas while women are portrayed with being subservient, self-sacrificing, beauty,

cleaning, caring of children. Güden (2006) studies gender discrimination in Turkish words. The writings of the writers of the newspapers Cumhuriyet, which represents the Kemalist viewpoint, and Vakit, which represents the religionist conservative viewpoint, are read, and the sexist terms in them are recorded, by categorizing these terms, it is revealed which viewpoints commonly use sexist language.

Batgi (2019) studies gender roles within fairy tales to investigate the significance of wishes in the sexist roles and characters of children's subconscious; also, behind the scenes of tales presenting innocent patriarchy, notions of beauty, sexuality, rescuer and obedient inclinations are investigated. The impact of stories on children's life are regarded social, psychological, and sociological in this context.

Başaran (2021) studies women in Keloğlan tales under the subheadings "gender roles," "powerwomen relationship," and "women in hegemonic discourse." The investigation indicated that the overall status and values of women in actual life and those in Kelolan are parallel. Güler and Akçaalan (2022) study on *"Ali Ali Kız Ali"* tale within the scope of gender. The current study indicates that ideological gender norms found in fairy tales are effectively and permanently transmitted to our behavior and mental processes, where they go unnoticed and unquestioned. The strength of the folk tale genre's multilingual, ageless, unconscious, amazing, and colorful universe is effective in this transition.

Şen (2008) studies on the place of women in folk tales and shows that women are passive, victim, desperate and oppressed. Yıldırım (2022) studies "man" in folk tales and explains how brave and powerful they are. Arsoy (2011) studies women in folk tales and gender discrimination. Karaaslan (2019) studies women in folk tales by using discourse analysis, she analyses selected three tales under given themes. Nevertheless, to my best knowledge, there is little or no study investigating gender in folk tales from the lens of CDA in Turkish context. This is considered as a gap and this current study aims to fill this gap.

2.8. GENDER-DISCOURSE STUDIES IN NON-TURKISH CONTEXT

Opoku-Agyemang (1999) studies gender role perceptions in the Akan folk tale. The power to command, make judgments, or compel obedience would provide yet another

avenue for gender roles to be decided in the Akan folktale. The figures whose political and social position would legitimate their instructions include the monarchs, male village chiefs, and adult men. Hosseipour and Afghari (2016) studies gender representation in Persian folk tales of children. Females were more depicted as a sex object and desirable owing to their physical attractiveness, according to the findings. Males were presented as more autonomous, logical, strong, sexually aggressive, and beautiful as a result of their successes. Takovski (2019) studies on erotic folktales and jokes as a mirror of gender stereotypes. While the textual analysis of sexuality in erotic tales confirmed some of the existing and previously studied gender inequalities, it also revealed a moralizing social potential of tales to at least flag, if not sanction, improper behavior by some groups of people, in this case priests and mistreating husbands. The lady in the folktales may be naive, lusty, and perhaps empathetically reprimandable, but she is not the Babylonian whore portrayed in the world of jokes. Peterson and Lach (2006) study on gender stereotypes in children's books and try to understand how gender ideology affects children's cognitive development. Issues of 'sexist bias' and stereotyping in literature for children have long been an important issue in feminist analyses of educational practices (Walkerdine, 1991, pp. 88-89). In the 1970s, social scientists studied the depictions of girls and women in award-winning children's literature, drawing on identity-based feminist and multicultural political movements (Nilsen, 1971; Weitzman, Eifler, Hokada, & Ross, 1972). They found female characters to be underappreciated and hypothesized that stereotyped depictions of girls and women in books that won Caldecott Awards or Honors promoted gender prejudice.

To my best knowledge, there are some studies with CDA and gender under the head of folk tales. Shaheen et al., (2019) studies gender ideology in fairy tales through the lens of CDA. CDA is seen to be utilized to emphasize the contextual and suggested implications of some statements, revealing the representation of male and female characters. Genders are shown in stereotyped ways, with men having power and a violent disposition, and females being submissive, courteous, and opposing in some manner to save their lives via their wits and funny methods. Roy (2008) probes into CDA in Asian Indian Folk Tales. Shaban (2017) investigates fantasy fairy tales such as Cinderella from different cultures. All variants' attributes represent various ethnicities and cultural backgrounds. Findings from discourse analysis demonstrate that the

attractiveness and stereotype criteria change across all three versions of Cinderella children's textbooks. As can be seen, there are important studies on gender and they meet at a similar point at which gender imbalance can be observed between a man and woman. This current study presents similarities to existing literature, and supports literature in this way.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter gives information as to the data of this study, data collection and data analysis of this thesis.

3.1. RESEARCH DESIGN

In this study, a mixed method research design was used because it allows researchers to explore various perspectives and uncover relationships that exist between the intricate layers of multifaceted research questions. Because the research questions in this study required data to be analyzed both quantitatively and qualitatively, a mixed method design would be appropriate for this study. According to Babbie and Mouton (2001, p.53), qualitative research paradigm refers to that generic research in social research in which research takes its departure point as the insider perspective on social action. According to Hancock (2002, p.2), the primary goal of qualitative research is to help individuals understand the world in which they live and why things are the way they are. Qualitative research focuses on many areas of society and seeks answers and insights into why people behave the way they do, the creation of attitudes and ideas, and the evolution of diverse cultures (Hancock, 2002, p.2). CDA itself is a qualitative analytical approach for critically describing, interpreting and explaining how discourses construct, retain and legitimize social inequalities (Mullet, 2018). Qualitative research is a type of research that explores and provides deeper insights into real-world problems (Moser & Korstjens, 2017). Accordingly, qualitative analysis is appropriate for this current study in order to understand how gender ideology is constructed in Anatolian Folk Tales. Qualitative methods lend themselves to studying social problems such as gender phenomenon and sexual identities. Qualitative analysis concentrates upon "how" of gender and sexual identities constitute the layers of practices such as discourses, social contexts, histories and are constructed by them (Smilde & Hanson, 2018).

In quantitative section, numerical data have been shared to unearth frequency of process types such as material and verbal processes, and thus representation of gender issue can be clarified as material processes allow the researcher to understand *actor* and *goal* of a

sentence structure and verbal processes do so by representing *who the sayer is* and *who the receiver is*. As stated in introduction part, these have ideological values to be representative in terms of power relations regarding gender representation. This numerical data will be given in material and verbal processes to see how many times women are represented as *goal or actor* as well as how many times women are represented *as sayers or receivers*. Further, second step has been an attempt to analyze intertextuality in selected Anatolian folk tales. In this part, intertextual references have been made through folkloric elements. As for the explanation step, the folk tales have been analyzed under the criteria such as society, tradition, characters, region of the tale, cultural norms of that region and narrator in that this step is a social analysis of the selected tales to see how gender representation is affected by these criteria.

3.2. DATA COLLECTION

In Turkish literature, important folk tale studies that could be reached out within the boundaries of this study can be counted as *Pertev Naili Boratav-Az Gittik Uz Gittik(1969)/Folklör ve Edebiyat (1939), Naki Tezel-Türk Masalları, Ziya Gökalp-Altın Işık, Meltem Yılmaz-Kırşehir'den Derlenen Masallar(2019), Necati Demir-Anadolu Türk Masallarından Derlemeler(2017)*. These sources have been scrutinized and the most recurrent and purposeful tales among them have been seen to be appropriate within the boundaries of this study in terms of reflecting gender and power relations.For, the most recurrent ones also serve for the analyses of textual items, intertextual and social analyses enough. Besides, the most recurrent themes giving gender imbalance have been selected out of these sources. There are a myriad of variants of each tale regarding selected themes and analysis has been carried out through these tales to reveal asymmetrous gender and power relations between men and women. In so doing, selected representative tales have also been separated in terms of their themes and sub-themes regarding gender ideology to execute the analysis of this study in concordance with the doctrines and principles of both CDA and Fairclough's three dimensional model. For thematic analysis, content analysis method has been used because it is a method of study for analyzing and interpreting the properties of different types of text.The data of this study comes from Folk Tales from Central Anatolia. For this, important sources have been analyzed and purposeful 5 tales have been selected

out of above-mentioned books. The main rationale lying behind choosing these folk tales has been an attempt to understand gender representation through folk tales and these are the most relevant ones in terms of giving desired results as to gender imbalance. There are different books regarding folk tales and they are composed of folk tales from each part of Turkey. However, this study concentrates upon Central Anatolia and it offers cultural and social elements to gender ideology within the scope of Central Anatolia, allowing the researcher to understand its perspective on gender representation in a sense.

In data collection, purposeful sampling and content analysis methods have been utilized. Purposive sampling (also known as judgment, selective, or subjective sampling) is a method of sampling in which the researcher chooses members of the population to participate in the study based on his or her own judgment. One of the CDA practitioners van Dijk (1992) states the most relevant data in line with CDA is to be selected so that desired results can be yielded – meaning that data should be representative. Purposeful sampling is a method widely preferred in qualitative studies for the identification and selection of information-rich cases for the most effective use of limited resources (Patton, 2002). Accordingly, in this study, folk tales have been resorted to understand gender representation in Anatolia because folk tales are autobiographical ethnography – that is, they are people's description of themselves. Alan Dundes' definition claims that folk tales are a community's own portrayal of their views and ideas and Altwaiji agrees stating that folk tales serve to sanction and validate religious, social, political, and economic institutions (Altwaji, 162). To be clearer, folk tales mirror the society where they belong to and gender ideology is a social phenomenon, and thus representative folk tales including gender and power relations in them have been selected through purposeful sampling. The selected tales are *Helvacı Güzeli, Keçeli Kız, Erkek Kılığına Giren Kız, Yaşlı Adam ve Kızları* and *Kız Çocuklarını Sevmeyen İki Padişah.* As stated above, these tales have been selected through purposeful sampling to best represent gender ideology in Anatolian folk tales.

After this selection process, content analysis method has been utilized. Content analysis is a research method used to identify the presence of specific words, themes, or concepts

in qualitative data (i.e. text). Researchers can use content analysis to quantify and analyze the presence, meanings, and relationships of specific words, themes, or concepts. For example, researchers can examine the language used in a news article to look for bias or partiality. Researchers can then draw conclusions about the messages in the texts, the writer(s), the audience, and even the culture and time period in which the text was written (Fraenkel et al. 2012, p.477). Each tale has been put under a main theme and following sub-themes. For, gender ideology can be represented in many ways, this study narrows down the gender ideology into themes so that the analysis can be made according to determined themes. As for how themes are determined, the storyline of the tale, the way the story employs characterization, and the fundamental conflict in the story is first identified. The main theme of the story has been found by looking at how the characters have been affected by the events in the selected folk tales. Accordingly, through content analysis, *sexual honor, incest relationship, tradition, hatred for daughters and marriage* themes have been revealed respectively and gender ideology on selected folk tales has been studied under these themes.

Then, each tale with a different gender theme has been analyzed discretely at textual, intertextual and socio-historical levels under the doctrines of Fairclough's three dimensional model to uncover gender and power relations.

3.3. DATA ANALYSIS

This study, as mentioned before, is a CDA based qualitative study as well as being a quantitative study, and thus it holds a mixed method approach. The data has been analyzed through Fairclough's three dimensional model (1989, 1995). In this model, there are three steps: *description, interpretation and explanation.* Each representative tale has been analyzed at these three levels separately. These levels and how they function in this study have been noted below step by step. The analysis is in line with the research questions with this study, and so this part follows a symmetrical organization with them. CDA involves a principled and transparent shunting back and forth between the microanalysis of texts using varied tools of linguistics, semiotic, and literary analysis and the macroanalysis of social formations, institutions, and power

relations that these texts index and construct (Luke 2002, p. 100). Thus, data have been analyzed in harmony with Fairclough's model according to the steps given below.

1. *Textual Analysis:* This first stage is related to the examination of pure linguistic forms of texts or discourse fragment. This stage provides the researcher with an amount of freedom and flexibility of selecting whatever linguistic elements they want to analyze as Fairclough himself states that this stage is selective (1989, p.26). The use of linguistics involves an examination of the following textual elements: vocabulary, semantics, grammar, sound and writing systems, as well as the cohesion of sentences, conversational structure, and the overall structure of the text (Fairclough 1995, pp. 57-58). This stage is where explicit linguistic items pave the way for implicit ideological messages for the researcher. In this stage, this study concentrates upon semantic analysis (verbs, adjectives and nouns/noun phrases), transitivity (material and verbal processes).

a) *Nouns and Noun Phrases:* The researcher starts with nouns or noun phrases to see how male and female entities are named. In analysing the nouns used to refer to women and men in the data, the researcher benefits from social gender. Social gender is defined by Kramarae and Treichlerc (1985) as the socially imposed dichotomy of masculine and feminine roles and character traits. According to Hellinger et al. (2001), it is more about stereotypical assumptions about the appropriate social roles for men and women (p.11). In this part, semantic roles such as domestic and occupational roles regarding female and male characters have been delved into.

b) *Verbs & Gender Roles:* Gender roles have been analyzed through the agency of verbs that are used in sentences. The verbs have been analyzed at meaning level here, referring to what a man or woman can/cannot do and how this situation represents gender roles ascribed to them.

c) *Adjectives:* In this part, researcher analyses adjectives used to depict males and females in terms of physical appearance, personality and physical power. The kinds of adjectives used to describe characters reveal the folk's ideology towards it. Looking at the kinds of adjectives used to describe male and female entities in the folk tales provides an indication of expected or accepted physical appearance, personality and physical power norms that are presented as desirable by folk tales.

d) *Transitivity:* This following section investigates the syntactic structure of clauses with male and female entities as participants, using Halliday's (2004) transitivity system. Since transitivity is primarily concerned with "who does what to whom", it makes it possible to analyse power relations and types of actions done by/to men and women within the folktales (Sarhan, 1980). The analysis reveals which types of processes are most frequently associated with male and female characters using Halliday's (2014) transitivity toolkit. This section of the analysis determines whether or not male and female characters are framed equally in terms of agency and responsibility. Only processes pertaining to men and women are examined, while other processes involving phenomena or things are excluded from analysis due to not serving for gender representation. Here, material processes and verbal processes yield more effective results regarding gender ideology within the matrix of this study, and thus they have been examined and their distribution has been shared under descriptive statistics by giving numerical data regarding material and verbal processes.

It is worth noting that these conceptual-textual functions of lexicalization, semantic categories: naming and describing, representation of actions, events, and states as well as transitivity have been particularly chosen as they proved to be the analytic toolkits that best address the linguistic resources in the data to demistfy gender issue. The researcher attempted employing other textual items, yet the linguistic resources instantiating them hardly featured in the data, and hence yielding no significant findings.

2. *Inter-textuality:* Fairclough (1995) regards intertextuality as the link between what is in the text and what is in the reader. Accordingly, he further argues that intertextual analysis is an interpretative activity, which depends highly on the researcher's personal judgement and experience (Fairclough, 1995). It refers to the connectedness between texts, and even words through direct or indirect eferences. Researcher examines inter-textual references here. As folk tales have folkloric elements being the product of folk, inter-textual references are also folkloric elements mirroring the ideology of folk tales regarding gender representation. To that end, folk tale motifs have been utilized and resorted. Motifs such as *forest, tree, bloody shirt, red, cross-dressing, giant and animals* have been studied here as folkloric elements. These have been studied for the purpose of

understanding how they represent gender ideology as being intertextual references and interpreted accordingly.

3. *Social Analysis:* This level investigates the link between discourse interaction and social environment. In this case, the text should be contextualized and viewed as a social activity. Traditions, culture, social practices, location and similar domains are taken into account at this level (Fairclough, 1995.) In this part, it is important to note that folk tales have been selected out of Anatolian cities and tradition and culture of Anatolia, and thus gender ideology has been scrutinized. In a sense, a sociolinguistic perspective has been added to this study. For, the specific location and gender representation there has been studied, that's why tales have been selected out of Anatolian cities. Under the umbrella of selected themes, a cultural evaluation regarding chastity, incest relationship, marriage, traditions and hatred for daughters have been made. Correspondingly, the information about the narrator of the tales has been taken into account as s/he affects the narration. Apart from these, the sociological effect of folk tales on children has also been discussed within this level.

3.4. INTER-RATER RELIABILITY:

The consistency or agreement between different raters or evaluators when they independently assess or score the same set of data, such as test responses, observations, or any other subjective judgments, is referred to as inter-rater reliability. It is a measure of how well different raters agree on their assessments or judgments, which can be human observers or evaluators (Lange, 2011). Selected Anatolian tales have been selected according to a criterion which is gender ideology and its representation under some themes. Inter-rater reliability, a rater as well as the researcher of this study, is needed. To ensure inter-rater reliability, an expert has been consulted in selecting these data to be painstaking on reliability of this study. Assist.Prof.Dr. Meltem Yılmaz from Ahi Evran University, Department of Letters – Turkish Language and Literature has been consulted to evaluate the relevance and appropriacy of data in terms of research objectives. As an expert in folk tales, she has evaluated data under gender ideology by looking at their themes to represent gender ideology in line with this study's scope.

CHAPTER 4

FINDINGS AND DISCUSSION

In this part, selected folk tales have been analyzed under the scope of Fairclough's three dimensional method. The analysis is done at descriptive (textual items), interpretative (intertextuality) and explanative levels(socio-historical context) step by step. Each selected tale is given first with its summary, characters and its theme is also provided to the reader and the analysis is provided in each level to understand gender representation in Anatolian Folk Tales under given themes.

Folk Tale: Helvacı Güzeli

A brief summary of the tale: Theme of this tale is *"chastity, or sexual honor of a woman."* In this tale, a young girl is left to imam by his father in that her father believes that a religious man is reliable and a woman can be entrusted to him when he is away. He believes that a woman needs to be protected and stored in an area such as a house or a room when the family members are not around. After being entrusted, woman is raped by the imam but the girl opposes him and refuses his offer. Imam slanders her and states that she enjoys with a lot of men when her father is away. As a result, his father doesn't want to even see her and asks his son to kill her so that he can restore his honor. The brother attempts to kill her but leaves her alone in the forest. However, he tells a lie to his father as if he killed the girl. To prove this honor restoration, he brings a bloody shirt as evidence. Then, a vizier finds her and the same scenario as in imam is repeated again. However, the girl finds a chance to reveal the truth at the end.

The characters of this tale: Imam, father, brother, vizier and the young girl. Father entrusts girl, Imam rapes and slanders the girl. As for the brother, he attempts to kill the girl for the sake of sexual honor. The young girl is seen to be passive and victim within this tale because the father or brother does not even ask her regarding what happened. Further, the vizier also slanders her but the truth comes out at the end.

In this tale, gender representation is delved into through *sexual honor* theme and how each gender is represented under the theme of sexual honor is seen below at textual,

interpretative and explanative levels. Analysis is carried out through explicit linguistic items, intertextual references and social context.

4.1.TEXTUAL ANALYSIS OF HELVACI GÜZELİ

4.1.1.Semantic Analysis

a) **Nouns and Noun Phrases:** In this part, gender roles held by women and men are delved into via *semantic categories* such as domestic roles and occupational roles. For this, nouns and noun phrases defining women and men separately have been studied to see how gender ideology functions through these linguistic items. The analysis within this function considers the nouns and noun phrases used to name female and male characters in folktales, the type of semantic categories involving males and females, and the ideological implications of them chosen to refer to a specific gender entity.

Table 1. Common nouns used to refer to female and male characters in terms of semantic domains

Semantic Role	Father	Brother	Imam	Vizier	Young Girl
Domestic Roles	Baba-father, kızın koruyucusu -protector of the girl	Erkek kardeş-brother, kızkardeşin koruyucusu-protector of his sister	Kızın aşığı-lover of the girl	Kızın sevdalısı-lover of the girl	Adamın karısı-wife of the man, ağanın kızı-daughter of agha, oğlanın kızkardeşi-sister of the boy
Occupational roles	Ağa-agha	-	Imam – din adamı – religious man	Vezir-vizier	Ev hanımı-housewife,hizmetçi-servant, helvacı-halva maker

Looking at the semantic categories that include men and women, it is clear that males are assigned to various responsibilities, such as domestic duties, royalty, official roles, and vocational roles, whereas the girl –as a female character - is mostly assigned to the semantic category of family because the place of girl is a public area which is home.

According to Table 1, semantic categories suggest that males are perceived to be in a public area in terms of vocational duties, which is directly tied to the social and referential gender. The girl, on the other hand, is mostly labeled under the family-centered semantic category based on her domestic duties. This shows us that women are expected to work at home as the women of their houses but they are not preferred to be out of home either in domestic or occupational roles. As for men, they are the protectors of women, here in this tale, both the father, imam, vizier and brother seem to be the protector of this young girl. This unveils that women are considered to be vulnerable to any danger so someone ought to protect them. Interestingly, imam and vizier are the males expected to protect her but they rape her and slander her. As a result, due to this sexual harassment, the girl is blamed for and ordered to be killed by her brother.

Examining the preceding tabulated data, it appears that vocations connected with men are prevalent. Indeed, a variety of occupational phrases may be used to denote social gender. Other than the lexically designated nouns that index gender in the data, such as 'imam' and 'housewife,' all occupational words can directly index gender. 'Servant,' for example, is more likely to be taken as a feminine phrase, whereas imam, vizier, agha are more likely to be viewed as masculine. In the same vein, the two occupations connected with females in folktales are either very low-paid or low-skilled compared to the occupations associated with males. Further, being a sultan or vizier which necessitates being a power holder all relate to men, the young girl is never seen to be power holder in this tale. Interestingly but not surprisingly, the young girl has no word on her life but left to death. At her family house or when she gets married, her occupational or domestic roles remained the same. In terms of gender representation, this folk tale reveals that nouns or noun phrases as to gender representation are the indication of gender imbalance in terms of gender roles both in domestic and occupational roles.

b) **Verbs – Attributes:** In this part, the attributes or gender roles ascribed to men and women are analyzed through the selection of verbs by characters of the folk tale. Thus,

this study seeks to answer which verbs are associated with men and women in terms of gender attributes.

Table 2. Attributes Regarding Men and Women

Father	Brother	Imam	Vizier	Young Girl
Hacca gitmek-pilgrimage Emanet etmek-entrust Emir vermek-command Öldürtmek-kill	Hacca gitmek-pilgramage Öldürmek-kill Korumak-protect Namus temizlemek-restore honor	Zorlamak-force Iftira atmak-slander Kandırmak-deceive	Kesmek-cut Öldürmek-kill Tehdit etmek-threat Taciz etmek-rape	Ninni söylemek-lullaby Ağlamak-cry Yalvarmak-beg Namus kirletmek-disglory honor Helva yapmak-make halva

In this table, verbs regarding the actions of men and women have been unveiled to understand how verbs reveal gender-based attributes.

Table 2. shows us that male gender has the power over female. In this tale, young girl has been raped two times and the father and brother of her attempted to kill her without even asking her about this problem. They care about sexual honor but they do not even know what this honor is actually. The verbs *"kill, entrust, restore sexual honor, protect, force, slander, deceive, threat, rape"* are all power related words. They are all used by male characters as can be seen. On the other hand, female character has been attributed with the verbs *"cry, disglory, lullaby, clean the house, cook and beg."* Except disglory, other verbs are all house-related attributes and they required the young lady to be subservient, passive and victim in a way. Further, it should be remembered that these verbs possess negative connotations. Girl is seen with the verbs, i.e., actions carried out at home as a requirement of being a housewife. Also, she tries to protect herself by *locking the door, crying or begging.* Actually, these actions tell a lot as girl has no

power but act like a desperate person to protect her sexual honor. However, male characters are seen with the actions having force or power on the girl. Interestingly, religious domains are seen over male characters such as *hacca gitmek* – the father pilgrimages with his son not with his daughter. Instead, he entrusts his daughter to a religious man, imam. Other interesting actions are *namus temizlemek (restoring sexual honor)* and *namus kirletmek(disglory)*. There is a sexual honor but whose honor it is and how this honor is disgloried or restored is uncertain. Unfortunately, the girl is the one who disglories even though she tried to hamper this unwanted sexual intercourse both with imam and vizier. As for her father and brother, they are the ones who can restore this honor. It is understood that girl is seen as a sexual material and her chastity is important to them rather than her life. The excerpts given below can solidify the issue of this part.

Excerpt 1 by the narrator and the father at the beginning of the tale:
Zamanın birinde, yaşlı bir ağa varmış. Bu ağanın bir oğlu, bir kızı varmış. Zaman gelmiş, bu ağa oğlu ile hacca gitmeyi düşünmüş. Hocaya gitmiş, demiş ki: -Hoca, benim kız sana emanet biz hacdan gelene kadar, diyerek kızı ona emanet etmiş. Oğlu ile beraber ħacca gitmiş.

Once upon a time, there was an old landlord. He had a son and a daughter. When the time came, this agha thought of going on pilgrimage with his son. He went to the hocaa and said: Hoca, my daughter is entrusted to you until we come back from pilgrimage, and entrusted her to him. He went on pilgrimage with his son.

Excerpt 2 by the narrator:
Ağa, oğluyla hocayı köye salmış. Oğlu, kızı uyurken alıp ormana götürmüş. Namusumuzu kirletti,diye kizin kanlı gömleğini babasına getirecekmis ve namusunu temizleyecekmiş. Kız kardeşine dayanamamiş, usulca bir taşın üzerine bırakmış. Oradan bir kuş vurmuş. Kuşun kanını gömleğe batırmış, alıp gelmiş.

The Agha sent his son and hoca to the village. The son took the girl to the forest while she was sleeping. He was going to bring her bloody shirt to his father because she had dishonoured him and he was going to clean her honour. The girl couldn't stand her

brother, she softly left it on a stone. He shot a bird from there. He dipped the blood of the bird into the shirt and came back.

c) **Adjectives:** The adjectives used to characterize male and female beings in folktales offer an indicator of the kinds of behaviors and traits that folktales promote as desirable or undesirable in terms of gender ideology. The adjectives regarding gender ideology have been analyzed and connotations have also been refered to. The bulk of modifiers used to characterize female characters are related to their physical appearance, whereas masculine characters are defined based on their behavior or personality.

Table 3. Semantic domains of adjectives modifying male and female characters in the data

Semanric Category	Father	Brother	Imam	Vizier	Young girl
Personality & behavior	Öfkeli-angry, zalim-cruel	Cesur-brave	Yalancı-liar, iftiracı-libelous	Kurnaz-sly,zalim-cruel, yalancı-liar, iftiracı-libelous	Masum-innocent, el değmemiş-virgin, akıllı-smart
Physical appearance	Yaşlı-old	-	Yaşlı-old	-	Güzel-beautiful, temiz-clean, ay gibi-moon like
Physical power	-	Güçlü-strong	-	Güçlü-strong	Kırılgan-sensitive

Table 3. reveals that modifiers indicating power- based attributes, such as brave, gallant or the adjectives concerning denigrating the girl are more frequent than those referring to physical appearance or social categorization of male characters. This reinforces how

a male's physical appearance is of little importance in mainstream Anatolian society – within the boundaries of selected folk tales. Women, on the other hand, are mostly highlighted in terms of their physical appearance and sexual being, with *'pretty, virgin, innocent'* recurring in all upcoming folktales. *Beauty, innocence, body related words* are used on the girl as women are first depicted by their beauty. If they are not beautiful, they have almost no function at all for a man. By contrast, men are modified with adjectives regarding their personality, behavior and physical power. Their behaviors modified by the adjectives given above are the representation of their cruelty and immorality on an innocent girl. This shows that gender representation is realized through adjectives depicting physical appearance as attractive for the girl, behaviors as naïve, vulnerable and desperate and representing the male characters with their behaviors and physical power against the girl through the adjectives as cruel, raper, liar and the like as can be seen on the table. The adjectives indicate gender imbalance in this way. As for physical power, it has not been specified but the power of male characters are felt through their traits on the girl by being maligner, sly, cruel, shammerist, raper and liar – which all lead to bad events in girl's life. These can be seen below via given excerpts.

Excerpt 3 by the imam when he thinks of the young girl:
Bunun eli bu kadar güzelse kim bilir bedeni ne kadar güzeldir?
If her hand is so beautiful, who knows how beautiful her body is?
Excerpt 4 by the girl depicting herself:
Ben tertemiz, ay gibi, el değmemiş masum bir insandım.
I was a pure, moon-like, untouched, innocent person.

4.1.2.Transitivity Analysis

d) **Analysis of Material and Verbal Processes:** The next section investigates the syntactic structure of phrases with male and female entities as participants, using Halliday's (2004) transitivity system as another textual function of CDA. Material processes, according to Halliday (1985, 2004), are used to reflect activities, occurrences, or doings and occuring. They have two intrinsic participant roles: the mandatory *Actor or Agent and the Goal,* which may or may not be involved in the process.

The examination of material processes within selected tales is critical to this research since in transitivity terminology, the *Actor or Agent* is considered more powerful than the one who just receives the action, i.e., the *Goal or Beneficiary*. Furthermore, a person is deemed more powerful when they do anything to an object, whether living or inanimate, than when they only act on themselves. Material processes, for example, can be examined to determine whether male characters are always depicted as *Actors;* whether women are always assigned the lower position of *Goals or Beneficiaries*, where they appear to be less powerful; or whether using a male *Actor or Agent* in the clause implies men have higher status or authority and thus are more powerful.

As for verbal processes, these are processes of *saying and exchanging meaning*. A sentence can portray an ideational rule as having authority, serving as both the provider of information and a controller of how people should behave. It places the *Receiver* in a position where they are compelled to adhere to and agree with what the *Sayer* communicates (Halliday, 1994).

It is to be remembered that other processes are not included in this study as they do not serve for yielding results for the framework of this study when analyzed.

In this tale, material processes are seen to be dominated by male characters as men are the actors but women are the goals. Out of 48 material processes, 35 of them belong to men, i.e., men are doer of the actions - whereas the rest is used by the girl. Throughout the tale, men play the role of *Actor* in the majority of procedures, while another male or female plays the role of Goal. This lexico-grammatical language choice reflects how masculine characters are viewed as action advancers.

In terms of verbal processes (21), at the beginning of the tale, the girl is almost never seen as *the sayer*. The *sayers* are male characters. However, to the end of the tale, the girl is seen to be *sayer* in some of the sentences by explaining what has happened to her and how desperate she feels. Thus, even while being the *sayer,* it is not about controlling the structure but explaining her situation to reveal the truth. This also reveals the power imbalance as male characters are controllers of the communication and female character is not controller but tries to explain an undesirable situation.

Excerpt 5 by the father of young girl, i.e., agha (when he entrusts his girl at the beginning):

Kızımı sana emanet ediyorum, biz hacdan gelene kadar onu koru kolla.

I entrust my daughter to your care, protect her until we come back from pilgrimage.

This excerpt by the father said to imam is seen to materialize the girl because *emanet etmek (entrust)* or *koruyup kollamak (protect)* are carried out for materials but not for a human being. Further, father is the actor whereas the girl is goal of his actions – where we can say that the young girl is victimized and imam is also a male, so the one who can protect the girl is believed to be a man again as women are believed to be weak, vulnerable and sensitive so they cannot protect themselves or their peers.

Excerpt 6 by the vizier (when he admits what he has done to the girl):
Padişahın oğlu, hanımını benimle babasının yanına gönderdi...Onunla olmak istedim...Benimle olmazsan, çocuklarını keserim dedim. O bana yüz vermedi.

The sultan's son sent his wife with me to his father...I wanted to be with her...I said if you don't be with me, I'll slaughter your children. He didn't honour me.

The son of sultan again sends her with vizier – this is kind of a vicious cycle. Also, the vizier wants to be with her and threatens her with her kids. The girl is passive and goal in these excerpts whilst the male characters are seen to be doer of the actions and find the right to kill innocent kids. The first verb *göndermek* (send, here it means that a man should accompany her) is a material verb and the male character is doer of the action whereas female one is subservient and has no word or response within excerpts as far as we can see from the tale. It means that she accepts whatever they say as a girl. Another verb is *olmak istemek (having sexual intercourse)As a man, the vizier wants it and sees her body as his own like a material. What's worse, the verb kesmek (kill) is has the agent as man whereas its goal is the young girl's sons.*

Excerpt 7 by the girl: (this part is from when the girl is left in the forest and finds an old man protecting her after vizier's rape against herself)
Baba, sen git bana erkek elbisesi getir. Ben bu erkek elbisesini giyeyim. Helvacı dükkanı açalım. Ben helva yapayım, sen de sat.

Dad, you go and get me a man's dress. I'll wear this man's dress. Let's open a halvah shop. I'll make halva and you sell it.

Here, the girl is *Actor* in the sentences but that does not show that she holds power. Rather, she is ascribed with wearing man clothes and making halva. She is doer of the action when she pretends as if to be a man to protect herself or make herself accept to the old man. Further, she makes halva – this is cooking and a womanly attribute. That is, even though a female character is represented with being the *Actor,* it does not function the same as in the male character.

Excerpt 8 by the imam when she slanders the girl (this is a sample for verbal process):

Hoca tutuşmuş, demiş ki: Ağa hacdan gelince, kızı babasına söyler. Ağa beni sağ gezdirmez….(When agha comes)..Ağa, utanaraktan geldim. Ya, senin kızın yanına bir adam aldı, onunla yaşıyor.

The hoca got fired up and said: When the agha comes from pilgrimage, his daughter tells her father. Agha doesn't let me walk around....(When agha comes)...Agha, I came out of shame. Ya, your daughter has taken a man with her, she lives with him.

Excerpt 9 by the girl at the end of the tale (the girl has a word to the end of the tale):
Ben tertemiz, ay gibi, el değmemiş bir insandım. Bunlar, beni karaladılar. Allah bunları geri döndürdü. Benim yanıma gönderdi.
I was pure, like the moon, untouched. They defamed me. Allah turned them back. He sent them to me.

When verbal processes were analyzed throughout the tale, it was found that the girl was represented as a *Sayer* when he talks about her wishes, desires and what happened to her at the end. However, in most of the sentences, she has been seen as a *Receiver* of what has been said to her. As for male characters, they have been represented as sayers and they "say" things about or to the girl. The girl seems to have no voice on their sentences –this shows her victimization and how she has been under their hegemony as a female character.

4.2.INTERTEXTUAL ANALYSIS OF HELVACI GÜZELİ

The theme of this tale is *"sexual honor"* and sub-themes are *libelous, lie,   beauty and love.* Sexual honor of woman has been negatively affected by *love, libelous, beauty and lie.* The ones having a desire for her beauty became libelous when refused by her and her sexual honor has been slandered. Chastity cultures aspire men to be dominant and powerful whereas they want women to be subservient, obedient and sensitive within social norms. Sexual behaviors of a woman such as virginity, liaision, being close to men, shyness during sexual intercourse determine the chastity of her. As a result, if women act vice versa, she is labeled as a bad woman (Vandello and Cohen, 2003). We see a girl attempted to be killed at the cost of a slander. The father and brother did not even talk to the girl but wanted to kill her to restore their honor. The father is oppressing, the imam is sexually attracted to her and the son attempts to kill his sister, as for vizier, he rapes the girl owing to being refused by the girl and all of their actions are opposed to a woman. Sexual honor theme in this tale has some intertextual references and they can be counted as *bloody shirt, trees and forest.* These have been analyzed and the findings have been shared as follows. As can be remembered, agha orders his son to kill his sister because of sexual honor problem. Even though the son accepts this, he takes his sister to a forest and does not kill the girl and thus he kills a bird and brings a bloody shirt to his father. *Bloody shirt* is a motif used in folk tales to verify a death of someone. It is also thought as proud, purity and restoration of chastity – and used as evidence by being brought to the father. Bloody shirt is first seen in prophet Yusuf narrations, he has been attempted to be killed by his brothers as they believe that their father loves Yusuf more than them – it seems that this murder is owing to jealousy in between siblings. Then, a bloody shirt is brought to the father to show that Yusuf has been murdered, however Yusuf has been sent to the well and left to death there. Father weeps continuously and gets blind at the end (Özdemir, 2017). It can be interpreted as power of jealousy leads to this unwanted problem. The reflections of this story can be seen on Helvacı Güzeli, as well. For, her father asks her brother to kill Helvacı Güzeli and bring the bloody shirt as evidence. Bloody shirt symbolizes the sexual honor in this folk tale. Father believes that his daughter is not pure anymore and this impurity must be restored through death. In addition to ordering for death, he also wants the bloody shirt as he wants to show to the society that which is required has been

carried out for the sake of sexual honor. In terms of gender representation, rapers: imam and vizier have not been affected by the girl's father but the one who to blame for has been the girl and bloody shirt is required to clean the family's honor.

Another inter-textual reference is forest and trees as a public area. It is to be remembered that females are expected to be at home within folk tales. However, when there is a problem, they are sent to a forest or a mountain. This has rooted reasons and the locations such as forest and trees hold some ideological justifications beyond what is known. Forest is believed to be protective, safe and pure areas by Turkish culture in that they are filled with trees. In shamanism, trees symbolize peace and happiness. Shamanists benefit from trees when they are in combat with bad souls – they regard trees as their power against evil (Ergun, 2004, p.237).

According to Altay mythology, a very large pine tree was rising towards the sky - at the top of this tree, which was pierced and came out, the God Bay-Ulgen used to sit. These sky trees are generally placed on a mountain or hill in the sky they were seated. There was a moon on one side of the tree and the sun on the other (Ögel, 2003, p.91). As an intertextual reference, forest and trees can be interpreted as a protective area for the girl, and thus she is left there without being killed. For example, she is not ordered to be killed at home or somewhere close to where they live but in a forest. This has a reason that forests or trees are protective, pure areas representing God. In other words, it can be interpreted as keeping the girl away from the public or other people even though she is to be killed. The girl is a material to be protected or stored in an appropriate place.

The power of forests and trees has a lot of reflection on folk tales. In Helvacı Güzeli, after slanders, the girl is left to the forest. There, she finds a way to change her destiny and reveal the truth at the end of the tale and the motifs such as forest and trees form the protection from outside world for this girl.

4.3. SOCIAL ANALYSIS OF HELVACI GÜZELİ

Information regarding narrator and location of this tale is given below as a contribution to the social analysis of this study.

Narrator: Havva Karaslan, Sivas/Şarkışla-Bozkurt, 58, housewife

As the main theme of this tale is sexual honor, this level tries to reveal that how sexual honor is affected by the society and how its reflections can be observed in terms of gender representation in society. Although the concept of honor includes broader meanings, it also includes the concept of a man honoring a woman, especially male-biased constructions of women's sexuality as a means of control. It represents the totality of values. When the word "honor" is mentioned, the first thing it evokes is a woman's sexual purity. The woman violates the rules of sexual abstinence set by custom. If she engages in such a behavior, her honor is considered to be tainted. In extreme traditionalist segments of society, by custom, the penalty for this is death, which is how honor killings arise. In other words, honor killing occurs when a woman is suspected of deviating from sexual norms imposed by society (Faqir, 2001, p. 66). A Turkish proverb says that *"Bir erkeğin namusu kadının apış arasındadır."* This verifies that a man is not responsible for his own sexual honor but a woman is (Beyer, 1999). According to Triandis (1996) chastity is a cultural symptom and contributes to the violence on women.

In Anatolian culture, the concepts of gender, patriarchy, virginity, sexual honor, religion are closely related (Cindoğlu 2015). For women, in Anatolian culture, honor is the sexual rules that women must follow. These rules are that women should preserve their virginity until marriage, and after marriage, they should remain chaste except for their husbands. It is also said that the justification for masculine violence in the fact that the source of the perception of honor for men is women. Honor for men in social life is the sexual purity of his wife, daughter, sister, mother and related women. According to custom, a man can use force and coercion when necessary to protect the woman's honor by using it. Tahincioğlu (2011, p. 78) defines honor as 'honor' for men.While the woman protects her honor by being ashamed, the man is responsible for protecting the woman's sexual purity by using violence when necessary to protect his honor.

Helvacı Güzeli is from Sivas by a woman narrator. Sivas is a city found in Central Anatolia, by looking at this tale, it can be concluded that locals of Sivas care about chastity, virginity for a woman and sexual honor is associated with women. Moreover, sexual honor is considered to have a social importance because bloody shirt is needed as evidence to indicate how their honor has been restorated. Interestingly, the same is done when the marriage occurs, a bloody sheet is provided to the family as evidence of girl's

virginity. In traditional societies, the hymen is perceived as a symbol of a woman's virginity. "The wedding night", known as the "first night", a woman's virginity is tested with a sheet with virginity blood on it. The bloody chador, which is not given to the mother-in-law and in-laws, causes the woman to be sent to her father's house, and is associated with death, leading to punishment or other major problems for the girl (Tunç, 2021).

Culturally, it can be said that sexual honor is closely associated with women and it is tested in some humiliating ways. The father does not ask for the death of vizier or imam as well as a bloody shirt, but he wants the bloody shirt for her daughter. This reminds of bloody sheet of first night – referring to the importance of virginity in women socially. Accordingly, in terms of gender representation, society puts burdens on women through their chastity and they relate chastity with virginity of a woman. However, for men, chastity is not mentioned of and the male characters have not been blamed for sexual honor but they have been regarded as protectors or cleaners this sexual honor.

At this point, it should be noted that in societies or segments of society where traditionalism is strong, the concept of honor is a symbol of the domination of men over women and is the most prominent indicator of his hierarchical position over her. Honor is also the most powerful tool for men to exploit women, to determine and limit their lives.

In this tale, father entrusts his daughter but daughter can be seen as the metaphor, because the main concern is her chastity and society. Till they come back, anything can happen to her and sexual honor is associated with women. The imam told a lie but everyone believed in him as religion never lies. There is a government consisting of sultans, viziers and there is a family consisting of a daughter, son and father. These characters create some questions as to why the leaders are males or where mother is. Males are seen to talk more but females talk less or no. Socially, when considered that folk tales are a practical way of letting kids sleep, they really sleep both physically and mentally because tales inoculate the idea that men have power and women are affected by that power. Further, at the end of the tale, the girl gets married, comes back to her hometown and lives happily ever after. As a woman, her biggest prize is marriage.

Folk Tale: Keçeli Kız

A brief summary of tale: This tale is concerned with an ***incest relationship*** between a father and his daughter after her mother died. Sub-themes are ***desire, fear and love*** – resulting from this incest relationship. The mother says to his husband that he can get married when she dies on condition that her red shoes fit into the woman to get married. The shoes fit into their daughters only. The father asks *"Herkes, bitirdiği bağın gonca gülünü yer mi yemez mi?"* This question means that he has a right to rape his daughter because the daughter is the product of his body. This is regarded as a pedophilic approach and the tale narrates how this girl escapes from his father for the sake of protecting herself from her father. She finds herself at a house with two brothers and she works at this house to survive and escape from her father. At the end, she gets married with one of the boys.

The characters of this tale: Father and mother of girl, Keçeli kız and two siblings are the characters of this tale. The analysis on gender ideology of this tale is followed through incest relationship and the reflections on gender ideology have been extracted from linguistic descriptions as well as interpretation and social context. Father is seen to be willing to have incest relationship with his daughter whereas daughter tries to find a way to relieve herself from this problem. As for two brothers, they find and protect Keçeli Kız. Consistently, the protector is a man and the desperate character is a woman throughout the tale.

4.4.TEXTUAL ANALYSIS OF KEÇELİ KIZ

4.4.1.Semantic Analysis

a) **Nouns and Noun Phrases:** This section, as in the first tale, delves into the gender roles held by men and women through semantic categories such as domestic roles and occupational roles. Nouns and noun phrases defining women and men separately were studied to determine how gender ideology operates through these linguistic items. This function analyzes the nouns and noun phrases used to name female and male characters in folktales, the semantic categories involving males and females, and the ideological implications of them being chosen to refer to a specific gender entity.

Table 4. Common nouns used to refer to female and male characters in terms of semantic domains

Semantic Roles	Mother	Father	Girl(Keçeli Kız)	Two Siblings
Domestic roles	Anne- mother, adamın karısı-wife of man	Baba- father, koca- husband	Adamın kızı- daughter of the man, kadının kızı- daughter of the woman	Kardeş- sibling, bacı- sister, koruyucu- protector
Occupational roles	Ev hanımı- housewife	-	Ev hanımı- housewife, hizmetçi- servant	-

In the light of Table 1, it can be said that strategies of naming used indicate that men are often labelled according to their domestic roles, which is directly related to the social and referential gender. Women, also, are mainly labelled according to their domestic roles within the family semantic category. When occupational roles are checked, women are seen to be at home as their place is home. This shows that women are restricted in particular semantic categories. In fact, this could explain why in contemporary popular culture, people have lower expectations concerning the role of men with the domestic domain than they do with women. Similarly, people have lower expectations concerning the role of women in the public domain, or as breadwinners.

Another interesting point in naming strategy is that female characters have no proper name in the tale. This naming strategy is enhanced by examining the articles and pronouns used in noun phrases with female referents. Jeffries (2010) contends that the use of articles and pronouns reflects the ideology of female representation. Drawing on this tradition, it is observed that female characters are usually referred to by common nouns, preceded by indefinite articles such as a girl, an old woman, or are named in

relation to the male character using a possessive determiner as in *his wife, his daughter or his mother.*

 Excerpt 10 by the narrator:

Adam mes pabucu almış, dolaşmaya başlamış. Kimseyi bulamamış. Adamın kızı bir gün mes pabucu giymiş, çeşmeye gidiyormuş. Babası bakmış ki kıza tam olmuş.

The man took the shoe and started walking around. He could not find anyone. One day the man's daughter was going to the fountain wearing mes shoes. Her father looked at the girl.

Here, the girl – Keçeli kız – is referred as *adamın kızı* or *kız* instead of being called by her name. Female representation by father figure seems to be ordinary and insignificant. Father regards his daughter as his own but nothing as an individual.

b) **Verbs – Attributes:** The attributes or gender roles ascribed to men and women are examined in this section through the verbs chosen by the folk tale characters. As a result, the purpose of this study is to determine which verbs are associated with men and women in terms of gender attributes. Thus, verbs regarding the actions of men and women have been unveiled to understand how verbs reveal gender-based attributes.

Table 5. Attributes Regarding Men and Women through Verbs

Father	Mother	Girl	Siblings
Kadın getirmek-bring a woman	Ere gitmek-go to a husband	Yalvarmak-beg	Korumak-protect
Evlenmek-get married	Hizmet etmek-serve	Hizmet etmek-serve	Sevmek-love
Çarşıya çıkmak-go out		Çörek yapmak-make muffin	Evlenmek-get married
Üst baş görmek-buy clothes		Çamaşır yıkamak-do the laundry	

This table shows interesting results. As a male, father can bring a woman or get married, meaning that he can choose with whom he will *get married* or he can *bring a*

woman to the house as if she was a material. On the other hand, as a female character, mother goes to the man or serves for the man, even the verb *gitmek – go* shows that females go as a symbol of their subservientness. Further, mother is at home as a house wife to *serve – hizmet etmek*. The place of woman is home to be the housewife. The word "housewife" shows us that the place should be a house out of public areas and the biggest role is to be a wife. However, father goes to bazaar and does shopping. As for keçeli kız, she escapes from house and begs for people to save her. She finds herself in another house and maintains womanhood there by *cooking and cleaning*. The ones who protect her are two brothers – we see that the power or protection is provided through male characters once again.

Excerpt 11 by the mother:

Kadın adama "Sen ölürsen ben ere gitmem" demiş. Adam da, "Sen ölürsen ben kadın getirmem" demiş.

The woman said to the man, "If you die, I won't go to the husband." The man said, "If you die, I won't bring a woman."

.

In this folk tale, as the excerpt shows, gender roles ascribed to female characters *as being a wife to a husband* in terms of both mother and daughter. Then, father finds this marriage proper to carry out and goes out to buy presents for her daughter. These actions/attributes verify that he as a man finds the right to get married even with her daughter and acts without asking her daughter. This shows us that men decide individually for marriage.

c) **Adjectives:** Ideologically contested words relate to which is associated to social and subjects identities (Fairclough, 1989). Thus, gender representation is possible to realize through the use of adjectives modifying men and women in terms of their personality, behavior, physical appearance and physical power.

Table 6. Semantic domains of adjectives modifying male and female characters in the data

Semantic domains	Mother	Father	Girl	Siblings

Personality	İtaatkar-subservient	Israrcı-persistent	Çaresiz-desperate	Koruyucu-protector
Physical appearance	Yaşlı-old	Yaşlı-old	Güzel-beautiful, genç-young, Keçeli	Yakışıklı-handsome
Physical power	-	-	Hassas-sensitive	Güçlü-strong

Semantic analysis provided through adjectives describing characters of this folk tale shows us that women come into fore with their physical appearance whereas men are seen with their physical power or behaviors as they are depicted. In terms of personality, we see the adjectives such as naïve, desperate or subservient for women. For men, we have adjectives such as incest, insistent or protective – these words meet at one place: power. However, the word insistent holds negative connotations under the scope of sexual intercourse as it is forbidden or tabu sexual intercourse between individuals. In terms of physical appearance, the girl is modified as beautiful but mother is modified as old. This can be interpreted as the beauty of mother left its place to being old as the main element is the beauty of daughter in the light of incest relationship. Excerpts can be seen below regarding these interpretations.

Excerpt 12 by the boy who has protected the girl:

Keçeli kız akşam oluşun, odasına gelmiş. Keçelerini çıkarmış ki, güzelliği aya şavk veriyor.

The felted girl came to her room in the evening. She took off her felts so that her beauty shone on the moon.

As these excerpts show, Keçeli as an adjective modifies the physical appearance of the girl. Keçe – a piece of cloth – covers her beauty and she used it while she was escaping from her incest father to protect herself. It is seen that she finds a way to protect herself from outside world and her father, that's why she uses keçe. Keçeli as an adjective symbolizes her beauty and need for protection as a woman.

4.4.2.Transitivity Analysis

d) **Material and Verbal Processes:** In this folk tale, there have been 46 material verbs and in 24 of them, women are represented as goals and men are represented as actors in the rest, doers of the actions. The distribution is almost equal, however, women are assigned to traditional gendered roles when they are the actors in a sentence. This equal distribution does not contribute to female character as being dominant. Conversely, they are engaged in traditional roles assigned to them by being the *Actors.*

As for verbal processes(21), there is an almost equal distribution here. At the beginning, mother is seen to be *Sayer* but she does it by giving her shoes and finding a woman like her. This still includes the thought of marriage and serving for husband. As for keçeli kız, she seems to be sayer when she escapes from house to buy *Keçe* and find a place for herself. Thus, there is no control of communication by female characters in comparison to male characters bu explaining their desperate situation.

Excerpt 13 by father (when he responds to his wife will):

Sen ölünce ben kadın getirmem.

I will not bring a new woman when you die.

Father is seen as the doer of the action and kadın is the goal here and in most of the cases, women are regarded as goals not doers of the actions.

Excerpt 14 by narrator (when keçeli kız serves for the brothers):

Keçeli Kız, sofrayı hazır etmiş, kirli çamaşırları da pınarda yıkamış.

Felted Girl prepared the table and washed the dirty clothes in the spring.

In this sentence, Keçeli Kız is seen as the actor but the attirbutes are given to her in traditional roles instead of holding power.

4.3.INTERTEXTUAL ANALYSIS OF KEÇELİ KIZ

In this tale, theme is ***incest relationship*** between a father and daughter. Sub-themes are ***desire, fear and love***. Her father desires her, and she is afraid of this relationship naturally. Then, she finds another house and love for herself. Mother states that the father should find a woman having the same shoe-size as her. In the folk tale, the husband is looking for someone whose shoes fit into her old wife, so that the role assigned to the wife or the role assigned to women by the dominant discourse is

expected to be the same in another body. Hence, the shoe size is regarded as a symbol of gender role on woman as a wife. This role assumption can be read in two ways. First, the girl who wears her mother's shoes will not be her own, but only a likeness of her mother, and she will act in accordance with the gender role she has learned or the gender role she has adopted. Second, the girl, her shoes will take the first step in the transition from girlhood to womanhood. The transition from girlhood to womanhood is, in a sense, an indication that the girl will begin to conform to the gender roles determined by the dominant discourse.

In the tale, the shoes in question are depicted as red. *Red* as a color has inter-textual references within folk tales. It has been argued that meanings such as "pornography", "warning" and "opposition" are among the metaphorical meanings of red (Bayraktar, p.153). Archetypically, red shoes are about the onset of menstrual bleeding and the transition to a life less protected by the mother, about a young woman who is older than she is, about women's ways of being aware of and responding to the outside world, one of the overlapping parts of an ancient story or myth about being a woman but not a little girl anymore (Estés, p.263). This red also has other Anatolian traditions in it. For example, *kına gecesi* (henna NIGHT rituals) where the girl is covered with a red scarf and where the girls' palms are filled with henna has strong bonds with the color red. Accordingly, henna nights are seen as a transition from being a girl to a married woman. The color red, which is related to menstruation, signals the transition out of childhood, into the fertile period and into sexual life (Estés, 1995, pp. 263-264). For males, there is no ritual like this. This shows us how

society controls women in terms of her transitions under patriarchy.

4.5.SOCIAL ANALYSIS OF KEÇELİ KIZ

Information regarding narrator and location is given below.

Narrator:Deniz Yağmur, 37, Kırşehir-Merkez, housewife

In this tale, the message is a person who sticks to moral values might be blissful at the end. The main character refuses to get married with his father and escapes from home. She finds a job at a house as a servant to work for peanuts. She falls in love with a young boy at this house but she cannot take a step and conceals her beauty in that she

thinks that women cannot take the first step and showing yourself is immoral according to her cultural values. In this folk tale, mother says that "Ben ölürsem, perişan olma hiç, evlen ancak benim mes pabucum kimin ayağına olursa onunlan evlen." *(If I die, do not be tortured and get married on condition that you find someone having the same shoe-size as me.)* This actually shows us the local culture of this Anatolian city. As a woman, mother knows that her daughter is proper for the shoes and she seems to be jealous of other women but at least the girl is her daughter and can serve for his father. Further, "mes pabuç" is a symbol of mother's properties as a woman. Father, on the other hand, is seen to be eager for this marriage because he states that *herkes bitirdiği bağın goncasını yer*. (everyone is free to smell the rose which they planted). This proverb is non-ethical because he is the father and this girl is his daughter. Collective sub-conscious of this society is disclosed through this folk tale. The girl is actually left to obey the rules of society, patriarchy and her family after her mother on the grounds that they want it to be in this way. The shoes actually represent the position of mother and the girl is asked to be victim of patriarchy after her mother but this is pedophilia but nothing (Ölçer, p.55).

The father-daughter incest motif, on the other hand, constitutes the beginning of the girl's individualization process and then provides the conditions that pave the way for the girl to marry someone from outside the home. In father-daughter incest, it is important that the party who wants incest is the father and the victim is the girl to show the functioning of the male-dominated order. Although the Freudian psychoanalytic discourse reaches the conclusion that the girl desires her father, it is not possible to confirm the reality of this discourse through fairy tale texts. The fact that the girl is not positioned as an object of desire in folk tales shows that the incestuous tendency of the father to his daughter is not based on sexuality. Especially in folk tales, the fact that the girl left home and institutionalized a new family indicates that an external marriage took place, which is a function of the prohibition of incest. At this point, the existence of the incest motive refers to the internalization of the idea that the girl should leave the house and come to the separation of the opposite sex and marry someone outside the house. In addition, although the woman seems to have rebelled against her father at the beginning of the folk tale, she seems to adapt to the order by marrying someone who holds power like her father again at the end of the fairy tale. Thus, the man ensures the continuity of

the patriarchal order and the reproduction of the patriarchal ideology through the woman in the context of the incest motive and marriage at the end as the big prize for a woman in this Anatolian city.

Folk Tale: Erkek Kılığına Giren Kız

A brief summary of the tale: The main theme is ***tradition*** and sub-themes ***are protection and opposing to social norms.*** The main protagonist of the folk tale wants to be useful to the family to which she belongs and to show them what a good daughter she was to them. In the tale, there are two daughters-in-law, one with seven sons and the other with seven daughters. The one who has sons constantly humiliates and offends the one who does not. The youngest daughter, saddened by her aunt's attitude, said to her mother, *"Anne, ben gidip çalışacağım. Erkek evlat mı yoksa kız evlat mı iyi göstereceğim"* The mother opposes to this situation and says that *"Kız kısmının çalıştığı nerede görülmüş, baban duyarsa ne deriz?"*But she does not give up. She disguises herself as a man and starts working. For seven years, the young girl, who manages to hide her identity, accomplishes tasks that most men cannot do. At the end of seven years, she returns to her hometown and buys a house for her family with the money she earned. She tells her aunt for a girl and their children, with their determination, perseverance, hard work and intelligence, can achieve anything they want. At the end of the tale, the aunt says that gender discrimination in a child was not true and that the best of children is acceptable.

Characters of the tale: Mother, daughter and aunt – this folk tale has been analyzed under the theme of tradition as tradition opposes women to be out and work. Mother is obedient to cultural norms and her husband. On the other hand, aunt is proud of having sons as she holds the belief that sons are the continuum of family. However, the youngest girl cannot endure this situation and leaves home covering her sex.

4.6. TEXTUAL ANALYSIS OF ERKEK KILIĞINA GİREN KIZ

4.6.1. Semantic Analysis

a) **Nouns and Noun Phrases:** This section, as in other tales, investigates the gender roles held by men and women through semantic categories such as domestic roles and occupational roles. Nouns and noun phrases defining women and men separately were studied to determine how gender ideology operates through these linguistic items. This

function analyzes the nouns and noun phrases used to name female and male characters in folktales, the semantic categories involving males and females, and the ideological implications of them being chosen to refer to a specific gender entity

.

Table 7. Common nouns used to refer to female and male characters in terms of semantic categories

Semantic roles	Women	Men
Domestic roles	Kız-girl, kız evlat-daughter, anne-mother, yenge-aunt	Baba-father, erkek çocuk-son, koca-husband
Occupational roles	Evhanımı-housewife, işçi-worker	Işçi-worker,ekmek getiren-bread winner

This folk tale rotates around a girl and boys in general. Her family opposes her as the role of a woman cannot be working or being outside of the home. These are all regarded as man-related domains. However, the girl disguises herself and shows what a woman can do – but she does it in the appearance of a man, meaning that society would never accept this or would even murder her in case of seeing her doing manly things. In contrast with the other tales, a female character is seen with being a worker as a reaction to the taboo by her family. However, this occupational roles does not occur as in her real state but as a boy – which verifies that she as a girl is afraid of social rules and protect herself disguising her body and face to be seen like a man.

Excerpt 15 by the mother:

Kız kısmısı çalışmaz, sokağa çıkmaz. Er dediğin gider ekmek getirir. Senin işin evinde.
Girls don't work, they don't go out. A man goes and brings bread. Your job is at home.

Looking at this excerpt, mother conforms to social norms as a woman. She refuses her girl to work because she considers men as breadwinners but working place of a girl ought to be house once again.

b) **Verbs - Attributes:** This section examines the attributes or gender roles assigned to men and women through the verbs chosen by the folk tale characters. As a result, it is aimed to find out which verbs are associated with men and women in terms of gender

attributes. Thus, verbs ascribed men's and women's actions have been revealed in order to better understand how verbs reveal gender-based attributes.

Table 8. Attributes Regarding Men and Women

Women	Men
Evde kalmak-stay at home	Ocak tüttürmek-maintain a life
Temizlik/yemek yapmak-do the household chores	Soy yürütmek-continue lineage
Gül/Kuşburnu toplamak-picking up roses or heep	Çalışmak-work
	Para kazanmak-make money
	Ekmek getirmek-bread-winning
At binmek-ride a horse	At binmek-ride a horse
Çalışmak-work	

In this folk tale, it is seen that women are not desired to work as they are expected to be at home and be the woman of their home. However, in this folk tale, we see a transition in roles given to women but this is carried out as a man-like appearance. This shows us that a woman can do what a man can do but society puts a lot of boundaries on women as in this folk tale and these boundaries start in the family with pressure. Nevertheless, the work done by the girl is defined as *gül toplamak* or *kuşburnu toplamak* (picking roses or heep) – these are still womanly works rather than being heavy or burdensome ones. The most important point is that the roles are achieved by the girl at the expense of disguising herself, actually this is the mainstream of this folk tale unveiling the cultural belief that it is unacceptable to see women what a men do. For, outside world is dangerous for their body as the society sees them as a sexual object first before being an individual. That's why, in each tale, their roles are limited to household chores closed to public areas. Given excerpts exemplify this situation.

Excerpt 16 by the aunt:

Senin yedi kızın var, kız neye yarar. Benim oğullarım ocak tütütecek ama senin soyun tütmeyecek.

You have seven daughters, what good is a daughter. My son will keep the house going but your lineage will not.

Excerpt 17 by the narrator:

Kız gül topluyomuş, kuşburnu topluyomuş oğlanların yaptığı her işi yapıyormuş. Öyle
bir giyiniyormuş, öyle bi ata biniyormuş ki kimse kız olduğunu anlamıyormuş.
The girl was picking roses, rose hips, and doing every job that boys did. She was
dressed in such a way, she rode a horse in such a way that no one realised she was a
girl.

e) **Adjectives:** Gender representation is possible to realize through the use of adjectives
   modifying men and women in terms of their personality, behavior, physical appearance
   and physical power.

Table 9. Semantic categories of adjectives modifying male and female characters in the
data

Semantic category	Mother	Aunt	Girl	Boys
Personality	Korkak-coward, itaatkar-subservient	Alaycı-cynic, kıskanç-jealous	Inatçı-stubborn, gücenik-resentful	Güçlü-strong
Physical appearance	-	-	Güzel-beautiful, parlak-shiny	-
Physical power	-	-	Güçlü-strong	Güçlü-strong

This folk tale rotates around one girl and boys. The aunt and his sons are against her as
she is a girl and she cannot do what a man can do according to them. Aunt is jealous
and mocking in this folk tale as can be seen. It is projected onto this folk tale, as well.
As for boys, they believe in their power and humiliate the girl. As a traditional mother,
the mother of girl is coward and afraid of her husband and tries to dissuade her daughter
in order to stick to her husband's rules or social beliefs.

4.6.2. Transitivity Analysis

c) **Material and Verbal Processes:** In this folk tale, when material verbs are analyzed, among 20 material verbs, female characters seem to be actors in 17 of them but male characters are not the goals of female ones as their goals are more work related or family related things. The girl comes to the fore by doer of the actions so as to prove herself as powerful to her family. This shows us that female characters are not real power holders within the boundaries of folk tales. They have some specific roles and they are doers of those roles as required by the society but it is not about holding power, or having a voice. When it comes to verbal processes (8), it has been found that female characters are *Sayers* in general but these are either by mom or the girl to explain that working for a woman is impossible. Mother is in the sayer position to explain to her daughter that she cannot work. Concurrently, the mother of boy and the aunt are in this position to state that women cannot work. This verbal process shows that women are seen to be unlikely to ork outside. However, the girl –Erkek Kılığına Giren Kız – says that she can do what a man do and does so.

Excerpt 18 by the girl:

Anne ben gidip çalışacağım. Para kazanacağım, kız mı daha hayırlı erkek mi göstereceğim.

Mum, I'll go and work. I'll earn money. I'll show you whether a boy or a girl is better.

This excerpt is said by the girl who disguised herself at the expense of saving her family. In this excerpt, she is doer of the actions but there is no male character being as a goal. Her only goal is to prove herself.

Excerpt 19 by the aunt:

Senin yedi kızın var, kız neye yarar. Benim oğullarım ocak tütütecek, senin soyun tütmeyecek.

You have seven daughters, what isgood to have a daughter. My sons will keep the hearth smoking, but your lineage will not smoke.

This excerpt is said by the aunt to girl's mother to reify the power of sons and sons are seen to be the actors in the sentences above and this relates to maintaining their families' generation – which is an important aspect in traditional cultures.

4.6.INTERTEXTUAL ANALYSIS OF ERKEK KILIĞINA GİREN KIZ

 The main theme is *tradition* here as Anatolian families believe that working women are against their norms and this is not acceptable or tolerable. The sub-themes can be considered as working and motherhood. The girl is aware of this social taboo but she wants to help her family to save them from this poor life. She finds the solution to look like a man because it is acceptable for a man to be out of home and do whatever he wants. Cross-dressing here in this folk tale has intertextual references. In order to legitimize herself in the public sphere and gain the right to free movement, the folk tale woman resorts to this method, she is subjected to honor and only in this way can she protect herself from the threat to her chastity posed by the man (Özünel, 2017, pp.57-59). Meral Ozan, referring to the transformative effect of the motif of cross-dressing on personality, states that in folk narratives, this motif takes the form of a change of shape and clothing and through this change, a change in external or internal attire has occurred (Ozan, 2011, pp.77-78). *Cross-dressing – don değiştirme* has its roots from shamanism. Changing of underwear, an important motif in Turkish tradition, has spread from Central Asia to Anatolia and has survived/continues to survive as a common motif. Accordingly, the changing of underwear manifests itself in four different structures: death-spirit, testing (reward or punishment), superiority-merit and creation-reproduction. The change/transformation in the frost change motif, which constitutes an example of the reflection of the unconscious expectations and desires of human beings in legends, can take place within the will or against the will of the hero. In this transformation, there was both punishment and the desire/desire to be protected from possible dangers to reach the goal (Küçük, 2018). In this folk tale, cross-dressing is seen as a way of protection from outside world. The girl believes that she should protect herself as the society creates two worlds for her: home and out of home. Out of home is masculine and this is a threat for her chastity. All in all, cross-dressing emphasizes the weakness of female character since it shows that women are needed to be protected in a way.

4.7.SOCIAL ANALYSIS OF ERKEK KILIĞINA GİREN KIZ

Narrator: Gülbahar Kombıçak, 63, Kırşehir/Merkez, housewife

In Anatolian culture, the place of women is house and their job is limited to being a house-wife. From the tale, the statement *"Bu zamanda kız çalışır mı, seni kınarlar."* verifies the idea that in the past girls were not employed, and the families who employed them were despised and women are condemned. In addition, based on the folk tale, we can see that the culture of the period condemned women when they worked or wanted to work. It can also be inferred that the roles of a person who lives a life dependent on the home are given by society and patriarchal structure. Women who behave in accordance with these roles assigned to them become valuable and those who do not become worthless. Today, some women in Anatolia still have "daughters" to help them with household chores or marry off their sons with this mentality. Therefore, this folk tale in terms of showing the past, present and transformation of the roles assigned to sexual identity in Turkish culture is important.

Socially and culturally, this folk tale shows us that the location and gender is closely associated with gender roles. In this study, a specific location and culture has been selected for analysis and it shows that women are supposed to be indoor areas. If not, they need to disguise themselves as they need to be protected outside of the home – and this disguise is achieved in the role of a man on the grounds that man is powerful and not vulnerable in public arenas.

In contrast with the other folk tales, a woman is seen to be outside working for the first time and it is seen that a woman opposes to social norms but the fear of her is still felt through her outfit which is similar to that of a man to protect herself. Culturally, men protect but women are to be protected as can be seen.

Folk Tale: Kız Çocuklarını Sevmeyen İki Padişah

A brief summary of tale: The main theme is *hatred for daughters* and sub-themes are *motherhood, protection.* This folk tale is about a sultan hating daughters. Its theme is hatred for daughters. When his wife is pregnant and the baby's sex is female, he directly kills the baby girls. He thinks that all girls are lack of wisdom and they are useless so

they should be left to death.However, at the end, his mind seems to change a bit even though it is too late.

Characters of the tale: Sultan, mother, girl of the sultan and vizier. Sultan is violent against female kids, mother has no voice regarding this problem throughout the folk tale. As for vizier, he saves the girl from death and wants to get married with her.

4.8.TEXTUAL ANALYSIS OF KIZ ÇOCUKLARINI SEVMEYEN İKİ PADİŞAH

4.8.1.Semantic Analysis

a)**Nouns and Noun Phrases:** This section, as in other folk tales, investigates the gender roles held by men and women through semantic categories such as domestic roles and occupational roles. Nouns and noun phrases defining women and men separately were studied to determine how gender ideology operates through these linguistic items. This function analyzes the nouns and noun phrases used to name female and male characters in folktales, the semantic categories involving males and females, and the ideological implications of them being chosen to refer to a specific gender entity.

Table 10. Common nouns used to refer to female and male characters in terms of semantic categories

Semantic Category	Sultan	Girl	Vizier
Domestic Roles	Padişah-sultan, baba-father	Padişahın kızı-daughter of sultan, kadının kızı-daughter of woman	Kızın kocası-husband of the girl
Occupational Roles	Padişah-sultan	Hizmetçi-servant, ev hanımı-housewife	Vezir-vizier

The name of this folk tale is named as Kız Çocuklarını Sevmeyen Padişah, the naming strategy shows the hatred for daughters by a sultan. The hatred is not specified for sons but daughters because daughters cannot maintain a generation, they are helpers for household chores or they are to be brides when they reach puberty. Accordingly, sultan kills them and does so until he reaches a son at the end. When domestic roles are analyzed, it is explicit that girl is named as girl or daughter of sultan in general instead of being called by a proper name. However, vizier or sultan is called by their status which is either sultan or vizier, meaning that their power is symbolized through their status in folk. As for occupational roles, findings verify one another as in each tale, female characters are seen at home and busy with household chores whereas male characters have powerful status and are in a public area.

b) **Verbs - Attributes:** The attributes or gender roles assigned to men and women are examined in this section through the verbs chosen by the folk tale characters. As a result, the goal of this part is to determine which verbs are associated with men and women in terms of gender attributes. Thus, verbs referring to men's and women's actions have been revealed in order to better understand how verbs reveal gender-based attributes.

Table 11.Attributes Regarding Men and Women

Sultan	Girl	Mother	Vizier
Öldürmek-kill, Emretmek-command, Kovmak-sack, Tutsak almak-captivate	Doğum yapmak-give birth to, kaçmak-escape	Doğum yapmak-give birth to, yalvarmak yakarmak-beg, ikna etmek-convince	Evlenmek-get married, kurtarmak-save, kılıç kuşanmak-gird a sword

Sultan is attributed with power-related verbs. *Öldürmek, emretmek, kovmak or tutsak almak* mean power. If someone has power, then they can act in this way. Mother and girl are represented with fertility once again. Their biggest success is fertility in society. As for vizier, this time he is attributed with positive connotations being different from

the role of vizier in Helvacı Güzeli. This one tries to protect the girl whereas the other vizier rapes the poor girl. These attributes are accepted gender behaviors in this society. A man can act cruelly whereas a woman is desperate towards this patriarchy. These problems can be exemplified through given excerpts.

Excerpt 20 by the mother (when the sultan sees gypsy with his daughter visiting their palace):

Falan filan senede doğum yaptığımda, bu kız doğmuştu. Senden korktuğum için bu kızı bir çingene avradıyla değişmiştim. O çingene de kızla bugün buraya geldi. Belki sen affedersin diye göndermedim onları.

When I gave birth in so-and-so year, this girl was born. Because I was afraid of you, I exchanged her for a gypsy boy. That gypsy came here today with her. I didn't send them away in case you forgive them.

Excerpt 21 by the sultan:

Hayır, bu oğlan da bu kız da buradan gitmeli. Hatta kızı öldürün. İkiniz de toprağımın dışına çıkın.

No, this boy and this girl must leave. In fact, kill the girl. Get out of my land, both of you.

c) **Adjectives:** Gender representation is possible to realize through the use of adjectives modifying men and women in terms of their personality, behavior, physical appearance and physical power.

Table 12. Semantic categories of adjectives modifying male and female characters

Semantic Category	Sultan	Girl	Vizier
Personality	Zalim-cruel, katil-murderer	Çaresiz-desperate, akıllı-smart	Uyanık-sly
Physical appearance	-	Güzel-beautiful	-
Physical power	-	Zayıf-weak	Güçlü-strong

The sultan kills each daughter and hates them so he is known to be cruel and murderer. As for girl, she is desperate because she escapes from house for the sake of saving her

life from her own father. Vizier, on the other hand, is agile and uses the girl's purity and wants to get married with her. In terms of vocabulary items, it is seen that female characters are depicted with the words which have negative connotations referring to their weakness or inferiority within this culture. However, for males, the situation is vice versa. Physical appearance is collocated with female characters throughout the tales on the grounds that women are valued for their beauty by men. The same procedure goes for physical power of men, they are depicted as powerful and they do things which require power in comparison to women.

Excerpt 22 by the narrator:

Vezir bir de bakmış ki kız ayın on beşi gibi güzelmiş.

The vizier realised that the girl was as beautiful as the fifteenth of the moon.

4.8.2. Transitivity Analysis

a) **Material and Verbal processes:** In this tale, when material verbs are analyzed, there is consistency in terms of gender representation through actors and goals. For, female characters are represented as goals in 46 sentences out of 61 sentences. Males are defined as actors, doers of the actions – which verifies the idea that lexico-grammatical linguistic choice again indexes how male characters are seen as action advancers, with positive agency attributed to them. As for verbal processes (21), male characters are *Sayers* and female characters sare *Receivers* – showing that the hatred for daughters are felt through language by giving them no choice to talk. Mother is seen to be sayer in few sentences but it is pertaining to persuading the sultan for loving the daughter.

Excerpt 22 by the girl:

Buluğ çağına girdim gireli, bu dev beni babamdan istiyordu. Babam da razı olmayınca dev beni tutsak aldı.

Ever since I came of age, this giant wanted me from my father. When my father refused, the giant took me prisoner.

Excerpt 23 by the narrator:

Çok eski zamanlarda bir padişah varmış, bu padişah dünyaya gelen kız çocuklarını hemen öldürüyormuş.

In ancient times there was a sultan who immediately killed all the daughters born to him.

Giant and sultan are seen to be action advancers and they are ascribed to tutsak almak or kill – these words are seen to have dominance over female characters. However, female characters are mostly seen as goals – victims in these sentences and throughout the tale.

4.9.INTERTEXTUAL ANALYSIS OF KIZ ÇOCUKLARINI SEVMEYEN İKİ PADİŞAH

Theme of this tale is ***hatred for daughters*** – this results in murdering girls in the country by the sultan as he does not like girls. Then, the girl escapes from the house and meets a giant on the way and gets married with him. Here, giant is an important intertextual reference adding to the ideology of this folk tale. The girl finds herself in a forest and a giant helps her – because giants are powerful creatures and can protect a girl but does so on condition that the girls approves of marriage with him. Giant here as an intertextual reference shows us that women are thought to need a protector and cannot be left alone once again. Giant as a motif symbolizes the need for protection for the girl.

This giant figure can be interpreted within archetypical scopes. Jung's archetype of the wise old man is related to the archetype of the journey, the stage, and it is related to the archetype of the hero - archetypal symbol that helps him/her on his journey. The archetype of the old wise may represent the protagonist's spiritual shortcomings, thus Giant comes as the figure of completion, or a guiding figure. Old wise man appears as a wizard, doctor, priest, teacher in dreams, a professor, a grandfather, or any person in authority and it occurs in cases where s/he cannot reach the goals with his-her means. This giant figure compensates for spiritual insufficiency with ingredients that fill the void (Jung, 2013, p.86). In other words, the girl is a daughter rejected by his father just because of being a daughter and she has been left alone at the end. However, she sees the light coming from the house of giant. This means that she – as a female character – finds the protection once again because she needs it as another authority, i.e., her father rejects her, she looks for another authority to protect her.

4.10. SOCIAL ANALYSIS OF KIZ ÇOCUKLARINI SEVMEYEN İKİ PADİŞAH

Narrator: Fatma Kamış, 60, Yozgat-Sorgun, housewife

In Anatolian culture, it is understood that men hold power and women are prisoned in houses. This has its reflections on birth and children. In this culture, having a son is considered to be sacred as it is known to be the continuum of their generations.

In Anatolia, girls are the product, or material of their families. Being born a girl in Anatolia is the greatest punishment God can give you. As if it was not enough to endure the world, being a girl in this region is the worst. This stubborn gender discrimination that has been going on for centuries has not slowed down in this region in any age, and it does not slow down, as we say the age of information, the age of technology, people think more enlightened and free, on the contrary, everything is going backwards at the speed of light (Alp, 2020).

In this culture, there are a lot of proverbs identifying this culture in terms of having a son and daughter. These can be counted as: *"Devlet oğul, mal tahıl, mülk değirmen (ÖAA), Kız babası, tuz babasıdır (TDK), Maşa kadar oğlu olanın paşa kadar yeri olur (TDK)". "Kız evladı on ikisine bastı mı ya ere, ya yere (TDK), On beşindeki kız, ya erde gerek ya yerde (ÖAA), Er yanan kül, er evlenen döl bırakır (TDK)."* Socially, the place of daughters in society through proverbs can be observed. Son is desired but daughter is unwanted or even redundant culturally and this social desire manifests itself in gender representation.

Folk Tale: Yaşlı Adam ve Kızları

A brief summary of the tale: The main theme is *marriage* **and** sub-themes are *obedience, rebellion and fatherhood.* In this tale, an old father has one daughter but three men ask for his daughter to get married soon. The old man approves of their offer but he has one daughter and there are three men waiting for this daughter. He prays and the donkey and dog in the garden turn into his daughter in the morning. Unfortunately, he cannot distinguish his daughter from these two daughters because they are totally the same. Now that he has three daughters, he lets them get married with those men – but the problem is that he cannot understand who the real daughter is. To understand this,

he goes for a visit to his daughter after 40 days pass and tries to understand who his daughter is through some questions regarding whether the men are satisfied with his daughter or not. He believes that it is impossible for a man not to be satisfied with his real daughter because she is "soy güzeli" – meaning that she represents her family in harmony with social rules according to her father. In his visits, a man appreciates the girl because she is obedient to him and behaves in a way he wants. Then, the old man understands that this is his real daughter.

Characters of the tale: The girls, father and three men. The father sticks to his promise and gives his daughter to the man who wants her. The girl satisfies his father and husband by sticking to her desired gender roles during her marriage.

4.11. TEXTUAL ANALYSIS OF YAŞLI ADAM VE KIZLARI

4.11.1. Semantic Analysis

a) **Nouns and Noun Phrases:** Within this function, the analysis takes into consideration the nouns, and noun phrases used to name female and male characters of the folktales, the type of semantic categories involving males and females, and the ideological implications of the noun chosen to refer to a particular gender entity.

Table 13. Common nouns used to refer to female and male characters in terms of semantic categories

Semantic roles	Father	Girl	Men
Domestic roles	Baba-father, kızın babası-father of the girl	Babanın kızı-daughter of the father, kocasının karısı-wife of the husband	Aşık-lover
Occupational roles	-	Hizmetçi-servant, ev hanımı-housewife	-

In occupational roles, female characters are not specified but the roles of women have been shown as usual – this unveils their place and occupation limited to house. In each folk tale and this tale, lover is represented as a man because girls cannot love a man and have a word on their emotions.

b) **Verbs & Attributes:** The attributes or gender roles assigned to men and women are examined in this section through the verbs chosen by the folk tale characters. As a result, the goal of this part is to determine which verbs are associated with men and women in terms of gender attributes. Thus, verbs referring to men's and women's actions have been revealed in order to better understand how verbs reveal gender-based attributes.

c)

Table 14. Attributes Regarding Men and Women

Father	Girl	Men
Kız vermek-give the girl	Hizmet etmek-serve	Kız istemek-want a girl
Kız yoklamak-check the girl	Çemkirmek-yap at	Sevmek-love
Dua etmek-pray	Bağırmak-shout	Memnun olmak-be glad
Razı olmak-obey	Ev işi yapmak-do the housework	Evlenmek-get married
Evlendirmek-make married	Söz dinlemek-obey	
	Evlendirilmek-be married off	

Excerpt by the man (the man getting married with the real girl):

Kızından çok memnunum. Bir şeyi elli kere isterim de elli kere erinmeden getirir, hizmetini eder. Ben böyle temiz bir kız görmedim.

Excerpt by the man (the man getting married with donkey):

Her şeyi iyi güzel de babacığım, çok tembel, bir işi demeden yapmıyor, bir işe göndermeden giitmiyor.

Excerpt by the man (the man getting married with dog):

Her şeyi iyi güzel de babacığım, bana bağırmadan iş yapmıyor, ne istesem yüzüme çemkiriyor.

As tabulated data and excerpts show, most of the verbs regarding girl is about household chores and marriage. Also, *çemkirmek – bağırmak* verbs are seen with the

girl in this folk tale but explained as unwanted and unacceptable in that it is stated in the folk tale that a girl should be obedient and cannot respond or shout at the authority, husband. As for father, he is seen as giving the girl to a man, being satisfied with his daughter as long as she lends herself to make her husband satisfied and the verb *evlendirmek* is associated with father. For, father is expected to let her daughter to get married. However, *evlendirilmek* (this time in passive voice) is associated with the girl, because girl is not asked about marriage in terms of whether she is willing to get married or not. This reveals that girl as a female character is ignored and father is decision maker on her personal life. As for the men, they are associated with the verbs *loving, wanting the girl and getting married*. In other words, men seem to have a decision on their desires in contrast with women. In this way, this folk tale yields in similar results with the other folk tales within the scope of gender representation on folk tales.

b) **Adjectives:**

Table 15. Semantic categories of adjectives modifying male and female characters in the data

Semantic domains	Father	Girl	Men
Personality	Çaresiz-desperate, zavallı-poor	Itaatkar-subservient, tembel-lazy, öfkeli-angry	Inatçı-stubborn, ısrarcı-persistent
Physical appearance	Yaşlı-old	Güzel-beautiful	-
Physical power	Zayıf-weak	-	-

This tabulated data unveils expected results and holds correspondence to other analyzed folk tales. Father is modified with being poor and desperate as well as being old and weak. He feels that he promised and he has to make her daughter got married. Marriage is observed through desperateness or obligation over father. As for the girl, she has no voice throughout the tale, she is obedient and subservient to what her father tells her. However, the girls who are actually a donkey and a dog represent different and inconsistent gender roles. In this way, the analysis shows deviation from what has been found so far in that these other daughters are angry, lazy and not subservient. Thus, their

husbands complain to their fathers on this problem. This shows us that females are expected to be easy-going, obedient and calm. If not, they are thought not to stick to social norms.

4.11.2. Transitivity

c) **Verbal and Material Processes:** In this tale, material processes are carried out by men in 20 of the verbs. In these sentences, the male characters ask bout the girl and relate obedience with her. This tale also shows similar and consistent findings with the other previous tales in terms of male characters as the advancers of actions but female characters are goals in most of the sentences. These findings verify Halliday's transitivity system (1994) in which he states that material processes are processes of 'doing'. They express the notion that some entity 'does' something-which may be done 'to' some other entity. In these folk tales, males are doers and females are done. Thus, power of male gender is felt through transitivity system in consistent and similar results with the other folk tales. As for verbal processes, only male characters are *Sayers* and even *Receivers* as daughters are almost never seen with being the *sayer.* In this marriage theme, it is seen that the girl has no voive on her life, she is silent throughout the tale.

Excerpt 26 by the groom when asked about the girls attitude towards him:

…Bir şeyi elli kere isterim de erinmeden elli kere gider, getirir. Ben böyle temiz ve itaatkar bir kız görmedim. Babacığım, böyle bir evlat yetiştirdiğin için sana çok teşekkür ederim.

If I ask for something fifty times, she goes and brings it fifty times without hesitation. I have never seen such a clean and obedient girl. Father, I thank you for raising such a son.

Excerpt 27 by the narrator:

İnatçı delikanlılar sırayla gelip adamın kızını istemişler. Adam da her birine bir kızını verip evlendirmiş.

The stubborn young men came in turn and asked for the man's daughter. The man gave each of them a daughter and married them.

4.12.INTERTEXTUAL ANALYSIS OF YAŞLI ADAM VE KIZLARI

In this folk tale, girl has been defined in three ways: *donkey, dog and soy güzeli.* Intertextually, *dog and donkey* has folkloric references and these references determine the place of a woman within society in terms of where she aspires to be. In this folk tale, archetypical allusions are observed through the animals such as *dog and donkey.* Archetypes are the symbols of collective unconsciousness and reflect our repressed self. Carl Jung (2005) defined the shadow as the unconscious part of our character or personality that does not align with the ideal version of what we are to be. The shadow is the dark, unconscious, unremembered and repressed parts of our personality that we cannot identify with ourselves for various reasons. The shadow is the parts of our self, our secrets, our repressed feelings, thoughts and reactions, our primitive impulses, the parts of ourselves that we push away because we consider them unacceptable or that we are not even aware that we have due to societal norms imposed on us (Jung, 1986). In this way, archetypes verify how a woman is treated and how she actually wants to be treated. In this folk tale, donkey as a girl is represented as a lazy woman who does house hold chores only when she wants. However, it is seen that this is not acceptable because woman should be at home and do what is required to be done for the sake of marriage. On the other hand, dog as a girl is represented as rebellious, angry woman who shouts at her husband and does not care about household chores. Throughout the folk tales so far, girls are represented as easy-going and the woman of her house. All the same, this folk tale represents the girl as someone who opposes to the normal of society in terms of gender roles. That is to say, dog and donkey in the form of the old man's daughter reveals how a woman is actually unhappy with societal boundaries and how she can act when they reach their shadow parts of their self. Also, the results verify that society – Anatolian folk tales within the boundaries of this study – aims to be controller, cruel, rude and directive on women even though this is undesirable by the woman as an individual.

4.13.SOCIAL ANALYSIS OF YAŞLI ADAM VE KIZLARI

The theme of this tale is ***marriage.*** Thus, marriage is explained with its social context. In each tale, marriage is seen as a prize because each girl is made to get married at the

end. When it is socially considered, marriage is an accepted norm and it has some social implications. For instance, according to this folk tale, the girl is married off without asking for her consent. There is no mention of a girl's love for a man or her desire to marry. The boys are the ones who want to marry and make their desires clear. Girls are the ones who do not express their feelings and are not asked for their opinion. They fulfill the obligations imposed by society to be married or to be liked by a man. Socially, this shows us that marriage is in the control of male characters and female characters are expected to conform to this control. In terms of gender ideology, there occurs gender imbalance under the theme of marriage because female characters are asked to be obedient whereas male ones are of dominance over them.

In this study, the attempt has been to understand how gender ideology is constructed or encoded within Anatolian Folk Tales. In so doing, Fairclough's three dimensional model has been utilized to make linguistic, intertextual and social analysis. For this, five representative folk tales have been selected and analyzed under themes of sexual honor, incest relationship, tradition, hatred for daughters and marriage. In this way, this study aimed to see how gender ideology is represented in these folk tales with these themes. For, gender ideology is a broad term and representation is believed to be clearer with determined themes. The first step of this study has been to extract implicit gender ideology encoded in folk tales from explicit linguistic descriptions. In so doing, each tale has been analyzed in terms of nouns, noun phrases, attributes through the selection of verbs, adjectives and transitivity system. In this level, each folk tale has complementing, consistent and similar results verifying that female characters are under the hegemony of male characters whereas male characters hold dominance over female characters.

As for literature studying gender and discourse in Turkish and non-Turkish context, this study seems to be parallel with the existing literature regarding language and gender studies. This study employs complementary results with Kerimoğlu (2015). He also found that females are represented with occupations done indoor areas, and manly jobs cannot be performed by woman and defined as *kadın futbolcu, kadın avukat or kadın doktor* if a job is thought to be done by a man from the perspective of society. Further, this current study is in consistency with other studies on gender. Gender in Turkish

proverbs is investigated by Aydınoğlu (2015) and he sheds light on women in proverbs and demonstrates how women are humiliated, degraded, and stigmatized in society. Aliefendiolu (2007) investigates gender differences in spoken language. She conducts research to determine gender differences in daily language use, attributes, and behaviors. She concludes that there is a dual relationship of language spoken within society between men and women because they have different social roles and labels attributed to them by society. This verifies the results of this thesis as it has been found that there is a binary relationship between gender roles ascribed to men and women. Also, Kalav (2012) studies namus (chastity or sexual honor) and gender. This study strives to investigate why honor is defined in the way it is, particularly in relation to women, on a sociocultural level. She claims that sexual honor belongs to women only and men are just responsible to protect women – as men have no concern on their sexual honor. Sexual honor has been one of the main themes of this thesis and reveal complementing results with that of Kalav. Competence, instrumentation, and accomplishment drive are commonly seen as highly desirable attributes, and they are related with masculinity (Deaux, 1976). Females are seen to be less appealing because they are nurturing, dependent, and subservient (Dino, Barnett, & Howard, 1984; Spence & Helmreich, 1980). These studies complement with this present study's semantic analysis part as well as social analysis part in terms of pooling correspondent results.

One option for a woman to engage in the conventional feminine gender role is to nurture her family by working full-time within the home rather than working outside the home. Men, on the other hand, are assumed to be leaders by established gender norms. As a result, the conventional conception of the masculine gender role argues that males should be the heads of households (Lippa, 2004). Gender stereotypes as mothers are to work at home and men work out of home verify the results of this study.

Çolak (2018) studies Turkish words in terms of gender. She states that there is no grammatical gender in Turkish but there is gender discrimination reflected in words. She concluded that males are associated with power, courage, bread-winning, public areas while women are portrayed with being subservient, self-sacrificing, beauty, cleaning, caring of children. In terms of words having gender reflections, this study show similar and supporting results regarding attributes regarding men and women also in this current thesis.

Şen (2008) studies on the place of women in folk tales and shows that women are passive, victim, desperate and oppressed. Yıldırım (2022) studies ―man in folk tales and explains how brave and powerful they are. The findings reveal similarity to those of this study as in each tale female characters have been passive but male ones are brave or dominant. In terms of alexical analysis, the findings of this study show that women are depicted as passive, obedient, fragile or beautiful and men are brave or holders of negative traits towards women, contributing to supporting results for the existing literature.

There are some studies with CDA and gender under the head of folk tales. Shaheen et al., (2019) studies gender ideology in fairy tales through the lens of CDA. CDA is seen to be utilized to emphasize the contextual and suggested implications of some statements, revealing the representation of male and female characters. Genders are shown in stereotyped ways, with men having power and a violent disposition, and females being submissive, courteous, and opposing in some manner to save their lives via their wits and funny methods. This study is in similar veins and yields similar results. On the other hand, this current study shows difference in terms of analyzing intertextual references. In these studies, the model of Fairclough remains at textual levels in general. However, this study reveals folkloric elements and motifs to construct gender ideology. In the study by Khaleed (2019), intertextual analysis is seen but it stays at interpretation levels through thematic analysis rather than deep intertextual references. As for Sarhan (1980), she investigates Egyptian folk tales through the agency of Fairclough's three dimensional model and shows supporting results in terms of intertextuality as she also refers to allusions through folkloric elements. However, this study lacks of social analysis level and separates from this current study in this way. Males predominated in settings with active mastery themes (cleverness, adventure, and earning money), whereas females predominated in situations with "second-sex" themes (passivity, victimization, and goal restriction), according to Key (1971).Weitzman et al. (1972) Males carried out the majority of the activities, and males were the center of the tale in the vast majority of cases in this present study, as well.

As this current study is fed by folklore through folk tales, it is important to compare the results with folk tale and gender studies in the field of folklore. Karaslan (2019) studies three folk tales in her master thesis and attempts to understand gender roles and

concludes that women are humiliated, neglected and ascribed to roles of womanhood. This study is carried out via discourse analysis by making social references. However, despite yielding similar results to this thesis, that study stays at social level. Further, Korkmaz and Başer (2019) make a similar study where she analyzes patriarchy on women through folk tales and utilized folkloric motifs, in this way this present study shows similarities because of focusing on folkloric elements to understand gender representation. All in all, gender studies yield similar results showing the imbalance between men and women but it has been realized that Fairclough's model with its three dimensions has been used in few studies and intertextuality level has been processed differently in general, staying at interpretation levels. Some studies stay at textual level only, some studies make social analysis or intertextual interpretations. As for this present study, it attempted to analyze selected folk tales through textual, intertextual and social aspect to see how gender ideology is constructed in selected folk tales.

CONCLUSION

Conclusion part provides answer to the research questions of this study under the scope of Fairclough's three dimensional model and findings of this study.

1-How is gender ideology portrayed through textual items (linguistic descriptions) on selected folk tales?

a) **How is gender ideology realized through semantic categories depicted with certain nouns or noun phrases within selected tales?**

The textual analytic toolkit demonstrates how gender ideologies are constructed by analyzing the five folktales under investigation. Within the semantic categories identified, it has been discovered that men are primarily named using nouns relating to their occupational roles, whereas women are primarily named using nouns relating to their domestic roles, particularly within the semantic category of family relations. This directly reflects how language encodes social gender and, as a result, indexes the roles that are deemed more appropriate for males and females in society. Folktales encode how men and women are addressed, described, and thus represented in folk culture. These results show that female characters are required to be housewives or called as being the sister, daughter or wife of someone – this someone is highly possible to be a man as can be seen on the folk tales because women are the possession of them.

b) **Which verbs are associated with men and which verbs are associated with women?**

In this part, the verbs are selected to see gender attributes and gender roles have been analyzed by way of their actions. In each tale, it has been understood that women are represented with the actions to be done at household chores whereas men are represented with verbs such as working, breadwinning, fighting, protecting, killing, loving or getting married. These show that women are at passive and subservient roles and yield the conclusion that men have dominance over women but women are the servants of men.

c) **Which adjectives are used to depict male and female characters?**

As for describing, adjectives modifying men mostly pertain to their behaviour or power, whereas women are mainly seen through the lens of their physical appearance. These

two features seem to extend up till this moment in Turkish society, where beauty is a major criterion of a woman's worth, whereas wealth or power is a man's worth. Women are mainly modified in terms of their physical appearance 'beautiful' which is a recurrent adjective across all folktales. As for men, they have been modified through their physical power or behaviors – which represent the idea that men are known by their physical power or dominant traits on women. The findings show gender bias and gender stereotypes through folk tales. Adjectives describing men are seen to be about their physical power, personality and behaviors. The same goes for women but women are mostly defined by their physical appearance. In folk tales, due to their physical appearance, women start another journey which is marriage. For man, there is no one female character choosing a man for physical appearance – there is no selection for women at all.

d) **How do the material and verbal processes represent gender ideology? What is the distribution of these processes in terms of gender imbalance?**

In terms of how transitivity choices aid in the establishment of textual ideologies, the data show that male characters are mostly represented as proactive entities in *Actor and Sayer participant roles*, whereas female characters are mostly represented as passive entities in *Goal and Recipient roles*. This, to a large extent, reinforces the stereotypical gendered roles prevalent in today's society. The dominance of these transitivity options indexes, both explicitly and implicitly, the socio-cultural expectations of masculinity and femininity within selected folk tales and, by extension, in the real world. While these folktales encode those beliefs and values, they also discursively reproduce some of these ideologies with the community. Analyzing syntactic patterns with the ideational metafunction or the transitivity system reveals how male characters dominate all types of processes, whether material (action) or verbal (events). Out of 126 material verbs, males have been represented as *Actors* in 75 of them. This composes the biggest proportion and show that males are power holders.

Moving on to verbal processes, data show significant differences between male and female verbal presence. In 59 verbal processes, narration is seen to be carried out over males in 38 of the verbs. This contradicts with the popular belief that females are generally more talkative. This data does not indicate that males are more talkative, but rather that the male voice dominates narratives, leaving less space for female opinions,

thoughts, and feelings to be expressed verbally. Looking more closely at the different participant roles, male characters are mostly *Actors, and Sayers* whereas female characters are *Goals or Recipients.* In other words, in terms of both process types and sentence structure, males enact agency more fully than females. This language-based analysis encodes the ideologies latent in the selected folktales, which reflect a clear instance of imbalance in power, restricting females to domestic fields and giving due importance to their physical abilities at home.

2- How do the inter-textual references contribute to gender ideology in selected folk tales? How do the folkloric elements construct gender ideology within selected folk tales?

As a second dimension of Fairclough's model, this research question tries to answer how intertextuality contributes to the construction of gender ideology in selected folk tales. *Forest, trees, bloody shirt, red shoes, cross-dressing, animals and giants* are folkloric elements and motifs seen in folk tales. The contribution of these elements to the representation of gender ideology has been in a way where the female characters are protected, humiliated or ascribed to another level of femininity and this unveils that there is a context where women are to be protected from the outside world. However, for male characters, there is no such thing. Each element is seen as a protection for the girl but red shoes and animals show another level of femininity, a material of desire and the suppressed desire of women to be different from how they are to be. That is, it can be concluded that implicit ideological references show the place of woman in society as being inferior, feminine and vulnerable.

3-How does social context affect gender representation on selected folk tales?

Social context has been evaluated under determined themes and location where the tale has been narrated. In terms of chastity, it has been derived from the folk tale that sexual honor is a social phenomenon and comes before anything despite being at the expense of a woman's life. Also, chastity is connected to woman body rather than that of man and gender imbalance is felt through chastity. As for Keçeli Kız, we see the pedeophilic approach by a father towards his daughter. The starting point for this approach is mother and father normalizes this situation by saying that the girl is the product of his own

body and the girl escapes by covering herself with a cloth. Culturally, this pedophilic approach shows unconscious of this culture and Keçe symbolizes the cultural tendency that women should protect themselves in public areas. In Erkek Kılığına Giren kız, a sociological approach is observed stating that girls cannot work and go out, however, the girl covering herself like a boy accomplishes what a man can do. As for Kız Çocuklarını Sevmeyen Padişah, hatred for daughters is seen and the only sociological reason is given in a way that males are seen to be the continuum of their families whereas females are helpers for household chores and a beautiful body to get married when time comes. In Yaşlı Adam ve Kızları, marriage is evaluated in social norms and concluded that marriage is decided by male characters and obeyed by female characters. Marriage requires women to be obedient - if not, the woman is not acceptable or desirable for marriage. Overall, in each tale, marriage is the happiness and society approves of it. Gender is represented through woman's body but man's traits or physical power. Further, when socially analyzed, all narrators seen in these folk tales are woman and housewives and they are from Central Anatolia according to the given information about them. This reality, this social context felt in this information yield in systematic results with the selected folk tales.

All in all, folk tales have a very important role in terms of social roles and gender construction. Folk tales encode the cultural codes of the society because they come from a kind of folk tradition, thoughts and traditions. As a result, male domination in folk tales is observed. This is how society represent or is represented by the sexist discourse and sexist discourse in folk tales arises from the acceptance and internalization of the situation. Implicit messages of patriarchy and masculine desires manifest themselves through the elements and discourses used in folk tales. Reconstructions of marriage, sexuality, beauty, free men, dependent women, tradition, incest relationship manifest themselves over female characters. The definition of a woman that men will be pleased with is made through folk tales and imposed to children at an early age. Children who adopt these definitions identify themselves with the protagonists and take these as socially valued norms.

Male characters grow with the idea that they have freedom and they can get any woman without approval anda ge limit. Female characters are depicted with protective and strong attributes but physical apperance is not mentioned of. Patriarchal culture rights are the main cause of inequality between the sexes in the world. Honor, virginity and marriage is identified with the woman, the man is the protector of the woman's body, thoughts and the man is seen to have sole say over her life. The only responsible for women's cut off from outside world is patriarchy. The woman whose freedom is suppressed is an ideal woman and woman can get happiness as long as she is obedient to patriarchy. Unless the purpose of women's existence ceases to be domestic work, childcare and well-groomed docile commodities, having a happy and an egalitarian society is not possible. When the concept of honor is stripped from the woman's body and taboos are broken, we free women from being victims of sexual desire. The female body is not a commodity to be protected and no one has a say over it. Thus, imposing the kids with folk tales having gender imbalance in them lead to more patriarchy in this society.

Based on Anatolian folk tales, the expected behaviour and ways of being of women are as follows It is possible to list them as follows: Women are potential mothers. All their childhood and adolescence is a period of education to prepare them for their roles. Their main task is to ensure the continuity of the family, especially to give birth to male children. Every woman should be a good housewife and cook well. Women should be patient and fatalistic. They must not resist or rebel against what happens to them and they must bear it patiently.

Women should be confined at home. Because they can lose their honour, which is their most valuable asset, at any moment. Their weakness is their inability to think as deeply as men and their behaviour makes them vulnerable to harassment. If they are harassed, they themselves are responsible for it. If necessary, women should be beaten, so that they are shown the right way.
They must be kept under the control of the man. A woman's body and life belong first to her father and then to her husband. All these ways of thinking are reflected in many aspects to the present day. Women have still not been able to overcome the position of

"our mother, our sister". The problem of "confinement" and "kuma" of Turkish women continues. They are imprisoned and restricted within the walls built by traditions reinforced by religion. This is because both religion and traditions view the world and people from a male-dominated perspective. Although there is a difference between the religious rigours of a century ago and those of today, there are many similarities and rules.

In the past and today, the problem of sexual harassment of women is quite common in that they are still seen only as "female bodies". Unfortunately, our society still suffers from "honour killings" and cannot prevent them. Because the materials that weave the rules of society still bear traces of the lack of folk tale times. In folk tales, men dominate the female body as well as life. The same is the case today, otherwise, they would not be forced to bear children until they become a male and are not subjected to contraception.

All these comparisons show that, unfortunately, the situation of women has not changed much. This is because men dominate them by keeping them uneducated and ignorant and thus fulfil their own selfish desires. When observed carefully, it can be seen that the Republic, in order to eliminate these problems of women, first and foremost, provided education to give the labour market a chance to grow, but how these solutions are being undermined today is torturing. The kind of behaviour and thinking required today is the religion that held women captive in the folk tales, the abolition or reform of patterns of tradition, culture and social rules should be kept on. Otherwise, women will never be free, and a society in which women are not free will always fall behind.

5.1. FURTHER STUDY SUGGESTIONS

This present study was limited to Fairclough's three tier model but other studies delving into gender can focus on Wodak's historical approach or van Dijk's social inclination in discursive studies. Different studies using different models are bound do yield in different results. Additionally, other studies may have a comparative perspective by using folk tales from different parts of the world and discuss their tendency on gender

approach. For instance, western and eastern parts of the world regarding gender may yield quite different results.Further, this study concentrated upon limited amount of textual items but other folk tales can be probed via modality, pronouns, mood or exclamation marks to see how these elements unravel gender. Also, this thesis covers 5 tales under the themes of chastity, incest relationship, tradition,hatred for daughters and marriage. However, among analyzed books, there have been other folk tales being the variants of these selected folk tales. Under the theme of chastity, *Hüri Kız, Saka Güzeli,Nalıncı ile Padişah, Bacı İle Bocu and Hasses Paşa* can be probed into. As for incest relationship, *Ahu Melek, Yıldırım Padişahı,Geyik Sultan* can also be analyzed within different domains. Further, for hatred for daughters, folk tales such as *Ağlayan Nar ile Gülen Ayva, Büyülü Çiçekler* can be studied on. When it comes to traditions, *Uyudum Nittim Ben Bana Ettim, Perili El, Ağlayan Nar İle Gülen Ayva Papağan, Nardaniye Hanım, Sitti Nusret, Keçi Kız, Cesur Kız, Güzellik Ağacı, Nalıncı ile Padişah and Fesleğenci Kızı* can be delved into.Finally, for marriage, *Terzi İle Karısı, Kadın Aklı, Sırmalı Pabuç, Çan Kuşu Çor Kuşu, Kara Yılan* can be seen to be appropriate. It should be noted that there are folk tales praising women, depicting women as brave or dominant as well as depicting them as being evil such as *Ak Kız Kara Kız, Tın Tın Eden Kabacığım, Bacı Bacı Can Bacı, Nardaniye Hanım, Ayşecikle Fatmacık, Mavi Kuşum Gökkuşağının Altından Çabuk Geç, Arap Halayık, Mercan Kız, Üç Turunçlar, Karakız, Sabırtaşı, Uykuşah,Çirkin Kız, Gökbulut, Çiğ Süt, Culfa Kadınları, Yedi Kız Kardeş.* Other studies can focues on these folk tales so as to make different analyses under the scope of CDA or folklore, or even for cultural studies.

5.2.IMPLICATIONS

This study holds an interdisciplinary approach, and thus a lot of implications for other disciplines. Findings of this study can be used by other scholars from literature, linguistics, media, education and culture. Turkish scholars can benefit from the results to understand gender ideology and its reflections on culture. Further, the findings can be helpful to inform people as to asymmetrical gender and power relations in Central Anatolian Culture. This study can also be a good guide for the society and families who narrate folk tales to their children because each folk tale ought not to be narrated to kids as they can affect their understanding of gender and family relations. In educational settings, students can be informed about difficulties of each gender and some studies

can be carried out to offer practical solutions to gender issue. Scholars studying culture can also benefit from the findings to make observations in between how gender ideology functions in different cultures, and also scholars from literature or folklore can use these findings to make literary criticism on other folk tales, stories or literary pieces with different themes. Moreover, media can use these findings to reshuffle their depiction of men and women on media and creates a better framework of them. All in all, this study strives hard in showing the imbalance of gender in Central Anatolia and aims to unravel how undesired it is to have an imbalance in a society, and shows that not all tales are appropriate for kids due to their undesired gender norms.

BIBLIOGRAPHY

Abalı, N. (2017). Türkçe Halk Masallarında Baba-Kız Ensesti. *Eyüp Ensar Dal*, 123.Oakley, A. (Ed.). (2005).

Akbalık, E. *"Dede Korkut Kitabı'nda Bir Cinsiyet Rejimi Olarak 'Erkeklik'", Türkbilig, 2014, 27, s. 105-119.*

Aliefendioglu, H. (2007). *Toplumsal Cinsiyet Çalışmaları Üzerine Bir Değerlendirme. Journal of Cyprus Studies*, *13*(33), 127-142.

Altwaiji, M. "History of Saudi Folklore and Factors That Shaped It." Trames: A Journal of the Humanities and Social Sciences, vol. 21, no. 2, Teaduste Akadeemia Kirjastus (Estonian Academy Publishers), 2017, pp. 161–71. ProQuest, doi:http://dx.doi.org.seu.idm.oclc.org/10.3176/tr. 2017.2.05.

Angermuller, J., Wodak, R., & Maingueneau, D. (2014). *The discourse studiesreader.* The Discourse Studies Reader, 1-426.

Aydınoğlu, N. (2014). Gender in English language teaching coursebooks. *Procedia-Social and Behavioral Sciences*, *158*, 233-239.

Aytaç, G. (1999). *Genel Edebiyat Bilimi.* İstanbul: Say Yayınları.

Babbie, E. and Mouton, J. 2001. The practice of social research (South African edition). Cape Town: Oxford University Press

Başaran, U. (2021). Toplumsallaştırılmış Cinsiyet Rolleri Bağlamında Keloğlan Masallarının Kadın Kahramanları. *Akademik Dil ve Edebiyat Dergisi*, *5*(3), 85-98.

Batgi, G. (2019). MASALLAR VE TOPLUMSAL CİNSİYET: CİNSİYET ROLLERİNİN İNŞASI.

Boratav, P. N. (1998). *Zaman Zaman İçinde.* İstanbul: Adam.

Coltrane, S. (1998). *Gender, power, and emotional expression: Social and historical contexts for a process model of men in marriages and families.* In *Men in families* (pp. 193-211). Psychology Press.

Demir, N. (2017). *Anadolu Türk masallarından derlemeler*. Ötüken Neşriyat AŞ.

Dundes, A. (1971). Folk ideas as units of worldview. *The journal of American folklore*, *84*(331), 93-103.

Fraenkel, J. R., Wallen, N. E. & Hyun, H. H. (2012). *How to design and evaluate research in education* (7. ed). New York: McGraw-Hill.

Frasher, R., & Walker, A. (1972). Sex roles in early reading textbooks. The Reading Teacher, 741-748.

Bakhtin, Mikhail M. *Problems of Dostoevsky"s Poetics,* edited and translated by Carl Emerson, University of Minnesota, 1984.

Bakhtin, Mikhail, M. *The Problems of Speech Genres*. Speech Genres and Other Late Essays, edited by Carl Emerson and Michael Holquist, translated by Vern W. McGee, University of Texas Press, 1986, pp. 60 – 102.

Başaran, U. (2021). Toplumsallaştırılmış Cinsiyet Rolleri Bağlamında Keloğlan Masallarının Kadın Kahramanları. *Akademik Dil ve Edebiyat Dergisi*, 5(3), 85-98.

Bell, C. M., McCarthy, P. M., & McNamara, D. S. (2006). Variations in language use across gender: Biological versus sociological theories. In *Proceedings of the Annual Meeting of the Cognitive Science Society* (Vol. 28, No. 28).

Blackstone, A. M. (2003). *Gender roles and society.*

Bloor M. & Bloor, T. (2007). *The Practice of Critical Discourse Analysis.* Great Britain: Hodder Arnold.

Blommaert, J., & Bulcaen, C. (2000). *Critical discourse analysis. Annual review ofAnthropology,* 29(1), 447-466.

Blommaert, J. (2005). *Discourse.* Cambridge: Cambridge University Press

Büyükkantarcıoğlu, N. (2000). *Eleştirel Söylem Çözümlemesi ve Toplum Ruhbilim Bağlamında Bir Metin İncelemesi: İnci Aral'ın Gölgede Kırk Derece Adlı Öyküsü. Pamukkale Üniversitesi, I. Dil, Yazın ve Deyişbilim Sempozyumu Bildirileri*, 176-189.

Cameron, D. (2005). *Language, gender, and sexuality: Current issues and new directions'.* Applied Linguistics. 26(4), 485-502.

Chilton, P. (2012). *"Critical" in Critical Discourse Analysis. The Encyclopedia of Applied Linguistics.* doi:10.1002/9781405198431.wbeal02

Chouiliaraki N. & Fairclough, N. (1999) *Discourse in Late Modernity: Rethinking Critical Discourse Analysis.* Edinburgh: Edinburgh Univ. Press.

Coltrane, S. (1998). *Gender, power, and emotional expression: Social and historical contexts for a process model of men in marriages and families. In Men in families* (pp. 193-211). Psychology Press.

Deaux, K. (1976). *The behavior of men and women.* Monterey, CA: Brooks/Cole.

Dino, G. A., Barnett, M. A., & Howard, J. A. (1984). Children's expectations of sex differences in parents' responses to sons and daughters encountering interpersonal problems. Sex Roles, 11, 709-717.

Douki, S., Zineb, S. B., Nacef, F., & Halbreich, U. (2007). *Women's mental health in the Muslim world: Cultural, religious, and social issues. Journal of affective disorders*, 102(1-3), 177-189.

Donovan, Josephine. (2007). Feminist Teori. İstanbul: İletişim Yayınları.

Dumas, J. A. (2020). *Gender roles are an important consideration for the study of mental health and aging. International Psychogeriatrics*, 32(11), 1263-1265.

Eagleton, T. (2006). *Criticism and ideology: A study in Marxist literary theory.* Verso.

Ervin-Tripp, S. M. (2014). *Context in Language.* New York: Psychology Press

Estés, Clarissa P. (1995). *Kurtlarla Koşan Kadınlar.* İstanbul: Ayrıntı Yayınları.

Fairclough, N. *Language and Power.* Longman, 1989.

Fairclough, N. *Discourse and social change.* Cambridge, UK: Polity Press, 1992.113

Fairclough, N. *Critical Discourse Analysis.* Longman, 1995.

Fairclough, N. and Wodak, R. (1997) `*Critical discourse analysis', in T. van Dijk* (ed.),

Discourse Studies: *A Multidisciplinary Introduction.* Volume 2. London: Sage.

Fairclough, I. & Fairclough N. (2012). *Political Discourse Analysis, A method for advanced students.* London and Newyork: Routledge.

Fowler, R. (1991). *Language in the news: Discourse and ideology in the press.* London: Routledge.

Foucault, M. (1972) Translated by A. M. Sheridan Smith. *The Archaeology of Knowledge & The Discourse on Language.* Pantheon Books.

Gökşen, C. (2016). Anadolu'da Erkeklerin Eşleri İçin Yaptıkları Bazı Adlandırmalar ve Bunların Sosyokültürel Boyutları. Türk Dili Ve Edebiyatı Dergisi, 52(52), 43-63.

Güden, M. P. (2006). Dilde cinsiyet ayrımcılığı: Türkçe'nin içerdiği eril ve dişil ifadeler bakımından incelenmesi. *Basılmamış Yüksek Lisans Tezi, İstanbul Üniversitesi, Sosyal Bilimler Enstitüsü, İstanbul.*

Güler, D. Ö., & Akçaalan, H. (2022). *"Ali Ali Kız Ali" Adlı Kütahya Masalının Toplumsal Cinsiyet Rolleri Bağlamında İncelenmesi. Folklor/Edebiyat*, *28*(112), 1021-1042.

Günay, V. D. (2013). *Söylem Çözümlemesi.* İstanbul: Papatya Yayıncılık Eğitim A.Ş.

Halliday, M. A. K. (1994). *An Introduction to Functional Grammar (2. basım).* Londra: Arnold.

Halliday, M. A. K. & Christian M.I.M. (2014) *Halliday"s Introduction to Functional Grammar.* Routledge.

Hammersley, M. *On the Foundations of Critical Discourse Analysis, Language and Communication,* 1997.

Hancock, B (2002). Trent Focus for Research and Development in Primary Health Care: An Introduction to Qualitative Henry, F. and Tator, C. (2002) *Discourses of Domination: Racial Bias in the Canadian English-Language Press.* University of Toronto.

Hosseinpour, N., & Afghari, A. (2016). Gender representation in Persian folktales for children. *Theory and Practice in Language Studies*, *6*(1), 111.

İnan, A. *"Türk Mitolojisinde ve Halk Edebiyatında Kadın",* Makaleler ve İncelemeler, C.1., Ankara 1998, s. 274-280, 3.bs.

Jesperson, J. (2023). Trans Misogyny in the Colonial Archive: Re-Membering Trans Feminine Life and Death in New Spain, 1604–1821. *Gender & History*.

Jung, Carl Gustav. (2005). Dört Arketip. İstanbul: Metis Yayınları.

Kalav, A. (2012). *Namus ve toplumsal cinsiyet. Mediterranean Journal of Humanities*, *2*(2), 151-163.

Karaaslan, C. (2019). *Anonim Türk Masallarında Toplumsal Cinsiyet Bağlamında Kadın* (Doctoral dissertation, Marmara Universitesi (Turkey)).

Kerimoğlu, C., & Doğan, G. (2015). Gender in the Turkish language and associative consciousness. *Journal of Scientific Research in Turkology*, (38), 144-178.

Key, M. R. (1971). *The role of male and female in children's books: Dispelling all doubt.* In R. Unger & F. Denmark (Eds.), Women: Dependent or independent variable? New York: Psychological Dimensions.

Korkmaz, A., & Başer, M. (2019). Toplumsal cinsiyet rolleri bağlamında ataerkillik ve iktidar ilişkileri. *Sürekli Tıp Eğitimi Dergisi*, *28*(1), 71-76.

Korstjens, I., & Moser, A. (2017). Series: Practical guidance to qualitative research. Part 2: Context, research questions and designs. *European Journal of General Practice*, *23*(1), 274-279

Lach, J., LaPlant, J. T., Peterson, J., & Hill, D. (2010). The party isn't over: an analysis of the communist party in the Czech Republic. *Journal of Communist Studies and Transition Politics*, *26*(3), 363-388.

Lakoff, R. (2003). *Language, gender, and politics: Putting "women" and "power" in the same sentence. The handbook of language and gender*, *78*, 161-78.

Lange R.T. (2011) Inter-rater Reliability. In: Kreutzer J.S., DeLuca J., Caplan B. (eds) Encyclopedia of Clinical Neuropsychology. Springer, New York, NY.

Lippa, R. A. (2010). Gender differences in personality and interests: When, where, and why?. *Social and personality psychology compass*, *4*(11), 1098-1110.

Mullet, D. R. (2018). A general critical discourse analysis framework for educational research. *Journal of Advanced Academics*, *29*(2), 116-142. Research. Trend Focus Group. University of Nottingham, Division of General Practice.

Nirun, N. & Özönder, Cahit, *"Türk Sosyo-Kültür Yapısı İçinde Adetler, Örfler, Görenekler, Gelenekler",* Millî Kültür Unsurlarımız Üzerinde Genel Görüşler, Atatürk Kültür Merkezi Yayını, Ankara 1990, s. 251-264.

Oakley, Ann 1972 Sex, Gender and Society. New York: Harper and Row, Inc.

O'Barr, W., & Atkins, B. K. (2005). *"Women's language" or "powerless language"?. In Language, communication and education* (pp. 202-216). Routledge.

Opoku-Agyemang, N. J. (1999). Gender-role perceptions in the Akan folktale. *Research in African Literatures*, *30*(1), 116-139.

Özüdoğru, M. (2016). *Eleştirel söylemden eleştirel okumaya.* Ankara: Anı.

Özünel, E. Ö. (2011). YAZININ İZİNDE MASAL HARİTALARINI OKUMA DENEMESİ: MASAL TARİHİNE YENİDEN BAKMAK. *Millî Folklor*, *23*(91).

Patton, M. Q. (2002). Two decades of developments in qualitative inquiry: A personal, experiential perspective. *Qualitative social work*, *1*(3), 261-283.

Phillips, N. & Hardy, C., Discourse Analysis, London, 2002, pp. 2-3.

Postl, G., 1991. Weibliches Sprechen. Suhrkamp, Frankfurt, Germany.

Richard, N. (2020, August 27). *Definition and Examples of Discourse.* Retrieved from https://www.thoughtco.com/discourse-language-term-1690464 (10.04.2022)

Roy, S. (2008). A critical discourse analysis of representation of Asian Indian folk tales in US-American children's literature. *CLCWeb: Comparative literature and culture*, *10*(2), 3.

Sarhan, N. (2023). A Critical Stylistic Analysis of Ideologies of Masculinity and Femininity in Folktales of Egypt (1980). *24*(1), 36-61.

Sezer, M. Ö. (2013). *Masallar ve toplumsal cinsiyet*. Evrensel Basım Yayın.

Shaheen, U., Mumtaz, N., & Khalid, K. (2019). Exploring gender ideology in fairy tales-a critical discourse analysis. *European Journal of Research in Social Sciences Vol*, *7*(2).

Smilde, D., & Hanson, R. (2018). Studying Gender and Sexualities with Qualitative Methods. *Qualitative Sociology*, *41*, 333-335.

Sözen, E. (2014). *Söylem.* Ankara: Birleşik Yayınları.

Spence, J., & Helmreich, R. (1980). *Masculine instrumentality and feminine expressiveness: Their relationships with sex role attitudes and behavior.* Psychology of Women Quarterly, 5, 147-163.

Spender, D. (1983) *There's Always Been a Women's Movement This Century*, Pandora Press, London.

Sweetman, B. (1999). *Postmodernism, Derrida and Différance: A Critique. International Philosophical Quarterly, 29(1). 5-18.*

Tannen, D. (1990). *You just don't understand.* New York: Morrow

Takovski, A. (2019). Representing Sexuality through Folklore: Erotic Folktales and Online Jokes as 'Mirrors' of Gender Hierarchies. *Folklore: Electronic Journal of Folklore*, (75), 149-172.

Tannen, D. (1994). *Gender and discourse*. Oxford University Press.

Tezcan, M. *Türk Kişiliği ve Kültür Kişilik İlişkileri,* Kültür Bakanlığı Yayınları, Ankara 1997.

Titscher, S., Meyer, M., Wodak, R. and Vetter, E. (2000) *Methods of Text and Discourse Analysis,* London: Sage.115

Usta, J., Farver, J. M., & Hamieh, C. S. (2016). Effects of socialization on gender discrimination and violence against women in Lebanon. *Violence against women*, *22*(4), 415-431.

Van Dijk, T. A. *News as Discourse.* New Jersey: Lawrence Erlbaum Inc., 1988

Van Dijk, T.A. (2001) ‗Multidisciplinary CDA: A Plea for Diversity‟, in Ruth Wodak and Michael Meyer (eds) Methods of Critical Discourse Analysis, pp. 95–120. London: Sage

Van Dijk. Critical discourse studies: A sociocognitive approach,2009.

Wardhaugh, R. (1993). *An introduction to sociolinguistics*. Oxford: Basil Blackwell.

Walkerdine, V. (1991). 'Didn't She Do Well'. *Women's Art Magazine*, (38), 28-30.

Weiss, G., & Wodak, R. (2003). Introduction: Theory, interdisciplinarity and critical discourse analysis. In Critical discourse analysis (pp. 1-32). Palgrave Macmillan,London.

Weitzman, L. J., Eifler, J., Hokada, E., & Ross, C. (1972). Sex-role socialization in picture books for preschool children. American Journal of Sociology, 77, 1125-1150.

Wodak, R., & Chilton, P. (2005). *A New Agenda in (Critical) Discourse Analysis.* Amsterdam/Philadelphia: John Benjamins Publishing Company.

Wodak, R. (2001). *What CDA is about–a summary of its history, important concepts and its developments.* Methods of critical discourse analysis, 1, 1-13.

Wodak, R., & Meyer, M. (Eds.). (2015). *Methods of critical discourse studies.* Sage.

Woods, N. (2006) Describing Discourse. *A practical Guide to Discourse Analysis.* London: Hodder Arnold

Yavuz, M. H. (2013). *Masallar ve Eğitimsel İşlevleri* (5. Baskı). İstanbul: Eğiten Kitap.

YILDIRIM, O., & KUMCAĞIZ, H. (2022). "Evvel Zaman İçinde" İsimli Kitabın Masal Terapisi Açısından İncelenmesi. *Journal of Sustainable Education Studies*, (Özel Sayı (Ö1)), 1-10.

Yılmaz, M. (2016). *Halk Anlatılarının Epik Kuralları Işığında Ateşkâr Oğlan Masalının İncelenmesi.* Turkish Studies. 11(20), 643-658.

Yule, G. (2006). *The study of language.* 3rd ed. Cambridge: Cambridge University Press.

APPENDIX 1-FOLK TALES

1. HELVACI GÜZELİ

Zamanın birinde, yaşlı bir ağa varmış. Bu ağanın bir oğlu, bir kızı varmış. Zaman gelmiş, bu ağa oğlu ile hacca gitmeyi düşünmüş. Hocaya gitmiş. Demiş ki: -Hoca, benim kız sana emanet biz hacdan gelene kadar, diyerek kizi ona emanet etmiş. Oğlu ile beraber ħacca gitmiş Zaman gelmiş, kızın bir ihtiyacı olmuş. Demiş ki: Hoca,benim su ihtiyacım var.

-Tamam.

Hoca eksiğini alıp da kapıdan verirken kız, elini uzatmış da alıyormuş. - Bunun eli bu kadar güzelse kendi ne kadar güzeldir? Kapıyı zorlamıs. Hoca, iceri girmeye çalışmış. Kız uğraşmıs, çeriye almamıs. Kapıyı kilitlemis. Bir de ağa hacdan dönüyor, diye duyulmuş. Hoca tutuşmuş, düşünmüş ki:

- Ağa hacdan gelince ağanın kızı, babasına söyler. Ağa beni sağ gezdirmez. Ben ne

yapayım, demiş.

Kayseri gibi bir yere varmış, oturmuş. Ağayı karşılamış.

-Ağa, utanaraktan geldim. Ya, senin kız yanına bir adam aldı, onunla yaşıyor.

-Sen git, bu kızı kaybet. Ben ondan sonra köye gelirim.

Öfkeli ağa, oğluna kızı yok etmesini söylemiş.

Ağa, oğluyla hocayı köye salmış. Oğlu, kızı uyurken alıp ormana götürmüş. Namusumuzu kirleti,diye kizin kanli gömleğini babasina getirecekmis ve namusunu temizleyecekmiş. Kız kardeşine dayanamamiş,cesur oğlan usulca bir taşın üzerine bırakmış. Oradan bir kuş vurmuş. Kuşun kanını gömleğe batırmış, alıp gelmiş. Namusu temizleyen oğlan: İşte, öldürdüm baba, demiş.

Kız uyanmış ki bir ormanın içindeymiş. Çaresizce o yana dolanmış, bu yana

dolanmış. Bir kenarda çeşme varmış. Orada otururken bir delikanlı at sulamaya gelmiş. Oradan kızı almış, eve götürmüş. Kıza demiş ki:

-Nesin? Necisin? Kimsin?

Adam bununla evlenmiş. Üç tane çocuk olmus ama hala kız hiç konuşmuyormuş. Sonuncu çocukta içeride ninni söylerken, ağlayarak demiş ki:

-Ben zamanın birinde ağanın kızıydım Hocanın biri bana böyle etti, böyle etti,demis.

Adam bunları dışarıdan dinliyormuş. Adam da padişahın oğluymuş. Bununağlamasına dayanamayarak karısının yanına bir vezir katmış.

-Hadi, sen git. Babanı gör, demiş.

Giderken bir ormanda konaklamışlar. Vezir, askerleri uzak bir çadıra yatır-mış. Kendisi, kızın çadırının yanına yatmış. Gece yarısı zalim vezir, kıza yakınlaşmakistemiş. Yatağına gelmiş. Kız, veziri yanına koymak istememiş. Kurnaz vezir demiş ki:

- Çocuklarını keserim, benimle olacaksin.

-Olmam.

Çocuğun birini kesmiş. Yine olmam, demiş. İkinci çocuğu kesmiş. Yineolmam, demiş. Üçüncü çocuğu kesmiş. Yine olmam, demiş.

Vezir hâlâ israr edince, kız:

-Ben bir dışarı çıkıyorum, ondan sonra tamam.

Kızın sevdalısı vezir, kızın beline kaçmasın diye, bir ip bağlamış. Kız çalının arkasına ge-çince kendini siper edip ipi çalıya bağlayıp kaçmış. Kaçınca vezir ipi çekmiş.İpi çekmiş ama bir şey gelmemiş. Geri ipi sürerek varmış, bakmış ki ip çalıyabağlıymış. Yalancı ve düzenbaz Vezir, çocukların ölüsünü ve askerleri de yanına alıp padişahın oğ-Iunun yanına gelmiş. Demiş ki:

- Vardım ki karın çocukları kesmiş. Kendisi de çadırdan kaçmış.

Kız çalılıklardan aşağıya inmiş ki bir ihtiyar adam, sırtında heybe ve bir çiftöküz ile çifte geliyormuş. Kız, ihtiyarın yanına gitmiş:

-Baba, beni evlâtlık edinir misin?

-Yavrum, sen gençsin. Ben ihtiyarım. Sana nasıl babalık yapayım?

Baba. Sen git, bana bir erkek elbisesi getir. Bu erkek elbisesi ile ben sana evlâtlık yapayım.

Padişahın gelini olduğu için çokça parası varmış. Adama para vermiş. Oda gitmiş, kıza elbise alıp gelmiş. Birlikte yaşamaya başlamışlar. Zamanla bukızın adı "Helvacı Güzeli" olmuş.

- Baba, biz bir helvacı dükkânı açalım. Ben helva yapayım, sen sat, demiş.

Sağdan, soldan herkes gelmeye başlamış. Bir de kız dua etmiş ki:

- Allah, o vezir ile hocanın gözünü kör etsin. Benim yanıma gelsinler, de-miş.

Bunların ikisinin de gözü kör olmuş. Bunlar, kör hâlde gezmeye başlamış-lar.

Bir de duymuşlar ki bir yerde Helvaçı Güzeli varmış. Kör olanların yüzüneelini sürünce gözleri açılıyormuş. Bu hoca bunu duymuş, ağanın oğlunun yanına gitmiş:

- Falan yerde Helvacı Güzeli varmış. Körleri iyi ediyormuş, demiş. Ağanınoğlu, onu alıp gelmiş. Kız bunları görmüş, tanımış. Gelenleri yedirmiş, içirmiş. Vezir de kızın ününü duymuş. Padişahın oğluna söylemiş. Padişahın oğlu,veziri alıp kızın yanına gelmiş. Kız bunu da tanımış, ağırlamış Aradan üç, beşgün geçtikten sonra kiz demis ki:

-Gelsinler de ber dua edeyin. Allah, onlara iyilik versin.

İlk önce hocayı almış, demiş ki:

- Söyle bakalım, gözlerin neden kör oldu? Doğru söyleyeceksin.

Hoca bir şeyler söylemiş. Kız:

- Yok, sen yalan söylüyorsun. Bana doğruyu anlat, demiş.

- Ağanın kızı vardı, babası hacca gitti. Kızı da bana emanet etti. Ben de kıza ilişmek istedim. Allah, benim gözlerimi kör etti.

- Tamam, sen şuraya otur. Kız, veziri çağırmış ve-demiş ki:

O da başta yalan söylemiş. Kız:

- Sen anlat, bakalım. Senin gözlerin neden kör oldu?

- Doğruyu söyle, demis.

Bu arada ağanın oğlu da, padişahın oğlu da konuşulanları dinliyormuş.

- Böyle, böyle oldu. Padişahın oğlu, hanımını benimle babasının yanınagönderdi. Benim de gözüm düştü. Onunla olmak istedim. O da banạ yüz vermedi, Olmam, dedi. Çocuklarını keserim, dedim. Birinci çocuğu kestim, olma-di. İkinci çoċuğu kestim, olmadı. Üçüncü çocuğu kestim, yine olmadı. Sonraipi çalıya bağladı. Kaçtı, gitti. Ben de padişahın oğluna yalan söyledim. Ondangözüm kör oldu

Kız dua etmiş, yalvarmış, Elini hocanın yüzüne sürmüş, hocanın gözü açıl-miş.

Hoca, kızin ayaklarına kapanmış. Bunlara bir yemek hazırlatmış.

- Siz yiyin. Ben geliyorum, demiş.

Kız gitmiş. Padişahın evinden çıktığı günkü elbiselerini giymiş, gelmiş.Herkes bunu görünce saşırmış. Kız, kocasına demiş ki:

- Ben, tertemiz ay gibi, el değmemiş masum bir insandım. Bu zalimler, iftiracılar beni karaladılar. Allah, bunlarıgeri döndürdü. Benim yanıma gönderdi. Ben Helvacı Güzeliydim, şimdiysebuyum. Vezirin cezasını padişahın oğlu vermiş, hocanın cezasını kız kendisivermiş. Akıllı kız, hocayı parça parça ettirmiş. Tekrar kocasıyla beraber olmuş, memleketine dönmüş.

2. Erkek Kılığına Giren Kız

Bir varımış bir yoğumuş. Alla'an kulu darıdan çokmuş. Evvel zaman içinde kalbur saman içinde iki tane elti varmış. Bunlardan birinin yedi tane oğlu öbürün de yedi tane kızı varımış. Yedi oğlu olan alaycı ve bir o kadar da kıskanç kadın, eltisine her gün laf vuruyormuş: "Senin yedi kızın var, kız neye yarar. Benim oğullarım ocak tütüdecek senin soyun tütmeyecek" diye kakıç kakıyormuş. Bir gün böyle beş gün böyle, küçük kız duramamış. Çok zoruna gitmiş yengesinin bu dedikleri. Gücenik kız demiş ki: "Anne ben gideceğim çalışacağım. Para kazanacam, kız mı daha hayırlı erkek mi göstereceğim" demiş. Korkak ve anası, " Kızım var git! Sen kızsın. Nası çalışacaksın? Baban duyarsa bize ne der?" İnatçı kız, "Yok!" demiş. "İlle ben erkek kılığına girip çalışacağım." Neyse kız kamçısını ata vurmuş, çalışmaya gitmiş. Kız gül topluyormuş,

kuşburnu topluyormuş oğlanların yaptığı her işi yapıyormuş. Öyle bi giyiniyomuş, öyle bi ata biniyomuş ki kimse kız olduğunu anlamıyomuş. Bu kızın yanında da oğlanlar çalışıyomuş. Çalıştığı yerde oğlanın birinin dikkatini çekmiş bu kız. Bakıyomuş oğlanın gözleri kız gözleri, parmağında yüzük yeri, kulağında küpe yeri, kolunda da bilezik yeri. Bu oğlan eve geliyomuş annesine diyormuş ki: "Anne yanımızda bi çalışan oğlan var ama oğlan değil anne o kız" diyormuş. Annesi de "Oğlum heç kız çalışır mı?" diyormuş. Ama bu oğlan da bu kızın oğlan olduğuna inanmıyomuş. Bir gün böyle beş gün böyle annesi oğlana dimiş ki: "Ben balkona gülleri seriyorum. İkiniz de güllerin üstüne yatın bakalım. Sabah kalkınca bak! Altındaki güller solarsa erkek solmazsa kız" demiş. Kız da bunları duymuş. Oğlan balkona yatmış uyumuş. Kız güller solmasın diye heç uyumamış. Sabah kalkasalar ki ikisinin de altındaki güller solmuş. Annesi oğluna demiş ki: "Oğlum var git işine! Bunun neresi kız? Ata binişi, iş yapışı erkek. Ikinizin de gülleri de solmuş. Bu devirde hiç kız çalışır mı? Kızı kınarlar." demiş. Oğlan, "Anne bu kız bizi kandırıyor. Gözleri kız gözleri, parmağında yüzük yeri, kulağında küpe yeri, kolunda da bilezik yeri var" demiş. Bu kez oğlanın annesi demiş ki: "İkiniz de çişe durun. Bak bahalım nasıl işiycek" dimiş. Kız kurnazlık yapmış hemen oğlandan önce çişe durmuş. Ayıp olur söylemesi önüne de kamış takmış. Oğlandan önce yapmış çıkmış. Oğlan da artık onun erkek olduğuna inanmış. Yedi sene bu kız olduğunu belli etmeden ağanın evinde bu oğlanla çalışmış. Bi sürü de para biriktirmiş. Biriktirdiği paraylan da bi ev almış anasına babasına. Sonra da anasının yanına çıkmış gelmiş. Bütün akrabalarını çağırtmış. "Yedi sene kız olduğumu bildirmeden çalıştım, yedim, içtim, para biriktirdim. Bu evi de anama babama aldım. Sen benim anneme yedi kızın var, kız neye yarar diyordun. Senin yedi oğlun var da ne kârı var? Hangisinin atı var, arabası var, evi var. Ha kızın olmuş ha oğlun olmuş. Allah hayırlı evlat versin" demiş. Yengesi bi utanmış, bi utanmış, bi daha eltisini kızlarından dolayı hiç kınamamış. "Evladın iyisi hayırlı olanıymış" demiş. Bu masal da burda bitmiş.

3. KEÇELİ KIZ

 Evel zaman içinde kalbur saman içinde bir kadınla adam varmış. Bunlar birbirlerini çok severlermiş. Kadın adama "Sen ölürsen ben ere gitmem" demiş. Adam da kadına, "Sen ölürsen ben kadın getirmem" demiş. Kadın, "Ben ölürsem, perişan olma hiç, evlen" demiş. "Ama benim kırmızı mes pabucum kimin ayağına olursa onunlan evlen" demiş. Gün gelmiş kadın ölmüş. Bir kızları kalmış. Aradan iki üç ay geçmiş. Adam mes pabucu almış, dolaşmaya başlamış. Kimseyi bulamamış. Kız bir gün mes pabucu giymiş, çeşmeye gidiyormuş. Babası bakmış ki kıza tam olmuş. Adam yoldan giden bi yolcuya akıl danışmış. "Herkes bitirdiği bağın meyvesini yer mi, yemez mi?" diye sormuş. Yolcu da tabi, "Yer" demiş. Adam ondan akıl alınca kızın gıybetine çarşıya çıkmış, üst baş görmüş. Kıza elbiseler almış, pazarlık görmüş. Babasıyla evlenmek

istemeyen kız, kral padişahının keçelerini yapan dükkana gitmiş. Dükkan sahibine yalvarmış. "Kulun kurbanın olayım, bana it keçesi ver" demiş. "Kaç lira istersen veririm" demiş. Dükkancı kıza istediği gadar keçe vermiş. Kız keçeleri sırtına sarmış. İt kılığına girmiş. Yürüye yürüye başka köye varmış. Bir gonağın önünde durmuş. Gonağın balhonunda iki gardeş yimek yiyollarmış. Kemiklerini bu itin önüne atmışlar. O arada kız uzanmış, kemiği eliyle alırken oğlan kızın elini görmüş. "Bacım bu itin eli var" demiş. Bacısı inanmamış. "İtin eli mi olur?" dimiş. Oğlan da "Gel, çağırıp bakalım!" demiş. Çağırsalar ki gerçekten de insan. Kıza acımışlar. Tandırın içinde bi yatak etmişler. Kız orda yaşamaya başlamış. Bir gün köyde bir düğün oluyomuş. Oğlan bacısına, "Bacım, düğüne git. Ordaki en güzel kıza benim mührümü ver!" demiş. Oğlanın parmağında adının yazılı olduğu bi mührü varmış. "O mühür sayesinde, ben o kızı nerde olsa bulurum" demiş. Bacısı "Tamam" demiş. Kız bu gonuşmaları duymuş. Üstündeki keçelerini çıkarmış, kız da düğüne varmış. Doğan günler doğmasın, esen yeller esmesin kızın bir güzelliği varımış. Ay parçası gibi yanarımış. Oğlanın bacısı bu güzel kızı göürüşün, hemen kızın yanına varmış, "Bacım sen kimlerdensin?" demiş. Kız da, "Ben buralardan değilim. Şurdan bizim göçümüz gidiyodu, cahillik bu ya, iniyim de düğüne bakıyım didim. Ondan geldim, geri gideceiğim" dimiş. Oğlanın bacısı yüzüğü kıza uzatmış. "Al bacım, bu benim sana hatıram olsun" demiş. Kız almam malmam dediyse de zorunan vermiş. Kız giri eve gelmiş. Kimse görmeden keçelerini giymiş. Olduğu yere yatmış. Oğlanın bacısı da eve gelmiş. Oğlan bacısına, "Ne oldu?" diye sormuş. Bacısı da "Doğan günler doğmasın, esen yeller esmesin çok güzel bir kız geldi. Ona mührünü verdim amma kız geri kayboldu. Göçünen gitti ellaam" dimiş. Oğlan bacısına "Bana üç günlük azık hazırla. Ben yola çıkıp o kızı bulacağım" dimiş. Bunu duyan keçeli kız, "N'olur Bir çörek de ben ediyim, ağabeymin bohçasına koyuyum" demiş. Oğlanın bacısı "Yok! Senin yaptığın yenir mi?" dimiş. Oğlan da "Yapsın bakalım. O da insan, ne olacak?" demiş. Keçeli kız bir kömbe etmiş, içine mühürlü yüzüğü gömmüş, besmeç gibi pişirmiş. Oğlanın azığının içine koymuşlar. Oğlan yola çıkmış, dağı tepeyi dolanmış. Günlerce gezmiş, bulamamış. Azığı bitmiş, bir tek keçeli kızın yaptığı çörek kalmış. Oğlan "Neyse, bunu da yiyim, o da insan" demiş. Çöreği yerken mühür ağzına gelmiş. Oğlan giri eve gelmiş. Bacısı sormuş: "Naptın kardaşım, bulamadın nı?" demiş. Oğlan bir gün sonra demiş ki: "Bacım, arkamızı soyunalım, çıkaralım. Giysilerimizi keçeli kıza verelim. O da köyün dışındaki pınarda, bunları yusun" demiş. Bacısı, "Kardaşım etme eyleme, keçeli kızın yuduğu asbap giyili mi? dimiş. Oğlan da, "Ne var bacım? Eli var, ayağı var yur" dimiş. Bütün çamaşırlarını hayvanın sırtına yüklemişler. Kız bir özün içine götürmüş. Bütün çamaşırları yumuş. Orda kimse yokmuş. Kendi çamaşırlarını da çıharıp yıhamış, sonra da göle girip yıkanmış. Orda hepsini gurutmuş. Hepsini dürge dürge dürmüş. Bu arada oğlan da kızı takip itmiş. Kızı gözlemiş. Baksa ki keçeleri çıkartınca doğan günlere şavk veren bir kız. Kız geri eve

gelmiş. Oğlan bir gün sonra bacısına dimiş ki: "Keçeli kıza bir kat yatak ver de, dış odada yatsın" dimiş. Bacısı "Kardaşım, etme eyleme. O yatakta bi daha yatılır mı?" dediyse de kıza dış odayı vermişler. Oğlan geceden dış odadaki dolabın içine saklanmış. Keçeli kız akşam oluşun, odasına gelmiş. Keçelerini çıkarmış ki, güzelliği aya şavk veriyor. O sırada oğlan dolaptan çıkmış. Kızın kolundan tutmuş. "Anlat bahalım sen kimin neyisin? Niye böyle yaptın?" demiş. Kız da akıbet, böyle böyle demiş. Başından geçenleri oğlana anlatmış. Oğlan kızı almış. Üç gün üç gece düğün etmiş. Mırazlarına ermişler.

4. Kız Çocuklarını Sevmeyen İki Padişah

Çok eski zamanlarda bir padişah varmış. Bu padişah dünyaya gelen kızla-rını hemen öldürüyormuş. Derken padişahın karısı yine hamile kalmış. Doğumu da bir Çingene kadınla aynı anda yapmış.

Padişahın karısının bir kızı, Çingene karısının da bir oğlu olmuş. Padişahın, kız çocuklarını öldürdüğünü bildiklerinden bu çocukları değişmişler. Padişahda oğlum oldu, diye kırk gün, kırk gece davul çalmış, ziyafetler vermiş.

Çocuklar büyümüşler; on üç, on dört yaşına gelmişler. Bir gün Çingene'nin karisi, kizina:

- Kızım gel, padişahın sarayına gidelim. Orada sultan hanıma hâl, hatırsoralım; hizmet edelim, biraz da bahşiş alalım, demiş.

Bunlar saraya gelince padişahın büyük oğlunun kanı Çingene kızına kayna-miş. Kardeşi olduğunu anlamış, bu kızı Çingene karısıyla göndermemiş. Kızsarayda kalmış. Akşam padişah gelmiş, kızı görünce şaşırıp:

- Bu kız da kim, demiş. Kızın annesi:

- Filan, filan senede doğum yaptığımda bu kız doğmuştu. Senden kork-tuğum için bu kızı bir Çingene avradıyla değişmiştim. O Çingene de bugünburaya gelmişti. Kardeşinin kanı kaynadı. Belki sen affedersin de öldürmezsindiye, onu geri göndermedim, demiş. Padişah:

- Hayır, bu oğlan da kız da buradan gitmeli. Hatta kızı öldürün, demiş.

Padişahın oğlu babasına yalvarıp, yakarıp onu biraz ikna etmiş. Buna rağ-men padişah:

- Sen de, bu kız da benim toprağımın dışına çıkacaksınız, demiş.

Bu çocuklara bir at; üç, dört günlük de yiyecek hazırlamışlar. Bunlar azgitmişler, uz gitmişler, dere tepe düz gitmişler. Padişahın toprağından çıktık-tan sonra bir yerde gece konaklamaya karar vermişler. İkisinin de çok uykusugelmiş ve hemen uyumuşlar. Gece yarısı kalkmışlar ki ne at var ne de erzaklar. Kız da çok susamış. Kardeşine su bulması için yalvarmış. Oğlan da:

- Gece yarısı suyu nereden bulayım, en iyisi sen uyu, demiş.

Kız ısrarla isteyince kardeşi dayanamamış, su bulmak için kalkmış. Bir debakmış ki karşıda, biraz ileride bir ışık yanıyormuş. O ışığa doğru ilerlemiş. Birde ne görsün? Devin biri, insan eti pişiriyormuş.

Oğlan, deve görünmeden gidip, bir tas su alıp kız kardeşine getirmiş. Kız, suyu içtikten sonra ağabeyine tası yerine götürmesi için yalvarmış. Kardeşi "Yok" dese de kızın ısrarına dayanamamış, tası yerine götürmek için yola düş-müs.

Oğlan, tası devin insan eti pişirdiği yere götürmüş. Meğer kız, tasın içine yüzüğünü yapıştırmış. Sabah dev kalkmış:

- Burada insanoğlu kokusu var, demiş. Kokuyu takip etmiş. Kız ile oğlanın olduğu yere gelmiş. Bunların ikisini de yakalayıp sarayına getirmiş. Kız, usulca deve:

- Bu benim kardeşim, onu öldür de seninle evlenelim, demiş. Oğlan da deve yalvarıp yakarmış:

- Ne olur, beni öldürme, demiş.

Dev de oğlanı öldürmekten vazgeçmiş. Onu bir dananın derisi içine koyup her tarafını dikmiş. Oturduğu sarayın alt katına atmış. Oğlan, orada yukarıdan atılan çöpleri yiyerek yaşamış. Aradan yıllar geçmiş. Kızın bu devden bir erkek, bir de kız çocuğu olmuş. Bir gün küçük kız bodruma inmiş, bakmış ki bir yuvarlak derinin içinden ses-ler geliyormus:

-Ben senin dayınım. Yukarıdan bıçak getir, şu dikişlerimi kes, demiş.

Kız yukarı çıkıp annesine olanları söylemiş. O zaman annesi de:

- Öylece dursun, gelirse kafasını balyozla ezerim, demiş.

Aradan üç, beş gün geçince bu sefer küçük oğlan çocuğu bodruma oynama-ya inmiş. İner inmez bir ses duymuş:

- Oğlum, ben senin dayınım. Bana bir bıçak getir de şu dikişlerimi kes, buradan kurtulayım, demiş.

Çocuk koşarak yukarı çıkmış. Kimseye duyurmadan bıçağı alıp derinin ke-narındaki dikişleri kesmiş. Deriden çıkan adam yıllardır derinin içinde olduğu için tostoparlak olmuş. Biraz hareket edip sağlığına kavuşmuş. Bir gün bıçağı eline alıp taşlara sürte sürte keskinleştirmiş. Gece geç saatlerde saraya çıkıp uyumakta olan kız kardeşini, devi ve kızını kesmiş. Kendisini kurtaran oğlanı da omzuna alip yola koyulmuş.

Bunlar az gitmişler uz gitmişler, dere tepe düz gitmişler. Bir padişahın top-rağına dâhil olmuşlar. O zamanlarda da bu memleketin padişahının padişahlık süresi bitmiş. O memlekette padişahlık seçimi yapılacakmış. Bir kuş bırakmış-lar. Bu kuş kimin başına konar ise onu padişah seçerlermiş.

Kuş uçmuş, dönmüş dolaşmış; bu oğlanın kafasına konmuş. O memleketin ileri gelenleri bunu kabul etmemiş. Kuşu tekrar uçurmuşlar; dönmüş dolaşmış, yine bu oğlanın kafasına konmuş. Yine kabul etmelerse de üçüncü defa aynı şey olunca bunda bir hikmet var, deyip adamın padişahlığını kabul etmişler.

Oğlan, padişah olunca o memleketin bütün kızlarının öldürülmesi için emir vermiş. İtiraz edenleri de öldürmüş. Bir de büyük veziri, padişahi iknaetmek için göndereceklermiş. Tam o gün, gece yarısı vezirin kapısı vurulmuş. Vezir uykudan uyanmış. Gece elbisesiyle kapıya geliyormuş. Karısı:

- Bu gece vaktinde dost mudur, düşman mıdır? Üzerini giyinip kılıcını ku-şan, öyle git, demiş. Kapıya varır varmaz delikanlı birisi:

-Gel benimle beraber, demis.

Vezir de peşine koyulup gitmiş. Bir mağaranın önüne varmışlar. Delikanlı, vezire:

- Sen şurada bekle, eğer mağarada çok beklersem peşimden gel, demiş.

Delikanlı içeriden çıkmayınca vezir merak edip içeri girmiş. Bir de ne gör-sün? Bir devle delikanlı boğuşuyormuş. Vezir, delikanlıya yardım etmiş ve devi ikisi beraber öldürmüşler. Delikanlı, vezire:

- Tavana bak, demiş. Vezir ne görsün? Yaşlı bir adam mağaranın tavanına iplerle bağlanmış, kurtulmayı bekliyormuş. Vezir:

- Bu kim, demiş.

- Babam, demiş.

Adamı oradan kurtarmışlar, üçü beraber geri gelmişler.

Delikanlı, vezire:

- Gel, bizim eve gidelim; sana hürmet edeyim. Bu iyiliğinin karşılığını öde-yeyim, evine öyle git, demiş.

Vezir kabul etmiş. Delikanlının evine gitmişler. Vezir bir odaya oturmuş, delikanlı da üzerini çıkarmaya gitmiş.

Delikanlı bir de geri gelmiş ki ayın on beşi gibi bir kız olmuş. Vezir şaşır-mış. Kiz:

- Buluğ çağına girdim, gireli bu dev beni babamdan istiyordu. Babam darazı olmayınca onu tutsak aldı. Şimdiye kadar kimi götürmek istedimse onun gece evinin kapısını çaldım. Gece elbisesiyle kapıya çıkanın gözüne bir yumruk attım. Kendi üstüne başına sahip olamayanın, bana ne faydası olur diye.

Vezirle kiz evlenmeye karar vermişler. Bir gün vezir, padişahın yanına git-miş:

- Hele gideyim de şu kadınları ölümden kurtarayım, demiş. Padişah, vezire:

- Sen de minnete mi geldin, diye sormuş. Vezir:

-Sohbet etmeye geldim, demiş. Bu sohbet sırasında başından geçenleri padişaha anlatmış:

- Şimdi iki karım oldu. Bunlardan, bana kuşanıp da kapıya çık diyeni mi öldüreyim; yoksa öbür kahraman karımı mı öldüreyim, diye Padişah'a sormuş. Padişah da:

- Böyle akıllı kadınlar da var mıydı, demiş ve bütün kadınları affetmiş.

5-YAŞLI ADAM VE KIZLARI

Evvel zaman içinkizde, kalbur saman içinde; develer tellâl iken, pireler berberiken, ben anamın beşiğini tıngır mıngır sallar iken, köyün birinde çok yaşlı zavallı bir adam ve kızı ile birlikte yaşarlarmış. Bu adam unutkanlıkla, üç ayrı delikanlıya kızıyla evlendireceğine dair söz vermiş. Bir gün oturup düşünürken, yaptığı hatanın farkına varmış:

- Benim sadece bir kızım var. Oysa ben üç delikanlıya söz verdim. Allah'ım ne yapacağım? Bir kızı kaça böleyim, diye düşünmüş.

Allah, bu adamın yakarışlarını duymuş ve bir mucize gerçekleştirmiş. Ada-mın ahırda bulunan köpeği ve eşeği, kendi kızına tıpa tıp benzeyen iki kıza dönüşmüşler. Yaşlı adam buna çok sevinmiş. Israrcı delikanlılar istemeye geldiğinde bu kızları onlara verebileceğini düşünmüs.

Olaylar adamın tahmin ettiği gibi gelişmiş. Delikanlılar sırayla gelip kızını istemişler. Adam da her birine bir kızını verip evlendirmiş. Aradan epey zamangeçtikten sonra adam kızını özlemeye başlamış. Fakat üç kız da birbirinin ay-nısı olduğu için hangisinin kendi kızı olduğunu hatırlayamamış. En sonunda,hepsini evlerinde teker teker ziyaret etmeye karar vermiş.

İlk gittiği evde damadına sormuş:

- Evliliğiniz nasıl gidiyor? Kızımdan memnun musun?

Damat cevap vermiş:

- Allah, razı olsun. Kızından çok memnunum. Bir şeyi elli kere isterim de erinmeden elli kere gider, getirir. Ben böyle temiz ve itaatkar bir kız görmedim. Babacı-ğım, böyle bir evlat yetiştirdiğin için sana çok teşekkür ederim.

Bu sözleri duyduktan sonra yaşlı adam çok memnun bir şekilde oradan ayrılmış. Bu sefer de ikinci kızının yolunu tutmuş. Eve varıp oturmuş ve damadına sormuş:

- Evliliğiniz nasıl gidiyor? Kızımdan razı mısın? Sana iyi bakıyor mu? Sözünü dinliyor mu?

Damat cevap vermiş:

- Her şeyi iyi, güzel de babacığım, bir işe göndermeden gitmiyor. Yap demezsen hiçbir şey yapmıyor, çok tembel.

Bu sözleri duyan adam, buradakinin eşekten dönen kız olduğunu anlamış.Kendi kızının hangisi olduğuna iyice emin olmak için bu sefer de üçüncü kızınevine gitmiş. Eve varır varmaz damadını çağırıp yanına oturtmuş ve sormuş:

- Evliliğiniz nasıl gidiyor? Kızımın huyu nasıl? Sana karşı iyi mi? Adamın sözü bitince damat cevap vermiş:

- Her şeyi iyi, güzel de babacığım, bana bağırmadan hiçbir iş yapmıyor. Ne istesem yüzüme çemkiriyor, sürekli kızgın.

Bu sözleri duyan yaşlı adam, bu kızın da köpekten dönen kız olduğunu anlamış. Kendi kızının ilk gittiği evde yaşadığından emin olmuş. Görüntü değişse de huyun değişmeyeceğini anlamış ve kendi kızına sıkça gidip hasret gidermiş.

APPENDIX 2. ETHICS BOARD FORM