

THE DILEMMA OF LOVE AND NATIONAL CAUSE IN HALIDE EDIB ADIVAR'S THRASH THE WHORE

Halide Edip Adivar'ın Vurun Kahpeye Adlı Romanında Aşk Ve Dava İkilemi

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ABSTRACT

Thrash the Whore written by Halide Edib Adivar has a distinguished place from the novels portraying the period of the national liberation war. The novel was published part by part in "Akşam" Newspaper in 1923 and was turned into a book in 1926. Centred upon the struggle of Aliye, an idealistic teacher against bigotry and ignorance in the town where she served, the novel enables us to find out the education model Adivar desires. In her idealized education model, it is highly important for young generations to be raised without losing their national identities and spiritual values, while they are getting modernized. Halide Edib suggests that the territorial independence achieved only by military success cannot be considered an absolute victory unless it is reinforced with the victory gained against bigotry and ignorance in the social and cultural sphere. The author directs the attention to the new form of the National Struggle, which is education-oriented in the process of modernization and enlightenment. The purpose of this study is to demonstrate that victory over external forces and enemies, bigotry and outdated institutions will not be permanent until they are crowned with radical changes and improvements in the education system. Furthermore, this study will also demonstrate that the independence of the country and the freedom of the nation owes a lot to such devoted heroes or heroines as Aliye and Tosun, who love their nation very much and put their own love and dreams in the second plan for this cause.

Key Words: bigotry, education, modern, Aliye, Halide Edib, Kuva-yi Milliye.

ÖZET

Halide Edib Adivar'ın Vurun Kahpeye adlı romanı ulusal kurtuluş savaşı dönemini anlatan romanlarından ayrı bir yere sahiptir. 1923 yılında "Akşam" Gazetesi'nde bölüm bölüm yayınlanan roman, 1926 yılında kitap haline getirilmiştir. İdealist bir öğretmen olan Aliye'nin görev yaptığı kasabada bağnazlığa ve cehalete karşı verdiği mücadeleyi merkeze alan roman, Adivar'ın istediği eğitim modelini keşfetmemize olanak sağlar. Adivar'ın ideal eğitim modelinde genç nesillerin modernleşirken milli kimliklerini ve manevi değerlerini kaybetmeden yetişmeleri büyük önem taşımaktadır. Halide Edib, yalnızca askeri başarı ile elde edilen toprak bağımsızlığının, toplumsal ve kültürel alanda bağnazlık ve cehalete karşı kazanılacak zaferle pekiştirilmedikçe mutlak bir zafer sayılamayacağını öne sürer. Yazar, modernleşme ve aydınlanma sürecinde Millî Mücadele'nin eğitim odaklı yeni biçimine dikkat çekmektedir. Bu çalışmanın amacı, dış güçlere ve düşmanlara, bağnazlığa ve çağdışı kurumlara karşı kazanılan zaferin eğitim sisteminde köklü değişiklikler ve iyileştirmelerle taçlandırılmadıkça kalıcı olamayacağını göstermektir. Ayrıca memleketin bağımsızlığının ve özgürlüğünün, Aliye ve Tosun gibi milletini çok seven, bu uğurda kendi sevgisini ve hayallerini ikinci plana atan fedakâr kahramanların varlığına bağlı olduğu gösterilecektir.

Anahtar Kelimeler: bağnazlık, eğitim, modern, Aliye, Halide Edip, Kuva-yi Milliye.

1. INTRODUCTION

Having been adapted to the Turkish cinema three times in 1949, 1964 and 1973, *Thrash the Whore* sheds light on the difficulties faced by the idealist teacher Aliye grappling with bigotry and corruption in society in an Anatolian town in addition to the challenges emerging with the War of Independence. Halide Edib, in her novel *Thrash the Whore*, suggests that the struggle for independence cannot turn into a permanent victory without overthrowing bigotry, and that victory can be achieved by replacing corrupt governmental institutions with modern education and administration. The novel reveals this basic idea in terms of the struggle areas and war fronts of its heroes. While the main protagonist of the novel, Aliye is fighting with bigots, ignorance and corrupt institutions from the education front, her fiancée, Tosun, is in military

warfare with enemies and foreign forces. In fact, while external forces and the enemy have been defeated, but Aliye loses her struggle and even stoned to death. At the end of the novel, this contradiction is revealed in a painful irony. The fight against the enemy was won, and the war with internal forces was lost when Aliye was stoned to death. Written with the enthusiasm of those years, the novel, based on the conflicts of patriots and traitors, gains importance in terms of its opposition to bigotry and emphasis on the importance of education. The novel tries to reveal the insights of various segments of society such as the imams who abused religion, the aghas who wanted to enrich their wealth, and the patriots who tried to defend the country with scarce means during the years of the War of Independence. The independence of the homeland and the freedom of the nation are realized thanks to such heroes as Aliye and Tosun Bey who love their homeland and nation for this cause. The aim of this paper is to demonstrate that victory over external forces and enemies, bigotry and outdated institutions will not be permanent until they are crowned with radical changes and improvements in the education system.

It has been revealed that nationalist projects are based on gendered fictions (Yuval-Davis 2003: 9), and in nationalist movements, it has been determined that the female identity plays an active role not only as a good wife and mother in the private sphere but also as a transmitter of national culture and as a direct participant and supporter of the national struggle. Furthermore, “the development process of the feminist consciousness or the feminist approach has been with the emergence of women gaining their socio-economic independence in the social and economic field” (Taş 2016: 173). The main character of *Thrash the Whore*, Aliye is a young, smart, well-educated, “modern” and idealistic woman. She does not go directly from Istanbul to Anatolia to support the War of Independence, but does everything in her power to “resist” while in Anatolia, to raise awareness of her students and those around her, and to be a “light” on all kinds of themes. Her oath, which she repeated throughout the novel, can be read as the purpose of existence not only of herself, but also of all the characters who passed from Istanbul to Ankara and guided the people to resist the Greeks in the War of Independence and then move to a modern, Westernized life.

2. THE DILEMMA OF LOVE AND CAUSE

Aliye, the focal point and main character of the novel, is a representative of all-important values of the years of the War of Independence. Her diligence, belief in freedom, desire to save the country and idealism are compatible with the “ideal person / ideal woman” portraits of the War of Independence and the first years of the Republic. In parallel with this, it can be easily stated that the characters placed in opposition to Aliye in the novel represent values that are against the spirit of the National Struggle. Aliye, a patriot like Tosun Bey, takes her students from the school and takes them around the village square every day. She often reminds them that they carry Turkish blood, so they have to defend their homeland to the last drop of their blood. In addition, she has the students sing anthems about patriotism and circulates them. One of the main objects of feminism is the liberation of women from a passive identity in the field of education and work (Taş 2016: 165) and at the same time preventing the perception of women in society from being associated with only domestic life. With this perception, Halide Edib prevents women from being understood only as wives and mothers. With this approach, we can see that her characters are manifested as dominant, cultured figures who have received modern education in her novels. Furthermore, Halide Edib provides a gendered reading of the Turkish war of independence in *Thrash the Whore*. Her heroines have an understanding of their particular female position, which is a clearly feminist approach. Their self-awareness about their own oppression enables them to search for some means of expressing their social or political demands. In her article “Towards a Feminist Poetics”, Elaine Showalter points out:

Feminist criticism can be divided into two distinct varieties. The first type is concerned with woman as reader — with woman as the consumer of male-produced literature, and with the way in which the hypothesis of a female reader changes our apprehension of a given text, awakening us to the significance of its sexual codes [...] The second type of feminist criticism is concerned with *woman as writer* - with woman as the producer of textual meaning, with the history, themes, genres, and structures of literature by women. Its subjects include the psychodynamics of female creativity; linguistics and the problem of a female language; the trajectory of the individual or collective female literary career; literary history; and, of course, studies of particular writers and works. No term exists in English for such a specialized discourse, and so I have adapted the French term *la gynocritique*: “gynocnt-ics” (although the significance of the male pseudonym in the history of women is writing also suggested the term “georgics”) (Showalter 1979: 128-29).



Developing a critique of masculine nationalism that restricts the public visibility of women in nationalist discourses and struggles, Halide Edib used history and fiction as a narrative space both to disguise and to empower women's literary and autobiographical voices in her works. She puts special emphasis on the missions women had during the national war through the character of Aliye in *Thrash the Whore*, who reflects Halide Edib's feminist perspective and challenge to gendered nationalism. When Aliye's strong-willed attitude is combined with her beauty, it becomes inevitable that almost all male characters in the novel will fall in love with her. Many people, such as the tall Hussein Efendi, the Greek Major Damyanos, who we would expect to be her enemies, try to marry Aliye. Among them, Aliye only responds to the love of Tosun Bey, one of the important soldiers of National Forces and is engaged to this young officer who falls in love with her at first sight. Aliye, an urban, educated and enlightened character, experiences certain conflicts that we encounter in many of the Independence War novels. Aliye, whose lifestyle is very different from the people in town, is therefore often confronted with conservative characters such as Hacı Fettah. Even in the characters who stand alongside Aliye in this "city - country" conflict, these differences can be seen to a certain extent. For example, Omar Efendi and Aunt Gülsüm, who hosted Aliye in their homes, gave up eating on the floor, in the large, round, copper tray, for her sake, and started eating at the table with her. Likewise, while Tosun Bey defends Aliye against Hatice Hanım, the conservative teacher in Aliye's school, he expresses if someone looks at any teacher hostilely who teach children in Istanbul style, he will protect him or her. Although Mr. Tosun's expression here is used in a completely positive sense, even the expression of "Istanbul Method" education as something completely different reveals the difference between city and country. These sentences, which seem like very small details, can actually be considered as extensions of larger themes. Aliye's efforts to gain western, "modern" habits against local traditions are different dimensions of the "lighting" project undertaken by the intellectuals who passed to Anatolia during the War of Independence. The vow that the main character of the novel repeats throughout the text can also be seen as an indication of this "project"- Aliye constantly repeats that she will be a light for the people of the town and their children, while in a sense she also brings up this way of thinking.

According to E.J. Hobsbawm, nationalism is primarily of a cultural, literary nature. It is then turned into a political program by political actors. Finally, by finding mass support, it becomes a permanent part of the power game (Hobsbawm 1995: 96). A. Smith states that nationalism should be studied not only as a type of social movement and a political ideology, but also as a form of "culture" and "a form of culture / identity" (Smith 2001: 118). Standing out with his important works in this field, Anthony D. Smith defines the nation as the name of a human community that shares a historical land / country, common myths and historical memory of the community, a mass public culture, a common economy, and common legal rights and duties (Smith 1999: 32), while he states the indispensable conditions of being a nation as common ancestry and origin, common historical memory and ethnic indicators (Smith 1999: 115). Gökalp, on the other hand, defined the nation as "a group that is common in language, religion, morality and spirituality [by fine arts], that is, composed of individuals who have received the same training" (Gökalp 2004: 18), and as the pioneer of Pan-Turkism he had a great influence on the early works of Halide Edib, although they developed a different understanding of nationalism later.

Thrash the Whore is very significant in that it includes events witnessed by Halide Edib, a person who personally participated in the War of Independence and observed from behind the front. Halide Edib played an active role in the protests that started after the occupation of Izmir in 1919; she made speeches at the Fatih, Kadıköy and Sultanahmet meetings, and was among those who wrote and signed the protest statements prepared to be given to the representatives of the Allied Forces and also to be read in mosques and masjids. She also served as a war correspondent, describing the war years as a journalist from behind the front. In the novel, the idealist teacher Aliye goes from Istanbul to a town in Anatolia to support the War of Independence and the events that happened during this period. Based on the experiences and observations of the Teacher Aliye, and the attitude of the Anatolian people in those days to the National struggle the novel reflects their attitude towards the National Forces and the conflicts between the supporters of the Ottoman state and the opponents of the old order or supporters.

The relationship between sexuality and nationalism is closely linked to the concept of "honor". According to Najmabadi, "honor" is a concept that is closely tied to "the male being of the nation and the female being of the country" (Najmabadi 2009: 130). Najmabadi expresses that the homeland was created as a female figure that was directed by the male desire, protected, and owned by the man. On the other hand, Nira Yuval-Davis argues that many theorists of nationalism draw attention to the role of intellectuals in the

reproduction of nationalist ideologies, whereas it is women, not the intelligentsia, who recreate nations biologically, culturally and symbolically (Yuval-Davis 2007: 19). In this order, the female figure is sanctified with the role of a goddess or mother. This kind of sanctification further legitimizes the domination exerted on women. According to Najmabadi, the representation of spiritual values such as sacrifice, loyalty and benevolence by the woman, who acts as a symbol of the nation, reinforced the discourse of protection and ownership, which is a common discourse about women in the modernist imagination. For this reason, in the nationalist discourse, men (Chatterjee 2009: 163) reflect women as being in need of protection and appropriation. In stark contrast to the masculine language in nationalist discourse, Showalter coined the term “gynocritics” to describe literary criticism based in on a female perspective. Probably the best description Showalter gives of gynocritics is in *Towards a Feminist Poetics*:

In contrast to [an] angry or loving fixation on male literature, the program of gynocritics is to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories. Gynocritics begins at the point when we free ourselves from the linear absolutes of male literary history, stop trying to fit women between the lines of the male tradition, and focus instead on the newly visible world of female culture (Showalter 1985: 131).

Gynocritics put emphasis on female experience and female literature rather than male literature and break with male literary traditions. Social and cultural visibility of women is both represented and favoured by Halide Edib herself through her own life story and her idealistic female characters struggling against oppression to educate the masses with a strong personality. Josephine Donovan (2010) emphasizes that women should have education that is equal and social rights in feminist theory and at the same time women have a strong authority, and this approach can be seen frequently in Adivar's works. The concept of feminism can also be perceived in the patriarchal society as the liberation of women from the pressures on them, in a sense. In this context, the difference in status between men and women, the oppression of women under male domination, has been tried to be reduced with the development of feminist consciousness. With this trend, we can see that Halide Edib attributed strong status to the female characters in her novels. “Since Halide Edib sees women as the foundation of society, the function she attributes to women increases in her novels whose social content is overwhelming” (Bekiroğlu 1999: 62). As it is understood, female characters in Halide Edib's novels have gained more visibility in the society and are active in social relations. In *Thrash the Whore*, the female protagonist, Teacher Aliye is a remarkable female figure out of her courage, self-confidence, sacrifice and extreme dedication to her nation. In the novel, which deals with topics such as the difficulties of being female in a patriarchal society, equality problems between men and women in terms of equal participation in social life and dealing with violence against women during the War of Independence, Halide Edib presents us with a female character who sacrifices her life and love for the sake of the nation and exhibits extreme devotion to the liberation of national independence in a feminist position.

The novel accounts for the heroic story of Aliye who loves her students in her class like a mother rather than a male or female and tries to instil in them the spirit of nationalism. Her death at the end of the novel can be perceived as penance for her sacrificed love and lost dreams about Tosun, but with no difference from men, Aliye struggled to intervene with the enemy, that is, the Greek army, and restored peace in her town thanks to the efforts of Turkish soldiers by accepting the proposal of the Greek Commander Damyanos. Actually, both Tosun and Aliye cooperate to eliminate bigotry, corrupt management approaches and dysfunctional education in society in a complementary manner. Halide Edib suggests that real victory depends on reorganizing the dysfunctional education system in accordance with western models through the character of Teacher Aliye and on the military struggle carried out by Captain Tosun of the Kuva-yi Milliye (Nationalist Army), which opposed invasions by enemies. Their actions are rooted in the same national purpose and ideology based on the liberation of national independence, and their ideals can be realized cooperatively and harmoniously without violence, bigotry, and gender discrimination in society. Halide Edib claims that it is only in this way that individuals, male or female, can acquire their self-confidence, struggle for their personal or national causes fearlessly, and survive as strong characters in social and cultural life.

Deeply devoted to Tosun, Aliye gives precedence to her personal feelings over everything else. As she is sure of her feelings, she refuses Damyanos, the representative of Greek nationalism: “I cannot love you. Commander, I cannot love you for anything in return, even in return of the salvation of my father, my



fiancée and my homeland!” (Adivar 2007: 121) because “Aliye loved Tosun even more than her hometown, her life, and maybe even more than her motherland (her lips were shaking)” (Adivar 2007: 137-8). While returning from the meeting with Damyanos in which Damyanos said he would not hang Omar Efendi and exile him to Greece to prove what a good man he is, Aliye meets Tosun Bey again and tells him what has happened to her by crying. She tells him that that she has no strength and asks him to kidnap her. Tosun Bey tells Aliye that their love cannot have a separate place from the country issue and that she must endure. He emphasizes:

You are my fiancée; our love cannot be anywhere but in our homeland. You will stay here, this week; you will learn the places that Greek forces have stashed their soldiers, their ammunition. One week from now, either Captain Selim or I will be here, at exactly the same time. You either come or write a note and deliver it with Durmuş (Adivar 2007: 138).

It is obvious that Tosun’s sense of patriotism is paramount to his personal feelings. His personal love is inseparable from his love of his country. Aliye compares her love for Tosun with Tosun’s love for her, and she comes to this decision: “she was very happy. The thunder of life was in all the cells in her young body. However, there was a huge difference between her love for Tosun and Tosun’s love for her. Tosun was everything to her. But Aliye was just another source of passion for Tosun” (Adivar 2007: 138). To Tosun’s eye, she is not as indispensable as Tosun’s love of his country. Aliye is frustrated, as she perceives that Tosun’s devotion to his ideas surpasses his love for her. For Tosun, love is in second place as far as his ideals are concerned. Adivar refers to Aliye’s feelings in her inner world:

Aliye was hurt by the distant, stranger behaviour and the danger that Tosun suddenly exposed. Once again, she felt that Tosun was the slave and servant of the idea that rules inside of him. Moreover, like all idealist men who devote their lives to a certain purpose, he was cruel. Because for such people, humanity, the strongest and most valuable loves, come after that sole purpose and they spare no sacrifice for their sole purpose. This force of these people realizes the revolutions, earthquakes, blood and disasters of nations. However, unfortunately for that woman that she has loved such a man who is a slave of his own ideas. Because whenever the ideas and the love confront each other, eventually love is going to be sacrificed no matter the suffering and tears in return (Adivar 2007: 150-1).

Aliye is discouraged by Tosun’s sense of idealism that binds him to his mission unconditionally and blinds him to her love. So adamant is Tosun about his nationalistic duties that Aliye cannot expect Tosun to reciprocate her love by putting his cause aside. More emotional than Tosun, Aliye seems to be more inclined to make concessions for the sake of love. As Aliye could not sacrifice herself in Damyanos’ room, the people and the town were then asking for the most terrible sacrifice from her by bringing forth the most beloved thing to her. Therefore, “a higher and spiritual hand (God)” had remembered when she had smilingly said, “your land is my land too” to the people of this town, and now demanded that she fulfil her promise:

Tosun, for a split second, became a man who only recognizes his wife, a soul that only knows his lover and his love. Nevertheless, he also saw the army marching behind this woman who gave him the heaven and hell from her sweet lips, and his nation that is suffering bound to chains under hardships. So, the motherland and the purpose, they do not just ask for one’s own life and body. However, a thousand times more than that, they ask for the price of love also, which could turn the excitement of these like the children’s toys (Adivar 2007: 155-6).

Confronting a dilemma between his love and his nation, Tosun is obsessed with his national duties, ideals, and responsibilities. On the other hand, Aliye manages to subjugate the Greek commander, Damyanos, through her bravery and exploits this to the advantage of the Turkish army, which represents her nation. Aliye’s acceptance of Damyanos’ proposal for the sake of national salvation is as surprising as the possibility of Damyanos betraying even his own army for the sake of Aliye’s love and hand. Aliye tries to make Damyanos believe in the reality of her words by saying “if Tosun still loved me, if he stood beside me, would I promise to marry you Commander” (Adivar 2007: 165). Halide Edib dramatically expresses the feelings of Damyanos, who is carried away by this promise:

Damyanos was so dizzy, so blacked out, if he did not lean on his table, he could have been all over the floor. The happiness and excitement that this voice represented was so awesome and

so evil at the same time, no military, humane or national desire was left. Her doing this on the eve of the victory of the Turkish army gave him such giddy dreams, if the girl asked him to betray the Greek army, or even to join the Turkish army, he was so ecstatic that he would agree with it (Adivar 2007: 164).

The change in Aliye's decision was linked to Tosun's unrelenting manner as far as his duty to his homeland and his indifference to Aliye's passionate love are concerned. Halide Edib gives the reason for Aliye's transformation from an obedient lover to a bridal candidate for Damyanos as an example of sacrifice for her country:

Her voice was so bitter and sincere, the two Greeks looked at each other and the aide-de-camp swiftly left the room. The truth was that Aliye was not lying at that moment. Tosun was not hers anymore. Tosun was only the soldier of his duty, with his soul and it was his sole purpose of existence. This wretched girl was making this horrible sacrifice she refused six months ago, for the victory of the love of country that resided in his heart as a rival for her love (Adivar 2007: 165).

For the sake of her nation, Aliye had to sacrifice her love and herself, and "this nation was Tosun. They were killing her, for the beautiful Tosun, who gave her the final happiness which wasn't vouchsafed to anyone else, in their final night of love with his body and arms" (Adivar 2007: 174). By the end of the novel, Aliye is sacrificed instead of Tosun, who is identified with the nation. Halide Edib takes the duty of dying for the sake of the nation and the motherland from men and lays it on women, that is, on Aliye, representing the woman accepted into public life as "genderless and deprived of her femininity" as referred by Deniz Kandiyoti in the chapter "Slave Girls, Temptresses, and Comrades: Images of Women in the Turkish Novel" in her book entitled *Concubines, Sisters and Citizens: Identities and Social Transformation*. Kandiyoti draws our attention to the role of women as "female comrades" (Kandiyoti 1997: 144) stripped of her sex-sexuality, and purified from her femininity, and thus posing no threat to men. According to Ayşe Durakbaşa, as the defenders of the rights of the women of the period, the point male authors emphasize most while determining the conditions of existence for women in social life is to create the image of "a woman without danger" (Durakbaşa 2000: 167). According to this saying, women could exist as a companion with the man on the social plane for the salvation, advancement and glory of the nation and homeland as they were purged of femininity. Nationalist feelings are no longer the monopoly of men, as ungendered nationalism requires the equal participation of both men and women in political, literary or social life regardless of their gender.

By concealing their feminine features, which are regarded as signs of weakness in the patriarchal discourse, female characters like Aliye make themselves accepted or make their voices heard by society as individuals in an effort to make up for the cons of being a woman. Aliye constantly fights the prejudices of society as an idealist and patriot teacher by exceeding the barriers that come with being a woman like Halide Edib herself, who overcame the crucial barriers to her sex thanks to her remarkable achievements. Aliye is ready to risk everything for her love and nation even though her love outweighs her patriotism. Since she favoured the Kuva-yi Milliye (the Turkish revolutionary militia) and national struggle, she was exposed to the reaction of the village Imam Fettah Efendi, who opposed the Kuva-yi Milliye. That she appears to publically cooperate with the Greek commander Damyanos led to her being viewed as an evil woman, especially because of the provocation of Hacı Fettah and his friends. Unfortunately, the idealist and patriot Aliye is subjected to slander and ultimately killed, with shouts of "thrash the whore". What Fettah Bey did and the enemy collaborators provoked the villagers and made them take a stand against Aliye. The idealistic teacher Aliye, who was more and more cornered and had to fight alone against all traitors, was killed. Even if Aliye confessed that she loved Tosun more than her homeland, she could not reunite with Tosun in the end because Tosun was paradoxically both her love and her nation. She was destined to sacrifice herself for the sake of her nation and doomed to be killed unfairly, which hints at the pivotal role of women during national struggles.

Halide Edib employs love and nationhood as interchangeable elements in her novels, which focuses on the War of Independence. The protagonist Aliye in *Thrash the Whore* is more emotional than the protagonist Ayşe in *the Shirt of Flame* when they are urged to make a choice between their love and their national cause. Aliye exhibits a more feminine identity than Ayşe. In this sense, while Ihsan hopes to gain Ayşe's love through his struggle for the sake of the nation in a heroic manner in *the Shirt of Flame*, Tosun's

struggle for the nation does not help him gain Aliye's love more in *Thrash the Whore*. On the contrary, Tosun loses Aliye forever because Aliye puts the affairs of love and nation into separate places, whereas the nation comes first for Ayşe, like Tosun. Aliye and Tosun in *Thrash the Whore* vacillate between their own wishes and the sacrifices they have to make for the national struggle. Individual desires are pushed to the secondary plane during the war; the fight will be won in this way, and Tosun and Aliye will turn into national heroes. According to Hülya Adak, during the social struggle and war, in national myths and allegories, individual desires are suppressed in order to ensure that the individual fights for the nation with all his soul and does not deviate from national goals. For instance, throughout the novel, "Tosun and Aliye in *Thrash the Whore* falter between their own desires and the sacrifices they must make for the national struggle. Aliye will even admit that she loves Tosun more than her hometown. However, individual desires will be pushed to the secondary plan during the war, thus the struggle will be won, Tosun and Aliye will be the national heroes" (Adak 167-168).¹

Characters in Halide Edib's books are confronted with making a choice between their homeland and their personal love. They go through a dilemma between love and nation. In *Thrash the Whore*, Aliye's patriotism is mixed with love. She adopts a nationalist and maternal tone and expresses her passion of sacrifice for her nation as follows: "your land is my land, your home is my home, I'll be a light to and a mother for the children of here, and I swear that I will fear nothing" (Adıvar 2007: 34). Aliye's maternal sense of nationalism associates the descriptions of the nation as a mother and the configuration of the new nation as an ungendered republic thanks to education. Halide Edib's *Thrash the Whore* exhibits male nationalism, female nationalism and Greek nationalism – it gives a description of a woman from a male perspective. Damyanos prefers Aliye to his nation, and he is ready to sacrifice everything for the sake of Aliye's hand:

I am the richest man in Greece. I had everything I wanted in life. However, if you want, I can take you away from here. You can enjoy your whole life wherever you want with the most splendour there is. Do not look at me with such hate. I love you as if a peasant loves his lover. My leaving here does not just save your father and your fiancée; it would also be very good for your motherland. Because there is no other Greek commander fighting in Turkish soil who is braver and bloodier than I am. Why do you look so hard and distant? Can't you see, I sacrifice everything for you, my motherland, and my nation? I have seen tears and blood all my life and felt nothing. But now..." (Adıvar 2007: 118)

3. CONCLUSION

In the final overview, The Turkish Nation did not only fight against the enemy who invaded their homeland during the years of the War of Independence, when they suffered greatly; they also fought a great struggle against the traitors inside. The village lords who do not want to lose their wealth and cooperate with the enemy to get even more and the imam-like characterless people who want to deceive the people with their religious status and gain more worldly things; they are other people with whom our nation has to deal with in this difficult war. In this book, as an intellectual and patriotic Turkish woman, Aliye defended her homeland to the last drop of her blood and never compromised her ideas for this cause. Aliye symbolizes the love of an intellectual prisoner and she knows that when the idea and the lover come face to face, it is the lover who will be sacrificed no matter how much tears and pain they cause. Choosing Aliye as a role model, Halide Edib examines the prevalence of female gender and beauty over personality in our society with verbal harassment and associations directed towards Aliye. Aliye destroys the meanings attributed to the female personality. She revolts against stereotypical gender descriptions with her confidence, courage and strength. She also revolts against conservative judgments of value and understanding of morality with her modern female identity. Tosun Bey and Aliye's oaths for love are combined with the promises made for the sake of the country. In the novel, love is seen as an emotion that should not get in the way of homeland love for individuals. The love of homeland is continuously emphasized behind the love between Aliye and Tosun Bey. To put it more clearly, the phenomenon of love is associated with the liberation struggle of the homeland.

¹ The same individual-society problem is experienced by Ateşten Gömlek's Ayşe and İhsan. Ayşe prefers not to include individual feelings during the national struggle and she rejects İhsan's offer of marriage. There was no love between them when they died, but they transform into heroes who were martyred for the national struggle and whose names will not be forgotten.



In the novel, the struggle that the captain of the “Kuva-yı Milliye” (National Military Forces), Tosun Bey waged at the front and the struggle given by his fiancée Aliye as a teacher in education and training are based on the same intellectual background and they are shown as actions that complement each other and make each other meaningful. Halide Edib's main purpose is neither to make a clergy-teacher comparison nor to exhibit the East-West conflict; As indicated by Nazan Bekiroğlu, “Halide Edib is in favour of showing women as a synthesis between east and west, old and new, soul and body, as with all values” (Bekiroğlu 1999: 62). Selim İleri stated: “people who have not been educated are increasingly treacherous, finally to show that they can cause hostility to humanity, this great danger” (İleri 2014: 211). In fact, when Aliye came to the town, the town had not yet been occupied; but minds were occupied by bigotry. This created the conditions that could lead some people to treason and unjust massacres. Consequently, Tosun Bey won the military struggle he gave for independence, but Aliye lost; because the conditions in the country requires a longer time and a series of efforts for Aliye to win.

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