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FROM IBSEN TO BEHRENGI: REPRESENTATION OF  
GENDER STEREOTYPING AND THE DOLL IMAGE

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**From Ibsen to Behrengi: Representation of Gender Stereotyping and The Doll Image**

**İbsen'den Behrengi' ye Cinsiyetçi Kalıp ve Oyuncak Bebek İmgesi Temsili**

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## ABSTRACT

This study focuses on on the “doll” image in relation to the first and second feminist waves as it examines *A Doll’s House* by Henrik Ibsen and *Ulduz and the Talking Doll* by Samed Behrengi in relation to their underlying sociohistorical contexts. It is observed that surrounded by the female body and signifying gender stereotypes, differently, “the doll” image initially implies domesticity of women and later explores the girl in relation to her assigned future roles. Such as in real life, and literary works, the majority of female characters, only have stereotypical and submissive positions in the classical roles of patriarchal society.

This study further questions how the third wave feminist wave accommodates the “doll” image. In this respect, the excerpts from Sylvia Plath's poem *The Applicant*, *Women Who Run with the Wolves* by Dr. Clarissa Pinkola Estés, and *The Kafka's Doll* by Gerd Schneider are visited with a view to highlight the later transformation of “the doll image” after the second feminist wave. This study contends that although “the doll” image transforms throughout the era and implies different gender codes, gender, gender stereotyping is still central.

**Keywords:** Gender Stereotyping, Feminism, Doll Image, Samed Behrengi, Henrik Ibsen

## ÖZET

Bu çalışmanın amacı, birinci ve ikinci dalga feminist harekete paralel olarak değişen ve üçüncü dalgadan sonra da dönüşmeye devam eden “oyuncak bebek” imgesi üzerinden Henrik Ibsen’in *Bir Bebek Evi* ve Samed Behrengi'nin *Ulduz ve Konuşan Bebek* isimli eserlerini incelemektir. Bu iki eser içinde buldukları tarihsel bağlama paralel okunurken, yakın okumalarda cinsiyet kodları ve onlara atfedilen basmakalıp düşünceler ekseninde “oyuncak bebek” imgesinin kadının evcimen rolüyle özdeşleşmekle başlayıp daha sonra kız çocuğunun anne ile olan ilişkisine bağlandığı gözlemlenmiştir. Gerçek hayatta ve edebi eserlerde olduğu gibi, kadın karakterlerin çoğunluğu, ataerkil toplumun klasik rollerinde yalnızca basmakalıp ve boyun eğen konumlara sahiptir.

İkinci dalga feminist hareketten üçüncü dalga feminist harekete geçişte “oyuncak bebek” imgesinin nasıl dönüşmeye devam ettiği de Sylvia Plath'ın *Aday* adlı şiiri, Dr. Clarissa Pinkola Estés'in *Kurtlarla Koşan Kadınlar* ve Gerd Schneider'in *Kafka'nın Bebeği* adlı eserlerine de gönderme yaparak tartışılmıştır. Bu bağlamda “oyuncak bebek” imgesi dönüşse dahi stereotipik bir kadın ya da kız çocuğu algı temelinin değişmediği gözlemlenmiştir.

**Anahtar Kelimeler:** Cinsiyetçi Kalıp, Feminizm, Oyuncak Bebek İmgesi, Samed Behrengi, Henrik Ibsen

## INTRODUCTION

Women's oppression, which dates back to classical period, was not brought to agenda, even after the rise of individualism as a consequence of the Enlightenment. Revolution got on the side of women by the end of the 18<sup>th</sup> century, as Mary Wollstonecraft declared, through the women's suffrage, that women should be given equal rights. Drawing on the same motives, Virginia Woolf asked for "money" as well as "a room "for women in order "to write fiction" (1928, 92) Those women were not objects of patriarchy, but subjects have always been the central argument of feminism. Having its rise in the 19<sup>th</sup> century, feminist thought developed further.

While it had its branches surrounding three different waves, one century later it still found its origin within the issue of women's subjectivity. While the first wave feminism pointed out gender inequality surrounding women, second wave feminism (post 1950s) focused on marital and domestic violence as well as rape. The French tradition of feminism had its rise after Simone de Beauvoir's publication of *The Second Sex* (1949) and its psychoanalytical path included many noteworthy critics such as Helene Cixous, Luce Irigaray and Julia Kristeva. Cixous's suggestion of "écriture feminine", a traditionally "Female structure" (875-893) reflects the changing agenda of feminism to find its own form.

There had always been oppressed and also dominant sides within the timeline of history. According to the patriarchal idea, women should have been dominated and under the control of male power. The male hegemony had labeled women as inferior to men because of their physical strength and specialties. Women were suppressed in different periods by the privileged male hegemony and manipulated women according to their worldviews. Patriarchal order tried to hold the reins of power, by trying to justify and enforce the social and political system.

Throughout the historical timeline's progress of the eighteenth, nineteenth, and early twentieth centuries, many women could have been pioneers of the women's movement that challenged the tenets of patriarchal society pressures and questioned the prescriptive norms of the gender approach of those periods. Waves

of feminism may have begun as a reaction against cultural discourse that reflects internalized repression and exploitation of women by conditioning society with the manipulative belief system.

Significant figures such as Wollstonecraft, Woolf, and Beauvoir that influenced the waves of feminism and directed them into specific routes. These figures were symbols and diversified movement according to the necessary content of the era. The first-wave of feminism targeted and mostly struggled for social justice, equality, and working in favor of political justice, women's suffrage, rectifying legal problems (property, voting rights), and economic parity. Women started claiming their rights and struggled to exist with their rights in a similar position within society. Second-wave feminism extended the women's movement topics into a wider range of issues: domestic violence, sexuality, family, reproductive rights, business, and legal inequalities. It was a movement that focused on inquiring about the patriarchal, or male-dominated, institutions and cultural codes of the society.

Drawing on Freud and Lacan, Irigaray and Kristeva explore the female subject's identity in relation to language and psyche. Breaking into different paths the third wave feminism still investigates the possibility of a free female subject. Feminism puts forth that woman, for centuries long, has no more than an instrumental role in the patriarchal world. The majority of the literary works include and emphasise gender, ethnicity, racial, and hierarchical topics because, after many centuries, humanity still argues about women's rights and struggles to exist in all branches of life within society around the world. That is why there are still pressures on women and their unspecified status throughout history by the patriarchal system of the world.

The traditional point of view classified and imprisoned women in their domestic spheres. This can be seen as the deliberate instruction that is imposed on women by the masculine system of governing powers. For at least two centuries, women have tried to prove their existence by taking part in active social life as individuals and claiming their rights, but they have still been prevented from



taking part in all various phases of society, irrespective of the obstacles throughout their lives.

In literary works, there are hints of bustling people and ordinary life's chaos. There have been invisible codes of bias toward gender, ethnicity, racial and hierarchical status in society and in literary works, such as the combinations of literature and the social texture of specific locations.

In particular, various gender, racial, and ethnic groups and hierarchical statuses include significant gaps between them and cause diverse incidents that take place in literary works. As a fundamental example, a parallel stance on adaptations of myths is woven into the societal approaches within Inci Bilgin Tekin's work, which mentions Max Scheler's concept of resentment and its overall connection to oppression and demonstrates how adopting a concept that leads to the structured suppression of specific feelings and their impacts on people.(Bilgin Tekin, 118) The nature of women and the role models they follow force women to suppress their essential characteristics and feelings in terms of the role they carry out. By oppressing, masculine hegemony sustains its essence on diverse groups and gains strength more than ever.

In this regard, there are culturally and linguistically diverse contexts, gender identity, and concepts under the similar scope of the issues related to gender representation, misrepresentation, under-representation, or no representation at all with expressions of all segments of the society.

Brief plot summaries of the works were provided to give insight into the target study mentioned above. *Ulduz and the Talking Doll* includes various women roles, including the protagonist who is an affectionate person that can adapt to her environment. Interesting sequences of events take place in this work as the story gradually unfolds. *Ulduz and the Talking Doll* sets an extreme example for the patriarchal society of that period. The core elements include the cultural and gender identity representations of the target characters within that period's specific community.

The author does not have the freedom to write in his mother tongue because of the authoritarian regime. He has to express himself in his literary works and

conveys this obligation with his savior character *Ulduz* in the story. The oppression of authority, ethnic assimilation of roots, problems of gender representation, and cultural motifs of his identity through his characters' sequences events are the topics mentioned in the story. Notions of identity and family are defined within the members of the story.

In *A Doll's House*, Henrik Ibsen reflects the norms of gender and culture stereotypes of the time, as they were conceived and adopted by society. The play reflects the notions of identity, gender, and culture of that period through the characters. Characters represent the approaches and behaviours of that specific time range. The characters of the play influence and provoke individual enlightenment, but with an emphasis on women's rights and roles.

Study aims at throwing further light on the perception of gender identity, with specific individuals that convey messages through their representation in literature by bringing the literary works together from the world literature and discussing them with a focus on their treatment of subjects. As a basis, there are target literary works that are analyzed and combined with the extra various genres of literature. There are significant sections and citations from the world-famous distinctive literary figures, such as *The Applicant* poem by Sylvia Plath, *Kafka's Doll* by Gerd Schneider, and *Women Who Run with the Wolves* by Dr. Clarissa Pinkola Estès. Each of the works serves as a transition to one another and clarifies the reason behind the conceptual approach. It is based on the doll and its meanings by target literary works by the influential people of those times.

The content of this study serves the purpose of uniting all of the literary work analyses in the same common ground as a general point of view of the work. It underlines the approaches towards genders and gender stereotypes and the impact of a society that shapes individuals.

This study begins with the definition of mother figures, dolls, and moves on to more elaborate discussions and related concepts that are linked to the movement of feminism. Examples and experiences from the lives of the people that take place in the literary works set notable examples to link the incidents to the concepts such as the idea of identity, gender, and self-realization of the

individuals within the community provide a solid foundation for the representation of genders and cultural gender role relations because they mostly reflect the mainstream views and manners of the time and place, they were written in that era.

The patriarchal view or views that challenge patriarchy can be detected easily between the lines of the literary works, especially, when they aim at some concepts related to individuality, identity, gender, and the representation of them. Some focus on the representation, misrepresentation, or underrepresentation of those concepts that are going to be linked to the chosen literary works. The analyses of those literary works are matched with the theoretical suggestions of Judith Butler, Julia Kristeva, Luce Irigaray, Hélène Cixous, Gayatri Chakravorty Spivak, among others. Examples from literary texts and their analyses that are based on the concepts and incidents give insights into that society's dynamics. In addition to the main literary works that are placed at the centre of the work, there will also be secondary resources in terms of the appropriate sample that can be connected to the core of the topic. The main issue reflects gender and culture perception and how women are represented or dismissively treated.

Throughout centuries women have tried to survive in a men's world and to prove their existence in terms of being individuals that have free will to self-actualize themselves.

Through the whole of their lives, most of the women try to exist in science, literature, politics, and likewise. by working more than their male counterparts till they get satisfactory results. There are sections that includes the gender representations and cultural influence as a whole content in the target, with the doll symbol and stereotypes within the scope of literary works. Samed Behrengi's *Ulduz and the Talking Doll*, and Henrik Ibsen's *A Doll's House* are subjected to close scrutiny as they are placed at the centre of the discussion which is also supported by other works of literary works from various genres.

Within the setting of the play and the connected pieces keep on developing the sequences of incidents within the play. As it begins with this section, excerpts from the play and the "*To Speak is Never Neutral*," "*Democracy Begins Between Two*," "*An Ethics of Sexual Difference*" citations from Luce Irigaray. Combining a conceptual outline with the citations and excerpts from the play provide insights into the target content of the study.

This play is an authentic reflection of a marriage, which is why it seems and feels more intriguing. It leaves an enormous influence because there are still similar problems. There are also, so many options for the visual contents of the play. It includes the patriarchal system and societal norms of that era. While this play progresses, all of the characters and conditions evolve dramatically.

Samed Behrengi's *Ulduz and the talking doll* story includes hints of oppression towards culture and gender within the sequences of events. There are underlined chunks based on the combining citations from Judith Butler's "*Gender Trouble - Feminism and the Subversion of Identity*" and chapters of the *Ulduz and the Talking Doll* by Samed Behrengi

The story tells us those gender stereotype examples are imposed on the women as social roles of that time and place. Ulduz's adventures combine with other crucial topics such as women's oppression and gender stereotypes.

The main character conveys the message by showing the suppression of women around her. There are visible and nonvisible characters such as Ulduz's mother. The story begins with Ulduz's father getting a divorce from her mother and sending her away. Her father is an indifferent man and brings a stepmom. He only cares for his new wife because she is pregnant. Stepmom tortures her whenever she finds a chance. She takes advantage of being pregnant and tries to make life harder for Ulduz. The story contains the oppression of women and patriarchy figures that neglect their existence as a whole.

Given this context, "the doll" can be read as a metaphor for women's commodification. "The doll" is an image frequently revisited in literature. It can be traced from canonical to contemporary literature, related to both Western and Eastern traditions. Study aims at looking into the context surrounding the doll while

examining a canonical Western text, *A Doll's House* (1879) by the Norwegian playwright Henrik Ibsen and a 20<sup>th</sup> century text, *Ulduz and the Talking Doll*, by the writer Samed Behrengi.

A comparative and contrastive perspective is employed in relating other texts involving Sylvia Plath's poem *The Applicant*, *Women Who Run with the Wolves* by Dr. Clarissa Pinkola Estés, and *The Kafka's Doll* by Gerd Schneider.

This research includes issues of gender representations and gender stereotypes in literary works as an essential content with the focus of girl child's doll by combining topics such as a doll and status of women through wave of feminisms, women's movements.

It also focuses on women's oppression and the struggles that women came through while fighting for their rights as individuals of the society. Women's oppression and various kinds of unjust approaches that take place within the lines of the literary works of the study with the analysis of the doll and the various leading characters around.

On multiple levels of mother-child relations, the doll signifies the domesticity of woman, the assigned roles of a young female child who is to become a mother. With its changing context in late 20<sup>th</sup> and early 21<sup>st</sup> century horror films, the female doll is the evil figure in the household. This study contends that the implications of the doll keep changing but stereotypical approach to women it implies, still remain. Female body signifies domestic wives, prospective mothers and if not, the evil...

## CHAPTER ONE: CULTURAL IDENTITY AND THE PROBLEM OF GENDER

Diversity feels unique but in the long run, acting as a team saves you more than an individual ever does. Norms of living together create an agreeable environment for the people of that community. Acting as a whole unit composes an idea of a community and this brings other details as well, such as community, cultural rules, standards, and likewise.

As a basic definition, in the social structure of life, a community composes and also defines the social roles in accordance with the changes and ideal attitude patterns of the society. (Eagleton 119) This also reflects the revolutionary changes throughout the process. Even in every little detail, it is easy to see the reminiscence of cultural influence that takes an inevitable part in majority of the sequences of events. Formation of self-identity, reactions, habits, and so many other details take our self-actualization to another level that helps us to become the best versions of ourselves.

Within the order of society, women and men were together as members of the public but never had equal rights or positions. According to the hypocrite approach and comparison towards women by the ruling power of the era, women were never considered equal members of society.

Because of the reactions described above, women have tried to make themselves heard since the end of the 18th century, and still, it is not so different from the fundamental approach of those times. Women claimed to have rights of their own as individual beings, but those issues are not solved completely, even today. The most significant figure in this matter is Virginia Woolf, as she is the beginning point of the Women's Movement with her statements. She has been a distinguished figure since that time. The writer had many ideas and the products of those ideas, such as "*A Room of One's Own*" (1929).

She underlined the need for the liberation of women. Women's existence showed increase, by emphasizing the cruciality of having room to Express

themselves independently. According to Woolf, women had significant financial and educational obstacles that prevented them from producing literary works. Women must have had the space to create and gain financial freedom. Woolf's approach to individual independence was a milestone in the first wave of feminism.

The first wave of feminism demanded fundamental human rights for women such as equal opportunities in education, work, politics and likewise. It can be thought as a beginning point of the women's movement because served as a root cause for the feminism wave to start. Women claimed to own their legal rights, such as voting and having authority over their properties.

By thinking when there was no individual right to politics, education, justice for women before the women's movement, it seems like a nightmare when comparing today's acquired rights of women. Sexism and male domination imprisoned women in their homes because the patriarchal system limited women's rights and abilities into the domestic sphere. Patriarchal establishment manipulates and builds society's decision-making in favor of patriarchy.

Simone De Beauvoir is the worldwide famous figure and pioneer of the French feminism. The second wave feminism connection with French critic Simone De Beauvoir's approaches and works can be seen as a bridge between first-wave feminism and second-wave feminism because her approaches have similar sides concerning the essence of the previous feminist movement. Her ideas are accepted as a transition phase from the First Wave to the Second Wave Feminism. Simone De Beauvoir's writings' style is conceived as a transition from the First Wave to the Second Wave Feminism.

Even though Beauvoir's major work *The Second Sex* (1949) partakes a similar ground with first-wave feminism, it also includes a tremendous censure, about the men's various discriminations on structural, economic, implementations against women. In contrast to first-wave feminism, the second wave of feminism incited the conceptual arguments of oppression of women, temperament of gender, and gender stereotypes in the society.

The second-wave feminism movement included content such as women's sexuality, reproductive rights, domestic violence, marital rape issues, and as a general also unfair treatments towards women were fundamental issues of that period. Second wave feminism created a tremendous impact on the people of that era. They had slogans that are based on the content of women's movement such as "Women's struggle is class struggle" and, also " the personal is political "

Second Wave Feminism includes Betty Friedan's *The Feminine Mystique* (1963) and Shulamith Firestone's *The Dialectic of Sex* (1970) as its predecessor. The main consideration of this wave may be summarized as the politics of reproduction. Kate Millett's *Sexual Politics* (1969) and Germaine Greer's *The Female Eunuch* (1970) are noted among the major examples of this feminist wave

Even though, there are different approaches in feminism, as mentioned above, feminism mostly and broadly deals with female oppression in a patriarchal structure. Ultimately, there are essential thoughts about the various feminist movements with different segments. Particular details separate the feminist movement into specific groups.

III We identify the agents of our oppression as men. Male supremacy is the oldest, most basic form of domination. All other forms of exploitation and oppression (racism, capitalism, imperialism, and likewise.) are extensions of male supremacy: men dominate women, a few men dominate the rest. All power structures throughout history have been male-dominated and male-oriented. Men have controlled all political, economic and cultural institutions and backed up this control with physical force. They have used their power to keep women in an inferior position. All men receive economic, sexual, and psychological benefits from male supremacy. All men have oppressed women. (*The Redstockings Manifesto* Clause III) (1969)

The clause above from famous Redstockings Manifesto is written because of the unjust treatments in all fields of the society towards women and can be accepted as an uprising of women's movement according to the conditions of that



time. According to the leading figure of women's movement, Beauvoir states that “What these women are demanding is not a superficial emancipation but the 'decolonization of women.’”. (All Said and Done) (1972)

Male domination still exists in each one of the areas in life such as economical, sexual, psychological, educational, and political positions that all people know accept as a fact. This condition can be a source of hypocrisy towards Women's oppression that kept on progressing even if there are changes and advancements around the world.

Various works' excerpts with the focus of girl child's 'doll' with citations of Julia Kristeva, Luce Irigaray, Helene Cixous and Judith Butler are connected and mentioned within the overall of the study. There are specific citations from these leading figures of various feminisms within the scope of this study.

Specific parts of the research focuses on inquiring literary works with the citations from Julia Kristeva, Luce Irigaray, Judith Butler. Some of the Julia Kristeva's works are listed as *Powers of Horror (1982)* , *Desire in Language: A Semiotic Approach to Literature and Art" (1980)* *Desire in Language: A Semiotic Approach to Literature and Art* is cited in a connected part of the literary excerpt. Luce Irigaray's works are listed as *To Speak is Never Neutral (2000)*, *Democracy Begins Between Two (2001)*, *An Ethics of Sexual Difference (1993)* and some of them are added as citations.

*To Speak is Never Neutral* and *An Ethics of Sexual Difference* are the works that are linked with the issues. One of the most challenging one can be thought as Judith Butler, because she is the one that challenged the system more than the other fellow feminists. Judith Butler’s inspiring and provoking work *Gender Trouble: Feminism and the Subversion of Identity (1990)* created an impact on feminism movement that is why there are various citations from this influential work.

Third Wave feminism strived to complete the deserved rights and freedom that second wave feminism could not complete as a whole, because there are still missing points in terms of rights and freedom of individuals. They focused on working on gender, racial, economical, and social justice within the society. Third

Wave Feminism which involves leading feminist thinkers and writers of postcolonial feminist perspective, also declares challenging theorists such as Barbara Smith, Gayatri C. Spivak.

Gayatri Chakravorty Spivak is an Indian scholar that draws attention with her works, such as *Selected Subaltern Studies* (ed., 1988), *Subaltern Studies: Deconstructing Historiography* (1985), *Can the Subaltern Speak?* (1988) Her works create awareness that colonizers even interfere with the colonized one's relations with each other and decide on behalf of them. Her works highlight the situation of the doubly Othered in both postcolonial and feminist context. In this respect, Spivak's suggestions on the subaltern provides a relevant theoretical scope on reading 'Ulduz and The talking Doll.

Societies flourish when they produce art and inquire about the literary works that set the background information of those literary works in terms of social influence by sharing the contents together. Mythical literary works have no basic timeline or roots that is why it is an arduous expression to define with a strict approach. Mythical stories can be seen as a different genre that is mostly used and known by the local people of specific zones and time dimension.

As Barthes states,

Of course, it is not *any* type: language needs special conditions in order to become myth: we shall see them in a minute. But what must be firmly established at the start is that myth is a system of communication, that it is a message. This allows one to perceive that myth cannot possibly be an object, a concept, or an idea; it is a mode of signification, a form. Later, we shall have to assign to this form historical limits, conditions of use, and reintroduce society into it: we must nevertheless first describe it as a form. (Barthes 107)

The analysis of the authentic mythical story, "*The Doll in Her Pocket: Vasalisa the Wise*" provides insights in terms of self-actualization and gender criticism based on the sequences of events of the story. This mythical story is combined with the other concepts and cultural notions of that period's society.

The pattern for my literary version of the Vasalisa tale spun here was given to me by my aunt Kathé'. It begins with one of the oldest storytelling devices, "Once there was, and once there was not ..."2 This paradoxical phrase is meant to alert the soul of the listener that this story takes place in the world between worlds where nothing is as it first seems. So let us begin. (Estés 55)

Most of the traditional stories are inheritances of the civilizations from the elders of the society. They have basic introductions, significant characters, moral values, and also magical powers of the various roles of those members of the setting. Enchanting descriptions of the background and sequences of events create a vivid environment that helps to convey the message directly to the target audience. This mythical story's source is her aunt Kathé and starts with a similar storytelling expression such as the classical *Once upon a time and* keeps on people being alerted this way for the introduction of the story.

*Vasalisa* and her family lead a happy life till her mother dies. *Vasalisa's* mother gives her a doll with magical powers that can direct and help whenever she is needed before her death. She talks to *Vasalisa* about the doll and breathes her last. Unfortunately, after a short time, her father is married to a terrible widow with two daughters. They pretend as if they like her but in reality, it is extremely the opposite of the situation. Her father and *Vasalisa* do not realize the truth about their feelings towards her. They are jealous of almost everything about *Vasalisa*, especially her beauty, innocence, and sweetness. Stepmother and sisters always have a plan for tormenting her, but she is so pure that she does not even realize the bad intentions towards her.

At the end, stepmother and sisters decide to plan something to get rid of her completely. They trick her somehow and send her to the forest to ask for fire from a scary witch that is called *Baba Yaga*. On the way, her doll helps *Vasalisa* to find the route, and that is why she does not get lost in the forest. She finds *Baba Yaga's*

house and asks for fire from *Baba Yaga*. *The witch Baba Yaga* gives her tasks and tells her that if she finishes the tasks, she can have fire.

She completes all of the tasks by her doll's help and comes back home. The ending seems like the best part because sooner or later justice prevails, and bad deeds result with the divine punishment such as the ending below.

*Vasalisa* moved on closer and closer to home. And as the stepmother and the stepsisters saw it was her, they ran to her, saying they had been without fire since she'd left, and no matter how hard they had tried to start one, it always went out. *Vasalisa* entered the house feeling triumphant, for she had survived her dangerous journey and brought fire back to her home. But the skull on the stick watched the stepsisters' and the stepmother's every move and burnt into them, and by morning it had burnt the wicked trio to cinders. (Estés, 59)

*The Doll in Her Pocket: Vasalisa the Wise* is a mythical literary work passing down from a generation to one another and it has so many enchanting traditional incidents, embedded in. Setting of the story, characters, and intuition of women such as *Vasalisa's* mother and her gift for protecting her daughter when she is alone. In many of the societies, there are similar stories starting and ending in parallel ways. Patterns of incidents, settings, characters, and topics show similar aspects. In most of the mythical stories, there are wise women that teach and lead you to the correct path such as the one *in the Doll in Her Pocket: Vasalisa the Wise*.

Women should support each other because solidarity always unites and leads people to better places. There are significant issues that women must hold firm about, and feminism can be added as one of them. Feminism keeps changing but the core is protecting the individual and especially her rights. All of the women paid the price of being women, with their reactions, or prejudices and so many things that are not enough to mention within this part.

Feminism struggles to demolish the patriarchal system and get the essential rights for women to become independent while uniting as a whole body. Throughout the process feminism also had evolved into various paths such as its

current condition by experiencing the unfair treatment from society. In the first wave feminism, women struggled to get their individual rights, because in society women did not have status without men. Rights of having a decent education, voting, working and also having a legal and political equity in general within the societies that they live in. Step by step needs and wants start changing and they start demanding their new requests from the authorities. In this case, women object to the unjust treatments if it is not appropriate in terms of justice within the context of the condition. Second wave feminism tries to reach the step for being an independent member of society.

What is sometimes termed 'second-wave' feminism emerged, after the Second World War, in several countries. In 1947, a Commission on the Status of Women was established by the United Nations, and two years later it issued a Declaration of Human Rights, which both acknowledged that men and women had 'equal rights as to marriage, during marriage and at its dissolution', as well as women's entitlement to 'special care and assistance' in their role as mothers. (Walters, 97)

Even in the second wave of feminism content, women try to get human rights with the international commission of that period. Rights related to marriage, jobs, payment equity and so many other modifications that needed to be done long ago. Women should initiate their own processes of self-actualization without the help of the patriarchal power, while common opposing views challenge their presence in masculine societies

As Luce Irigaray argues

Even for conception, the cradle would in some sense be ready. The nest for the child would be possible if the female had its own nest. If a woman had her own territory: her birth, her genesis, her growth. (Irigaray, 149)

Without any class discrimination as a whole community of women of each era should obtain their power and defend their ideas regardless of the results of the conditions. In most of the literary excerpts, there are men that try to control and prevent the possibility of women's thriving and suppressing him with her success.

As a result, women should understand the fact that the personal is political all around the world.

## CHAPTER TWO: “THE DOLL” AND REPRESENTATION OF GENDER STEREOTYPES

Drawing on the “doll” image, this chapter examines the canonical writer Henrik Ibsen’s play *A Doll’s House* with a view to highlight how it reflects the first wave feminist context and employs the domestic role of Nora in both her father’s and her husband’s houses while she considers her own children as her “dolls”.

This section starts with defining the approaches towards the perception of toys in terms of various societies and orienting the kids through toys into the structured or may seem as imposed tiny adult life. Children imitate the individuals' behaviours and apply exactly the same behaviours as they do in their lives. Talking about the rules or attitudes is useless because they copy the family members or their leading figures, such as mothers, fathers, or sometimes teachers as their role models that they fit into their lives.

Barthes argues:

All the toys one commonly sees are essentially a microcosm of the adult world; they are all reduced copies of human objects, as if in the eyes of the public the child was, all told, nothing but a smaller man, a homunculus to whom must be supplied objects of his own size. (Barthes, 53)

Classifying toys according to the specific genders or gender roles seems unfair treatment towards children because their perception can easily comprehend the aim. This circumstance may lead them into the wrong direction and make them insecure towards the adults around them. The research analyzes multiple specific literary works in terms of gender representation. It focuses on gender stereotyping and uses the doll image connection. The scope of the inquiry includes a conceptual and theoretical framework by showing sample parts that are combined with the citations from Julia Kristeva and Stiliana Milkova. The sections are provided from Elena Ferrante’s *The Beach at Night*.

The writer, who is an Italy-based world-famous literary celebrity, writes her books under the pseudonym of Elena Ferrante. She wants her books to be widely read and be effective for the insights they offer into society's ignored or accepted masculine points. She brings her books into the spotlights of readers more than a random writer with a real name because of this anonymity.

Anonymity provides her with the required courage and freedom to discuss socially sensitive issues, traditions, and norms. Her books are linked through the cultural and gender-based codes she uses and the themes she weaves around related concepts. In her elaborate study of Ferrante's writing Stiliana Milkova states the fact that:

This removal of authorial biography de-contextualizes the writer, freeing her from the limitations of the local, the ethnic, and the national, and re-situating her within a broad literary realm where the foundational principles of literary narrative plot and character, ideas and images, setting and structure hold universal currency. (Milkova 5)

The book's themes include the emplotments of topics and concepts such as, culture, community, self-identity, gender misrepresentation, underrepresentation of females, gender stereotyping norms of the target community with set-up background. Incidents, relations, and culturally biased reactions reflect the authentic life of the individuals of that time and place. Reviewing chapters from *The Beach at Night* provides a connection between previous works of the author. In the story, there is a five-year-old talkative girl called Mati and her doll Celina.

Ferrante's books mostly include mother-daughter relationships as a connection with dolls. She shows different approaches or variations of female roles and genders stereotyping norms of the society. This section starts with Mati's abandonment of the Doll *Celina*.

Mati likes to talk to her baby doll so much. On the weekends, they stay at the beach house. On that day, her dad brings a cat for Mati. She stops talking to her doll and starts playing with the cat that she named Minu. Little girl Mati seems to



forget her doll while playing with her new cat Minu. The doll stays under the sun and does not know what to do. Mati's brother does not like her doll. He starts digging a hole and throws sand on her. The weather is extremely hot. The doll thinks about the last game that they played with Mati, but for now, the doll is alone buried half in the sand. (Ferrante 9-11)

Here in the story, Mati plays a mother role but the way she plays it is not the expected and appropriate gender norm that society thinks she belongs in. She does not show a decent reaction in terms of community norms at that time. The narration makes the reader feel the tension related to the situation and the eventual chaotic sequence of events. The hot weather, being ignored by someone that once cared about you, and being mocked by someone who dislikes you. Being buried in the sand and unable to react to the things around her. But nothing hurts Celina more than being ignored and abandoned by the person she trusts most.

The writer illustrates the meaning of the emotional state of character through the text and the sorrow of the abandonment takes place between the lines. The main character of the story conveys the emotional destruction of the traditional mother role model of the family. Adventures of the character include fear, disappointment, trauma, and devastation of the ideal family member role within the sequences of events. The writer reflects the expected traditional role by deforming it as an exceptional role.

Kristeva argues:

The only way a writer can participate in history is by transgressing this abstraction through a process of reading-writing; that is, through the practice of a signifying structure in relation or opposition to another structure. History and morality are written and read within the infrastructures of texts. The poetic word, polyvalent and multi-determined, adheres to a logic exceeding that of codified discourse and fully comes into being only in the margins of recognized culture. (Kristeva, 65)

There are a rooted variety of cultural habits, according to every member of the society within the social dynamics. The only way to understand can be delving

into structures of the existing rest of those beings. Ending ingrained patriarchal codes and attitudes in public is an arduous struggle. In literary texts, these can be addressed and challenged in abstraction. The literary treatment of certain issues, concepts, traditions, public norms, behavioural codes, and gender roles is a means to get people where they want to or react to unfair treatments around them.

Literature could be one of the essential things that may correct things within society by expressing the situations. People keep writing about the unmasked versions of themselves and their community. They expose corruption by mentioning the naked truth in their literary works.

In *the Beach at Night*, there are small but clear symbols about family and relationship dynamics. Brother and father do not take active roles in the story as background figures. The only detail that takes place is that the brother does not like Celina much. An important part is that Mati's father brings a cat called Minu and after that story unfolds and unpleasantly backfires on the doll. Mati's mother is the only real mother in the story, but her role finds expression in her daughter's existence and manners towards her doll Celina. The feeling of motherly manners reflected by Mati's approach towards Celina mirrors her mother's manners in general.

Two significant roles of this story reflect the figures of patriarchal oppression by these specific symbols within the flow of the story. The Mean Beach Attendant and his friend 'The Big Rake' play a significant and also scary role. They reflect the example of male dominance in society to push someone for obeying or clearing away.

An hour ago, Mati's mother left the beach and went home. Now, Mati's father is also getting ready to leave. He says "Mati! we are going!" Mati gets her cat and leaves with her brother. What about the doll? Doll cannot see and yells at them, but Mati does not hear her doll. Mati only talks to her cat. After sunset, 'The Mean Beach Attendant' of the sunset comes. He is a tall man and also, he has a friend called 'The Big Rake'. They start working on the sand together while singing. 'The doll' is afraid of 'The Big Rake' because of its appearance. The Big Rake

catches the doll, but at least the doll is still the whole body. The doll is so sad and angry. She does not like Mati's new cat and hates Minu. She thinks about the good old days with Mati and her family. (Ferrante, 12-18)

Languages are the means of conveying messages through specific signs. Exchanging them in a meaningful way can create loads of smooth possibilities. While speaking, a person transmits the feeling with the expression chosen by the person that states the condition. The individual impact shows the significance of reflecting the usage of the path a person chooses to change or modify every single thing within the communication basis. Every tool can turn into a different means of communication and language can also be differentiated in terms of individual approach or reaction towards the various contents that take place in our lives.

We can detect dialogical relationships on several levels of language: first, within the combinative dyad, langue/parole; and secondly, within the systems either of langue (as collective, monological contracts as well as systems of correlative value actualized in dialogue with the other) or of parole (as essentially "combinative," not pure creation, but individual formation based on the exchange of signs). (Kristeva, 68)

Sometimes, a person does not need to destroy something in a materialistic way, especially for long-term pain. Evaluating the worth of something that has sentimental value to someone is the most compelling thing to face. After 'the Big Rake' catches the doll, she feels miserable and desperate, but still hopeful that her whole body is complete in a single piece. Celina tries to protect things from 'the Mean Beach Attendant' that Mati has taught her but only her name blurts out. Trying to protect her words from him seems like a battle between them. Ripping her words off from Celina creates more trauma than any other thing that has happened to her. This setting can be seen as a battle between confronting matriarchal and patriarchal society components of communities.

'The Mean Beach Attendant' feels so depressed. He sits beside me and tells his friend 'The Big Rake' that "We could not find anything valuable; we only have this

ugly doll." Doll Celina yells and answers them.' The Mean Beach Attendant' mocks 'the Doll' Celina about her skills and her mini mother Mati. The doll' tells herself that "I hide everything under my tongue that Mati taught me.' 'She tries to hide everything, but only her name blurts out " Celina ". 'The Mean Beach Attendant' gets angry and throws 'Celina' away. Now, 'the doll' Celina is so sad and says that I am so sorry that I even lost my name till eternity, from now on I am just a no-name doll. (Ferrante 19-30)

Celina does not feel completely disoriented when they catch her all of a sudden. Because she thinks that she is still complete as a single piece and her words are still in safe hands. As a result of reaching Celina for her words, comes real huge devastation. She tries to preserve her words but only one word she blurts out. Celina loses her name till eternity and now she is just a random doll like the rest.

Suffering can lead to feelings of abjection as a whole unit both physically and psychologically can be seen as an excerpt below the story. The obnoxiousness and disturbing moments are placed like puzzle pieces that complete each other in sequences of incidents within the flow of the content.

Simple but yet effective brief chunks of the story chapters make readers feel terrified of all the ordinary potential incidents that may happen to a simple individual. Individual's loss of the available simple and essential traits of her existence may cause more harm than it is expected.

"The Hook, hanging on a disgusting thread of saliva, drops down until it enters my mouth.

I quickly collect all Mati's words and hide them in my chest. Only the Name she gave me stays behind.

The Name is very frightened, it calls itself: "Celina!"

The Hook hears it and, wham, grabs it and rips it out of me—it really hurts."  
(Ferrante, 21)

The abjection leads to the deterioration by the experiences that people go through in their toughest times of their lives. At the end of this

process, it helps self-actualization show progress with some incidents in general.

Kristeva argues

The abjection of self would be the culminating form of that experience of the subject to which it is revealed that all its objects are based merely on the inaugural loss that laid the foundations of its own being. There is nothing like the abjection of self to show that all abjection is in fact recognition of the want on which any being, meaning, language, or desire is founded. (Kristeva, 14)

The abjection of a doll takes place while those patriarchal powers try to take her words from her, but she tries to protect her words from them. Disturbing someone's unity of body and words may mean devastation to that person. Especially, in that specific disgustingly annoying scene of trying to take her words from her by torturing 'Celina'. Author illustrated those harassment moments in a realistic way that made the readers feel the desperation.

Elena Ferrante proves her point by producing her work in terms of destroying the ideal norm for parents regardless of public acceptance of the community. Especially, mothers or family members have no superior roles. In the story 'Mati's abandonment of 'the doll' and 'Celina' 's being exposed to various pathetic sequences of events till Minu saves 'the Doll' from the danger.

Humans have basic needs such as food, shelter, and likewise After completing the necessary components, one of them can be inevitable such as self-actualization. Otherwise, humans would be like robots without feelings or goals. Improving or changing something into better versions by experiencing new and updated innovations around us may result in uprisings. In each culture, there are different human wants, needs, and reactions towards matters in terms of identity, individuality, gender, and community. By analyzing the literary texts, the ongoing improvement of human beings can be seen throughout the lines of the works of the authors. The dynamics of society is an essential influence on the incidents that

happen during the important awakenings of societies. Literature is a tool to reflect these communities' social revolutions such as the women's demand for equal rights and likewise. Literary works convey the background components of the study as target framework, but details emerge into the daylight by utilizing the power of expressions within texts.

Artists, writers are being inspired by the potential changes and movements in the process of contributing to an advanced civilization. The most significant ideas and works of art pieces emerge in this era of breakthrough. Henrik Ibsen can be a specific example following this definition.

*A Doll's House* is an iconoclastic work by Henrik Ibsen. Both his works of art and his life contain great experiences throughout his life. The Norwegian writer Henrik Ibsen's *A Doll's House* (1879) creates big debates within societies in the late 19th century. In some countries, the play was banned because of the ending of the family union and the beginning of inquiring individualism of a person. The play mentions the traditional structure of the family in the flow of incidents and the domination of patriarchal power can be sensed within the texture of the play.

Characters can be thought as representatives of concepts by their word choices, period of time, and settings of each incident that takes place within play. Adding a brief introduction about the play offers insight into the background of the content and short section draws a general outline of the work below:

A Doll's House brought about the disillusionment of many men and women in the 19th century with its unique probing of the dynamics of married life as well as its uncompromising critique of a society that did not respect the freedom of human beings. Findings show that Nora sometimes acts like a doll on purpose to achieve her goals without posing any threat to Helmer's authority at home. Helmer seems to dote on Nora; he does not respect her as an equally respectable human being. (Torghabeh, 91-105)

This play has been globally received as shocking, owing to innovative topics, such as, individuality, equal rights, self-actualization, and likewise. The

reason is that the incident-based works get those inspiration bits from real-life experiences of people around him. Nora from *A Doll's House* shows similarities to Henrik Ibsen's friend Laura Kieler's life, except in the final section, the play reflects her life from a different view. Her life consisted of a set of unfortunate sequences of incidents. Her husband was unfair to her and that ill treatment towards Laura Kieler led her life into asylum. She tried to cope with everything in her life, but her friend Henrik Ibsen's taking advantage of her life as a drama inspiration, was agonizing. There is also a brief outline of the whole issue related below.

One woman to whom *A Doll's House* did not bring joy was Laura Kieler. Her tragedy was known to enough people in Copenhagen for them immediately to realize that Ibsen had based Nora's story very closely upon hers (except for the ending), especially as she had been proud to advertise her friendship with him; and the link soon became common knowledge. It must have made the situation between him and Kieler, which was already bad enough, even less tolerable; and she was also much hurt by the reference in Act Three to the "recklessness and instability" of Nora's father. (Meyer, 457)

The setting of the play and the connected pieces keep on developing the sequences of incidents within the play. As it begins with this section, excerpts from the play and the books such as "To Speak is Never Neutral", "Democracy Begins Between Two", "An Ethics of Sexual Difference" citations from Luce Irigaray. Combining a conceptual outline with the citations and excerpts from the play provide insights into the target content of the study.

This play is an authentic reflection of a marriage setup of that time, which is why it seems and feels more intriguing. It leaves an enormous influence because there are still similar problems. There are also, so many options for the visual contents of the play. It includes the patriarchal system and societal norms of that era.

While this play progresses, all of the characters and conditions evolve dramatically. The play starts with the time of Christmas celebrations. Nora comes home after shopping. She shows the gifts to Torvald for the family. (Cradle or dolls

for girls, swords for boys.) Ibsen's play is based on a couple called Nora and Torvald. The other important characters enrich the stream of the play in opposition and shift directions in different routes.

The excerpt starts with the Christmas scene and Torvald's calling his wife different nicknames. He calls her with nicknames such as my little squirrel, my little lark, extravagant little person, my little spendthrift, little featherhead, little featherbrain, my little skylark, miss sweet tooth, poor little girl, odd little soul, my little songbird, my obstinate little woman, my precious little singing-bird, little rogue, obstinate little person, little miss obstinate, you helpless little mortal, the child, my own little skylark, sweet little person, my charming little Capri maiden, my capricious little Capri maiden, fascinating, charming little darling, dearest treasure, miserable creature, thoughtless woman, my frightened little singing-bird, my little scared, helpless darling, you blind, foolish woman, you are delirious"

Throughout the play, nicknames that are used towards Nora reflect Nora's position in her husband's consciousness. When Nora acts appropriately according to her husband's wishes, she is an ideal wife and when she does not apply the correct things within society, she is a childish and foolish woman. All the time, her life is controlled by someone, first her father's little doll and later she becomes her husband's little doll. These two figures direct her life in the way they want, and

Nora always conceals her real opinions to get acceptance by them. Play starts with Nora's coming back home from Christmas shopping and Torvald's direct accusations of Nora's being spendthrift in relation to her spending money without thinking. While play progresses, Torvald's use of words towards his wife changes according to his interest within this marriage game.

A citation below can be seen as an example of their dialogue and how he humiliates her with the nicknames he uses for her.

H-Don't disturb me. [A little later, he opens the door and looks into the room, pen in hand.] Bought, did you say? All these things? Has my little spendthrift been wasting money again? N- Yes but, Torvald, this year we



really can let ourselves go a little. This is the first Christmas that we have not needed to economise. (Ibsen, 11-12)

Torvald takes his wife for granted and his manners are not different from Nora's father to her before marrying him. He does not see his wife as an individual being and even at the beginning of the play Nora is aware of the situation, but she only does not react towards things around her. After sequences of events take place, she realizes that her life is nothing but a game.

The beginning is the part where she has no idea of self and naturally her own expressions for stating her own opinions related to the conditions around her. She just tries to please the people around her and accept their ideas as if her own ideas. This section may end up with a quotation that summarizes Nora's situation as a whole. " The female has not yet created her language, her word, her style." (Irigaray, 4)

When the feminine power within society gets stronger, they may get their well-deserved rights. Women know that if they speak for themselves, that is not going to find a decent answer for the existing problems and the approaches towards women's position within the society of that era. Women act out as docile beings in order to get their rights even with their brothers, fathers, or husbands. The main effect that contains Torvald's oppressive behavior patterns with his words and manners in this excerpt that takes place below.

He owes his power to completely acquired behaviours from his family background and society support of that era. Torvald asks questions and talks about her being an extreme spendthrift. He always teases Nora about the money issues and links this as her inherited feature from her father.

Torvald always talks to Nora as if she is a doll. He does not take her words seriously. It is Christmas time, Mrs. Linde (Christine) visits Nora at home. At the same time, Doctor Rank visits Torvald in another room. First, Nora cannot remember Mrs. Linde, but they keep on talking. Later, she remembers and chats about different topics. And after a while, Nora mentions the death of Christine's

husband. Nora says she is sorry that she could not express condolence.

Mrs.Linde expresses no grief and feels nothing. She wants to start her life again. After these confessions, Nora starts talking about her life. She seems happy while talking about her three kids and her husband Torvald's promotion at the bank. They started talking about the importance of having more money. Nora talks about his illness and their trip to Italy as a remedy. She also says that "She had money from her father" Nora changes the topic and asks questions about Mrs.Linde's (Christine) marriage. Christine confesses that time she had no chance except to accept the marriage proposal. She says " her mother was bedridden. There were two younger brothers as well. (Ibsen, 13-27)

At the beginning of the play, Nora shows as if her life is amazing, and she has everything that she wants in this whole world. While the play progresses, it is easy to see that there are secrets within this marriage and the roles are nothing but superficial in their family bonds.

Everything begins to unfold with a visit from Nora's friend Christine to Nora and at the same time Dr. Rank to Torvald in another room of the house. They start chatting and Nora brags about her happy family life and three kids. She defines her successful marriage with wealth as she can spend more money because her husband is promoted.

She mentions her husband's promotion from the bank as if it is her success and also the trip to Italy. When Nora's friend Christine starts talking, she mentions that her family's condition leads her to an unwilling marriage and after a while, her husband dies. She talks about her problems and her need to get a job in order to survive alone. She does not seem sad and wants to start her life from the beginning as a strong individual that wants to fulfill her goals that she could not have done before. In this part, Nora does not confess her secret yet and acts as if her marriage is the only thing that defines her as an individual in society.

Nora talks about Torvald's illness and their trip to Italy as a remedy. After a while, she confesses the source of money that helps to save her husband's life is not

with her father's help. Nora provides money by taking loans and saves her husband's life. Christine is shocked at her friend's behaviour and cannot support her manner because of that time's community principles. In that time of the society, women have no rights as an individual self.

Her husband always tries to control Nora's life and attitudes as a whole in their marriage. He even prohibits her eating macaroons because she may cause harm to her health or most probably her beauty that he admires more than anything about her as a general. While Christine and Nora chat about everything in a detailed way, Dr Rank comes and the topic changes in terms of life and obligations of it. They start talking about different topics and eat macaroons together. Torvald comes inside and Nora introduces Christine to her husband. Nora talks about Christine's search for a job and if Torvald can give her an appropriate position in a bank. Torvald asks questions related to her skills and accepts her in a bank.

Nora likes to think as if her husband's power or the wealth they have can be under her control but in fact she is in a cage without her freedom to act with her free will. She has an illusion of power because Nora has no power on their family decisions or the other important things, but she likes to think that she can manipulate and direct her husband into what she wants him to do. She experiences an awakening after a set of incidents. Luce Irigaray states her condition with her sharp definition below.

This is one of the questions uncovered-sometimes only as a negative-when woman take consciousness of themselves. Women can no longer love or desire the other man if they cannot love themselves. Women are no longer willing to be the guardians of love, especially when it is an improbable or even pathological love. Women want to find themselves, discover themselves and their own identity. (Irigaray ,66)

After all of the guests and Torvald leave the house, Nora stays and plays with her kids at home. While Nora keeps on playing with kids, Krogstad comes,

and they start talking. Krogstad is the person that provides the loan for Nora, and she thinks that his visit is about a loan, but in fact, Krogstad requests something different from Nora by threatening her due to the forgery of documents while getting the loan. Nora changes her father's document, and this is a serious crime.

This can be a devastating act for Nora and her family life as a whole and Krogstad blackmails her about this issue. After Krogstad leaves, Nora still cannot get rid of the shock and sadness. Torvald comes and when they start talking, he asks if any visitor comes after him. Nora and Torvald have a conversation related to this matter. According to Torvald, mostly all the men of that era think that mothers are the foundation of the good or bad individuals and also the root of the families. Dialogue that takes place below reflects his gender related approaches.

" H-My dear, I have often seen it in the course of my life as a lawyer. Almost everyone who has gone to the bad early in life has had a deceitful mother.

N-Why do you only say mother?

H- It seems most commonly to be the mother's influence, though naturally a bad father's would have the same result. Every lawyer is familiar with the fact. This Krogstad, now, has been persistently poisoning his own children with lies and dissimulation; that is why I say he has lost all moral character."  
(Ibsen 71-72)

As this mission seems impressive for women at the beginning, but later turns out to be the chains around their necks. In society the role of women seems superb at first but later turns out to be the chains around their necks. When Nora starts inquiring about her status within the family, each time she faces disappointment, in addition to the fear of status loss. She knows that when she does not act according to her appointed role, there is a risk of losing everything that she owns as a whole. The convenient behaviours, rules, and regulations are determined and set according to the decisions of the patriarchal administrations of the society.

Women have no equal rights in comparison with men within laws and life in general in that era. When time and developments show progress in the world, there should be some updates according to the dynamics of that cultural background and its individuals.

An ethical imperative would seem to require a practical and theoretical revision of the role historically allotted to women. Whereas this role was still interpreted by Freud as anatomic destiny, we need to understand that it has been determined by the necessities of a traditional sociocultural organization—one admittedly in the process of evolving today. (Irigaray, 117-118)

While humankind invents new technologies, items, and discovers places, also it experiences an awakening as self-actualization in the whole world. Civilization prevails in technology, science, and also social fields. In society, thoughts, logical and moral reasoning of the incidents help widen perspectives of all ages, genders, and backgrounds. After hearing Torvald's ideas about the morals of mothers and their effects on children, she feels confused. Nora asks the nurse:

"Do you think they would forget their mother if she went away altogether?" (Ibsen, 77)

Nora constantly thinks about those bonds that Krogstad has as a threat, which is why sometimes she even plans on leaving the house without saying anything as a solution. Later, she talks to Torvald about not firing Krogstad, but it does not work. Torvald sends a dismissal letter to him. At that time, Nora also gets ready for the Christmas party. Doctor Rank comes for a visit to Helmer's house.

While talking, he confesses his love for Nora. He also declares that his death seems quite soon. When that time comes, he wants to notify them with a letter that has a cross on it. Krogstad meets Nora and gets into a rage about the incidents. He blackmails Nora by saying If Nora cannot convince her husband to provide a position for him in a bank, Krogstad may reveal everything about them. When Nora

asks for help, Helmer does not want to accept helping Krogstad. As a result of this disagreement, he leaves a letter that explains everything in detail. The excerpt below results with the letter that ends the happy marriage game.

KROGSTAD: Have you forgotten that it is I who have the keeping of your reputation? [NORA stands speechlessly looking at him.] Well, now, I have warned you. Do not do anything foolish. When Helmer has had my letter, I shall expect a message from him. And be sure you remember that it is your husband himself who has forced me into such ways as this again. I will never forgive him for that. Goodbye, Mrs. Helmer. [Exit through the hall.] (Ibsen, 114)

Christine comes and Nora tells her everything that has happened. Christine decides to go to Krogstad to talk and find a solution for saving Nora's life. Nora is panicked because even if she is not so honest with herself about her marriage and family life, she does not want to lose her comfort zone. Being in a middle-class family and having a family with her kids at her cosy home sounds so peaceful to her.

Class membership determines the structure of the utterance through the impact it has on the situation and the object of communication. But to what extent? Is it the only constraining factor? From a psycholinguistic, or more precisely a psychoanalytic-linguistic perspective, one might hazard the guess that class determinations occur at the preconscious-conscious level. (Irigaray, 114)

Nora has to sacrifice something in order to protect her condition and she cannot find a solution for getting rid of the situation. In a traditional society, having a specific status makes it hard to find a solution, because women have only basic mother or daughter roles, and exceeding their roles may create a catastrophe in the eyes of patriarchal administrations and people of that era.

In this excerpt, " Nora wants to keep Torvald busy by practicing dance Tarantella to prevent or at least retard reading a letter from Krogstad. Christine and Krogstad have a conversation and decide to get together. At the party, Nora dances so flawlessly, and when they come back, they see Christine is there as well. Doctor Rank drops in and asks for a Havana cigar from Torvald. Nora lights the cigar and understands that this means the final for him. He waits for his death. They say farewell to him. Torvald decides to open his box for checking letters. There are two letters in the box. One is from Dr. Rank and about his death. The other letter includes all details related to Krogstad and the debt issue in it." (Ibsen, 121-154)

Pressure and dominance can be reflected because of the tension of the situation. All the time money and power relations show that in the play the husband uses money as a controlling system to manipulate his wife into what he wants to make it happen. Unfortunately, in the play, both sides are not so sincere and try to repress each other.

In the play, Nora just symbolizes a person that wants to self-actualize herself but according to that era's norms, her innocent intentions have no equivalent within society. According to the patriarchal system of that time, women only have to fulfil domestic duties and be loyal to the family, because the next generations grow up in women's hands. The women have no individual space belong to them to improve themselves on their own.

As Irigaray discusses,

Even for conception, the cradle would in some sense be ready. The nest for the child would be possible if the female had its own nest. If a woman had her own territory: her birth, her genesis, her growth. (Irigaray, 149).

Realization of the bitter truths for women begins with simple steps but still needs to boost much more effective reactions in order to influence the mass society. Even now, there are still similar norms based on gender stereotypes. In the play, the

Christmas party settings, costumes of women, and dance shows reflect women taking place in society, nothing more than visuals. Torvald reads the letter and gets extremely angry:

H-Now you have destroyed all my happiness. You have ruined all my future. It is horrible to think of! I am in the power of an unscrupulous man; he can do what he likes with me, ask anything he likes of me, give me any orders he pleases— I dare not refuse. And I must sink to such miserable depths because of a thoughtless woman!

N-When I am out of the way, you will be free." (Ibsen, 157-158)

Torvald starts insulting her and also mentions her father's past fault as a link to her current fault. He despises her and makes plans to save himself from this disaster. In fact, her crime is a forgery, but her excuse is that everything she has done so far is for the sake of love.

After this scene, Nora realizes Torvald's selfish nature, and the marriage is all about a game that keeps on going in favor of him. She is silent but aware of what just happens and reactions from her husband are full of disappointment.

The doorbell rings and a letter reach them from Krogstad with the necessary documents in it. Torvald looks so happy and so selfish as usual. He screams and says "I am saved". Nora changes her dress and comes back to the room. They start a serious chat for the first time in their marriage. Nora makes comments about the relationship between the two and her statements are brutally neutral and correct, even her husband cannot object to her expressions:

"N- No, only merry. And you have always been so kind to me. But our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa's doll-child; and here the children have been my dolls. I thought it great fun when you played with me, just as they thought it great fun when I played with them. That is what our marriage has been, Torvald.



H- There is some truth in what you say—exaggerated and strained as your view of it is. But for the future it shall be different. Playtime shall be over, and lesson-time shall begin.” (Ibsen, 166)

Her ideas, preferences, and choice of free will have never been an issue between father or husband throughout her life with them. In her father's house, she obeys her father and does what needs to be done. Same manners, different patriarchal oppression that suppresses a female individual in the course of her life either in father's or husband's house. She does not own both of those houses because she is just accepted there when she obeys the ones that rule the place.

Irigaray discusses:

Women who had only just left patriarchal families, whether private or public, we're starting to awaken to a different identity, an identity of their own. It was not very difficult to send some of them back into the home and to reduce the others to silence by depriving them of a place in which to speak or by offering them access to money and power in masculine mode on condition that they alter their way of thinking and behaving. (Irigaray, 34)

Women begin to be aware of their true identity after getting rid of the borders of patriarchal environments. Nora could not realize at her father's house that she has no specific decision that belongs to her life. All of the important decisions are taken by the men of the family and especially financial issues are always in the hands of the male members of the family.

At the end of the play, Nora leaves the house, because she does not think that she is enough to bring up her children. She feels the need to educate herself first because otherwise, it is impossible to move forward in the course of her life. She starts having suspicions about almost everything that includes religion, family, relationships, and moral values. While leaving Torvald tries to have an impact on her with some basic norms of society. But she has no such fear after the destruction of all the values she thought most important.

Torvald tries to stop her by using sacred duties, the importance of marriage, and all the other details that are imposed as women's responsibilities in marriages and families as a general. Within the play, women's roles are for serving as a wife or daughter, in the family.

Women have always another man to obey such as a father or husband and likewise male members of the family. There are always other people to be obeyed and connected to the basic needs of power and oppression of those male members of the society. It seems like no freedom of speech, gender, and identity problems, and also representation problems within the incidents of the play.

There is also another literary work called Kafka's Doll by Gerd Schneider and again that uses the symbol of a doll as a character in the story. The story takes place in Berlin on an autumn day, while all of the children play in the park, there is only one girl that sheds a lot of tears. As they stay there and sit for a while, Franz asks the little girl, "Would you like to tell me what happened? There is no answer from the little girl. He keeps asking are you waiting for your mother or father? Kafka had a family in his real life but was deprived of family love or care that is why a crying girl made him connect with this childhood and tried to become friends by consoling her with his soothing manners. At the end she answered his question by screaming:" My doll! She went! (Schneider, 5)

Main character Mr. Kafka and the little girl started to actualize a connection to their own safe space by continuing a dialogue and flourishing it beyond a random chat. Characters keep on asking and answering about the details related the doll of little girl called Lena.

Irigaray argues:

The reciprocal integration of the body and of language, origin of the imaginary, decenters man in relation to himself, and marks the beginning of his wanderings. The ineluctable corollary of this is the impossibility of the return to the body as the secure place of his identity to himself. All he is is

mediated by the word, and his trace can be found only in the word of the other. (Irigaray, 9)

Finding his inner self or his childhood when he saw that little girl crying made him confused about his self-questioning as well. He wanted to help her, maybe he can find the cure by assisting this little girl. Childhood can be someone's safe heaven within the context of making a connection.

Franz and Lena started talking.

F- Did your doll leave?

L-The little girl nodded her head.

F- Did you lose it?

L- I made her seated over there. While the playing doll was falling that is why I left her here. (She pointed at the bench. She was extremely worried.)

L-Maybe someone stole her! (Now all of a sudden, her face seems angry)

F- (He sits next to her at the bench) I don't think that your doll is stolen.

L- But she is not here?

F-What is your doll's name? (Schneider 6,7)

Later, after the little girl's descriptions, he tells her that he has seen her doll and her doll wants to write a letter to her. After a while, he says that his name is *Franz*. The little girl says mine is *Lena* and runs away. He asks are you coming again tomorrow? But no answer, maybe she couldn't hear him while running. *Lena* stays in an orphanage and the other day they meet again. This time Franz gives her the letter, the little girl sees the stamp and gets excited. She gets so many letters from the doll and later she understands the importance of having a bond.

The Doll symbolizes the indirect but sincere relationship-based content from the letter. Franz's illness gets worse while sequences of events keep on happening. Franz lives with her darling Dora but far away from his family and her sister Ottla. Ottla sometimes sends letters and gifts to him. They feel so happy after unwrapping all of the gifts, but unfortunately remembering the warnings of the landlord makes them feel irritated. Franz creates a new setting for Lena's doll in letter but still no idea about the doll's name. He is still so ill and could not recover from what happened for so long. After a one-day interval, they meet again, and Franz brings her letter from the doll. Lena is so sad and tells Franz that she wants to live with her doll.

She lives in an orphanage and also has a friend called Kristina. They chat about the possibility of the adoption of Kristina and also about letters from Lena's doll. Mr. Kafka and Lena meet in the park and this time the doll experiences the balloon for the first time. When he comes back home, feels happy to find letters. The good news is that her sister Ottle comes for a visit and may have a chance to have a great time together. Kristina and Lena were sent to their rooms because of their rude behaviour of them. In their rooms, they start chatting about the doll's new travel route and maybe Lena can name her doll as Mira. Franz does not know that Lena lives in an orphanage, because except for her friend Kristina, she does not mention anything about the orphanage. Whenever Franz tries to get her house address, Lena always changes topic and this time she tells him that she named her doll as Mira.

Mr. Kafka's illness gets worse, and Dr. Ehlers comes home to examine him, but Mr. Kafka mocks him by ignoring the things he says about his condition. After Dr. leaves Kafka starts writing his letter for Lena again. Franz goes to the park and this time is earlier than the previous visits. He has a shopping basket next to him. The Doll Mira travels and keeps on experiencing new things. Franz tells her adventures to Lena. Kristina and Lena play storytelling games with their friends on a rainy day. One day, Kafka's illness gets worse, and he cannot

go to the park. Instead of him Dora goes to the park, but Lena runs away. When Kafka hears his situation, he rushes through the roads and goes to park. He cannot find Lena and feels sorry for letting her down. He flashbacks to his childhood and teenage period.

He remembers the traumatic times and also the letter that he never sends to his father. In those challenging years, Hermann and Julie Kafka succeeded in their work by working hard. Franz still remembers insults and threats of his father. Lena and Franz get together in the park and Lena tells him the adventures of the doll. At night, Kristina and Lena begin chatting. Kristina blurts something out related to the adoption of Lena. Lena feels so upset because she does not want to have a family anymore. Mr. Kafka and Dora go out for a walk. They talk about everything and after a while topic change into committing suicide. Mr. Kafka and Lena meet again, they play tagging, but Mr. Kafka cannot breathe nicely in such activities. He has difficulty breathing.

He decides how to end Mira's letters. A friend of Dora comes for a visit, and they have a great time together. Dora wants to invite little Lena to their house, but Mr. Kafka does not accept this. Lena and Mr. Kafka meet, and he wants to put an end to the letters. In this meeting, Mira has a mother and father. At the end Lena has a family that she wants. Mr. Kafka's illness gets worse but even in that condition he keeps thinking about the doll Mira and the rest of the doll's life. Mr. Kafka still could not decide the end of the story of doll Mira. In this excerpt, Mr. Kafka seems like reconnecting to his own childhood by creating a meaning or an ideal story to hold on to for little girl.

Twice during the past few centuries Western reason perceived that its role of being a servant to meaning was imprisoning to escape, it turned toward and became haunted by childhood. (Kristeva, 271)

Most of the time people think that their childhood is a place that can hide but meaning shows its reminiscence comes out of everywhere and connects to the person directly to that period. This little detail maybe the reason that connects the characters of the story to each other with a mystique bond. In the sequences of

events Lena gets a family but without a final farewell with her friend. Kafka prepares a new letter for Lena, but she cannot get her letter because a nice family that she likes adopts her. Dora and Franz change their house because of the sudden coming of the winter. His tuberculosis gets worse and starts staying at the hospital. After a short period of time, he passed away because of tuberculosis.

Unfortunately, the majority of Franz Kafka's family members died in concentration camps in Germany. He died so young, because of his severe Tuberculosis, but if he was alive at that time, he would be in a concentration camp like his relatives. From the book, there is also the bitter past of history. Notification paper to the concentration camp is added below to show the details of this inhuman tragedy.

We would like to inform you that, as per the instructions, you are on the transfer list to the Auschwitz-Birkenau labor camp. On Friday, June 23, you must arrive at the assembly point at Langestrasse 3 between 12:00 and 18:00 at the latest. Anyone in this camp who was given a piece of paper like this knew it could mean 'end' (Schneider, 180)

There are so many variations of Kafka and her doll stories, but these two were specific within the context of approach, elements, and content. First one is Kafka's Doll and the second is Kafka and the Doll.

Except for little details the story has so many similarities and the connection of the doll as well, but here is the part that evolves the story into sequences of reasons that make these people use their imaginations for the losses.

For instance, in Theule's version the doll keeps on travelling as well, but she does not wait for her with the hope of finding the same doll version back anymore. Theule recounts the true story of Kafka, on a walk with his partner Dora, encountering a small girl named Irma crying over the loss of her doll. Kafka transforms the loss of the doll into an adventure. Kafka mends the misfortunes that come through his little friend and try to make life more attractive for her. This seems like a longing for his own childhood and while making her happy he feels happy as

well. This story can be seen as third wave in terms of its meaning as a whole with the components of it.

Devastating part of the story can be the notice from the concentration camp and that is why, it makes the reader feel so tragic and desperate. Without the disgraceful decisions of the committed atrocities, the world would offer us a better and peaceful place. Humankind should exterminate this kind of extreme malignancy with art, education, and conscience.

Except for several details, world citizens of this planet should be open-minded in terms of origin, religion, choice of genders, except for several details as a whole. Self-actualization can be seen as the vital point to underline and identify as the most significant degree in terms of public serenity populations.

### CHAPTER THREE: “READING GENDER IDENTITY THROUGH FEMALE CHILD’S “DOLL”

Building on relevant feminist theory, this chapter studies the “doll” image, as Samed Behrengi reads it in *Ulduz and the Talking Doll*, from the female child’s perspective. This chapter includes gender identity through child's doll and supports the content by providing several citations from various sources. Combining a conceptual theoretical framework based on Judith Butler's " *Gender Trouble- Feminism and the Subversion of Identity* “and the target literary work of the *Ulduz and the Talking Doll* by Samed Behrengi show the basic women role models within literary content.

The essential focus is on the stereotypical doll symbol of the story and the connection between the girl character of the story. The doll becomes the main character's only support in the house. The main character Ulduz acts as if her talking doll is her daughter because her mother is away from her and she tries to fill her emotional gap in this way. In the story, women characters take place only for serving the rest of the population of the house. The story contains the internalization of imprisoning women into the domestic role, in their houses and restricting their roles in life into as if cleaning robots that fulfill household chores.

Within the sequences of events, there are ignored women characters such as Ulduz's birth mother and stereotypical gender roles based on serving the men of the house. After getting a divorce from the father of Ulduz, her mother cannot visit her daughter Ulduz, because of her father. There is no communication between Ulduz and her mother anymore. Ulduz has no one to talk to except her talking doll.

The section that is written above reminds me of the article from "*Can the Subaltern Speak?*" (1988) by Gayatri Chakravorty Spivak within the scope of otherness and being ignored and oppressed by the ruling class. In this content, women are the oppressed and invisible ones of both domestic and public sphere. In the story, there are so many women, but most of the time they have no specific power in terms of the decisions of the family and their life as well. Essentially,



Ulduz's mother has no connection to her daughter, as a result of her husband's sending her away from home. Because he rips off the connection between Ulduz and her mother by giving them no right to talk about their opinions.

Story contains various issues in terms of gender representation, symbols that are connected to female gender and expression of freedom. There are also other connections to the pressure that writer experience while writing his works with specific symbols and characters.

Writer Samed Behrengi expressed his feelings and desperation with his works. As a writer and teacher Samed Behrengi is a descendant of Azerbaijan, but from Iran. His life is full of struggles for existence of his community. Behrengi's life and work have been discussed in many works such as Mehmet Akif Koc's article. He mentions details of Samed Behrengi's influence in literature and the community as a whole.

Behrengi struggled to preserve and promote his culture even if he faced oppression from the authorities in order to prevent him from protecting his culture with his work of literary art. His contributions to children's literature are countless and all of them contain cultural motifs. In his period, he was the leading intellectual of Tabriz. Behrengi's literary works convey messages to those that have the courage to swim outside of their aquarium such as the character from his book *Little Blackfish*. *Blackfish* wants to explore and gain independence without limits and fights for it irrespective of the obstacles that he comes through his journey.

The story begins with a hint that relates to the suppression of Behrengi' and his community. He conveys his message while expressing his opinions about cultural oppression by using his story character Ulduz's doll. The story's introduction part is covered in the culture and identity as components of this study.

*Ulduz and the Talking Doll* starts unfolding while sequences of events take place in nicely woven incident patterns. There is an absolute misrepresentation of women in all phases of their lives as wives, daughters, or sisters. When marriage is over, it is so simple to get rid of a woman and take her child away from her. As a wife and mother, she has no authority to defend her rights and object to the things that happen

in her life. In the story, Ulduz's father and her mother got divorced. Her father sent her mother away and now Ulduz is all alone. She only talks to her doll and shares everything (Behrengi, 8-10)

It is pictured as a little detail to send a wife to his father's house as if she is an item and can be replaced with a new one. Ulduz has a stepmother, and that stepmother insults her frequently, but her father does not care at all. Ulduz cannot see her mother and also does not have a right to say something related to that matter.

Women can be either mother or daughter and likewise member of the family, but unfortunately, cannot object or claim their rights as members of this society. Even in a simple story, ignoring the women and their rights of existence can be quite visible in that culture. This part can be connected to the excerpt from Judith Butler below.

For feminist theory, the development of a language that fully or adequately represents women has seemed necessary to foster the political visibility of women. This has seemed obviously important considering the pervasive cultural condition in which women's lives were either misrepresented or not represented at all. (Butler, 4).

From the beginning of the story, the male character leads the other characters around him. He neglects the existence and request of female beings by just ordering what he wants to protect his position within society. It is quite obvious that women seem like an item of the household within the community. Women feel the need to make their existence secure either by getting married or by continuing to live within their existing family structures. The specifically chosen texts inquire multiple aspects of women's status in terms of society's views. For example: Ulduz's stepmother is pregnant. Stepmother gets a craving for cow's meat. They slaughtered Ulduz's favourite cow and Ulduz gets so sad. She keeps talking to her doll nonstop. In the end,

the doll begins to talk and tries to soothe her. (Behrengi, 10-12)

As Judith Butler states in her book,

If one “is” a woman, that is surely not all one is the term fails to be exhaustive, not because a pre-gendered “person” transcends the specific paraphernalia of its gender, but because gender is not always constituted coherently or consistently in different historical contexts, and because gender intersects with racial, class, ethnic, sexual, and regional modalities of discursively constituted identities. (Butler, 6)

Belonging to a specific existing gender, regardless of physical features does not limit that person’s gender preferences. In a social context, members of the society may want to suppress the urge to behave according to the essence of their gender tendency, because they are afraid to be alienated and left alone.

Human beings have compelling value judgments according to their background and characteristics. When people cannot resolve their issues, as a consequence, they convert them into obsessions. Instead of getting along well, our primitive roots prevent the chance of living together harmoniously and irrespective of any discriminatory norms within society.

In the story, stepmother thinks that her husband does not love him enough because of her foster daughter Ulduz. She feels that she is obliged to have a baby soon to have a status within the family and the community. Each role of the community has a standard function such as being parents and raising new generations following the traditional community rules of that time. All of the behaviours are shaped by the social norms that are dictated to female members of the society.

Comparing and analyzing, the behavioral patterns related to the status of these characters of the stepmother, Ulduz, and Ulduz’s birth mother give us an insight into the cultural background that forces women to do some basic burdens. Women tend to think that they need to assure their position by having a child and act as if they do not exist if they cannot provide a next-generation for the family. Unlike women, men do not feel the necessity to keep on a family with the same woman and can keep on their lives with another woman. As in the story, a male character sends the wife back to her father’s house and keeps her daughter at home.

Women seem like they have no right to object to or claim their rights in these cultural circumstances. While experiencing these conditions, Ulduz acts like a grown-up and shares almost everything with her doll. She knows that she cannot share what she goes through, because her father mostly supports her stepmother.

Ulduz has no chance but to accept the obligation of becoming an adult in this context. She acts as if she is a mother to her own doll and herself because she has no source of love, support, except for her doll. She gives all of her love to the people around her and accepts everything even if it is not easy to approve it completely. There are so many incidents but even some significant ones are enough to convey the distinct message between the lines of the story. Concepts are linked to the standards of a specific era about individualism, identity, community, and the whole society. Individuals reflect the identity of that community as a cultural component.

Even in children's stories, there is a part about the important people of that era. Each work includes hints about the period in which it is written or in which the events it tells about are set. Such as the chapter of *Ulduz and The Talking Doll*: " Three of them convert into white doves. They experience so many adventures and have meetings in the forest with other dolls, animals, and likewise.. They also meet a spectacular Peacock that brags about his beauty and also quotes from Avicenna, Saadi Shirazi related to it. Peacock is so arrogant and gets angry when Yasar requests a feather. Yasar and another doll leave together to cure Yasar's wound. In the end, rabbit and firefly help them to solve everything, even getting *peacock's* feathers. (Behrengi, 46-51)

Even if *Ulduz and the Talking Doll* is just a short and simple work, it includes worldwide known significant people of that era such as Avicenna, Saadi Shirazi. There are also quotes that connect them to the main sequences of events within the story. This work conveys the messages through the characters and incidents of the story. It contains the cultural and moral roles in society. The symbols in the narrative and the actions of the characters point to the appropriate ideal person for that community. Every single one of the members of the content

paves the way to the ideal environment for the person or as a whole society.

Perseverance, stability, honesty, and also the opposite of these virtues have their parts in a series of incidents. The entire scope of events assumes a common understanding of the real circumstances present in the country. Pressure towards the original or essence of the person in order to assimilate the people of that place and period. Regardless of the consequence, people should resist in order to preserve their right to possess unique roots, tradition, and language. Oppressions and restrictions cause an awakening in the writer's life as a general. The writer gives his reaction and support to his community with his works. His life ends up with his suspicious and mysterious death at a very young age. His unresolvable death left so many questions left unanswered.

Through each chapter, there are extra contents that link the main theme to the basic content by supporting the additional literary works related to the basis of the study. The various genres take place in the study such as a poem from Sylvia Plath. This worldwide famous genius of her era had so many hectic and tragical incidents because of her psychological condition and family life. She had a traumatic family life and also her abusive marriage to poet Ted Hughes was another adverse condition that forms her life into worse position.

Sylvia Plath possessed a great talent and produced masterpieces of 20<sup>th</sup> century literary world. She published only one collection of poems while she was alive, such as *The Colossus* (1960), and one novel, *The Bell Jar*. (1963) Poet's worldwide known talent gained strength with her posthumous productions and kept on impressing the literary world with the marvelous poems of *Ariel* (1965), stories, sketches, and her letters.

Firstly, a discussion of the symbols in Sylvia Plath's *The Applicant* poem and consideration of her life as closely related to the main topic of the research scope of the study. The fundamental symbol of the poem is a doll, and the rest of the content revolves around the same symbol, the chores and roles that are attributed to only women of the society. The doll is a common point in all literary works of this study as a general common ground. There are also specific roles such

as babysitter, housekeeper, secretary and likewise attributed to the women in society.

Sylvia Plath was a young and talented literary figure of her time. Her cause of death was extremely tragic, such as Behrengi, but with a particular difference of the cause of death. She committed suicide after the overall effects of betrayal from his abusive husband. Plath was also the leading example within the women's movement and her influence showed early effects without realizing if it was a movement or something totally different from the ordinary view of values and morals of the society. An inspiring person that spent most of her life by generating works of art as literary productions in her short but effective life.

Sylvia Plath and Samed Behrengi have a lot in common as the foregrounding literary figures of this study as linked target concepts in this research. These influential literary figures all had challenges because of being assertive towards the things around them. They died so young and in such a tragic way that it was a terrifying loss for the society in which they lived. An excerpt of Sylvia Plath's poem the *Applicant* is given below:

"But in twenty-five years she'll be silver,  
In fifty, gold.  
A living doll, everywhere you look.  
It can sew, it can cook,  
It can talk, talk, talk."

Poet illustrates the image of pressure towards the imposed roles of the genders within society with her depictions of the actions. Women have to fulfill their obligations, responsibilities and at the same time should self-actualize in order to find meaning for their being in this world. Women want to be leading actors, actresses in society, not just support actors besides men of the play. Women still keep on trying to be seen and accepted in the world while world seems to have high quality level populations. ‘

A living doll wants to have a voice other than being just a visual that can fulfill the necessities of life around them and make life easier for the people in their lives. Men ignore or mostly underestimate the demands of women because of the comfort zone they live in for centuries with the help of the patriarchal order of the societies in the world. In the excerpt, most of the statements are related to the house chores and the expectations of duty that should be fulfilled by the women.

Black and stiff, but not a bad fit.

Will you marry it?

It is waterproof, shatterproof, proof

Against fire and bombs through the roof.

Believe me, they'll bury you in it (Plath, 114)

As a talented literary figure, her choice of words is influential, and this enigmatic poet has the power to captivate the audience in the easiest way possible with her work of art. Descriptions that include the women's position as fragile or weak are features that are attributed to women by masculine power of the social life in order to restrain women into the basic domestic roles. Women had to struggle with social pressure and having no existence for raising a voice against patriarchal system because of the oppression that they experienced throughout the generations.

Within society women had to prove that they can fulfill the significant roles instead of the ordinary issues. Women claimed their opinions with strong and resistant approaches towards the potential incidents that come through to prevent them. They tried to exist in each of the areas of life such as literature, science, and likewise by producing more than average men. Women still keep on trying to be seen and accepted in the world while world seems to have high quality level populations.

## CONCLUSION

This study focuses on the metaphor “doll” as it reads it in relation to different feminist contexts in *A Doll’s House* by Henrik Ibsen and *Ulduz and the Talking Doll* by Samed Behrengi. “Doll” essentially symbolizes gender stereotyping with changing agendas. Parallel to the various feminist waves, the “doll” image transforms. However, the underlying question remains the same: Will patriarchy ever imagine women without dolls?

In the second half of the 19<sup>th</sup> century, Ibsen’s work created a shocking awakening for all of the people in the world. Both women and men became aware of women’s condition in society. Especially, women of the society are manipulated to the imposed norms of the community by using various elements and later using those elements against us with the power of cultural impact. Women were trapped in their houses, and they have no authority within family life or society. Women and dolls were classified with similar examples in terms of status that is imposed upon women by the patriarchal system.

Mother-daughter relations in Behrengi’s work should also be thought in relation to the underlying feminist context. The female child’s doll highlights the female subject also as an instrument of patriarchy. As the two closely read literary texts imply, there are different feminist contexts surrounding the image of “the doll”.

While the system recently reverses these innocent doll symbols into the Chucky Dolls, a kind of symbol within horror movies to demonise the target female individuals, the stereotypical connotations of the female body survive against the transformation of “the doll”.



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