Family and Gender in Millennials' Novels in Turkey: 2006 - 2020

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Approvals

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Declaration of Originality

The intellectual content of this dissertation, which has been written by me and for which I take full responsibility, is my own, original work, and it has not been previously or concurrently submitted elsewhere for any other examination or degree of higher education. The sources of all paraphrased and quoted materials, concepts, and ideas are fully cited, and the admissible contributions and assistance of others with respect to the conception of the work as well as to linguistic expression are explicitly acknowledged herein.

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Abstract

Family and Gender in Millennials' Novels in Turkey: 2006-2020

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This new historicist analysis aims to analyze the mutual interactions between family and gender-related themes of Turkish millennials' novels and the family and gender politics of the 2000s and 2010s, in which millennials' novels were written. In this context, 26 millennials' novels were analyzed and interpreted through a critical reading. Findings suggested that millennials' novels contradict the traditional, patriarchal, and conservative family norms that have been supported and encouraged by the governments in Turkey in the last two decades. Millennials' novels are card-carrying anti-family novels. However, they do not show a similar pattern in terms of gender. In other words, millennials' novels are in concert with the sexist, misogynist, and anti-woman discourse that dominated the epoch in which millennials' novels were written. The main reason for this situation is that millennials' novels are fictional texts that want to put right or radically change Turkish society and Turkey by creating vigilantes. A family and its responsibilities are obstacles for a vigilante character. On the other hand, vigilantes believe they could find the power they need to achieve their almost impossible goals in patriarchy, masculinity, and toxic masculinity. Therefore, millennials' novels have reproduced the sexist politics that dominated the epoch in which they were written.

128,013 words

Özet

Türkiye'de Y Kuşağı Romanlarında Aile ve Toplumsal Cinsiyet: 2006-2020

Eyüp Aygün Tayşir, Doktora Adayı, 2023
Boğaziçi Üniversitesi Atatürk İlkeleri ve İnkılap Tarihi Enstitüsü

Doçent Berna Yazıcı -Tepeyurt, Tez Danışmanı

Yeni tarihselci bu çalışma, Y kuşağı Türkçe romanlarında aile ve toplumsal cinsiyet temalarının işlenişi ile bu romanların yazıldığı döneme hâkim olan aile ve toplumsal cinsiyet politikalarının karşılıklı etkileşimini analiz etmeyi amaçlamaktadır. Bu bağlamda, çalışmada Y kuşağı yazarların 26 Türkçe romanı analiz edilmiş ve yorumlanmıştır. Bulgular, siyasi iktidarlar tarafından Y kuşağı romanların yazıldıkları döneme hâkim kılınmaya çalışılan geleneksel, patriarkal ve muhafazakâr aile normlarının romanlarda tümden reddedildiğini göstermektedir. Y kuşağı romanlar bütünüyle aile karşıtı romanlardır. Öte yandan, toplumsal cinsiyet bağlamında benzer bir karşı çıkış gözlenmemiştir. Bir diğer deyişle, Y kuşağı romanları yazıldıkları döneme hâkim olan cinsiyetçi, kadın düşmanı, kadın katili ve erkekliği yücelten tavırla kol kola metinlerdir. Çalışma bulguları ışığında ifade edilebilir ki bunun temel sebebi Y kuşağı romanların adalet savaşçıları yaratarak ülkeyi ve toplumu düzeltmeye ya da kökten dönüştürmeye kalkışan romanlar olmasıdır. Adalet savaşçıları için aile bir ayak bağıdır. Lakin adalet savaşçısı ana karakterler, kalkıştıkları olağanüstü hatta imkânsız girişimde ihtiyaç duydukları gücü ataerkillik, erkeklik ve toksik erkeklikte bulacaklarına inanmaktadırlar. Bu da, döneme hâkim olan cinsiyetçi politikaların metinlerde yeniden üretildiği anlamına gelmektedir.

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To Nurgül

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1

Introduction

This research aims to reveal and interpret the family and gender-related themes of millennials'[1] novels in Turkey and the mutual interactions between the family and gender-related themes of millennials' novels and Turkey's family and gender-related socio-political context in the first two decades of the 2000s. Therefore, new historicist analysis and family and gender-related research that used novels as a primary source constitute the theoretical frame of this study.

Relying on the close readings of 26 novels of Turkish millennial authors, this study argues that millennials' novels are anti-family novels that contradict the traditionally conservative and patriarchal family ideologies, although the governments in Turkey have fanatically supported and encouraged conservative and patriarchal families in the 2000s and 2010s. However, this study also implies that millennials' novels are hand in hand with the misogynist approach prevailing in Turkey, especially in the second decade of the 21st century. In this context,

[1] It should be noted that there is no agreement for the start and end dates of generations, and in some sources, the beginning of Generation Y is accepted as 1976-77. However, the most common belief is that millennials constitute a generation including people born in and after the year 1982. Therefore, in this research, the year 1980 has been accepted as the beginning date of millennials since some sources used this date as the starting year of millennials. Moreover, I believe that 1-2 years do not create a significant difference in being a member of a generation; however, taking 1982 as a starting year for my study would have caused me to miss prolific and popular authors like Emrah Serbes and Nermin Yıldırım since they were born in 1980-81.

millennials' novels, mostly national allegories that desire to radically change Turkey and bring justice by creating vigilante characters, need power and find this power in masculinity.

§ 1.1 Analyzing Socio-Political Context through Novels

Novels are a rich source for understanding specific historical terms and events as well as cultures. Therefore, social historicists use novels to understand and interpret culture and history. Beyond being a source for historicists, the mutual relations between novels and history are intertwined, and some people suggest that writing history means writing a novel or vice versa (White, 1987). Once we start following this logic, making a new historicist analysis seems plausible because new historicism does not see literature as ahistorical, universal, and heavenly. For new historicists, literary texts produce new knowledge related to the culture in which these texts were written and read. Oxford English Dictionary (OED, 2011) defines new historicism as "a form of cultural analysis which examines how a cultural product (especially a literary text) interacts with and participates in its historical context, especially with reference to the power relations operating within the society of its time (Hickling, 2018).

As Köksal (1998) explained, after the 1970s, social sciences started using fiction novels as a source for social research. Obviously, a fiction novel does not need to reflect social reality fully or partially. A fiction novel is not a scientific truth; it can include false or biased statements and misinformation. However, social research could be conducted by trying to understand the motives behind the authors' preferences or mistakes.

Everything seen in a novel can be a partial or total representation of the time or a specific topic. These are sources open to the researcher's interpretation. Thus, this is a new form of knowledge in which social and historical levels are embedded at the metaphorical level. In other words, in this type of knowledge, social/historical and metaphorical parts constitute two faces of a coin. MacKay (2018) argued that novels

describe the world and form it. According to MacKay (2018), "what a novel tells us about a culture or about different cultures that the novel belongs to" is the best question for discussions about novels' functions or usefulness.

I suggest that all fiction styles allow people to express political inclinations by covering them with a fictional mask. For example, it might be challenging in Turkey to deal with the Kurdish issue and criticize state politics openly; however, by using metaphors and allegories and creating a fictional atmosphere, an artist can do this easily. In fact, this method could be more functional than following a propagandist approach. By referring to Garcia Marquez, Sönmez (2013) named this method "entering to the reality from the backdoor." Like some 12 March or 12 September novels of Turkey, La Violencia novels of Latin American authors mostly could not get any attention because they reflected happenings directly; in other words, without using the art. However, as the Romantics argued, art should not try to reflect reality with its naked form; instead, art should try to object to reality and ignore it. As Sönmez (2013) indicated, literature knows that it should not be nakedly political as it is seen in propaganda novels. Instead, literature should use allegories, metaphors, and images to enter reality from its backdoor. In fact, it is already known that so many authors have used this method, especially in times of repression. Thus, I believe that fictional works can be a rich source, especially for analyzing authoritarian eras. As Mete Yuva (2017) suggested, when Sultan Abdülhamid II was on the throne, the members of Servet-i Fünun literature group followed this tactic to express their political views and made their political comments through literature. By accepting that the 2000s and 2010s in Turkey were authoritarian eras under the rule of a single political party, I suggest that novels of this epoch could have the same feature.

As Parla (2018) suggested, since the ideas and actions of individuals are parallel (or unparallel) with the dominant ideologies of society, their literary works are shaped by dominant worldviews instead of authors' narratives. In other words, literary pieces are personal narratives shaped by a dominant worldview belonging to a specific time and place.

Finally, what makes an author successful is his/her capacity to make this dominant worldview more visible. As Parla (2018) stated, ideologies create objects which would serve ideologies' existence and continuity. However, an artist is a person who defies being that object. On the other hand, that does not mean that an artist can easily challenge the dominant ideology. What s/he can do the most is to expose the ideology, and they do this. Thus, art is not a mirror of society but a product of that society. Moreover, this production is an ideology that has been converted, surrendered, and made visible. Eagleton (1985) argued that literary pieces of one epoch may or may not reflect the dominant ideology of that epoch. However, even if a literary piece aims to escape from the dominant ideology and current political discussions of an epoch, how this escape would occur will be related to current politics and ideology. Thus, as Eagleton (1985) indicated, an author's ideological position is related to his/her epoch.

The history of Turkish literature implies that there has always been a mutual interaction between the socio-political atmosphere in Turkey and Turkish novels. In fact, the emergence and evolution of modern novels in Turkey were in line with the social developments of the country. The speed and deviations of the socioeconomic structure of Turkey have been the critical antecedents of the modernization of Turkish literature. For example, in the late-Ottoman period, Westernization combined with various doses of Ottomanism, Islamism, and Turkism identified the intellectual thoughts of those periods' novels and stories. On the other hand, the modern novel in Turkey sometimes drove social developments (Andaç, 1998).

According to the logic of the sociology of literature, literary productions of any given epoch are influenced by social conditions and formations. Thus, as Kahraman (2007) indicated by referring to Tanpınar, a sensibility that refers to the quests of their own times in the poetry of Baki, Fuzuli, or later, Nedim and Sheikh Galip can be found. Moreover, the existential form of their poems was shaped, again, by their own times' quests. Kahraman (2007) states that this must be accepted as a natural, authentic development. As a result, it is possible to say that all

sociological and philosophical movements of those times were intertwined with those times' literature. Thus, it can be argued that a serious intellectual quest lay the beneath the literature of that epoch (Kahraman, 2007).

This situation was not different during the Tanzimat years of Ottoman Turkey when the country's first examples of modern novels appeared. Moreover, similar interactions between Turkey's socio-political conditions and its novels could be seen, for example, in village novels that reached their peak in the 1950s and leftist propaganda literature during the 1960s and 1970s. As Seyhan (2014) suggested, and as I tried to show with several examples in this introduction, the novel constantly reflected social and cultural experiences of its external world. Obviously, I utter this argument by accepting that there might always be some exceptions. For example, during the 60s and 70s, Turkish novel was not limited to leftist propaganda novels, although they were dominant. Some authors of these epochs were also inclined to political interests in their writings since political elites suppressed these authors' political ideologies. In this context, it can be said that literature functioned as an experimental indicator of the failure of political ethics. Authors who were confronted with several threats, such as censorship, torture, and jail, day by day, started using ciphered and figurative language that required a particular reading strategy. In this period, Adalet Ağaoğlu, Yaşar Kemal, Bilge Karasu, and Aziz Nesin's novels informed readers with allegorical codes that were resistible to censorship during the 60s and 70s in Turkey (Seyhan, 2014). However, even escapes from the dominant trends in literature tell us something about the era. In other words, how an author escaped from his/her period's historical context, either politically or aesthetically, as a sign of a political and ideological attitude cannot be evaluated independently from the given period's conditions. Here, it is important to note that I do not make a reductionist argument claiming that base, superstructure, or some macro institutions or ideologies shape literary pieces of an epoch. However, I simply argue that literary pieces affected and were affected by all these con-

cepts. I also argue that analyzing literary pieces makes it possible to reveal these mutual interactions.

Once it is accepted that the socio-political conditions of an epoch and the novels that are written in it are intertwined, and when it is aimed to decipher an epoch in terms of a specific concept by using that epoch's texts, it would be plausible to use historicist/contextualist paradigm and new historicism, a theoretical approach that emerged in this paradigm. As North (2017) indicated, the historicist/contextualist paradigm views literary works as a means to understand the culture in which they were created and consumed. Especially after the 1980s, literary scholars shifted their focus to cultural and historical analysis, resulting in the decline of traditional criticism, which was seen as elitist, depoliticizing, and dehistoricizing. In this context, close reading and practical criticism became the tools to generate new knowledge about culture and history. The historicist/contextualist paradigm enabled the emergence of new fields such as new historicism, postcolonial literary scholarship, and digital humanities. In this approach, literature is not seen as universal, ahistorical, or divine but instead as a source of new knowledge about the culture in which it was produced. Literary scholars today differ from general readers by asking the text a unique question: what does this text tell us about its time? Jameson's famous quote, "Always historicize," encapsulates this approach.

According to Brannigan (1998), new historicism is a method of critical interpretation that places power relations as the central focus in analyzing a text. It views literary works as reflections of these power relations, making them visible to the reader. Stephen Greenblatt, a key figure of new historicism, believed that the social world is continually shaped by the texts produced within it. He and other new historicists aimed to bridge the emotional gap between historical events and the realities in which they occurred by including previously marginalized groups in the larger historical narrative (Hickling, 2018). According to Ryan (1996), new historicism regards literary texts as not being separate from time and space and not politically neutral. New historicists believe that texts have been utilized as instruments in cultural power

struggles. This approach considers history as a text and all texts as "literary texts," but it does not seek a causal relationship between social, economic, and cultural power struggles and texts. Instead, it focuses on uncovering the interplay between these elements through a multidisciplinary approach. Thus, as a theoretical frame, new historicism could be helpful to reveal the mutual interactions between the family and gender-related themes of millennials' novels and the family and gender-related power struggles of the times in which these novels were written. However, although new historicism constitutes the main theoretical background of this study, some other works that analyzed Turkish and non-Turkish novels in terms of family and gender have also been used to support the theoretical background of it.

§ 1.2 Family and Gender Politics in Turkey under the JDP Rule

Turkey has witnessed various radical changes since 2002 when Justice and Development Party (JDP) came to rule as a single party. However, the JDP's neo-conservative, political Islamist, and patriarchal politics dictated mostly family and gender-related concepts. Inevitably, Turkey has been confronted with many challenges and radical changes in the fields of family and gender because of the JDP's conservative, Islamist, and patriarchal politics.

In Turkey the family is considered a crucial aspect of Turkish society by the state. As Yılmaz (2015) noted, the family is seen as the "foundation" of Turkish society and is believed to protect individuals against social and economic issues. In Turkey, leaders and politicians often use the term "family" to appeal to the public and gain support. For example, Ataturk referred to his male audiences as brothers, friends, and children in a speech in 1925 and encouraged modernization in ideas, mentality, and family life for the modernization of the country and society (Kavas & Thornton, 2013).

Despite having an ideology that contradicts the Kemalist Western-style modernization project, the ruling JDP and its elites place a similar emphasis on the importance of the family. In the foreword of the 2010

Family Structure Research report by the Family and Social Research Directorate, the Minister of Family, Selma Aliye Kavaf, described the family as a fundamental social institution for society. The report emphasized the need for the state to understand the family structure in Turkey, as changes and issues within the family structure were seen as the root cause of social problems. The minister's foreword claimed, without any empirical evidence, that the decline of traditional families, increase in single-parent families, and rise in divorce rates were leading to higher crime rates and drug use, as well as an increase in street urchins. She concluded that the state is responsible for addressing these social problems and therefore has a right to know the family structure in Turkey (Family Structure Research, 2010).

The minister's words reflect the official ideology of the JDP and its leader, Recep Tayyip Erdoğan. At a Women and Justice Summit hosted by the Women and Democracy Association (KADEM), Erdoğan classified women who did not want to be mothers as "feminists" and stated that they could not comprehend the primary duty of women in Islam, which is motherhood. He also frequently gave speeches advocating for families to have at least three children, believing it was crucial for Turkey's competitiveness and future power. Thus, it can be concluded that the JDP, like previous governments in Turkey, uses the concept of the family for political purposes.

According to Yılmaz (2015), the JDP, early in its rule, took steps through the Ministry of Family and Social Policies to "protect the family," such as organizing educational seminars and international conferences and providing financial support to families. However, Yılmaz (2015) found that these efforts were not just about protection but also aimed at transforming the family to align with the JDP's conservative and Islamist ideology. Another scholar, Korkman, (2015), referred to the JDP's integration of conservatism and neoliberalism through the family as "neoconservative familialism." She stated that the JDP's aim of reinforcing the conservative family structure is actually a way of making heteronormativity, patriarchal norms, and traditional and conservative gender roles dominant in Turkish society.

Some researchers also suggested that the JDP's focus on families in Turkey has not just been driven by conservative, patriarchal, and Islamist ideologies but also has had economic motivations. For example, Yılmaz (2015) argued that the JDP gave great importance to the family and used the rhetoric of "strengthening the family" because it served the party's neoliberal and conservative ideologies. The JDP's policies for "strengthening the family" shift the responsibilities of being a social state from the government to the family through a paternalistic approach. Yazıcı (2012) emphasized that in line with their neo-liberal economic policies, the JDP strategically uses the concept of family by promoting a three-generational extended family definition. It means that the party believes that three generations of a family should care for each other rather than relying on the state. This approach allows the JDP to scale back the state's responsibilities and shift them to the family, as the party wants families to take care of their children rather than leave them in state shelters. By promoting this extended family model, the JDP aims to reduce the burden on the welfare state. In sum, it could be concluded that in the last two decades in Turkey, the JDP wanted to dictate family rhetoric which was in line with the party's neo-conservative, patriarchal, Islamist, and neoliberal ideologies.

The state in Turkey has always been one of the most important agents of determining gender roles in Turkey since the late Ottoman. In other words, although individual or organized women's emancipation movements managed to gain some rights and freedoms, the state has always dictated some roles to its citizens by considering their biological differences. In this context, historically, the state has wanted its citizens to embrace the gender roles that the governments assigned them. However, these expectations could be quite contradictory as the Turkish government's ideologies would also be controversial. In sum, one way or another, the state in Turkey wants to determine gender roles as it wants to shape families.

During the early years of the Turkish Republic, the state granted women certain rights as part of its modernization project that had a specific "ideal" image of women. This state-led effort to promote wom-

en's rights was referred to as "state feminism" by Kandiyoti (1987), who argued that the state offered liberal rights to women, but only on the condition that they did not engage in independent activism. In the 1980s, the feminist movement challenged the traditional understanding of equality promoted by the Republic. This decade saw the emergence of a feminist movement that focused on addressing patriarchal inequalities in the private sphere, such as domestic violence, virginity tests, and sexual harassment (Güneş-Ayata & Doğangün, 2017). This marked a departure from previous decades, as the feminist movement of the 1980s aimed to empower women to eliminate gender inequalities in Turkish society (Beşpınar, 2014). It can be argued that the growth of independent feminist movements in Turkey was concurrent with the implementation of neoliberal policies in the economic and socio-cultural fields. By the early 1990s, these movements had established themselves as institutionalized non-governmental organizations (Coşar & Özkan-Kerestecioğlu, 2017). In the 1990s, institutional reforms aimed at empowering women in Turkey were implemented as a result of the feminist struggles of the 1980s. The feminist movement forced policy-makers to change the institutions (Coşar & Özkan-Kerestecioğlu, 2017). However, one of the most controversial debates of the 1990s was over the headscarf ban. Despite differences in socio-economic and political views, some secular feminists supported Islamist women, arguing that the ban was not aimed at the Islamist movement as a whole but only at Islamist women.

When the JDP came to power as a single party in 2002, they needed to embrace European values to strengthen their power against opposition and secular-minded elites. During this time, the JDP government, between 2002 and 2007, made some significant positive changes in terms of gender politics, such as recognizing sex crimes as private offenses, introducing regulations for sexual harassment, implementing equal pay for equal work, acknowledging the state's responsibility for preventing domestic violence, creating new regulations for family courts, promoting gender equality in education, adopting international women's rights regulations, and taking responsibilities in these areas.

Of course, the positive steps taken by the JDP in this period in the context of family and gender should also be seen as the outcome of the organized women's emancipation movements and the feminist struggle.

However, although the JDP government continued to progress in women's social and economic positions between 2007 and 2011, they adopted a religious-conservative approach later. Despite early gains for women's emancipation under the JDP rule, progress was slow. After 2011, when the JDP began using gender-biased rhetoric, new debates arose. From this date on, the JDP leaders began using gender-biased rhetoric, leading to new debates. For example, Prime Minister Erdoğan promoted large families and suggested that young women should have at least three children. At the same time, the Minister of State for Women and Family Affairs considered homosexuality a disease that needed to be cured. Thus, the JDP's gender-biased rhetoric and policies started undermining all historical achievements of women and feminist movements in Turkey, leading to a possible backlash in the gender area and the loss of decades of progress.

The JDP government failed to address women's employment effectively. According to 2017 statistics, the employment rate of women in Turkey was only half that of men. The rate of femicide has also been on the rise in the 2000s and 2010s. It can be argued that the JDP's gender-biased policies and rhetoric have perpetuated male domination and contributed to the increase in violence against women. Unsurprisingly, in the 2010s, city governors banned pride parades, and LGBT+ and their allies were openly threatened by the supporters of the right extremist political parties (*Alperenler*). This, along with other negative factors, resulted in Turkey ranking 131st out of 140 countries in the Global Gender Gap Report of 2017.

In sum, the JDP has tried to transform Turkish society in terms of family and gender by implementing conservative, patriarchal, Islamist, and neoliberal politics since the inception of its rule in 2002. Alternatively, it could also be said that the JDP targeted to establish a more conservative, patriarchal, Islamist, and neoliberal society through family and gender politics. Thus, by following the theoretical assumptions I

explained above, I aimed to reveal and interpret the mutual interactions between the family and gender-related socio-political discussion of the last two decades in Turkey and the family and gender-related themes of the millennials' novels. Therefore, by a critical reading with an interpretive approach, this study aims to analyze the family and gender-related political themes of millennials' (hereafter *Generation Y* and *millennials* will be used interchangeably) novels published between 2006 and 2020 in Turkey[2]. I argue that the family and gender-related political themes of millennials' novels correlate with some socio-cultural, political, and economic transformations in Turkish society in the last two decades.

§ 1.3 Millennials and Their Political Attitudes

Before defining the unique features of Generation Y, it should be useful to define the term "generation." In a broad definition, generation is used to define a specific social group that consists of people of similar ages. In other words, being a generation member is related to age. Another definition for the term "generation" could be people born in similar years and experienced similar conditions. Thus, similarities in their date of birth make a generation's members somehow similar. As Asiltürk (2017) indicated, the reason is that individuals born in similar years experience similar social conditions and witness similar incidents. As a result, they develop similar attitudes. They even show similar reactions to similar happenings.

In literature, "a generation" is not as homogenous as "a movement" that shares similar principles, aesthetical concerns, and an artistic manifest. Movements do not only imprint a specific time of literary history but also affect the next generations. On the other hand, circles or communities do not have so many standards for sharing; however, their impact could be more powerful than a movement -as seen in the exam-

[2] JDP came to the rule in 2002, and the first novel of millennials in Turkish literature was published in 2006.

ple of the Second New. Therefore, "generation" has a broader meaning than "movement" and "community," and it is hard to define. As Asiltürk (2017) indicated, despite being members of the same generation, there might not be any similarity between the members of that generation in terms of aesthetic concerns. Literary historians, researchers, poets, and critics have used the term "generation" in a very flexible sense instead of giving a strict definition. In fact, it is impossible to define the borders of the term "generation" if it is mentioned in terms of literature. The tendency of a researcher who uses the concept of "generation" gives its meaning to it. This tendency could be related to "being a peer" or could be related to "sharing a common understanding." Sometimes both of these tendencies are used together. In my study, like Asiltürk (2017)'s study, named *the 1980s Generation in Turkish Poetry*, the term "generation" defines a group of authors who were born in similar years and experienced similar social, political, cultural, and economic conditions.

By following this terminology, I can define Generation Y as a social cohort whose members were born between 1980 and 1995. The name of this generation (Y) comes from the initial of the English word "youth." Members of Generation Y constituted the first group of people born into the world of technology. Thus, it is easy for them to quickly acquire new tools and devices in the digital world and social media. By accepting that there might always be some exceptions, the following characteristics can be used to identify members of Generation Y: They are open to changes; they do not make long-term plans for their careers and their lives; they socialize in a virtual world; they accept cultural differences as richness; they do not follow traditional values strictly; they mostly have bachelor's degrees (Andrea et al., 2016).

Regarding political interest or concern, Generation Y members have generally been accused of being apolitical. Moreover, Generation Y's political apathy and alienation have been criticized by the members of the former generations (primarily by Baby Boomers who were born just after WW2 and politically active, especially in the late 60s). For example, different surveys in the United States showed that there was an increasing concern about the democratic prospects of Generation Y. In the

United States, research showed that the younger generation was less knowledgeable about politics and less interested and involved in it than were earlier generations at the same age. In the United States, according to data from 2000, under-30s were paying less attention to daily politics than their elders and their exact age groups in earlier decades (Rankin, 2013). However, in my opinion, the political alienation of Generation Y has usually been misinterpreted. As a somehow member of Generation Y, I have always been aware of my generation's political alienation and apathy; however, this does not mean that the members of Generation Y do not have political opinions.

As we saw in the Gezi Movement in 2013, protesters were mostly (63.6%) under 30. They defined themselves by using different political identities such as secular, liberal, activist, Turk, Kemalist, anti-militarist, etc., although almost none of them sympathize with a political party (Bilgiç & Kafkaslı, 2013). Thus, it can be argued that the political stance of millennials is somewhat different from their older generations. They have political views though they do not actively engage in political organizations. Abovementioned comments can be repeated for millennials of the United States. For example, reports showed that millennials were ready to be more active in politics if they could find innovative ways to make politics (Rankin, 2013).

Critics, which accused Generation Y of being apolitical, have usually accepted commercial globalism and neoliberalism as the antecedents of this situation. For them, the cultural politics of these new trends intentionally undermined traditional values and "poisoned" youth. However, as Vassaf stated (2007), the youth may have taken a political stance by being apolitical. By following this logic, it can be argued that their political tendencies, which would have been shaped by the time's sociopolitical, cultural, and economic atmosphere, could be understood and revealed by analyzing their literary productions. However, neither millennials' literary productions nor their novels' political themes have been adequately inquired about so far. It is a well-known fact that the JDP, a conservative and political Islamist party that encourages patriarchal values, sees the Gezi Movement, mainly a youth and women initia-

tive, as an anti-democratic and destructive attempt against its rule. Like the Gezi Movement, there have been some other historical events in which the JDP was one of the primary actors. These events constituted the nostalgia and shared memory of millennials. In other words, almost all the events that made millennials' past and shared memory have been affected by the JDP. In this context, it would be pretty valuable and interesting to analyze the mutual interactions between millennials, a young, well-educated, intellectual generation, and the history that has been shaped by mostly the ruling elites of the JDP who are a member of an antagonist generation to millennials.

It is a well-known fact that taking an explicit political stance in a literary piece and using artwork as propaganda material, or using it for so-called educational purposes to teach society, has been harshly criticized by some circles. However, an artist can also be criticized just because his/her works are indifferent to the daily problems of society. Moreover, in some cases, artists would be criticized since their works prioritize aesthetical values over political aims, messages, and criticisms. For example, Oktay (2003) shows his reaction by asking: "what happened to our novel?" Oktay (2003) argued that after 1980, the Turkish novel lost its social, political, and ethical concerns and started commercializing. He also cited John Tomlison's *Cultural Imperialism* and suggested that after 1980, the dominant mentalities in the Turkish novel were uncertainty, paradox, lack of legitimacy, and lack of cultural orientation. Can any writing be apolitical, as some critics, like Oktay, argued?

I will underline here, as Lukacs (1986) stated, by referring to Aristotle, that a human being is a zoon politikon (a political animal); and, as Le Guin (2008) indicated in one of her interviews, writing can never be apolitical. She also added that all arts are political. Thus, it can be plausible to think that one can be very political by writing seemingly apolitical texts. On the other hand, personal observations showed me that there is so much political emphasis and political themes in millennials' novels. Keyder (2013)'s interpretations of the Gezi Movement also support my arguments. According to Keyder (2013), the Gezi

Movement was a new middle-class riot disturbed due to the JDP's neoliberal and authoritarian politics. Keyder (2013) and Yörük and Yüksel (2014) indicated that the Gezi protesters were young people who got their bachelor's degrees by benefitting from the last ten years' economic growth. These young people were different, says Keyder, than the old middle classes, the bourgeoisie, and the traditional proletariat. They have cultural capital and earn money using their intellectual capacities. Thus, it would be plausible to think that writing, as an intellectual activity, is also a joint involvement among millennials. Their writings may carry less explicit signs of their political stances. Moreover, it is also possible for authors to reflect political stances, ideologies, and political themes in their novels without being "a teacher," dictating so-called truths and ideal values to the public. In other words, an author can be very political by prioritizing the aesthetical concerns of his/her literary piece, as Ecevit (2008) stated. Thus, evaluating millennials' novels that have been overlooked so far can contribute to understanding recent history and Turkish literature.

§ 1.4 Millennials' Novels as Anti-Family and Sexist Texts

At the beginning of this study, I believed that recent transformations in the aforementioned fields had penetrated millennials' novels, and I aimed to reveal this penetration's form, which can be a subtle, apolitical rejection as it has recently been shown by Başel (2016) for post-1980s Turkish poetry. However, it was also possible to see an explicit rejection and criticism of the state's current family and gender-related political rhetoric in millennials' novels. After completing this research, I found that millennials' novels have been card-carrying anti-family texts that defied the JDP's family politics that encouraged and supported conservative and patriarchal family norms[3]. Thus, millennials' novels de-

[3] While I have objectively tried to include all millennials' novels in the sample, writers and novels that might be okay with the patriarchal family may have been left out because of publishers' and writers' political and commercial concerns. In addition, it should be noted that this study does not analyze all millennials' novels. Although no effort was made in this direction, conserva-

constructed and undermined parental families and families established through marriages. Although it is evident that millennials' novels do not support traditional or patriarchal family norms and ties, it should be noted that there are various forms of being anti-(traditional) family in millennials' novels. Therefore, I use "anti-family" conceptualization as an umbrella term. For example, being anti-marriage, anti-patriarchal, anti-sibling, or anti-children means anti-family in this dissertation. However, unfortunately, the reason for this anti-family stance is not related to any gender equality search or awareness; because millennials' novels are extraordinarily sexist and misogynist texts both in terms of their forms and contents. With its femicide rates, millennials' novels look like women's cemeteries. Although the detailed portraits of these findings can be seen in the following chapters and potential reasons for it will be discussed, it would be useful to put a short comment here to explain one of the most plausible reasons for this finding. Structural analysis of millennials' novels showed that they are primarily national allegories in which a vigilante tries to save or demolish a corrupted society. Thus, this vigilante sees all families as the reflection of the society that s/he wants to destroy or radically change. Moreover, a vigilante could see a family as an obstacle to his journeys, adventures, and struggles. This is why millennials' novels undermine the idea of family. However, a vigilante who wants to change Turkey needs extreme power. In this epoch, masculinity and toxic masculinity (e.g., homophobia, misogyny) symbolize this power, and because of this, millennials' novels, wittingly or unwittingly, become sexist and misogynist texts.

Once it was decided to reveal and interpret the mutual interactions between millennials' novels and family and gender-related sociopolitical incidents of the epoch in which these novels were written, it was necessary to determine the novels that would be analyzed. In this context, I needed to know which publishing houses publish Turkish novels. After determining them via their websites, I also asked the opin-

tive texts were rarely encountered, and finally, 2/3 of the authors whose novels were interpreted in this research are male. All these constraints limit the picture revealed by the findings to some extent.

ion of one of the Turkish literature editors of İletişim publishing house, which has been publishing modern Turkish novels for long years. Thus, I was sure I had not missed any publisher that published modern Turkish novels. Later, I inquired about the Turkish novels that these publishers published in the 2000s and 2010s. I ruled out non-millennial authors' works firsthand. Later, I also neglected the works of the authors who published only one novel, even if they were millennials. Finally, I concluded that 26 millennial authors published at least two novels between 2006 and 2020. I chose 2020 as the final year since I started data analysis at the beginning of 2020. I also thought it would be plausible to analyze the two different decades of Turkey under the JDP rule since the JDP followed very different political stances after 2010. Thus, I decided to analyze one novel from each millennial author because I intended to see the general picture of millennials as a generation. Therefore, I analyzed 26 novels using the close reading method, one of the primary tools for new historicist analysis[4].

I read all novels twice. In the first round, I tried to code almost all political themes of the millennials' novels. By doing so, I observed a pattern between millennials' novels. After my preliminary review, I concluded that although there were some other repeating patterns between millennials' novels, family and gender-related themes were the most dominant and repetitive themes in these books. Therefore, I did a second-round reading focusing only on family and gender-related themes. I took all family and gender-related sentences from millennials' novels and translated these quotations into English. I also gave the original Turkish sentences in the footnotes, as seen in the following chapters. By closely reading these quotations, I tried to decipher and interpret them. In the end, I related all my findings to my study's theoretical background and literature chapters and added my comments.

[4] As explained in detail in the title "Method," how to do close reading is open to the researcher's creativity. In other words, there is no formulation in this context. However, when I defended my thesis in front of the jury, some committee members thought this was not close reading but interpretive reading.

All the novels or texts written in the last two decades in Turkey have been imprinted with these times' sociopolitical, sociocultural, and economic incidents. In other words, those who read this introduction could ask me why I analyzed only and specifically millennials' novels in this study and who they were.

§ 1.5 Assumptions, Contribution to the Literature, and Outline of the Dissertation

As Seyhan (2014) indicated, modern Turkish literature is mostly a vast unexplored archive. However, since millennials' novels do not belong to the Turkish literature canon, these texts have been neglected more than previous generations' works. With this feature, these non-canonical texts could be accepted as beneficial for new historicist analysis since new historicism care about neglected voices.

The historical evolution of family and gender issues in Turkey and their mutual interactions with the Turkish novel will be discussed in the following chapters regarding this study's theoretical background. However, it should be necessary to remind the main assumptions of this study here. I assume the Turkish novel is intertwined with Turkey's political, economic, and socio-cultural issues. Additionally, without denying the historical roots of the state's family and gender policies and the reaction against them, I assume that in the 2000s and 2010s, family and gender-related political agenda and socio-cultural changes related to family and gender reached their peaks in Turkey. In the first two decades of the millennium, the state and the political party that ruled the country mainly as a single party openly followed a very conservative, patriarchal, and masculine rhetoric and policies in Turkey. On the other hand, historical accumulations of feminist movements and well-educated youth sometimes harshly defied those policies. Thus, I believe that studying how the gender and family-related agenda of Turkey and millennials' novels are intertwined would be an exciting and valuable question to ask and answer.

This study makes several contributions to the literature on family, gender, and socio-political context analysis through fiction. First, the analysis of millennials' novels in Turkey shows that millennials and their literary productions are not apolitical, as was argued by older generations. Instead, millennials' novels are mostly national allegories in which a vigilante wants to bring his/her justice to Turkish society by deconstructing the idea of a conservative and patriarchal family and seeking power through masculinity. My analysis also shows that there are substantial differences between the family perceptions of millennials' texts and the fiction of the older generations. In other words, millennials see the family as a reflection of a society they want to change or destroy. Millennials use vigilantes in their novels to change or destroy the society they do not like. Thus, this study makes it clear that the main characters in millennials' novels, whose psychological order is unstable, take an active stance and become a vigilante who does not hesitate to commit violence.

Being a vigilante requires power. They have to be tough, courageous, fearless, and powerful. The vigilantes of millennials' novels seek this power in masculinity. Therefore, the language, structure, and main characters become macho, masculine, and patriarchal in millennials' novels. When they become a masculine vigilante, they consult extra-legality and reproduce the injustice they complain about. Moreover, since these vigilantes believe they have to be masculine to get the power they need, the texts follow a misogynist stance. Women cannot get agency in millennials novels. They serve men. They always die, and texts do not find it necessary to legitimate women's deaths. It means millennials' novels reproduce the anti-feminist and misogynist discourses prevailing in Turkey, especially after the 2010s. In summary, it can be said that the main contribution of this study is that it shows that the effort to change a social order, which is complained about because of its injustice through fictional texts, can cause the reproduction of a patriarchal and misogynistic world.

In the following chapter, Chapter 2, I will explain the research questions, the aim of this study, and how I decided on its sample to collect and analyze the data.

In Chapter 3, I will relate my study to the existing literature by explaining how and why I used new historicist analysis. In the same chapter, I will summarize some academic works from Turkey and abroad to show how novels have been used to analyze family and gender concepts.

In Chapter 4, I will explain the millennials as a generation, their literary productions, and the publishing industry's transformation in a neoliberal era. Again in this chapter, I will summarize the last two decades of Turkey in terms of family and gender politics. In this section, I will discuss how the JDP elites used a very Islamist, conservative, and patriarchal discourse regarding family and gender by citing recent academic works. Moreover, the summary of the family and gender policies of the JDP governments and the criticisms against them will be given in this chapter. Doing so will install the necessary socio-political discourse for a new historicist analysis.

I will start revealing my findings in Chapter 5. This chapter will show the demographics of Turkish millennial authors and their novels, the structural analysis of millennials' novels, and explain why millennials' novels are national allegories. In this context, what does it mean a national allegory and scholarly works about and against this concept will be discussed in this chapter. Finally, I will share my findings about millennials' novels' language, the literary devices they use, and the narratology of millennials' novels.

In Chapters 6 and 7, I will share my findings about millennials' novels regarding family and gender, respectively. These chapters will explain how and why millennials' novels are anti-family and sexist texts. Here, I will also add my comments and make interpretations by relating my findings to Chapter 3 and Chapter 4.

In the end, I will conclude my work in Chapter 8.

2

Research Methodology

In addition to clearly stating the research question, this chapter explains how I determined the sample and central themes I focused on in this study and how I carried out the analyses.

§ 2.1 Research Question and the Aim of The Research

This research aims to reveal and interpret the family and gender-related themes of millennials' novels in Turkey. Moreover, it is also aimed at understanding the mutual interactions between the family and gender-related themes of millennials' novels and Turkey's family and gender-related political, economic, and socio-cultural atmospheres in the first two decades of the 2000s. Therefore, in addition to my primary research question, I hope to find answers to these sub-questions through this study.

- Could millennials' novels be classified in terms of their political inclinations, ideologies, aesthetical concerns, historiography, and some visible elements such as stories' time, length, narration, etc., by relating these elements to political themes of novels?

- What would my findings contribute to the historiography of Turkish Literature? Can we mention a period such as the 2000s and

2010s in Turkish Literature? Is it possible to mention the existence of a generation called "millennials" and their common productions?

- How would mutual interactions between millennials' novels and recent political debates in Turkey affect literary pieces' aesthetical qualities?

These primary and general questions could be used to generate more specific research questions. Thus, my more specific research questions can be found in the following chapters, in which I explain my theoretical framework. In other words, my original and more specific research questions derived from various theoretical approaches will appear in the following sections.

§ 2.2 Sample

In this study, in terms of literary pieces, I focus only on fiction novels of millennial authors from Turkey. In order to clarify the research sample, first, I clarified publishing houses that publish novels under the "Modern Turkish Literature" section. I consulted publishing houses' websites to determine which publishing houses publish millennials' novels. Moreover, I also asked one of the İletişim Publishing House's Turkish Literature editors if I missed any publishing house that should be in my research scope. After conducting an in-depth analysis, I found that 18 publication houses have published millennials' novels as of 2018. These were Alfa, April, Ayrıntı, Can, Çınar, Doğan, Edebi Şeyler, Everest, Geniş Kitaplık, Hep Kitap, İletişim, İthaki, Kapı, Karakarga, Müptela, Raskol'un Baltası, Sel, and YKY.

With this methodology, I aimed to include all genres and ideologies. In other words, by following this method, I included canonical, commercial (business groups' publishing houses), independent and supporter of minor literature (e.g., Raskol'un Baltası) publishing houses together. However, it should be noted that many millennials' novels may have been published between the date this sample was determined and the date the research was concluded. In addition, it can be considered that

some millennials' novels from various ideologies -for example, conservative or Marxist- may not have the opportunity to be included in this sample due to the political and commercial concerns of the authors or publishing houses. All these determine the boundaries of the sample.I found 109 novels by millennial authors. In order to narrow my research sample, I decided to focus on millennial authors who published at least two novels after 2006[5]. I took 2006 as a starting year because my first analysis revealed that before 2006 there were no millennials' novels in the market. In 2006, one novel by Emrah Serbes (*Her Temas İz Bırakır*) was released as the first Turkish novel of millennials. In the following years, the number of millennials' publications increased rapidly. Before 2014, the number of millennials' novels was 24, and the yearly average was 3. However, millennials published 13 novels in 2014. The Gezi Movements may have triggered this rise. However, the new digital publishing opportunities' effect could be another reason for this jump. In 2015, millennials published 17 novels. The rising trend continued in 2016 (19) and 2017 (22); however, millennials published only seven novels in 2018.

As a result, I found that 61 millennial authors published 109 novels as of 2020[6]. I excluded millennial authors who published only one novel. Obviously, this preference would be accepted as one of the limits of my study. However, by doing so, I was able to focus on some well-known millennial authors that already gained a seat in Turkish literature, such as Emrah Serbes, Mahir Ünsal Eriş, Nermin Yıldırım, Seray Şahiner. Thus, the final list consisted of millennial authors who published at least two novels as of 2020, containing 26. For my analysis, I decided to pick one novel from each author by considering the publication years of the novels. Since my research inquired about the mutual relations between Turkey's 2000 and 2010s and millennials' novels, I believed that

[5] It should be noted that if any given author had another novel/s from another publishing house/s I also added that novels to the list.

[6] Although most millennial authors in my sample are midlist authors and have published two novels, there are some bestsellers among them whose number of works is more than three, like Emrah Serbes or Nermin Yıldırım. Therefore, to balance my sample, I analyzed the first novels of these more famous and bestselling authors.

my sample list needed to include equivalent novels from different years. Table 2.1 illustrates my final sample.

Table 2.1 Research Sample (by publication year)

NO	AUTHOR	NOVEL	PUBLISHER	YEAR	PAGES
1	Emrah Serbes	Son Hafriyat	İletişim	2008	290
2	Ece Erdoğuş	Kolpa	Doğan Kitap	2009	156
3	İsmail Pelit	İsmet Özel Cinayeti	Geniş Kitaplık	2009	165
4	Bedia Ceylan Güzelce	1473	Çınar Yayınları	2011	107
5	Nermin Yıldırım	Unutma Beni Apartmanı	Doğan Kitap	2011	420
6	Deniz Gezgin	Ahraz	Sel	2012	196
7	Ömer İzgeç	Fevkalbeşer Sair Bey ve Suskunluğu	Ayrıntı	2012	151
8	Ozan Can Özübal	İtlaf	Raskol'un Baltası	2012	78
9	Harun Candan	Hayalname	İletişim	2014	260
10	Melida Tüzünoğlu	Size Müthiş Bir Yemek Hazırladım	YKY	2014	123
11	Bahadır Cüneyt Yalçın	Hep Lunapark	April	2015	261
12	Baki Can Ediboğlu	Üç Nokta	Doğan Kitap	2015	359
13	Can Gürses	Kırık Beyaz	Doğan Kitap	2015	280
14	Serhan Ergin	Bize Kalsa Böyle Geçerdi Akşamlar	İletişim	2015	184
15	Kerem Görkem	Aile Fotoğrafı	Sel	2016	111
16	Ebru Ojen	Et Yiyenler Birbirini Öldürsün	Edebi Şeyler	2017	364
17	Kaan Murat Yanık	Uzakların Şarkısı	Everest	2017	395
18	Mehmet Berk Yaltırık	Yedikuleli Mansur	İthaki	2017	302
19	Mahir Ünsal Eriş	Öbürküler	Karakarga	2017	139
20	Seray Şahiner	Kul	Can	2017	151
21	Barış İnce	Sarsıntı	Can	2018	120
22	Emirhan Dağkan G.	Bozlak	İletişim	2018	180
23	Hakan Karakaşoğlu	Taşikardi	İletişim	2018	108
24	Göktuğ Canbaba	Ben, Babam ve Diğerleri	Doğan Kitap	2019	192
25	Tuğba Doğan	Nefaset Lokantası	YKY	2019	127
26	Yılmaz Şener	Kör Adım	İthaki	2019	206

§ 2.3 Method

In terms of research methodology, it is also necessary to explain how I analyzed millennials' novels. In other words, what kind of reading and commenting was done? As can be seen in the following chapter, the principal theoretical approach was New Historicism in this study. Gallagher and Greenblatt (2000), who could be accepted as founder figures of New Historicism, explicitly wrote that they did not offer any methodological approach for the new historicist analysis. They said even they did not follow any

structured methodological method in their analyses. Therefore, a researcher, who would do a New Historicist reading of a particular text, is alone, as Gallagher and Greenblatt (2000) indicated. On the other hand, it is impossible to argue that New Historicism is entirely method free. As Veeser (1994) indicated, New Historicism embraced Geertz's practice, named thick description, as an alternative to Marxist polemical writing and deconstructionist and feminist analyses. Thick description, which anthropologists have used for a differing wink from blink (Geertz, 1973) or for understanding what the aim of a cat-massacre was in a specific culture, made possible for New Historicists to decode social texts without referring to class struggle, emergent groups, or macroeconomic change. Moreover, the thick description also made it possible for historians to decode different layers of rhetorical meaning. By doing so, a historian could understand when wink became blink and define subtle dynamics between an agreement and a disagreement (Geertz, 1973; Veeser, 1994). According to Geertz (1973), this kind of description has four distinctive characteristics. First, it is interpretive; secondly, it interprets the flow of social discourse. As a third feature, the ethnographic description aims to fix what has been "said" by rescuing it from perusable terms. Finally, it is microscopic.

New Historicism usually deals with culture as a text, and it also uses Geertz's thick description by integrating this method with close reading. If so, it is also necessary to explain what we mean when we say close reading and how it was used in my study. Like almost all concepts, close reading gained different meanings at different times. In the beginning and middle of the 20th century, close reading meant taking a tiny element of a text (e.g., a paragraph, a sentence, or an anecdote) and relating this tiny element to the aesthetical qualities of that specific text. However, in time, close reading transformed, and especially after the scholarly turn in literary studies, it took a new meaning. Thus, close reading today means taking tiny elements from texts and interpreting them to understand the text's cultural and historical contexts. So, in this method, close reading deals with tiny pieces of literary texts by accepting them as a diagnostic tool to understand the culture and the history in which the text has been written. However, in its recent usage, close reading is not interested in the aesthetical qualities of the text under

the microscope. In sum, different usages of close reading look like each other in terms of taking tiny pieces from texts; however, how these tiny pieces are used and how these tiny pieces are dealt with are completely different (North, 2017). The difference is not limited to close reading usage. When we argue that we would focus on a tiny piece from a text by giving special attention to it, it is quite expected that someone asks what kind of focus it would be and what kind of attention it would be given. In this context, for example, in its new critical version, close reading holds on to the idea that we need to think that the text has a wholeness in its body, and close reading that we do by focusing on its tiny pieces should be coherent with this wholeness. However, differently than this, the historicist/contextualist paradigm deals with close reading as a signifier of the text's ideological content. As a result, I approached close reading as a signifier of the text's ideological contents. I used it to expose the power relations of the culture and history embedded in literary pieces.

What Gallagher and Greenblatt (2000) call the "effect of compression" made some literary historians, for example, Eric Auerbach, possible to open to whole text or sometimes even to whole western literature through a passage from a text. It is possible to reach the expanded social world through tiny pieces of symbolic behavior. Thus, literary criticism techniques made it possible for Geertzian anthropology to benefit from foveation. Foveation allows us to see the tiny and textualized pieces of social behavior under the high resolution of perception. Geertz understood that literary critics, in addition to analytical philosophy, had developed useful foveation skills. Thus, the concepts that Geertz used to define his thick description did not only refer to its own textuality but also extended this textuality to the defined and redefined object. In this context, Geertz repeated over and over again that ethnographers were writers (Gallagher & Greenblatt, 2000).

Like Fineman and Barthes, some new historicists also related anecdotes to the disruption of history, not its application. New historicists who wanted to analyze grand narratives referred to anecdotes. For new historicists, the anecdote is the cipher of history. Especially irregular anecdotes seemed to new historicists important since these kinds of anecdotes, they believe, had kept the past's radical weirdness. Here in these weird anecdotes, history and

text continuously switch. New historicists do not seek anecdotes that could be concrete representations of an epoch as old historicists did. Instead, new historicists desire to undermine these concrete representations. Anecdotes open history or push it aside. Thus, literary texts find a place to enter. Alternatively, texts could shed their singular categorical identities, their division into literary and historical. Thus, history would be seen as part of their contingency, a component of their time-bound materiality, an element of their unpredictability, as Gallagher and Greenblatt (2000) indicated.

New historicist anecdotes could make possible new explanations. However, these are not exclusive, uniform, or inevitable. Thus, the history that we seek could be a "counter-history". As seen in Williams' works, literature can be read as a counter-history. However, to be able to do so, first, we either need to leave the traditional left's ideology critique or we need to modify it (Gallagher & Greenblatt, 2000).

When we use these kinds of interpretive techniques, it is pretty normal to be asked if our interpretations were really written in the texts that we analyzed. In other words, is complexity engraved into the text, or is it brought there during our interpretations? According to Gallagher and Greenblatt, what made Geertz unique was his capability to show us that multilayered cultural meanings were visible per se in fragments. Just like William Empson's or Kenneth Burke's literary critiques that convincingly showed us that dense ambiguities and ironies were in the text and were not brought there by interpretation. These kinds of interpretations are not totally supplementary. Interpretations here help to create and disclose the effect of compression. On the other hand, the dense networks of meaning schematized in an effective thick description must be traceable back to the anecdote.

As a result, I used close reading in its historicist/contextualist meaning for revealing family and gender-related political themes of millennials' novels in Turkey.

In this kind of study that adopted exploratory and interpretive approaches, both the research and the researcher could experience essential transformations during the research process. It happened to me as well. This is why it is important to explain how I conducted this research by giving some de-

tails. First, I read all 26 books one by one. While reading, I created a file for each book and noted authors' demographics with publication details of the novels (e.g., publisher, publication year). I also wrote down the novels' summaries and their literary features (e.g., genre, language, and narratological features). In this process, I wrote my first impressions of the novels. But most importantly, during my reading, I quoted passages that could be related to the themes that I wanted to analyze. At the end of this first reading, which could be called first order, I created 26 *Word* documents for 26 novels. The total length of these files was 120.349 words long - almost 450 pages-. However, it is important to note that I had not restricted the themes that I was going to analyze in that process. In other words, these 120.349 words long *Word* files also included quotes unrelated to family and gender (see Table 2.2). In the second step, I did my codification for each novel by using the first-hand data that I wrote down as separate *Word* documents. Table 2.2 represents what I coded in the second order using my first-hand data from my first readings.

Table 2.2 Coded Demographics and Themes

EDITION	Publishing House
	First Publication Year
AUTHOR	Date of Birth
	Sex
	Graduate (University)
	Department
	Post Graduate
	Department
	Prize(s)
STRUCTURAL ELEMENTS OF THE NOVEL	Genre
	Pages
	Language
	Plot
	Context (the narrator's personality and their role in the story; narratological features etc.)
	What is being criticized?
	Minor Literature
	National Allegory
	Literary Devices

THEMES	Family - Marriage
	Gender
	Minorities and "Others"
	Handicapped People
	History
	Tragedies of Recent Turkish History
	Xenophobia
	Ataturk
	Ottoman
	Nationalism/Patriotism
	East-West
	Neoliberalism
	Ecological Concerns
	Animal Rights
	Education System
	Private Sector and Business World
	State
	Violence, Murderers, Torture, Deaths
	Politicians
	Army/Soldiers
	Police Forces and Police Stations
	Justice
	Rape
	Terrorism/Terrorist
	Peasants
	Mukhtars
	God
	Religion
	Nostalgia
	Earthquake
	Alcohol
	Weed
	Smoking
	Island
	Book Love
	Students
SIMILARITIES OF GEN Y and THEIR NOVELS	Old People
	Being lonesome/alone
	Educated
	Unemployment

	Apolitical
	Not having parents…
	Not establishing a family
	Pedantry

After doing my codification for each novel, I understood that two intertwined themes had been dealt with in each novel without any exception. In other words, some of the themes that I looked for, for example, "religion", have not been issued in each text, although at least half of them were suitable to do a close reading for religion-related themes. However, I found that family and gender themes were issued in each novel, and I also saw that how the texts dealt with these themes was connected with the epoch in which these texts were written. Finally, I also saw a pattern between 26 novels in terms of how they issued family and gender-related themes by interacting with Turkey's family and gender-related political, economic, and socio-cultural atmosphere. As a result, I decided to exclude all other themes and focus on family and gender.

After taking this decision, I read all the novels again and revised my first-order reading notes by focusing on family and gender themes. In the final step, I tried to reveal the pattern I observed by closely reading family and gender-related quotations from novels. I must note that I translated all the quotations from millennials' novels from Turkish to English since these books had not been translated into English. Although I did the first translations, I also used Google Translate to control my translations and considered its suggestions if necessary. Therefore, I gave Turkish originals in the footnotes and my translations in the text. I grouped my findings, supported them with quotations, and put my comment on how all these texts have been in a mutual interaction with the epoch in which they were written. I also tried to connect my findings with the theoretical background of my study. Moreover, in terms of my findings, I also analyzed the literary features of millennials' novels, and I also interpreted these findings by relating them to some theoretical literary discussions.

In the following chapter, I will give the theoretical framework that I used in this study.

3

Theoretical Framework and Literature Review

The primary purpose of this study is to reveal the interaction between the socio-political context of family and gender in Turkey in the first two decades of the 2000s and the works written in the same period. In this context, the primary argument of the study is that millennials' novels written in the period and the period are in interaction.

New historicism is one of the main methods used to reveal the interactions between a specific period and the texts of that period. For this reason, I use new historicism in the theoretical background of this study. On the other hand, studies that analyzed family and gender through novels can also be defined as the literature that this thesis tries to contribute. For this reason, I also discuss these studies in this chapter and try to relate my work to them.

§ 3.1 New Historicism

Although some people think that literary studies are a very fragmented discipline, North (2017) disagrees with this opinion by arguing that a new scholarly turn, named the historicist/contextualist paradigm, dominated the field of literary studies, especially after 1980. In this historicist/contextualist paradigm, literary pieces were used to understand

the culture in which they were written and read. Thus, after 1980 when traditional critics left its position to the historicist/contextualist paradigm, people who study literature accepted themselves as a specialist in cultural and historical analysis. As a result, almost one-half of the discipline that had been issued "the aesthetic" during the first three-quarters of the 19th century almost disappeared. "Criticism" has been blamed for being elitist, dehistoricizing, and depoliticizing. In this context, close reading and then practical criticism were tools for producing new culture and history-related knowledge. As a result, the historicist/contextualist paradigm made possible the existence of the new historicism, postcolonial literary scholarship, and most recently, much of "digital humanities" and quantitative literary studies (North, 2017).

North (2017) also argued that the scholarly turn or the historicist/contextualist paradigm is not under the influence of the new left as it has been generally argued; however, she argued that the scholarly turn was mostly related to neoliberalism rising since 1980. If we take all these explanations into account, it seems to me that the historicist/contextualist paradigm and one of its most used tools, new historicism, would provide us with a very useful theoretical framework for understanding the family and gender-related political theme of millennials' novels in Turkey and for answering my research questions. Because the historicist/contextualist paradigm is also "a millennial," and it has interacted with neoliberalism like millennials. Moreover, my aim in this study is to understand family and gender-related political themes of millennials' novels by considering the recent history of neoliberal Turkey and mutual relations between current Turkey and these political themes of millennials' novels.

The historicist/contextualist paradigm does not see literature as ahistorical, universal, and heavenly. It also deals with literary text for producing new knowledge related to the culture in which literary text was written and read. Thus, recent tools that have been developed to do new openings -e.g., New Formalism, Surface/Distant Reading" are just some new techniques of the historicist/contextualist paradigm. Today, people who work in literary studies differ themselves from ordinary

readers by asking to text that they read a unique question: what does this text tell us about its period? In this context, as North (2017) indicated, it can be said that these academics have embraced Jameson's "Always historicize" approach as a slogan. However, one of the new approaches that emerged under the light of the historicist/contextualist paradigm, named New Historicism, excitingly reached non-canonical texts.

New Historicism was first used by Stephen Greenblatt in his “The Forms of Power and the Power of Forms in the Renaissance” article that appeared in the special issue of *Genre* (1982). Thus, Greenblatt offered a new alternative to the traditional historicist approach that had been losing its power (Ryan, 1996).

It is necessary to touch on the terms of "historicism" or "old historicism" to understand what is new in the new historicism. Historicists were traditional historians who prioritized academic research and pointed out history's power and importance on the subject they tried to deal with. New Historicists, on the other hand, again prioritized academic research; however, they approached historical events by focusing on the details of history and human emotions and by taking ordinary and even marginal people's perspectives into account. As a result, the paradigm shifted from historicism to new historicism. By focusing on the emotional reactions against historical events, new historicism showed us that historical events were not neutral and traditional historicism was weak to expose all power relations embedded in the historical events since it could not listen to the agency of all parts (Hickling, 2018).

One of the pioneers of new historicism, Stephen Greenblatt, argues that the social world is a structure that is recurrently shaped and reshaped by the texts produced in it. Greenblatt and other new historicists targeted a shift from historicism to new historicism because they believed that an emotional void exists when historical events are disconnected from the reality within which they happened. They also saw women, children, people of color, non-Christians, and other previously marginalized groups as inseparable parts of the larger historical narra-

tive (Hickling, 2018). Thus, what separated new historicism from others like the New Critic was its approach to literary texts that previously were seen as autotelic. For new historicists, literary texts are not somewhat "holly" creatures free from time and space. Moreover, they are not politically innocent and have been used as "hidden arms" of power struggles in the cultural domain. As Ryan (1996) stated, new historicism turns history into a text and accepts all texts as "literary texts"; however, new historicism does not look for causality between an epoch's social, economic, and cultural power struggles and its texts. Instead, it aims to reveal their mutual interactions by following a multidisciplinary approach (Ryan, 1996).

As Brannigan (1998) defined, new historicism is a critical interpretation method that sees power relations as the most crucial context of any text. Thus, new historicism sees literary texts as spaces where power relations are made visible (Brannigan, 1998). New Historicism is convenient for establishing exchanges between various texts of a specific moment of history. In the early periods of new historicism, researchers preferred to use literary texts and secondary historical sources; however, later, new historicists started establishing meaningful dialogues between various primary texts within the same period, like conduct books, penal documents, journal entries, and travel narratives, as well as canonical literary texts. New historicism does not aim to clarify a literary text's meaning and intentions by combining various texts from different genres. Moreover, it does not see any hierarchical difference between texts. Instead, it uses them as equal sources for examining and understanding a specific period's linguistic, cultural, social, and political fabric in greater detail (Brannigan, 1998). Thus, in my study, millennials' novels from different genres will be analyzed as literary texts. By following new historicism's critical reading and interpretation methods, it will be tried to establish an exchange between these novels and some other texts such as scientific articles, books, and news about recent Turkish history (especially about the 2000s' socio-cultural, political, and economic atmospheres) to make family and gender-related power relations (politics) of texts visible.

Differently from some approaches that aim to understand the internal dynamics of a text by separating the text from its context, new historicism tries to understand a text's meaning by analyzing its context and the culture and society in which that text has been produced. In *Practicing New Historicism*, Gallagher and Greenblatt doubted the possibility of defining an abstract system that could be applied to literary texts. They argued that literary texts could be understood by revealing their relations with their times and spaces. However, differently than deconstructionists, for example, new historicists do not offer identified or structured methodologies (Uslu, 2011). However, as mentioned in the methodology section, new historicism is not completely method free, and, like Geertz, new historicists also see culture as a text. "Culture as a text" logic expands the range of objects we want to analyze. Thus, although canonical or legendary artworks keep their central positions, other texts and images also get attention. Some of these alternatives could be underrated since they did not follow canonical works' logic. Alternatively, they could be marginal or non-literary works. For example, text without any aesthetical concern, self-conscious writings full of rhetorical ornaments, writings far from daily life... Thus, it could be said that new historicism started a riot in cultural studies, and it gave a voice to some previously muted or ignored objects such as half-crazy religious leaders, half-literate political agitators, forgotten bureaucrats of old colonies, formerly enslaved people, women authors, dandies, scandalmongers, villagers, country politicians, charlatans, forgotten academics.

When we see culture as a text, says Gallagher and Greenblatt (2000), all these characters' actions and rhetoric transform into a tool we can use to understand and interpret culture. Geertz indicated that interpretive approaches make it possible to explain complicated symbolic systems and life patterns that anthropologists try to deal with by providing essential meanings. It looks like connecting one cable to another: literary critics touch on reality. Or, as Geertz realized, touch to pieces of writing. However, this is not a writing in terms of a poem or fiction narrative but verbal signs that were almost unconsciously detached from real people's real lives (Gallagher & Greenblatt, 2000).

Geertz's connection to literary critics is related to its conceptualization of "raw." Geertz argued that he did not write fiction; instead, he referred to one of his informants' knowledge which was noted in his field journal. However, it should not be forgotten that these "raw" these "quotations" were also a story that was written in an anthropologist's field journal. This persistence on narrative and textuality legitimizes to consult of literary analysis techniques; however, this does not mean "there is nothing outside the text." Here, literary critics' questions are still so important, but at the same time, genre and rhetorical mode have equal importance. In other words, here, the text's implicit or explicit reality claims, the link between the word and the reality, material, field of practice, bodily pleasure, silence, and death are as crucial as the critic itself. These are the beyond of the written text, as Gallagher and Greenblatt (2000) indicated. "Raw" from the field notes provides more robust evidence than a fabricated example. However, there is no difference between them in terms of being a textual construction.

As Geertz argued, what an anthropologist calls "my data" is just the fiction of fiction. Other people fictionize what they and their people would do, and then anthropologists also fictionize their fiction and call it "my data." For Geertz, this is evidence that an anthropologist essentially focuses on text explication rather than observation. In this context, according to Ryle, the thick description is the showing of the quality of the explanation rather than the text or the action. Being thick or thin is not related to the object but to its explanation. Thus, the thick description could be excessively straightforward, or it also could be very complex. It does not have to be brief or schematic. It could be long and complex. However, the focus must be on the agent's framed intentions and the culture that gives meaning to these framed intentions (Gallagher & Greenblatt, 2000).

As inferred from its name, new historicism centers on the historical time when a literary text was produced. It argues that there is an endless dialogue between the specific historical conditions of a time and a literary text that is produced at that time. This dialogue also continues in the time when that literary text is being interpreted and criticized.

Thus, new historicism signals the endless interactions of intertwined and complex cultural, textual, and political powers. These powers also interfere with the relations between "now" and "past."

As Uslu (2011) indicated, a literary text emerges from a vocabulary where different social discourses intersect. Moreover, in a literary text, which is established by this intersection, the power relations of an epoch become visible. For new historicists, it is not a primary necessity to separate politics and literature from each other. Thus, the superiority of literary texts disappeared in new historicism, and artworks were defined as both a product and producer of circulating discourses in society. As a result, a literary text is both a history maker and a witness of this history (Uslu, 2011).

As inferred from these explanations, "power" stands at the center of the new historicism. However, in new historicism, power is not seen as a concept that could be captured by one group to dominate others, as we see, for example, in the Marxist class struggle. Instead, power in new historicism is dealt with by following a Foucauldian approach, and it is seen as something that diffuses everywhere, penetrates bodies, and in this context, becomes metaphysical.

Patterson (1987) found this problematic because new historicism, he says, oppressed the agency by putting the concept of power in the center of its analysis just as old historicism did by accepting that political conditions of the epoch structured the Renaissance culture. However, new historicism used Geertz's thick description to analyze the conditions that influenced the cultural products. In other words, instead of seeing cultural products as an output of an epoch's dominant power and historical conditions, without offering any causality, new historicism used the concept of power as the metaphysical determinant. As a result of this situation, new historicist analyses have not looked like each other. An example of how the concept of power was used in the new historicist analysis can be seen in Sinfield (1992)'s explanation. As Sinfield stated, none of *Othello*'s critics from England or North America have attributed any importance to the Turk who was killed in *Othello*. However, the violence here is not Othello's violence. At this point, Venetian

racism and sexism (circumcised Turk) convey this incident to the beyond of Othello's individuality and personal agency. Othello is picturized here as an "acceptable citizen" who at least killed a "state enemy." It makes him a state servant who fought against state enemies.

According to Greenblatt, who is one of the founders of new historicism, the human being is a historical output of a specific social moment, and the subjectivity of the human being is constituted by ideology (Uslu, 2011). Louis Montrose summarized this situation with these words, which later became a slogan for new historicism: "historicity of textuality and textuality of history." "Historicity of textuality" refers to the idea that each text has a history and asociality, which means a material ground, and each reading and writing activity can be understood by following this material ground. However, this is inadequate for understanding a text, and the "textuality of history" should also be considered. In other words, it is impossible to catch and remake the unique experience of the past. Signs of the past reach us only through texts.

Finally, it would be necessary to explain the criticism of new historicism. New historicism was criticized, especially in terms of lack of agency. In other words, new historicists overlooked an author's agency, which may emerge in the creation process of a text. Finally, new historicists have also been criticized since they are not interested in aesthetics (Uslu, 2011).

In his *Resonance and Wonder*, Greenblatt defended new historicism by saying that misunderstandings of new historicism caused these accusations. Greenblatt argued that new historicism did not oppress the agency of the literary texts' characters and authors, and it did not see historical processes godlike that cannot be changed. However, new historicism also considered history's restrictive power (Ryan, 1996). In fact, the central aim of the new historicist analysis is to reveal the mutual relations between the literary text and these restrictive powers, which is politics in the end. New historicism avoids using the term "man." The focus is on contingency, particularly culture and its formative rules and internal conflicts. New historicism argued that an individual's class, religion, national identity, race, and his/her relations with

these concepts affected the changes in historical context. Thus, new historicism inevitably saw the effect of agency on history and took even extreme marginals' impact into account. This approach could accept all forms of behavior as a strategy (Greenblatt, 1990).

Moreover, Gallagher and Greenblatt (2000) argued that new historicism never intended to see art as worthless or that it never scorned aesthetics. New historicism's main target was to reveal the creative power that affected the creation of literary work. However, new historicism did not define this power in its traditional form. The new historicist analysis gave importance to all effects that previously were seen as important for the creation of a literary work; however, it also gave importance to previously overlooked effects. Gallagher and Greenblatt argued that the risk was to see the culture aesthetic as a whole, and it was not new historicism's target. Instead, at least in their works, the aim was to show that our beloved writers did not stem from emptiness and were in reciprocal relations with their epochs. An example of this situation can be seen in Dickens' works. Whether we define Dickens as a historical novelist in a traditional sense or a new historicist who contributed to literary paradigms developed in the 20th century by Foucault, Bakhtin, Hayden White, and LaCapra, we could ask these questions about his works (Palmer, 1997).

1. How Dickens used history in his literary works? What was history's function in his novels?

2. Did Dickens develop a philosophy of history either in one of his novels or in his large canon? With Foucault's words, did Dickens put himself in one of the specific historical contexts?

These are not new questions, of course. Literary critics who focused on history have asked these questions all the time. However, in the final quarter of the 20th century, some social philosophers like Foucault or some historiographers who followed the path of White or LeCapra answered these questions by giving them new insights. In these new answers, history and culture have been issued by considering their complexity. Moreover, new sources were used for writing a more holistic

history. As a result, new historicism made it possible to approach Dickens' novels more comprehensively. As Doctorow identified, Dickens was well aware that when we write about the past, willingly or unwillingly, we reflect our own time (Palmer, 1997). In this context, I wonder how millennial authors reflect their time and its power relations when they write about the past.

As (Palmer, 1997) indicated, in its 300 years of relatively short history, one of the most important benefits of novels was its corrective function on history written in traditional history books. Literary pieces, either fiction or poetry, have usually been sarcastic, skeptical, revealing, corrective, reformist, and disruptive whether they have been written by people inside the central powers of society -e.g., aristocracy, a religion, a cult, a profession, etc.- or by marginals. Thus, the main advantage of the author who wrote historical fiction was that he somehow escaped society's prejudices and authorities that affected classical history writing. Of course, that does not mean that novels are entirely free from the central powers of society; however, it means that we can find an alternative and maybe more neutral and objective history by analyzing novels using appropriate interpretive methods. In this context, we wonder if millennials in Turkey could manage to escape from traditional and state-centered history writing by establishing mutual relations between their novels and current Turkey.

Traditional history had the same function as the empire, argues Palmer (1997), because dominant power dictated the history. It was the one who approved what would be written as history. Thus, this power muted marginals as it muted the narratives explaining how the empire enslaved native people. Traditional history is a narrowed history. However, new historicists could give their voice to these previously muted agents, and by doing so, it provides alternative histories. That is what I also aim to do in my study.

One of the main assumptions of new historicism is that people have been dominated by power relations shaped by social forces since the inception of modernity. However, new historicism argued that even under this condition, an autonomous voice was coded into text (Chardin,

2014). In this context, if we accept that Turkey in 2000s and 2010s has been dominated as it was defined here in new historicist approach, then novels of the period and their new historicist interpretation could allow us to hear marginal voices and power relations of the epoch.

§ 3.2 Family, Gender Politics, and Novels

My primary aim in this study is to reveal family and gender-related mutual interactions between millennials' novels and the epoch in which they were written. New historicism, as explained under the previous title, would be the primary source that ensures the theoretical background to realize this aim. However, I believe that in addition to the new historicist approach, some other theoretical discussions that focused on the reciprocal relations between family, gender, and novels could be useful to interpret family and gender-related themes of millennials' novels. Because some examples of these kinds of analyses perfectly reveal how texts obey or defy family and gender structures that are ordered by power centers such as religion, state, or government. These analyses can also show how some texts try to structure family and gender in society. In this context, Armstrong's theoretical approach would be a rich source both for structuring a theoretical frame and for producing questions for my study.

Armstrong (1987) did not attempt to show a women's domination or emancipation through her domestic fiction analysis. Instead, she tried to show us the creation of a subject that defined itself with a psychological term. Moreover, what made this possible was the sexuality discourse that shaped the novel. In this context, fiction was both the document and agent of cultural history. Instead of seeing the rising new middle class as domination on the culture that sprang up from economic changes, Armstrong (1987) argued that the political state in England was established through cultural hegemony. Armstrong also argued that political incidents could not be understood without considering women's history. She said that history writing focused on the history of the novels cannot be historical unless its focuses on the history of sexuality.

In this context, Foucault stated that in addition to dynamic power relations between classes and cultures, sexual relations also change with the effects of genders and generations.

As Armstrong (1987) indicated, in the beginning, women were defined through emotions, while men, on the other hand, reached their political identities by writing. Writers were dominantly men and gained their political identities by defining women in a subjective domain. This also locked subjectivity in a "woman domain." However, in the 19th-century novel, rather than being political creatures, men were mostly the producers of daily life and desire; and, with the definition of gender as the main difference between man and woman, the main difference between them was defined by attributing a difference to their minds. Psychological differences defined men as political and women as domestic.

Armstrong, who focused on the history of domestic fiction, argued that sexuality was a cultural construct like history. She also believed that the novel's history could not be understood without considering the history of sexuality. Written representations of the self helped create the modern economic individual, who was the woman at first, to be an economic and psychological reality. Armstrong (1987) defended these arguments by showing us how 18th-century conduct books from woman authors, whose essential aim was to "educate" women, shifted to novels from woman authors in the 19th century by preserving their mission. For Armstrong, the rise of the middle class in England and the emergence of the "ideal woman" were two faces of the same coin.

According to Armstrong (1987), there was no information on why women started writing fiction at the end of the 18th century and how they transformed themselves into eminent authors and managed to be seen as "artists" in modern times. For example, the classical work of Ian Watt, *The Rise of the Novel*, and authors like Richardson tried to explain the rising popularity of authors by seeing a causality between this popularity and Puritanism and economic individualism; however, as Armstrong stated, we cannot explain how women authors emerged and

dominated the field by following this logic. Thus, it can be argued that these explanations were also gender-biased.

When men critics like Watt had to explain the existence of Jane Austin, they hoped for help from basic assumptions. They said "feminine sensibility" made it possible to deal with the complex nature of interpersonal relations, which had an essential role in novels. This is obviously an illogical sexist argument today and does not reflect reality. Following these explanations of Armstrong, who saw a relationship between the rise of the middle class and the mission it gave to women and English fiction, what can we say about millennials' novels in Turkey in this context?

In the 2000s, the number of women writers, and of course, the number of their novels, has substantially increased in Turkey (http://www.kadinyazisi.com/). If so, it would be worth to inquire the reason of this trend. How could we explain this trend by referring to neoliberal Turkey's sociocultural, political, and economic trends without overlooking millennials' unique characteristics? What looks like men and women characters in millennials' novels? Do millennials try to deal with women's emancipation and domination through these characters? Are there millennial authors who explicitly define themselves as feminists? What are the reflections of LGBT+ people on the millennials' novels?

By referring to Kelso and Hull's studies, Armstrong (1987) argued that the number of books for women's education was very limited in the 16th and 17th centuries. Moreover, none of these books advised women to adopt a political stance against the aristocracy. In other words, these books did not mention what women should have done to be more "desirable." These were books that explained the basic principles of daily domestic activities. However, these books were not written for all women and mainly targeted women from lower economic classes. However, at the beginning of the 18th century, an isomorphism emerged among the definitions that explained what makes women from different economic classes more "desirable" for marriage. Thus, in the 18th century, conduct books became a common phenomenon.

According to these conduct books, the foremost common virtue for women was "good household management." An unmarried woman's passive virtue gained a new meaning in the 18th century: "efficient housewife." In this context, the woman's duties were defined as if she was a maid. All features attributed to "the ideal woman," like household management, managing maids, childcare, entertainment planning for the family, and caring for patient members of the family, were active duties. There was only one passive duty for "the ideal woman": her sexual loyalty to her husband. Thus, duties that had previously belonged to maidens were transferred to women in industrial society, and literature served to institutionalize this logic. As a result, the aristocratic idea that being a more virtuous woman could have been possible by seclusion and being more religious lost its meaning. This change made old conduct books meaningless.

Lots of conduct books that aimed to make women "desirable" for prestigious men shaped the sexual configuration of women. Moreover, these books gave people from diverse social backgrounds a common imagining related to desirable economic interests. Thus, those who left the aristocracy and demanded their freedom were not the new economic man but the domestic woman. Writings like domestic novels uttered the importance of education for women, and they related this importance to a woman's desirability by a prosperous man. This education was the education of being domestic. To complete her husband's earner and producer roles, a woman must be a wise spender and tasteful consumer (Armstrong, 1987).

Armstrong (1987) argued that society once changed through novels when conduct books left their mission to novels shaping "the ideal middle-class woman." However, women's riots also rose from novels. So, society changes novels, and this change again finds its place in novels. As Armstrong (1987) indicated, the reproduction of the "ideal English woman" as a result of social changes also triggered a political change in the literature that spoke to women. This was a new political mission. However, interestingly, the definition of "ideal wife" for all men from different interest groups who compete in this new economy was similar.

As will be seen in the next chapters of this study, there are significant similarities between all these definitions and explanations and what is suggested to women in contemporary Turkey. However, it is important to ask whether millennials' novels have served to legitimize these suggestions as 18th and 19th-century novels did in Britain. Alternatively, millennials' novels in Turkey might have resisted these social changes by adopting an antagonist stance. Finally, it is also possible to see that millennials' novels are silent on gender issues in Turkey. Thus, this study should answer the question of what kind of woman wants to be politically reproduced in millennials' novels in Turkey. Do they try to idealize an opponent woman who defies to state's ideal woman and how do they use their novels in this process?

These questions seem important to me; as Armstrong (1987) indicated before feminism entered, literary critics muted and marginalized women by collaborating with history. Men either represented women by shaping them by men's desires, or they uttered how women were unsuccessful in taking this "ideal" shape. As a result, when women started writing, they had to write against an institutionalized literary culture against women's self-desires and the necessity of self-expression. However, according to Armstrong (1987), it is naïve to think this situation caused a political change. This stability is related to using previously institutionalized "woman voice." In other words, it could be said that in modern culture, women have become more visible by writing; however, this visibility has not brought political power as it was mostly thought because of the institutionalized women's voice in writing. When we define how history dominated gender, either we continue to live with this domination, or we produce a new position that would make it possible to use a new voice. Thus, I question whether millennials' novels have created this new position. Without asking these questions, as Armstrong (1987) also stated, we would continue to assume that political power is located only in institutions governed by men. In other words, it is necessary not to separate literature from other practices that affect history creation. Otherwise, women's role in the

emergence of the middle-class hegemony cannot be analyzed in terms of political force, nor the past, not the present.

Female writing that once was found "appropriate" for women and written by female authors defined itself as feminine. Thus, outside of this scope was defined as "male." However, female writing did not only categorize discourse in terms of gender; it also caused the complete isolation of sexual relations from the field of politics (Armstrong, 1987). Thus, authors like Defoe or Richardson defined a sexually particular language used almost only in male-to-male communication. This shows us how fiction would create different political powers by using different writing styles and languages.

Parla (1993) indicates a similar situation for Tanzimat authors. Parla (1993) states that the writers of the Tanzimat novel adopted a "father" figure. The texts of Tanzimat writers look like "fathers" who know everything, guide and repeat until they are sure their children understand them. But this is the result of orphanhood. As Gürbilek (2004) points out, Parla (1993) characterizes the authoritarian father's voice in the Tanzimat novel as an effort to compensate for the lack of a father. In other words, orphan narrators of Tanzimat novels were authoritarian children who were in misery because of the inexistence of an overbearing father. If so, taking these explanations of Parla from the literature, this dissertation asks: Do Millennials' novels differ in this regard? In order to understand this, it is necessary to examine the narratological features of the millennials' novels. In this context, it is important to ask how fiction has been related to gender politics through millennials' novels in Turkey. However, unlike what Armstrong saw in her analysis, it is also possible to see that millennials created a political power through their fiction that supported women's emancipation or a gender-neutral world. As a result, I should analyze the monologues and dialogues in addition to general language characteristics of millennials' novels to understand whether their writings have served the sustainability of traditional gender roles or have played a more rebellious role. I believe that millennials deserve a special interest in terms of their novels' gender politics; because the canon of Turkish literature, which was

produced by previous generations than millennials, is mostly gender-biased. In other words, male and female authors of the Turkish literature whose novels are examples of the canon are somehow gender-biased, as *Gaflet* (2019), a collection of literary studies that showed us how gender-biased modern Turkish literature was, indicated.

It could be said that, recently, gender studies have gotten more attention in academic and non-academic environments. Although examples of research that aim to analyze gender in Turkish novels are pretty limited, as a result of the popularity of gender studies, some scholars have published interesting gender studies papers by analyzing Turkish novels. In other words, since gender studies started becoming a popular academic field, scholars from various disciplines of social sciences and humanities conducted research by bridging their fields and gender.

In this context, gender-based analyses of Turkish novels have started appearing recently. For example, in one of the early studies in this context, Günay-Erkol looked at Hasan Ali Toptaş's novels to understand how he dealt with masculinity. As a result, masculinity in Toptaş's novels, according to Günay-Erkol, is something that moves between micro powers. Thus, she unites Toptaş's novels with Atılgan, Tanpınar, and Atay's text that inquire about being victim, oppressed, and powerful (Günay-Erkol, 2010).

In the last chapter of *Kadınlar Dile Düşünce* (2011) by Irzık and Parla consists of six articles that focus on gender in Turkish literature. In one of these articles, Parla (2011) compares Turkish Bildungsromans, which have a limited number of examples in Turkish novels, in terms of the gender of the authors. First, Parla points out that women write less in this genre. On the other hand, she points out that the endings of characters who complete their personal development in the hands of male writers and those who complete their personal development in the hands of female writers are different. Men are victorious, and women are defeated in this struggle. Parla makes a significant inference based on this determination. For women, spaces such as the house, room, and bed have always been obstruction, imprisonment, and captivity in novels. What allowed them to escape, on the other hand,

was writing. Taking this determination of Parla, this thesis poses a similar question to millennials' novels. In this context, whether there is a difference between the texts of female and male authors, especially in terms of gender sensitivity, is one of the main questions that this study seeks to answer.

Gaflet (2019), edited by Kaygusuz and İbrişim, includes several papers that analyzed canonical novels of Turkish literature regarding gender. For example, in one of the chapters of *Gaflet*, Tezel (2019) indicated the sexist structure of Turkish canon by pointing out how adventure and power-seeking male characters dominated İhsan Oktay Anar's novels. As Tezel indicated, women can only exist in Anar's novels if they are widows, old or ugly. However, Tezel also argued that being a widow, old or ugly, was a sign of the loss of femininity, and in my opinion, this argument could be seen as a sexist one. Unfortunately, this situation, being gender biased while criticizing gender-biased facts, is a common mistake as far as I see during my analysis.

Another paper from *Gaflet*, written by Sever (2019), analyzed Kemal Tahir's novels and said Tahir always wrote for male readers. For Sever, a woman is just a "body" in Tahir's novels that must obey a man. In another chapter of *Gaflet*, Timuroğlu (2019) argued that during the transition period from Ottoman Turkey to the Republic, the Republic consciously clouded and distorted the literary women movement, establishing a feminist consciousness in Turkey. Timuroğlu said that literary histories written in the early Republican years of Turkey purposefully ignored both the names and the works of women writers who used their real names as a sign of their feminist stance.

In sum, *Gaflet* is composed of papers that show the sexist and gender-biased structure of the canonical works of Turkish novels. Unfortunately, some women authors whose works are in this canon cannot pass the "exam." In this context, Şule Gürbüz, Elif Şafak, Latife Tekin, or Füruzan's novels are somehow sexist and gender-biased, according to *Gaflet.* Since *Gaflet* focused on the canonical novels of Turkish literature, we cannot see any analysis of millennials' novels. Moreover, none

of the studies in *Gaflet* tried to interpret the relations between the texts and the times in which they were written.

One of the most interesting academic works regarding the relations between gender and Turkish novels belongs to Çimen Günay-Erkol (2021). Günay-Erkol, who deals with nine novels about the 12 March military coup with a new historicist approach, has made significant contributions to the literature regarding how the violence that prevailed during the period affected the text. Accordingly, the ten years between 1970 and 1980 that resembled a civil war environment greatly influenced the Turkish novels that dealt with the 12 March military coup. Günay-Erkol emphasizes that one of the layers of interpretation used in these novels to understand the dynamics of the period is masculinity. Again, Günay-Erkol (2021) argues that masculinity has become a critical issue in almost all literary texts that issue conflict periods. If so, masculinity should be one of the essential elements of millennials' novels because Turkey faced various social and political conflicts during the first two decades of the 2000s.

Another scholar, who analyzed the Turkish novel in terms of gender, is Zeynep Ergun. In her book, named *Erkeğin Yittiği Yerde* (2020), Ergun focused on the novels that were written just at the beginning of the 21st century by Elif Şafak, Orhan Pamuk, and İhsan Oktay Anar. Differently from *Gaflet,* Ergun (2020) related the novels that she analyzed to the social and political structure of the epoch in which they were written. In this context, one of Ergun's findings seems interesting and important. Ergun found that the violence and death themes were essential in all three novels she analyzed. Moreover, violence and death are connected to women in these novels. At the end of her analysis, Ergun argued that we witnessed the loss of manhood/masculinity (*erkeklik*) in these novels. All these three novels, says Ergun, highlighted an unsustainable masculinity/manhood; however, she added that this masculinity still fights to not lose its existence by raping, killing, and dominating women. If so, I can argue that this question needs attention: Is it possible to see the complete loss of this masculinity in millennials' novels? Could millennials' novels be an example of the "new text/novel," which

is necessary for Ergun? In other words, could millennials' novels be an example of the texts in which masculinity has disappeared? Alternatively, does this manhood/masculinity still exist even in millennials' novels?

Ekal and Elden (2019) emphasize three different forms of feminist storytelling in their introduction to the special issue of the European Journal of Turkish Studies titled Narrating Experience: Rethinking Gender, Violence, Family and Media in Contemporary Turkey. The first is autobiographical narratives about the experience of violence and other oppression told by women in closed feminist spaces. Second, the use of mainstream media as an awareness-raising space for violence against women. Thirdly, autobiographical narratives in the public domain. In this context, whether millennials' novels have the function of raising awareness about violence against women through biographical or autobiographical fiction can be characterized as a question that this thesis poses in interaction with the literature.

Movies are fiction, just like novels. In this context, some social scientists also analyze Turkish films in the context of gender. One of the most important of these, and one that seems most relevant to my dissertation, is Umut Tümay Arslan Yegen's book, in which she analyzes Turkish cinema films of the 1970s. According to Arslan Yegen (2005), many different voices are heard together in the Turkish cinema of the 1970s. One of these voices is an aggressive man seeking power and vengeance. It is the voice of a man who does not hesitate to resort to violence for his revenge. Arslan Yegen states that an orphaned savior hero figure was placed in the center of Turkish cinema films of the 1970s. Films appeal to the masculine desire for violence through this hero. Another characteristic of this hero is that he defends the rights of the oppressed. Arslan Yegen mentions that the father-son issue is a common theme in these films. Arslan Yegen, while answering the question of why these films appeared in Turkey in the 1970s with the features mentioned here, sets out from the fact that the relationship between the period and the films is cryptic. In other words, she does not approach the films as a direct transmission of the period. Instead, she attempts to solve what is encrypted in movies. The claim made as a result of this reading and in-

terpretation is that the male Turkish movies of the 1970s are works that can articulate the different political discourses of the period. In movies, orphan male heroes defend the rights of the oppressed by resorting to violence (Arslan Yegen, 2005). In these films, women are always in secondary roles that confirm the heroism of the man and hold a mirror to show him who he is. In this context, it will be essential to discuss the similarities and differences between the structure observed in the context of gender in millennials' novels and Arslan Yegen's findings.

As with the gender-based analysis of literary texts, the family theme of Turkish novels has rarely been studied. However, Nüket Esen has asked and replied to the question of how the family theme has been dealt with in Turkish novels. In one of her earlier studies, Esen (1991) analyzed the family theme of almost 50 novels published between 1870-1970. It is important to note that in this study, Esen's sample was limited to families from İstanbul (*İstanbullu*). Esen (1991) found that in one-four of the novels, the family head was a woman. She also reported that only two of the ninety-six families were divorced. In other words, divorce was not a common theme in these novels, and divorced couples were rare. Esen also concluded that domestic violence and violence against women existed in these novels, but the density of this issue in the novels was not so high. Esen argued that women confronted with domestic violence did not defy it. However, it is important to note that men in these novels rarely beat women. Finally, the relations between women and their mother-in-laws were always quite problematic, according to Esen's findings.

In another book that collected her literary studies, Esen (2006) deepened her analysis of how family themes had been issued in Turkish novels. As a result of this analysis, Esen argued that Turkish novels published between 1870-1924 mostly dealt with urban families rather than rural ones. Even Anatolian and village novels did not issue the theme of family, although the negative impact of the poorness on family life was mentioned in some novels. Istanbul families that were mentioned in Turkish novels generally came from the upper classes, employed maids, and were in the form of the nuclear family. In her analysis, Esen (2006)

studied the various contexts of these families, such as marriage, women, children, and non-family people who lived with the family in the same house. As a result of Esen's analysis, which focused on the family theme of Turkish novels, she found that young people did not make marriage decisions by their selves; instead, this decision was taken by their parents. However, these marriages were depicted as unhappy marriages in the novels. Couples who were matched by their parents even experienced highly dramatic issues. Love match was a rare theme in these novels, says Esen, but once the lovers get married, they become happy couples in these stories. It was argued that the key to having a happy marriage was sharing similar lifestyles in all these novels. Another common theme was the unfaithfulness of men while women were enduring this behavior. An older man - young woman's marriages were another unhappy marriage example in these novels, and these marriages usually ended with the deception of women. In these novels, whether a man or a woman decides to marry for money, these marriages end badly, says Esen.

For Esen (2006), there were two types of powerful women in Turkish novels published between 1870-1930. The first one is a woman who manages a large family. The second one is a single mother. As Esen indicated, a single mother who raises her child without getting support from a man has always been exalted by Turkish novels. In my opinion, defining a woman's power by considering her adaptability to traditional gender roles is quite problematic. It could be said that all these novels demanded a Saint Marry. Another important finding of Esen's study was that all mistresses, who broke up a family in these novels, were non-Muslim/Western women. This is related to seeing the West as an origin of corruption. Unfaithful women, differently than men, were always punished, says Esen. They commit to suicide, live in agony, or experience trauma.

Esen (2006) found that not having children was seen as an important problem in Turkish novels. The importance of girl education was constantly stressed. For Esen, this emphasis was compatible with that epoch's modernization process. It was highlighted in these novels

that idealist men, who would serve their country, needed educated women. The importance of childcare was also issued in these novels. Thus, it could be said that Esen's findings share some similarities with Armstrong's, especially in terms of how novels started functioning as if they were new conduct books.

Finally, Esen also analyzed foster children, concubines, and maids. These women helped domestic works in Turkish novels, says Esen. However, they were almost always depicted as thieves, immoral people who created trouble for the family.

Although she did not analyze written texts, Sirman's analyses of family in Turkey should be mentioned here. Sirman (2019) highlights that violence is an inseparable element in TV series and reality shows in Turkey. Sirman's interpretation of the violence seen in these fictions is as follows: She argues that mass media representations do not just produce violence in the family and its rhetoric, but just like the pleasure derived from fantasy scenarios, is inherent to the fantasmatic foundation of the stories they relate. Therefore, Sirman thinks that the violence we see on family-related TV shows and series should be accepted as the accompaniment of the pleasure that subjects derive from transgressing the norms regarding the family. These interpretations are pretty helpful. Taking Sirman's arguments from the literature, this dissertation asks if her comments could be used to interpret the violence I detected in millennials' novels.

Ultimately, as could be seen in the theorization of the studies mentioned above, novels usually have reproduced traditional gender roles throughout history. In terms of family, the situation has not been different. However, it should be noted that all these studies above, whether conducted recently or in the past, analyzed canonical works and neglected young generations' novels. I believe it is time to start analyzing millennials' literary works because this generation has started producing important parts of written texts worldwide. However, it is impossible to say that the critics of millennials' literary works have been proportional to the number of their literary productions.

In the following chapter, first, I will explain what it means to be a millennial, millennials' sociological features, their novels, and the transformation of the literature and publishing industry at the end of the 20th century. Later, in the next chapter again, I will also summarize the socio-political atmoshphere in Turkey in the early 2000s in terms of family and gender.

4

Millennials, Family, and Gender in Turkey

This chapter first explains the sociological features of millennials as a generation that produced the novels that will be analyzed and interpreted with the close reading technique in chapters 5,6, and 7. Secondly, this chapter summarizes the family and gender-related sociopolitical context of Turkey in which these novels were written.

It is argued here that millennials are a well-educated generation compared to previous generations. This chapter summarizes the primary originalities of this generation. Millennials were born in a neoliberal age where the publishing industry became more commercialized. Thus, this chapter also explains the neoliberal transformation of the publishing industry.

This study aims to make a new historicist analysis of the mutual interactions between family and gender-related predominant sociopolitical context of Turkey in the 2000s&2010s and family and gender-related themes of millennials' novels written in the same period. Interpreting these mutual interactions by using family and gender-related conceptual approaches is also among my interests. In this context, it will be summarized how the society, the state, and individuals have dealt with the concepts of family and gender in Turkey throughout history. It will also be explained the family and gender-related socio-

political atmosphere of Turkey in the 2000s&2010s by focusing on the political rhetoric and practices of the JDP governments. Of course, this narration will comprise how different parts of Turkish society have reacted to the dominant rhetoric and practices produced by the JDP governments. By doing so, I hope to have summarized the state's, political governments', citizens', and individual and organized opposition's family and gender-related ideologies that predominated Turkey's 2000s and 2010s. In other words, this part will ensure the summary of Turkey's current family and gender-related socio-political atmosphere.

§ 4.1 An Overview of Millennials and Millennials' Novels

What is a generation, and what makes a social group generation? Generation represents a particular identity location, embracing related "age groups" embedded in a historical-social process. Generations do not need to have members that know each other. Moreover, generations are not organizations that are established for specific purposes. Unity of generations is constituted essentially by a similarity of the location of many individuals within a social whole. To be a generation, usually, another generation is needed as an antagonistic generation unit (Mannheim, 1927). For example, baby boomers, a generation whose members were born just after WW2, used their former generation, Silent Generation, as their antagonistic unit. Finally, as Rouse and Ross (2018) stated, generations are about to average; in other words, one individual or some individuals from a generation may deviate from others in the same generation. However, on average, members of a generation can be defined by attributing some similar characteristics to them. It should be noted that so many "but" do not allow defining the term generation as a solid concept. Therefore, some researchers like Urick (2019) argue that the term generation cannot reflect any part of the social reality. In other words, generation is a vague term, and researchers have controversial opinions about it. However, in this study, it is assumed that being a member of a social generation would make a group of people similar in

some ways, like preferences and attitudes. The empirical support for this assumption will be seen below.

According to Pilcher (1994), generation means cohort; for Mannheim says Pilcher (1994), biological factors are important to conceptualize "generation"; however, biology is embedded in social and historical processes. Our biology (biological clock) affects our views of the social world. Thus, it can be inferred from these explanations that a generation is a group of people of the same ages and usually suffers from the same historical or cultural trauma (Edmunds & Turner, 2005). Finally, technology is also an essential part of a generation. In general, technological inventions in communication, such as printed media, televisions, and the internet, triggered the establishment of new generations in recent history.

According to Luttrell and McGrath (2015), it is not possible to create a formulation to calculate generational birth-year spans; instead, we approximate them. However, generations usually constitute a group of people who share similar life experiences roughly in the first two decades of their lives. Historical events can extend or shorten this duration. In the end, this similar life experiences shape members of a generation's decisions related to their lives, careers, consumer behaviors, political attitudes, gender perceptions, and technological advancements, among other factors. It is apparent that it is not expected to see that every single individual performs the same behavior just because s/he belongs to a specific generation. However, on average, it is possible to see similarities between a generation's members. In this context, the millennials, as a term, define a generation that experienced similar events in the last two decades of the 20th century.

Although some other titles like “GenMe,” “GenY,” “GenNext,” and “Digital Generation” have also been used (Luttrell & McGrath, 2015), the most used term to define people who were born between 1982 and 2004 is “the millennials.” As indicated in the introduction of this study, millennials have been accused of being indifferent to problems of the world, being careless, apolitical, and idle by older generations. However, research has shown that none of these accusations represent reality. For

example, as Luttrell and McGrath (2015) indicated, Millennials are not antireligion, apolitical, or antimarriage or are not against the idea of government; however, their beliefs and attitudes about these concepts cannot be analyzed by using the traditional definitions of them. Alternatively, in some contexts, millennials undermine traditional views related to, for example, politics, and they have their reasons. In other words, as Rouse and Ross (2018) argued, millennials are quite different from other generations, and this difference, in addition to some other factors, has also shaped their political views against traditional institutions such as family, gender, religion, government, culture, and ethnicity.

In terms of their differences, millennials are the most educated generation in world history. In the USA, at least one-third of older millennials, whose ages are between 26-33, have a four-year college degree or more, according to Pew Research Center's report (Rouse & Ross, 2018). However, although millennials are the most educated generation, unemployment is their primary problem. In 2010, when the millennials' unemployment rate reached its peak, the unemployment rate for millennial African Americans was %30, and 14% for white American millennials. Millennials would be the first generation in history whose members are poorer than their parents. According to the Pew Research Center's report, many millennials cannot get health insurance; they live with their parents and have difficulty paying their student loans. Secondly, millennials were born into globalization. While they grew, the world became globalized; goods, people, and information started flowing easily across borders. Digitalization of the world also accelerated this process. As a result, one-third of millennials, as Rouse and Ross (2018) wrote, defined themselves as "citizens of planet Earth" instead of giving the name of a particular country.

Since millennials define themselves as a citizen of the Earth, they also show how global they are by giving reactions to the Earth's global problems like global warming. This global identity also shaped millennials' political attitudes against global political incidents of the world. With the help of technology, millennials showed their reactions to upheavals in different countries. For example, the Occupy Wall Street

movement triggered an upheaval chain on the internet, and millennials worldwide showed their anger and other kinds of reactions against social and economic inequalities. Greek millennials, in Arab Spring, South American Countries, and Turkey during the Gezi Movements, showed their political reactions to traditional institutions and blamed old institutions and politicians for being corrupted. In other words, millennials have seen them responsible for social inequalities and injustices. Thus, they showed that they are not apolitical, lazy, or indifferent to global issues; however, they do not support traditional policymaking. In other words, millennials are not unengaged, indifferent or uninformed about political issues; however, they show their concerns by following different ways than their elders, as Rouse and Ross (2018) stated.

Why are millennials not interested in a traditional way of making politics? The answer is simple: they do not trust traditional institutions, especially political institutions. As Rouse and Ross (2018) stated, millennials are less likely to show traditional voting behavior: to support a political party for a long time and vote for it in every election. Luttrell and McGrath's (2015) findings also supported this idea: millennials do not commit to political parties and do not like partisan labels. However, this does not mean millennials are against the idea of government, though what they understand from the term government is quite different. For millennials, the government is a platform where people try to do something to solve national and international problems. Therefore, they expect politicians to be less political and more representative. As a representative who met this expectation, Bernie Sanders was supported by American millennials during his campaign. Because millennials expect governments to reduce social injustice, Bernie Sanders promised to do something about this issue (Rouse & Ross, 2018).

In terms of their political attitudes, it can be argued that most millennials are liberal; at least, they are clearly more liberal than their parents and older generations. Moreover, when we speak of being liberal, millennials' liberalness is unrelated to their youth. It is a well-known fact that young people are always more liberal than their previous gen-

erations. However, millennials are more liberal even we compare them with the same age groups of older generations (Rouse & Ross, 2018). Liberal attitudes of millennials could be seen in their tolerance of immigration and homosexuality, for example. They are clearly more tolerant of these concepts than older adults. Millennials can tolerate differences since they were born into a world where people from different ethnicities live together. Millennials' classmates were (and still are) minorities. One-third of millennials belong to a minority group. Thus, they do know what it means to be a minority, and this knowledge shapes their attitudes toward other minorities in their societies. Obviously, this knowledge does not let them fully tolerate differences, or some millennials could still be intolerant to differences; however, compared with previous generations, millennials are more tolerant of all kinds of differences in their societies. One of the other signs of millennials' liberalness is their attitude to religion. Almost 65% of millennials rarely or never attend religious services of their religions. Only %26 of them are married though this statistic is also related to being unemployed because millennials reported that they want a family if they get adequate financial income (Luttrell & McGrath, 2015). Thus, it can be said that carrier and financial stability desire comes first for millennials.

As a result, on average, millennials are young, highly educated, open-minded, and liberal people against social inequalities and social injustices. They are open to change, and they can tolerate diversity. They can easily get into technology and its innovations. Millennials do not trust traditional institutions and particularly political institutions. The primary problem of millennials is unemployment, which is why most millennials delay their adulthood and prefer to live with their parents by putting off marriage and having children.

As a part of millennials, Turkey's millennials show similar statistics to American millennials. Although the number of studies on millennials in Turkey is quite limited, research shows that 80% of millennials in Turkey live in cities, which is almost 26 million. The primary characteristics of these young people, according to ISMMMO's 2014 report, are being self-indulgent, sociable, anti-authoritarian, impatient, and multi-

tasking and they do not like to be ordered. Like other countries' millennials, the primary problem of millennials in Turkey is unemployment.

As stated earlier, childhood constitutes an essential element of a generation and its collective memory. In this context, the firstcomers of millennials, born in the early 80s, experienced their childhood when Turkey's neoliberal times began. Thus, it can be said that neoliberalism in Turkey and firstcomer millennials are peers. These people also witnessed the turbulent times of neoliberalism when they became adults. On the other hand, late-comer millennials, who were born in the late 80s and the early 90s, have also spent their childhood witnessing political and financial crises in the 90s and the JDP's conservative neoliberalism, which does dictate not only an economic policy but also a lifestyle that includes religion-based conservative values in the 2000s. Both leaders and executives of the JDP declared this desire explicitly by saying, "we want to raise a conservative and religious youth" (http://t24.com.tr/haber/erdogan-dindar-genclik-yetistirmek-istiyoruz,195235). Clearly, this desire is incompatible with millennials' characteristics since they are not very religious people. One research (KONDA, 2018; http://www.cumhuriyet.com.tr/foto/foto_galeri/1298680/3/KONDA_dan_carpici_rapor__Dindar_gencler_azaldi.html) showed that young people who defined themselves as "religious-conservative" declined from 28% to 15% in the last ten years in Turkey.

Obviously, neoliberal social and economic policies caused several positive and negative outcomes. For example, since companies and the state need educated youth in a neoliberal economy, millennials have had an opportunity to get a more education compared with former generations. In addition, of course, neoliberalism has some other positive outcomes in terms of short-term economic growth and incoming foreign direct investments; however, its negative impacts on the whole society and young generations are also huge. Moreover, it can be argued that younger generations have primarily been affected by the JDP's conservative neoliberal politics due to the loss of freedoms and increasing

unemployment rates for women and fresh graduates. Thus, it would be plausible to expect to see the reflections of current neoliberalism in millennials' novels.

In this study, my target is not to find a link between millennials' generational -and personal- characteristics and political themes in their novels. However, there can be strong connections between recent sociocultural, political, and economic trends and millennials' characteristics. For example, as seen in the chapter on gender below, sometimes governments' gender politics could be pretty unacceptable for millennials; in another example, as a social and economic problem, unemployment would be the primary concern of the millennials. Thus, I established these links under the related topics and asked some research questions. In this context, it is also important to search for millennials' political attitudes through their novels. As stated, this generation does not believe in political parties and does not like traditional institutions. Therefore, what they understand from the terms of politician or government is quite different from these terms' traditional definitions. However, what do millennials want to do to dissolve this incompatibility? Do their protagonists stay in the country and do something? Do they stay in the country without doing anything? Or do they want to go west? Do this global generation'sgeneration's novels represent a global face, or are they still national allegories?

§ 4.2 Transformation of Publishing Industry in Neoliberal Times

While a new generation started emerging in the last two decades of the 20th century, novels as a literary genre and the publishing industry also experienced immense transformations when neoliberalism penetrated Turkey. As Memmi (2017) argued, in Turkey, publishing activities have always been related to politics, and to understand the publishing industry today, it is inevitable to analyze Turkey's post-80s.

1980 Military Coup in Turkey targeted political leaders, their parties, NGOs, intellectuals, labor unions, and other vital organizations for a

democratic country. Thus, after the 1980 Military Coup, Turkey's intellectual habitat was almost destroyed or at least severely wounded. To nourish this intellectually dried land and to make different voices audible, some publishing houses, which have become prominent publishing houses of Turkey today (e.g., İletişim, Metis, Ayrıntı) had been established by some intellectuals of the country who believed in democracy. They struggled with the anti-democratic politics of the state by publishing books and journals that aimed to create a more democratic country where people from different political thoughts and different identities would live together.

It is evident that Turkey's integration into the global trade after 1980 helped to make different voices audible that had been muted by the 12 September 1980 Military Coup. Turgut Özal, who became the prime minister of Turkey and ruled the country between 1983 and 1991, believed in free trade and economic liberalism. Özal also wanted to increase foreign direct investments in Turkey. Obviously, all of these concepts require a country that has democratic institutions. Thus, it can be said that economic liberalism and a global discussion related to civil society helped newly founded publishing houses to survive. Obviously, it also helped the commercialization of publishing.

In time, globalism, Turkey's integration into the global economy, and this new neoliberal rule caused the commercialization of almost everything in Turkey. Education, books, and publishing activities were no exceptions. In the 1990s, publishing commercialized and became an industry. Some big business groups like Doğan Holding or Yapı ve Kredi Bankası entered this new market (Uğur, 2013). Later, other business groups invested in the publishing industry by establishing their publishing houses and distribution chains. In this context, books became goods that had to bring profit. In the 1990s, books were goods aimed at educating or entertaining, and their publishers became businesses that aimed to profit. This change affected the writer's role as well. Now, writing could be a profession, a full-time activity in one person's life. Inevitably, as a result of the commercialization of the publishing industry, what was seen as important was the sale numbers of books. In other

words, in this commercialized environment, the aesthetical qualities of literary works were mainly overlooked (Kahraman, 2014).

It was stated earlier that millennials are the most educated generation in history. Literacy rates started increasing after the 1980s. With neoliberalism, education, served mainly by the state and for free, started commercializing as well. The country's number of private schools, courses, and non-public universities rapidly increased during the last three decades. As a result, Turkey's young citizens are more highly educated today than senior citizens. Suppose we overlook the quality of this education just for a moment. In that case, we can argue that young people, whose date of birth coincided with the beginning of the neoliberal era of Turkey, have been one of the primary consumers of the enlarging publishing industry. Moreover, in the 2000s, these highly educated millennials have also been producers of literary and non-literary texts. Especially in the 2010s, most fiction novels have been written -and are still being written- by the millennials.

Integration into the world economy, education opportunities, global women's movements, women's participation in labor, commercialization of the publishing industry... All these mutually related changes also affected women's existence in the publishing industry as writers, editors, or even as owners of publishing houses. It could be said that the number of women authors in Turkey reached its peak in the 2000s (https://t24.com.tr/k24/yazi/yazarlar-cevapliyor-2,781). Finally, during the 1980s and the 1990s, conservatism, Islamic values, and even radical Islam rose. Thus, before the JDP's domination in the Turkish Parliament, publishers of Islamic novels, as well as other kinds of Islamic texts, had been part of the publishing industry in Turkey. As a result, in the 2000s in Turkey, the publishing industry has been a large market where different voices (women, conservatists, social realists, popular, young, etc.) try to be heard and sold.

Neoliberalism did not only affect the publishing industry by making its commercialization possible but also affected the Turkish novel (Ecevit, 2013; Korat, 1998). New genres that were rarely seen before the 80s started emerging due to Turkey's economic, social, and political

changes (Uğur, 2013). Commercialization of the publishing industry encouraged the appearance of these genres. For example, thrillers, fantastic fiction, historical novels, bad romances, sci-fictions, and spy novels appeared first as Western translations; later, local production of these novels appeared. The change of the Turkish novel in the neoliberal times of the country has not been limited to the existence of these new or previously rare genres. Especially young authors have also used new narration techniques and forms.

Kahraman (2014) argued that Turkey's socio-political and cultural structures were dualist, which means that the state usually desires homogeneity in all these fields while the social structure is fragmented and heterogeneous. Centralist-statist segments support a homogenous structure in socio-political and cultural areas; however, liberal segments want to build a homogenous structure. Although the 1980 Military Coup encouraged the supporters of homogeneity, diversities of Turkey have been more apparent in the post-1980s neoliberal Turkey. Of course, the state's oppression efforts have also been more visible.

It can be said that while the publishing industry diversified its products by publishing novels from different genres, academic books, research, personal development books, and encyclopedias, almost all these texts revealed the aforementioned dualist structure of Turkey. It is also possible to argue that in the 2000s this dualist structure and both of the positive and negative reactions against it have been uttered through printed and digital press, including social media and internet blogs.

Before giving the numbers related to Turkey's publishing industry, it could be useful to mention how internet technologies and digitalization transformed this industry in the 2000s. It is a well-known fact that the Internet became widespread worldwide at the end of the 1990s and the beginning of the 2000s. The Internet and the technologies that used the Internet also radically changed production, business, and distribution models. The Internet made it possible to save and distribute massive data sets efficiently. One of the most critical developments in the book industry was the digitalization of texts and the online sales of printed

and digitalized books, primarily through *Amazon*. Millennials quickly adopted these changes. Young millennials started establishing .coms as their businesses and becoming new-dollar millionaires. Turkey and its millennials were not an exception.

As mentioned, millennials have been important written text producers. They like to write without giving so much importance to texts' form, shape, and content and want to write everywhere. It can be argued that in the 2000s, street art, graffiti, and wall art mostly moved to internet sites. Ekşisozluk was one of the first examples of this trend. Millennials of Turkey filled this so-called dictionary by writing millions of entries. In other words, this place allowed them to express themselves using their intellectual capacity, mostly from their education. During the Gezi Movements, we saw how millennials used streets and walls to express their ideas and feelings.

The internet and digitalization technologies reduced the costs of printing. As a result, it became easier to print and distribute books. Thus, compared to older generations, millennials found an opportunity to print their books. In other words, millennials, the most educated people in history, found an opportunity to be published and be read. It would be the first time in world history that young intellectuals could publish that quickly and be read that easily. Thus, in the 2000s in Turkey, the intellectual of the millennials found an opportunity to diffuse their ideas and written texts through the internet and its possibilities. It can be argued that this has been a lifesaver since Turkish printed and visual media organs rarely gave place to opponents of the ruling party (the JDP) or the idea incompatible with the statist logic. For example, opponent journalists lost their jobs and started doing their jobs in internet blogs and internet journals. They even started doing journalism through personal Youtube or Twitter accounts. Obviously, the digitalization of the press and the publishing industry in general also forced journals and newspapers to prefer online journalism. As a result, neoliberalism and technological innovations caused radical changes in the publishing industry; however, quantifying the written materials can be

argued that the number of printed and digital books immensely increased in the neoliberal times in Turkey.

In 2010 publishers took two hundred thousand stamps (*bandrol*) for the published books. This number increased by 34% in 2011 and exceeded three hundred thousand in 2012. In 2015 publishers' stamp demand, which is the indicator of published books, was nearly four hundred thousand. Educational books were a big part of this number, 55%, while the rate of fiction books for adults was %5. According to the numbers of 2014, there were 1732 publishing houses in Turkey and almost 6000 bookshops. With these numbers, Turkey is the 11th worldwide, and the USA, China, Germany, Japan, and Great Britain are at the top of the list (Memmi, 2017). According to the Turkish Publishers Association numbers, the stamp demand of publishers was four hundred ten thousand in 2018. Thus, it is possible to confer that the growth rate of the publishing industry slowed down in 2018 as a result of stagnation both in global and local economies. However, in 2018, almost sixty-two thousand new titles were produced as printed text in Turkey, and the economic volume of the retail book industry reached seven billion Turkish Lira. In other words, although the profitability of the publishing industry has been low in 2018 as a result of inflation, the growth trade continued (Türkiye Yayıncılar Birliği, http://turkyaybir.org.tr/2018-turkiye-kitap-pazari-raporu/#.XVJ2qeMzapp).

As can be seen in this summary, neoliberalism and Turkey's integration into the global trade, directly and indirectly, affected the publishing industry and writing in Turkey, as it affected other industries and professions. Some of the significant consequences of these effects have been the increasing number of books, an increasing number of publishing houses, the commercialization of the publishing industry, and the commodification of books. One important question should be asked at this point: how did all these growths affect the contents of books and their aesthetic side? In his review, which was limited to literary books, Kahraman (2014) argued that the authors of these new books and this new literature have not been derived from a tradition. Kahraman did

not argue that it was necessary to follow a local literary tradition from Turkey; however, he blamed authors of books published in neoliberal Turkey for not following any literary tradition from different countries. Kahraman (2014) named these authors the "authors of the neoliberal times." However, although Kahraman's criticism was a generalization that included millennials, it was not based on any empirical research or data. Especially in terms of millennials and their literary productions, all the questions we have asked so far still need to be answered. Nevertheless, Kahraman also confirmed this research shortage and encouraged research that aims to fill this gap. In this context, my study aims to make a humble contribution to filling this gap.

§ 4.3 Family-Related Socio-Political Discussions in Turkey in the 2000s&2010s

In Turkey, family has always been seen as the tiny and one of the essential elements of the Turkish culture by the state. As Yılmaz (2015) indicated, it has always been argued that the family is the "foundation" of Turkish society. By deifying the concept, it has also been presumed that the family is a natural shield for protecting individuals against social and economic problems. Both individuals and Turkish society as a whole mostly share this belief. So that, the concept of family is seen as if it was a sacred phenomenon, and it is expected from all individuals to establish a family when they reach a certain age. On the other hand, not getting married has usually been enough to be seen as "marginal" in the eyes of the state and society. Therefore, people in Turkey are generally skeptical about single adults. In this context, divorce is usually seen as an unpleasant choice by both political governments and parents. Needless to say, most individuals find divorce unpleasant since it puts an end to the family bond. In sum, it could be argued that establishing a family is expected from almost all individuals in Turkey, and being single is usually accepted as an odd choice.

According to the Turkish Statistical Institute (TUİK), 70% of Turkish citizens, who are at least 15 years old, are married. Family research that

was conducted by the Directorate of Family and Social Research (Aile ve Sosyal Araştırmalar Genel Müdürlüğü) in 2010 revealed that 20% of the Turkish population did their first marriages under 18 years old. 60% of the population got married when they are in between 18-24 years old. Finally, 17,6% of the population got married when they are in between 25-29 years old. In other words, married couples in Turkey have their marriages before turning 30. The same research also reported that the first marriage age increases directly to education and income levels. Another interesting finding of this research is that 80,7% of Turkish families are nuclear. However, Dikeçligil (2014) argued that the nuclear family is not isolated from kinship relations. Finally, Aksu Bora indicated the same possibility in her interview with Nükhet Sirman (2021) by pointing out family buildings (*aile apartmanı*) in which an extended family is divided into different flats as nuclear families. Thus, it could be true that kinship relations and extended family structure are preserved in nuclear families. Moreover, it is common in Turkey that senior family members look after their grandsons since women (mothers) are actively engaged in working life. The state has started refusing its responsibilities of being a social state by following market-oriented policies. Whatever the reason, senior members of an extended family take care of their grandsons in Turkey, giving a unique form to families in Turkey. As indicated, this situation is the same for millennials, though their first marriage age increases. Research on millennials showed that they live with their parents until their thirties, and when they feel financially ready for marriage, they want to establish a family. In fact, they are an essential part of the Turkish population that leaves their children's care to their moms and dads.

There are psychological, sociological, and cultural motivations for establishing a family. Culture and religions encourage people to establish a family. Peer and family pressures may convince people to get married. Moreover, financial problems and being poor are among the reasons for establishing a family. The state, on the other hand, especially with the modernization movements, started showing a political interest in the concept of family. After modernization movements, states wanted

their citizens to establish families and shape them following the state's expectations. As Toprak (1993) indicated, although family and society are intertwined, society is dominant in this mutual relationship. Especially after radical social transformations, the family became a part of the public sphere by leaving its old place in the private sphere. For example, Toprak (1993) argued that just after radical changes like the French Revolution, political and social structures merged, and this new unity started substantially shaping families. It means a structure in which state and family are engaged. In fact, the state assigns some tasks to its citizens. In this context, the state frequently asks citizens to use their bodies following the state's particular targets. However, state needs a special rhetoric to convince its citizens to use their bodies in accordance with the state's demands. Thus, a family-related discourse is used by states to reach their citizen's bodies.

Like other countries, in Turkey, the state has seen the family as one of the central elements of the state's modernization projects since the late-Ottoman period (Kavas & Thornton, 2013; Yılmaz, 2015). In this context, governments that targeted western style modernization for Turkey have frequently thought that they would realize their modernization-related targets if they manage to control the numbers of marriages, divorces, and natality. As Kavas and Thornton (2013) indicated, this western oriented modernization efforts have substantially changed the traditional structure of Turkish families. Some of the most important examples of this change are the increase in the first marriage age, the decrease in birthrate, the increase in divorces, new childcare practices, and a demand for a more gender-equal society. Obviously, the state's desire to realize a western style modernization is not the only reason for this change. Migration from rural to towns, urbanization, industrialization, and increasing education could be regarded as other important reasons for changing Turkish families. However, in one way or another, all these antecedents could directly be related to the modernization efforts of the state. In this context, Sirman (2009) argued that the state's interventions in the family also shaped gender relations in Turkey. She argued that the ideal

citizen in Turkey meant either a dominant husband or a wife dependent on him while the nation was being established.

Since the state in Turkey defines Turkish society as a unity comprising families, the state has always shown a great interest in the concept of family. In other words, like in some other countries, in Turkey, the state and politicians use the term "family" strategically. In this context, politicians who either govern Turkey or desire to come to power frequently introduce themselves as so-called family member. For example, in one of his speeches in 1925, Atatürk addressed only his male audiences by calling them his brothers, friends, and children, and argued that they had to modernize in ideas, mentality, and in family life in order to show our modernization as a country and a society (Kavas & Thornton, 2013). Here, the head of the state defines himself as both a brother and finally a father of all male citizens and wants them to modernize their families. Thus, it could be said that the state's projected modernization was a patriarchal one.

Politicians in Turkey introduce themselves to the citizens as if they were from their families because family ties and kinship is important to be accepted. On the other hand, this effort also implies that in Turkey, the state is seen as a big family, a sum of nuclear families. Thus, the state becomes the big father, a natural leader of all families. In fact, this situation goes beyond an implication, and it is uttered explicitly. In Turkey, the state does not define itself as the accumulation of its citizens but sees itself as an accumulation of families. The state believes that what constitutes itself is not the unity of single by single its citizens; instead, it is the unity of patriarchal families. For example, in the foreword of the family structure research report published in 2010 by the Family and Social Research Directorate, the minister Selma Aliye Kavaf, who was responsible for the family, defined the family as a social institution that constitutes societal life.

In the same report, it was argued that it was essential for the state to know the family structure in Turkey because the changes and problems in the family structure were the causes of social problems. Without citing any empirical research, here in this foreword, the minister claimed

that the disintegration of families, the increase of single-parent families, and the increase of divorce rates in Turkey caused the increasing crime rate and drug use. Moreover, the minister also argued that these changes in family structure enhance the number of street urchins. In the end, the minister concluded that the state has to deal with all these social problems; thus, the state has a right to know what families look like in Turkey (Family Structure Research, 2010). In sum, Turkey's families have been strictly watched by the state since the late-Ottoman times, and the state has always tried to shape families in Turkey through state policies.

Since this study focuses on the last two decades of Turkey, it will be explained the JDP government's family-related policies and rhetoric under the next subhead by considering those years' connections to the past. Needless to say, the criticism of the state's family politics will also be added to this narration.

It is possible to argue that the JDP governments' policies in various fields like economy or education usually divide into two different and very contradictory terms. During the first term, which ended roughly in 2010-2011, the JDP governments took some progressive actions that aligned with Turkey's EU membership target. However, after 2010-2011, the JDP left all these policies and started using a very conservative, traditionalist, and Islamist rhetoric. In this context, the family and gender policies of the JDP governments have not been an exception. This conservative and Islamist rhetoric has shaped the JDP governments' family and gender policies, especially after 2011. It has spread out micro levels, and its negative impacts have become visible in nuclear family life and man-woman relations.

The JDP governments followed some progressive and secular family policies during the early years of their rule. For example, as Güneş (2021) indicated, after signing the Istanbul Convention in 2012, Turkey repealed 4320, the Family Protection Law, and promulgated 6284, the Law to Protect Family and Prevent Violence against Women. In this context, another affirmative action was the change of definition of the "head of the family concept." In 2004, the state was responsible for

ensuring equality between men and women in every field. Later, the state changed the definition of the "head of the family" concept and accepted not to see any difference between men and women. Another critical legal change has been made in property ownership, and it was accepted that the properties acquired during the marriage would divide equally between spouses (Dedeoglu & Elveren, 2012). However, even in the early years of its rule, the JDP showed some conservative and Islamist attitudes regarding family and gender. In this context, by arguing that it would ensure man and woman equality, the JDP wanted to define adultery as a criminal act. In fact, this example reveals the JDP's masked conservative and Islamist political intentions, which were going to be known by everyone after 2010-2011. As Çitak and Tür (2008) explained, while Turkey was doing some constitutional amendments to align its laws to the EU, with a final minute move, the JDP offered the acceptance of adultery as a criminal act both for men and women. Although the JDP retracted this law proposal due to oppositional reactions in the Turkish parliament, the JDP tried to legitimize its offer by arguing that Turkish families were different from European families in terms of conservatism.

As Yılmaz (2015) explained, during the early years of its rule, the JDP took some action through the family and social policies ministry to "protect the family." In this context, the Ministry planned education seminars, organized international conferences and transferred cash to families. However, the analysis of all these efforts revealed that, as Yılmaz (2015) indicated, the JDP did not only protect the family, but they also aimed to transform it in line with party ideology. This situation again reminds us how the state has given special importance to the family in Turkey. In Turkey, the state believes there is a causal connection between the family structure and the state's health and continuity. As Yılmaz (2015) suggested, conservative intellectuals and politicians in Turkey have always seen Turkish society as a monolithic structure comprised of families. Thus, they see the family as the central political unit. Since they see the family as the central political unit, they think the family's interest and welfare are more important than

individual citizens' universal rights. In this context, after 2011, the JDP's leader, Erdoğan, explicitly announced that he believed the JDP's family politics serve the continuity of the Turkish state. For example, in the opening ceremony of the International Summit of Family and Social Policies in 2013, Prime Minister Erdoğan argued that both the state's and the nation's existences heavily depended on the family's existence. In the same speech, the Prime Minister also claimed that any attack on the family would be accepted as an assault on humanity, and he would not tolerate this. In the end, Erdoğan added that the state's all efforts in the fields of education, economy, and health have been implemented to strengthen the family (Yılmaz, 2015).

As Güneş-Ayata and Doğangün (2017) indicated, despite the legal progresses in the gender area, especially after 2007, the JDP government and especially its leader, prime minister and later president Recep Tayyip Erdoğan used gender rhetoric which was completely shaped by traditional values, Islam, and conservatism. For example, after 2011, the prime minister and some other members of the JDP started highlighting the importance of family by using very conservative rhetoric and leaving liberal discourse that they had been using since 2002. There could be alternative explanations for this turn. First, it is possible to argue that the JDP had never been sincere in ensuring equalization between men and women; the party and its governments showed their real face when they obtained complete legitimacy and power in 2011. However, it is also logical to argue that since the JDP's rhetoric has been shifted from an EU-oriented one to an inward-looking one, which sees all others as the actual or potential threat to Turkey, the rhetoric had to be changed. In this context, Kandiyoti (2016) argued that the JDP used conservative family values to differentiate "us" from "them." Here "them" means anti-national (*gayri-milli*) while "us" means national (*milli*). It is important to note that what is seen as national by Erdoğan is not related to being a citizen or being from Turkey; it is related to sharing his religio-conservative worldview and supporting the JDP politics. In other words, almost all

opponents of Erdoğan and his party are anti-national for him, even if they are from Turkey.

In a nutshell, it could be said that although the JDP took some progressive and secular actions for the family when they came to power at the beginning of the 2000s, these were the results of conjuncture policies of Turkey - EU relations rather than the JDP's voluntary preferences. After all, the JDP revealed why they attributed special importance to the family and why their political rhetoric frequently mentioned the family was related to the JDP's desire to sustain neoliberal economy politics. In this context, the JDP's political preferences after 2011, when the party's hegemony reached its peak, the rhetoric of senior party members, and some empirical research revealed that the JDP's family politics had been mostly related to the desire to sustain the party's rule and neoliberal economy rather than strengthening the family. However, obviously, religion-based party ideology should not be overlooked in this context. So, it could be said that the JDP tried to transform Turkish society in line with conservative and neoliberal values by using the "strengthening the family" concept as an instrument.

Yılmaz (2015) argued that the JDP, a political party ruling Turkey almost alone since the beginning of the 2000s, gave special importance to the family and used "strengthening the family" rhetoric since this rhetoric and policies would serve the JDP's neoliberal and conservative ideology. The JDP's policy implementations for "strengthening the family" take the state's responsibilities from being a social state and give them to the family by following a paternalistic approach. Thus, individuals cannot get some rights that should be the natural gain of being a citizen; to get those rights, now, individuals have to be family members whose acts have to fit the state's expectations.

Kocamaner (2021) argued that even reality shows that appeared on Islamist TV channels served to neoliberal politics of the JDP by preaching how women would contribute to household income by taking care of children and older adults or selling handwork. This approach mostly affects women because by trying to control the body of women,

the state expects women to be a mother in this paternalistic view. In this approach, a woman is both a mother and a housewife. In this context, President Erdoğan did not hesitate to target some women who did not want to be a mother. In the Women and Justice Summit, hosted by the Women and Democracy Association (KADEM), Erdoğan categorized women who did not want to be a mother as feminists and argued that they could not understand motherhood, which is, for him, the primary duty of women given by the religion Islam. It is also one of Erdoğan's ubiquitous examples of instrumentalizing religion for political targets.

In his speeches, Erdoğan explicitly argued that families in Turkey should have at least three children. Moreover, Erdoğan criticized the leader of the Nationalist Movement Party (NMP), which later became his coalition partner since he has no family and lives single. Erdoğan also explicitly stated that he wants families to have at least three children because this is an essential need for sustaining the state's competitive advantage. For him, younger generations mean the power of Turkey. In this context, Erdoğan also targeted women's bodies in terms of abortion discussions. Erdoğan and other senior the JDP members argued that abortion means murder. They also argued that abortion is an insidious plan of Turkey's enemies. Finally, Erdoğan also targeted women's bodies by criticizing cesarean sections.

Like other scholars I have mentioned so far, Cindoğlu and Ünal (2016) also argued that the JDP governments are interested in the concept of family because they have seen it as a useful instrument to build a conservative social structure in Turkey. In this context, the JDP's anti-abortionist attitudes, rhetoric that reproduces over and over again the traditional gender roles, insistence for family unity, and emphasis on women's so-called duties in a family could be seen as evidence of the Party's aim to sell conservative values on citizens through the family. Moreover, it is now necessary to look like a conservative, patriarchal family to get the state's social aid. Needless to say, there is no place for other families -like LGBT+ families- in this conservative family imagination. In other words, the JDP's conservative family imagination

excludes all other families but heteronormative and patriarchal families with more than one child (Cindoğlu & Ünal, 2016).

The JDP's "a conservative society through conservative families" target has been revealed by the Party's leader and high-ranking politicians. This aim is also written in the Party program. As Yılmaz (2015) stated, it is written in the JDP's program that they would encourage youth to look after their elderly parents and live together with them. It is also stated in this program that the JDP would transfer the state's responsibility of taking care of orphans and children in need to the families, and the state would support the families in exchange for caring for these children. These policies could also be seen as the junction point of the JDP's conservative society and neoliberal state targets.

Obviously, this is not a new issue. As Buğra (2011) stated, regarding welfare state discussions, Turkey can be accepted as a country with a corporatist / South European welfare regime. In this regime, men are accepted as breadwinners, and women's employment is seen as a secondary issue. Moreover, in this welfare regime, there is no emphasis on women's emancipation as a citizen; however, the family has a priority. So, the state's cash transfers go directly to families. All these policies are also in harmony with neoliberalism, although the state is not reduced but rescaled. By closing some of its social institutions, the state transfers its responsibilities to families, and obviously, this policy feeds the sustainability of women's traditional gender roles. However, what is new here in the last two decades is the state's family imagination. In other words, the JDP established a link between getting the state's social aid and adopting the state's neoconservative ideology as a family. In this approach, the family is always a conservative and patriarchal one. The most apparent evidence of this situation is the JDP's motherhood rhetoric that blesses motherhood and the state's social aid to mothers.

A content analysis of the JDP's official documents and party leaders' speeches revealed that the JDP has been using family and conservative family values to realize some political targets. In this context, Çitak and

Tür (2008) also reported that the JDP sees the country and the family interconnected. For example, one of the senior members of the JDP, Yalçın Akdoğan, argued that the disintegration of the family was a negative outcome of modernization. In this context, Dr. Ayşenur Kurtoğlu, whom Prime Minister Erdoğan appointed as his advisor, initiated a project named "My Family Turkey." In this project, it was tried to become prevalent some attitudes, which were necessary according to the state for living a healthy family life, through some books and education programs. Again Kurtoğlu insistently stated the importance of the family and argued that it was the state's responsibility to protect it. Thus, it could be said that the JDP promised to support women's NGOs, solve women's economic and educational problems, and put an end to violence against women before coming to power; however, it has followed very conservative policies which were quite contradictory to what had been promised (Çitak & Tür, 2008).

Korkman (2015) called the JDP's formulation, which integrates conservatism and neoliberalism through the family, "neoconservative familialism." In this conceptualization, Korkman argued that the JDP's effort to strengthen conservative family structure is essentially an effort to make heteronormativity, patriarchal norms, and traditional and conservative gender roles dominant over Turkish society. In my opinion, the most original part of this study is that Korkman shows how the mystic term "blessing" (*bereket*) has been used by the JDP to support its neoconservative familialism. As Korkman stated, Erdoğan and the JDP staff insistently argued that God would bless families with at least three children. In order to make this mystical argument economically accurate and encourage young marriages, the JDP followed some policies like canceling student loans of married students, giving long-term and low-interest credits for newlyweds, and transferring cash support for women newly gave birth.

Altuntaş and Demirkanoğlu (2017) also indicated the JDP government's changes in legal procedures intending to encourage women to have children. For instance, after 2015, the state started paying one-time family support as cash for each child. The JDP also

encouraged young women to get married by making new legislation, such as giving free housing opportunities in state dormitories for married university students or writing off their loans (Altuntaş & Demirkanoğlu, 2017). In sum, the JDP has discriminated between people and supports those who accepted the JDP's heteronormative family idealization while excluding -and punishing- people who contradicted traditional gender roles.

Some empirical studies proved that despite the positive legal changes in terms of gender, during the JDP periods, women's social, political, and economic statuses did not get better. It is even possible to argue that it got worse in some areas. For example, Toksöz's (2012) study showed that because of the capitalist mode of production, women's participation in labor has been low in Turkey. The continuity of traditional gender roles in the family and at work also makes it difficult for women to participate in labor. Women are still expected to undertake domestic responsibilities, and these unpaid jobs like childcare, elderly care, cooking, etc. one of the main reasons for lower female labor (Memiş et al., 2012). Thus, it is possible to conclude that the desired role of women in Turkey forces women to stay at home and take on domestic responsibilities by being a mother (Dedeoglu & Elveren, 2012). In fact, these expectations from women are not surprising since they are in cohesion with the JDP's religio-conservative values and economic neoliberalism in Turkey. As Yazıcı (2012) indicated, strengthening the idea of the traditional family is a useful device to reduce the welfare state's responsibilities. In other words, by preserving and supporting conservative family values, the state could outsource its responsibilities to the family, which means to the women.

As Korkman (2015) stated, the feminist movements in Turkey have not kept silent against the state's neoconservative familialism, and they defied it through organized protests. In other words, although the JDP governments persistently tried to promote neoconservative family values during the first two decades of the millennium, feminist movements in Turkey declared their rejections by shooting some slogans like "my body my decision, "we do not owe children to the state," "abortion is

right Uludere is a massacre," and "women are not incubation machines." However, it is tough to say that these feminist oppositions have fully managed to compete with the JDP's neoconservative familialism so far; instead, the JDP's family-related policies keep creating new disadvantages, especially for women in Turkey.

For example, As Güneş (2021) stated, a new law that came into force after Turkey's agreement with the Istanbul Convention had been named "Draft Law on the Protection of Women and Family Members from Violence" when it was a draft text. However, it came into force with a different name, "Draft Law to Protect Family and Prevent Violence against Women." As it could be understood from the name of this law, it aimed to protect the family. Needless to say, the family that the state wanted to protect was an "ideal family" defined by the JDP's neoconservative, Islamist, and neoliberal values. As an expected outcome of this situation, it could be argued that women's disadvantaged family positions have worsened. As Güneş (2021) explained, according to the Ministry of Family and Social Services' research conducted in 2015, 36% of all women in Turkey stated that they had been beaten either by their boyfriends or husbands. 12% of these women said their partners had resorted to sexual assaults during their relations. Finally, 44% of these women indicated that their male partners had psychologically tortured them. Although statistical records are inadequate on this issue in Turkey, 68% of 261 women killed in 2016 were the victims of their boyfriends, fiancées, or husbands. In the same report, it has also been stated that some women among these victims had demanded protection from the state, and the state fell short of protecting these women.

§ 4.4 Gender-Related Socio-Political Discussions in Turkey in the 2000s&2010s

Since the late-Ottoman period, women's emancipation struggles have been an important part of political life in Turkey (Toprak, 1993). In other words, the Ottoman modernization projects included some reforms that aimed to reduce gender-based inequalities.

However, as Simten and Özkan Kerestecioğlu (2017) stated, in terms of equal rights, more comprehensive transformations were observed in the early republican years. On the other hand, it must be added that although women earned some new rights which reduced gender-based inequalities, patriarchal norms of Turkish society were preserved to a greater extent (Güneş-Ayata & Doğangün, 2017). Moreover, in the early republican years of Turkey (1923-1945), the state gave women some rights because the western model modernization project of the Republic had an "ideal" woman image in its agenda. In fact, the Republic had an ideal citizen image in its head, which differed from one group to the other (e.g., ideal women, ideal men, ideal peasants, ideal youth, etc.). However, all these "ideal images" were shaped in accordance with the state's westernization and modernization projects. In this context, feminism was also shaped by the state.

Kandiyoti (1987) called this project "state feminism," and she indicated that state feminism asked women not to organize independently to demand equal rights for women in exchange for getting some liberal equal rights that were approved by the state. It is also known that the state did not tolerate independent initiatives like Nezihe Muhiddin's in the early republican years of Turkey (Zihnioğlu, 2003). Thus, the recognition of women depended on strict conditions defined by the state. In this context, women were asked to be republican citizens by leaving their femininity behind and internalizing nationalistic sentiments, and being ready for self-sacrifice for their nations; however, women were also asked to be a mother. The motherhood expected from women had two faces: being literally a mother in private life and being figuratively a mother in the public sphere (Coşar & Özkan-Kerestecioğlu, 2017). As a result, independently organized feminist movements had to wait until 1980. As Dedeoğlu and Elveren (2012) stated, women were absent from women and gender-related political debates until the 1980s and were used as "symbolic pawns" of opposing political groups that fought for political power.

State interventions in feminism in the early Republican years of Turkey also dominated the literature field. Because as Timuroğlu

(2019) stated, almost all booming and talented women writers of the early Republican years of Turkey were active feminists whose writings and feminist activities intertwined. Even their insistence on publishing their writings with their names was a political stance. However, as Timuroğlu (2019) stated, the Republic and fierce male supporters of its politics muted the voice of feminist authors. Thus, it was almost impossible to see any woman authors' names in Turkish literature history written after 1950. However, this situation started changing, especially after 1980. In this discussion, it would be interesting to inquire if women millennials' novels in Turkey have some similarities with earlier generations' literary works, especially regarding feminism-literature interactions. In other words, we wonder whether millennials, in general and, more specifically, women millennials, deal with gender issues in their novels. If so, how?

After the 1980s, women emancipation and feminism discussions entered into a new phase named gender politics (Canning, 2006). Turkey, an open economy to world trade after the 1980s, followed new trends, and socially structured gender roles were harshly criticized. These new trends brought some changes in women's social and economic lives and laws. In the 1980s, feminist movements started gaining independent agendas and platforms in Turkey. Thus, women demanded autonomy from the state and sexual equality with full acknowledgment of male/female differences (Beşpınar, 2014). In the 1980s, the feminist movement tried to undermine the Republican understanding of equality. In these years, the feminist movement indicated patriarchy and inequality in the private sphere, such as domestic violence, virginity tests, and sexual harassment as the main problems of women in Turkey (Güneş-Ayata & Doğangün, 2017).

There were some important feminist events in the 1980s that helped reduce gender-based inequalities in Turkish society. In 1987, a feminist rally named The Women's Solidarity March against Domestic Violence was organized. This event forced the Turkish Parliament to implement the United Nations Convention on the Elimination of All Forms of Discrimination against Women (CEDAW). In 1989, The First

Women's Congress was held with 800 participants. All these events encouraged women to organize independently, and at the end of the 1980s, feminist NGOs that aimed to help women started appearing. For example, The Women's Library and Information Centre and the Purple Roof Women's Shelter Foundation (*Mor Çatı Kadın Sığınağı Vakfı*) were founded in 1990. Thus, during the 1980s, feminist movements were quite different from those of previous decades. This period served as a preparatory stage to encourage women to gain political power to eliminate gender inequalities in Turkish society (Beşpınar, 2014). As a result, it can be said that the independent feminist movements in Turkey emerged simultaneously with the implementation of neoliberal politics both in economic and socio-cultural fields. In the early 1990s, independent feminist movements had already been institutionalized by establishing NGO-type organizations (Coşar & Özkan-Kerestecioğlu, 2017).

In the 1990s, some institutional reforms which empowered women in Turkey were carried out, and these reforms mainly were the acquisitions of the feminist struggles of the 1980s. In other words, policymakers were forced to make institutional changes by feminist movements (Coşar & Özkan-Kerestecioğlu, 2017). However, in terms of gender, the fierce debate of the 1990s was the headscarf ban. As mentioned, the Islamist movement started rising after 1980. Thus, in the neoliberal atmosphere of the country and under the discussions of "modernity," Islamist women started presenting some activist movements by demanding the abolition of the headscarf ban in public offices and universities. In the end, this was an identity-based challenge to secular modernization. This activism attracted public attention, as Güneş-Ayata and Doğangün (2017) indicated. Despite their all socio-economic and political differences, some secular feminist women gave their support to Islamist women by arguing that the headscarf ban did not target all people from the Islamist movement but only Islamist women. Thus, due to these incidents, feminism and feminist movements started diversifying in Turkey. In the 1990s, women's organizations were divided into three groups: Kemalist, feminist, and Islamist (Beşpınar, 2014). This diversifi-

cation could be seen as one of the expected consequences of liberal democracy, but in Turkey's conditions, these differences brought unexpected outcomes, especially in the 2000s.

The 2000s in Turkey are usually named "the JDP years" (*AKP'li yıllar*) since the JDP won almost every election and had the majority of seats in the Turkish Parliament between 2002 and 2018. This majority allowed the JDP governments to enact laws almost independently. Thus, the JDP and its leader Recep Tayyip Erdoğan have almost been the sole policymaker in Turkey during the first two decades of the 21st century.

As it was mentioned, feminist NGOs that wanted to help women in Turkey increased their numbers during the 1980s and especially in the early years of the 1990s. Thus, the development of civil society during the 1980s and the 1990s and Turkey's EU candidacy played essential roles in gaining new rights for women (Yeşilyurt Gündüz, 2004). When the JDP came to power in 2002, its ruling elites realized that it was necessary to embrace European values such as democracy, the rule of law, and human rights to get legitimacy (Güneş-Ayata & Doğangün, 2017) because there were some groups like the army or the Kemalists who did not believe the JDP's and its leaders' change. In other words, the JDP was still being seen as a critical Islamist threat to secular democracy in Turkey. Thus, it was inevitable for the JDP to embrace European values to consolidate power against the opposition and secular state-oriented elites.

In this context, between 2002 and 2007 the JDP government made some significant and positive changes in terms of gender politics, such as accepting sex crime as a private offense, making legal regulations for sexual harassment, equal pay for equal works, accepting the state's responsibilities for preventing domestic violence, new regulations for family courts, gender equality in education, accepting international regulations in terms of women rights and undertaking responsibilities, etc. Between 2007 and 2011 the JDP government continued to make some positive changes related to women's social and economic positions in Turkish society; however, in later years, the JDP governments started following a religio-conservative approach. In other words, even though

women's emancipation succeeded in gaining freedoms and new rights for women in the early years of the JDP, this was slow progress.

After 2011, when the JDP governments started using gender-biased rhetoric, new debates emerged. Some scholars like Beşpınar (2014) argued that although the amendments which the JDP governments made have been so important from a gender perspective, it is hard to tell that these amendments helped women in their daily lives. In other words, these scholars argued that because of the cultural and social obstacles, even the positive changes in the gender area could not make a real positive impact on women's lives in Turkey. In fact, Coşar and Özkan-Kerestecioğlu (2017) went one step further and argued that the JDP's gender-biased rhetoric and policies threaten all historical acquisitions of women and feminist movements in Turkey. These scholars added that because of the religio-conservative and family-centered gender politics of the JDP governments, it is possible to confront a backlash in the gender area, and it is possible to lose all acquisitions of the last three decades. In the following paragraphs, I will give a brief and comparative summary of the JDP's two contradictory periods in gender politics.

It is possible to argue that in terms of gender equality the JDP government made some positive changes after it came to power in 2002. These positive changes and signs of progress were primarily done to meet the demands of the EU. The second and equally important reason for these progress efforts was related to the neoliberal economy politics of the JDP. In this context, one of the first and most important changes was the definition of the "head of the family" concept. In 2004, the state was responsible for ensuring equality between men and women in every field. Later, the state changed the definition of the "head of the family" concept and accepted not to see any difference between men and women. Another crucial legal change has been made in the field of property ownership, and it was accepted that the properties acquired during the marriage would divide equally between spouses. Some other critical positive changes in gender politics were related to the body. In 2005 it was accepted that women were the sole

controller of their bodies. With this amendment, sexual crimes were defined as against the individual and not against public morality or community order (Dedeoglu & Elveren, 2012).

Between 2002 and 2007, the JDP government made some other legal changes to get a better picture in terms of gender inequalities and to reduce the amount of violence against women. In 2005, a change was made in the Law on Municipalities, and all metropolitan municipalities and municipalities whose population exceeded 100.000 inhabitants were ordered to open women and children shelters (Güneş-Ayata & Doğangün, 2017). Ekal (2019) states that although the campaigns carried out by feminists throughout the 1990s impacted the opening of these women shelters, the expected results were not yielded. In the same study, Ekal (2019) also points out that the cooperation between the state and feminists in Turkey is a rare example. Nevertheless, it is a situation that dates back to the 2010s, when the head of the state directly targeted feminists. Thus, it can be argued that feminism and being a feminist, as concepts whose state has been condemned from the top, may experience their most difficult times in Turkey. Considering Recep Tayyip Erdoğan's logic that argued all women who reject motherhood are feminists, it would be easy to conclude that women who have no child may experience the worst in contemporary Turkey since the head of the state condemns them.

In the meantime, there was some positive progress related to women's labor life, although these changes only covered women who worked formally. In other words, women hired in informal work without social security remained outside of this progress. Penalties of sexual harassment in the workplace were redefined in this term. In 2006, the definition of the "breadwinner" concept, which had been accepted solely men as breadwinners until 2006, was changed. With this change, women were equalized to men without being seen as their dependent. It was decided that the retirement age would be the same -65- for men and women in 2048. There were also some changes related to welfare benefits. It seemed that the government targeted to change

the "male-breadwinner family" concept with the universal breadwinner (Dedeoglu & Elveren, 2012).

Although all these changes seemed to be positive progress in terms of equalizing the status of men and women in Turkish society, it is hard to tell that all these changes have been done as a result of gender issues related concerns of the government. In other words, the reflections of these changes to the women's daily lives have been quite limited, and it is possible to argue that some of these changes, for example, the pension system and retirement age, were done to ensure the demand of the neoliberal economic plan.

In the 2010s, Prime Minister Erdoğan started sharing his gender-biased ideas explicitly, and some of his statements related to gender politics were found to be very polemical. For example, the prime minister stated the importance of family and wanted young women to have at least three children (Five for Bosnian women). In 2013, Erdoğan and some other members of the JDP argued that abortion was a sin and murder. In some cases, Erdoğan indicated that he had two different woman images in his head. For example, he insistently used and still uses the term "my sisters who wore a headscarf" (*benim başörtülü bacılarım*). Erdoğan also argued that women were headscarf were attacked by Gezi protesters, which was a lie (https://t24.com.tr/haber/kabatasta-yalan-kesin-rivayet-muhtelif-iste-emniyetten-elif-cakira-zehra-gelin-metinleri,290216). Erdoğan also targeted a woman, Dilşat Aktaş, who protested Hopa incidents, by saying "girl or woman..." (*kız mıdır kadın mıdır?*). In this speech, Erdoğan implicitly used the virginity concept to criticize behavior that was not tolerable for him. Gender-biased and even discriminative behaviors of the JDP executives were not limited to women. For example, Aliye Kavaf, Minister of State in Women and Family Affairs, said that she saw homosexuality as a biological disorder and disease. She also said that homosexuality must be cured (Beşpınar, 2014). Unsurprisingly, in the 2000s, city governors banned pride parades, and LGBT+ and their allies were openly threatened by the supporters of the right extremist political parties (*Alperenler*).

Although some people, including some left-liberal intellectuals, thought that Erdoğan used this very gender-biased and provocative language to change the current "real political" agenda after some cases like the Uludere incident, as Korkman (2016) ideally indicated, it is hazardous to classify gender issue as "second important politic." In other words, when we think that gender-related politics and rhetoric could be used as a distraction device to make society forget the "real politic" like wars, military operations, terror, etc., we essentially make an order of political issues by giving the first importance to male-dominant issues while seeing the gender issues less important.

The JDP government's performance was disappointingly poor in terms of women's employment. According to statistics from 2017, women's employment in Turkey was less than half of the male employment (http://www.tuik.gov.tr/PreHaberBultenleri.do?id=27594). In sum, all these negative incidents made Turkey the 131st country in Global Gender Gap Report among 140 countries in 2017 (http://www.sivilsayfalar.org/2017/11/08/kuresel-cinsiyet-ucurumu-raporunda-turkiye-kadinlar-esitlik-icin-100-yil-ucret-esitligi-icinse-217-yil-bekleyecek/). Finally, the femicide rate has been increasing in Turkey in the 2000s (Kandiyoti, 2016). So it is logical to argue that all gender-biased the JDP politics and rhetoric encouraged men to try to dominate women at the expense of killing them.

It can be said that all these negative approaches to gender issues got reactions both from women and men in Turkey. Especially young women, members of Generation Y, showed their anger by making individual and organized protests. Moreover, women also demonstrated their reactions to the body politics of the JDP in the Gezi Movements (Erhart, 2013).

It is also important to stress that the Gezi Movements, as a young generation's reaction to the authoritarian politics of the JDP, made other gender-related issues more visible. It can be argued that during and after the Gezi Movements, gender issues of LGBT+ individuals started being discussed more openly (Ünan, 2015), and new

generations of Turkish society gained new aspects regarding gender issues. Finally, there has been an increase in the amount of Turkish-written books related to gender issues both in academia and in fiction writing (http://t24.com.tr/k24/yazi/yazarlar-cevapliyor-1,780). These positive developments are also related to the importance of leaving grand narratives and focusing on personal subordination stories of women and other disadvantaged groups in terms of gender, as Kandiyoti (1996) indicated. As an example of these personal narratives, Duygu Asena's *Kadının Adı Yok*, and Şebnem İşigüzel, Mine Söğüt's, Latife Tekin's novels can be mentioned. However, once again, none of these cited authors is a millennial. It is also important to note that almost half of the millennials are not against same-sex couples marrying, and more than half reported having a close friend or a family member from the LGBT+ community (Luttrell & McGrath, 2015). Thus, it seems plausible to see in millennials' novels the signs of the tension derived from the state's gender politics and millennials' disfavor of these politics. At this point, it is pretty important to ask what millennials and especially millennial women, who are highly educated and not so volunteer to get a family at their young ages, deal with gender issues in their novels.

As stated earlier, Generation Y members took more education than their former generations. As a result, they wrote more than their former generations. Moreover, neoliberal economic policies also helped to publish houses to commercialize their businesses, and new publishing houses have been opened. Thus, there has been an increase in the number of both male and female authors, and it is logical to expect to see that especially young women authors discuss gender issues in their novels.

From the beginning of the next chapter, I will share my findings related to millennials' novels and their family and gender-related themes' mutual interactions with the family and gender-related socio-political discussions in Turkey.

5

Millennial Authors and Their Novels

From this chapter on, I start sharing my findings. Here, I summarize information about the demographics of the novels I analyzed and their authors. In this chapter, I briefly explain the language, literary devices, and narratological features of millennials' novels. Later, I will summarize my findings on some structural elements of the millennials' novels.

This chapter reveals that the language is sometimes ornate, intense, and full of descriptions and analogies in millennials' novels. A second group of novels also prefer to use vulgar, daily language. These novels instrumentalize humor and very sexist slang to give advice and discuss ethical and political issues.

The central argument of this chapter is that millennials' novels are mostly national allegories in which a vigilante character tries to radically change or destroy Turkish society by committing violence sometimes. What makes millennials' novels a national allegory is their relation to the nation-state. This finding and conceptualization would be crucial to understanding and interpreting the millennials' novels regarding family and gender, as seen in chapters 6 and 7.

§ 5.1 Demographics of Millennial Authors and Their Novels

As was explained under the methodology title, I analyzed 26 novels of millennials from Turkey. Some demographics of these authors, such as date of birth, sex, education, and the prizes they have been rewarded, can be seen in Table 5.1, which is in alphabetical order by authors' first names. It would be important to note that prizes seen in Table 5.1 have not necessarily been given to the novel I analyzed in this study.

Table 5.1 Author Demographics

NOVEL	AUTHOR	SEX	DATE OF BIRTH	GRADUATE	DEPARTMENT	PRIZE
Hep Lunapark	Bahadır Cüneyt Yalçın	M	1982	İzmir Institute of Technology	Engineering	-
Üç Nokta	Baki Can Edipoğlu	M	1987	University of Pennsylvania	System Engineering	-
Sarsıntı	Barış İnce	M	1982	Istanbul University	Economics (Eng.)	Journalist of the Year (2013-2014)
1473	Bedia Ceylan Güzelce	F	1982	Istanbul University	Archeology	-
Kırık Beyaz	Can Gürses	F	1989	University of Kent	Comparative Literature and Film	-
Ahraz	Deniz Gezgin	F	1981	Ege University	Protohistory and Near Eastern Archaeology	-
Et Yiyenler Birbirini Öldürsün	Ebru Ojen	F	1985	Dokuz Eylül University	State Conservatory	-
Kolpa	Ece Erdoğuş	F	1982	Yeditepe University	Theater	-
Bozlak	Emirhan Dağkan G.	M	1992	Istanbul University	Public Relations and Advertisement	Dünya Kitap Thriller (Mansion)
Son Hafriyat	Emrah Serbes	M	1981	Ankara University	Theatre	-
Ben, Babam ve Diğerleri	Göktuğ Canbolat	M	1981	Anadolu University	Journalism	-
Taşikardi	Hakan Karakaşoğlu	M	1981	Istanbul University	Geophysical Engineering	-
Hayalname	Harun Candan	M	1987	Çanakkale 18 March University	Public Relations and Advertisement	-
İsmet Özel Cinayeti	İsmail Pelit	M	1982	-	-	-

Uzakların Şarkısı	Kaan Murat Yanık	M	1988	Istanbul Kültür University	Turkish Language and Literature	ESKADER Novel Prize (2015)
Aile Fotoğrafı	Kerem Görkem	M	1994	Istanbul Technical University	Urban and Regional Planning	Ali Teoman Short Story Prize
Yedikuleli Mansur	Mehmet Berk Yaltırık	M	1987	Trakya University	History	Gio
Size Müthiş Bir Yemek Hazırladım	Melida Tüzünoğlu	F	1984	Boğaziçi University	Sociology	Idefix Best Novel of the Year
Öbürküler	Mahir Ünsal Eriş	M	1980	Ankara University	Archeology	Sait Faik Prize
Unutma Beni Apartmanı	Nermin Yıldırım	F	1980	Anadolu University	Journalism	-
Fevkalbeşer Sair Bey ve Suskunluğu	Ömer İzgeç	M	1980	-	Engineering	-
İtlaf	Ozan Can Özübal	M	1984	Yıldız Technical University	Urban and Regional Planning	-
Kul	Seray Şahiner	F	1984	Istanbul University	Journalism	Yunus Nadi Prize
Bize Kalsa Böyle Geçerdi Akşamlar	Serhan Ergin	M	1984	METU	Civil Engineering	Everest First Novel (2011)
Nefaset Lokantası	Tuğba Doğan	F	1981	Mimar Sinan University	Sociology	Notre Dame de Sion (Mansion)
Kör Adım	Yılmaz Şener	M	1982	Istanbul University	Sociology	-

The average date of birth of millennial authors whose novels have been analyzed in this study is 1984, and the median is 1982. This information tells us that most millennial authors in Turkey were born in the first half of the 1980s. In other words, other millennials that were born in the second half of the 80s and the early 90s have not started writing/publishing novels yet.

It has been argued by some critics of 2000's Turkish literary productions that the number of women authors has been increasing (e.g., https://t24.com.tr/k24/yazi/yazarlar-cevapliyor-2,781). Although the number of male authors almost doubled the number of female authors, my findings confirm this argument because, as is seen in Table 5.1, there were nine female (35%) and 17 male (65%) authors in my sample. The number of women story writers may be much more than men.

It was indicated before that one of the primary distinguishing specialties of millennials is that they are more educated than previous generations. As can be seen in Table 5.1, 25 of 26 millennial authors whose novels have been analyzed in this study have at least a bachelor's degree. Most of these authors got their BA degrees from reputable state universities in Turkey, though some received their degrees abroad. Thus, it could be concluded that millennial authors are well-educated individuals. Furthermore, the analysis of millennial authors' disciplines revealed that they got engineering, humanities, and social sciences educations during their university years. In other words, there is not sign of causality between millennial authors' university education and their inclination to write a novel. Thus, it could be concluded that there is no difference between getting an education in the field of art or science in terms of being a writer. It should also be noted that only one millennial author has graduated from a Turkish Language and Literature program in my sample.

Finally, it is seen in Table 5.1 that 10 of 26 millennial authors (38%) have received at least one literary prize, including some prestigious awards like Sait Faik or Yunus Nadi, by competing with experienced senior authors. This finding also suggests that some millennial authors

will continue to write and contribute to the future of Turkish literature. If so, it is important to analyze their early works, as I try to do in this study.

Table 5.2 shows us the publishers, publishing years, and the number of pages of the novels that I analyzed in this study. Table 5.2 has been ordered from the oldest publishing year to the newest one.

Table 5.2 Novel Demographics

NOVEL	PUBLISHER	YEAR	PAGES
Son Hafriyat	İletişim	2008	290
Kolpa	Doğan Kitap	2009	156
İsmet Özel Cinayeti	Geniş Kitaplık	2009	165
1473	Çınar Yayınları	2011	107
Unutma Beni Apartmanı	Doğan Kitap	2011	420
Ahraz	Sel	2012	196
Fevkalbeşer Sair Bey ve Suskunluğu	Ayrıntı	2012	151
İtlaf	Raskol'un Baltası	2012	78
Hayalname	İletişim	2014	260
Size Müthiş Bir Yemek Hazırladım	YKY	2014	123
Hep Lunapark	April	2015	261
Üç Nokta	Doğan Kitap	2015	359
Kırık Beyaz	Doğan Kitap	2015	280
Bize Kalsa Böyle Geçerdi Akşamlar	İletişim	2015	184
Aile Fotoğrafı	Sel	2016	111
Et Yiyenler Birbirini Öldürsün	Edebi Şeyler	2017	364
Uzakların Şarkısı	Everest	2017	395
Yedikuleli Mansur	İthaki	2017	302
Öbürküler	Karakarga	2017	139
Kul	Can	2017	151
Sarsıntı	Can	2018	120
Bozlak	İletişim	2018	180
Taşikardi	İletişim	2018	108
Ben, Babam ve Diğerleri	Doğan Kitap	2019	192
Nefaset Lokantası	YKY	2019	127
Kör Adım	İthaki	2019	206

Table 5.2 shows us that millennials' novels have been published by Turkey's prestigious and independent publishers as much as they have been published by some small, newly established publishing houses. The average number of pages of millennials' novels is 209, which indicates that millennial authors in Turkey prefer to write short novels instead of long ones. This finding could be seen in coherence with some specialties of millennials as a generation like boring quickly, changing rapidly, being multi-tasking. However, this finding could also be related to publishers' preferences, and they might have guided millennial authors to write short novels. Because it is also known that readers may

prefer to read short texts today, and being long increases publishing and other costs.

§ 5.2 Structural Analysis of Millennials' Novels

The structural analysis of Turkish millennials' novels revealed that almost all of them are national allegories. Before explaining the other structural features of millennials' novels, I want to explain and interpret how and why millennials' novels are national allegories since this would be an important and interesting finding.

5.2.1 *Millennials' Novels as National Allegories*

Following a Marxist approach, Jameson (1982) defined politics as the relations between oppressors and the oppressed. He argued that all texts contain political expressions. To reveal these political expressions of texts, one should embrace a Marxist approach because political expressions of texts are located in their unconscious. Jameson (1982) suggested that all literary texts include a profound subconscious that can be interpreted as a symbolic mediation of society. According to Jameson (1982), society's social, economic, and political powers influence authors. Ironically, the more an author desires to escape from these powers, the more s/he empowers them. He argued that the existing power mechanisms of a society could be revealed by unmasking the symbolic actions that exist in the social sphere because these symbolic actions are cultural products.

As Başel (2016) summarized by referring to Jameson (1982), the political unconscious would provide the ground to unmask the texts, requiring various methods. Jameson (1982) suggested revealing mediators in the text that decipher the relations between state power and the economic base or the art and its social ground. Doing so can detect similar symbolic processes between social life and the texts. The contrasts and discrepancies that emerge during this process may be taken as indicators of political attitudes. Similarities, of course, will be limited since literary texts cannot be envisioned in one-to-one correspondence

with social life (Başel, 2016). As Başel (2016) stated by combining Jameson (1982)'s arguments, all hegemonic powers -whether the government in a country or capitalist power- attempt to determine the cultural sphere in their area of domination. Educational institutions of the state, censorship, state investments in media and publishing, etc., try to influence mainstream tastes in literary works by promoting works that serve state politics, either covertly or openly. Hence, authors and poets are obliged to discover and develop a particular language and literary representation if they intend to oppose or resist these powers. Moreover, all these efforts could be accepted as one of the political themes of literary pieces. In this context, it could be said that millennials' novels in Turkey, as Jameson stated, have been shaped by the hegemonic powers like the state, the government, and the official history of Turkey. That does not mean that millennials' novels always supported these hegemonic powers; however, even the criticism of these powers or the efforts to escape from these powers transformed these novels into a national allegory. In the next paragraphs, an in-depth interpretation of this finding will be made by using Jameson's "national allegory" conceptualization.

Jameson, who believed "everything is politics," argued that even an author, who writes a novel in his/her room by isolating himself/herself from the rest of society, inevitably produces a text by staying in a political environment and context. Later, Jameson (1986)'s discussions on the relations between literature and politics reached a very polemical level, and he argued that all literary texts from the "third-world" -Asian and African countries outside the Western world and Soviet Russia, according to Jameson- were national allegories. According to Jameson, a national allegory is a narration that could only be understood by considering the nation-state. In a national allegory, the central characters' predicaments are shaped by the nation-state. In this context, I found that most Turkish millennials' novels correspond with Jameson's defini-

tion. Table 5.3 represents why I concluded that Turkish millennials' novels had been national allegories[7].

[7] It must be noted that the committee members of this dissertation do not share the same opinion as me, and they think that using the concept of national allegory could be problematic. Therefore, I believe millennials' novels are national allegories, and I take full responsibility for this interpretation.

Table 5.3 Millennials' Novels as National Allegories

NOVEL	RELATION TO THE NATION-STATE
Hep Lunapark	An amusement park owner family helps the state unwittingly for catching a group of archeological material smugglers. Although the text has cynical language, the message is clear: "Neither the West nor the East, only us -Turks and Turkey-.
Üç Nokta	Awakening of the youth with Gezi Movements. The Gezi movement unites the youth and (GenY) and transforms them into "we." The text explicitly argues that "the East is the best!" and "the east is better than the West!"
Sarsıntı	The recent history of Turkey is not only in the background of this novel but also the central theme. Real political/historical events are remade in this fiction. Tariqats (Ticaniler), 12 September 1980, and population exchange between Turkey and Greece determine the main character's actions. The text creates a vigilante with whom it tries to end all corruption in Turkey. Unfortunately, however, it only reproduces injustice and violence again and again.
1473	Otlukbeli War from the eye of a female hedgehog. Although War and its destructions are dealt with in this novel, Sultans responsible for this War is not criticized; instead, the novel is a kind of tribute to the men. However, the man is the head of the state/empire. The country is in mind even while the main characters make love. War is not the problem… The problem is a war between Muslim Turks…
Kırık Beyaz	Kuzgun, whose father was killed by the state, comes to Istanbul and finds him in a new circle. Kuzgun's father was killed because of his Kurdish identity; however, his son Kuzgun comes to İstanbul and sells Turkish flags... In other words, Kuzgun is not angry, or he does never think about what happened to his father. He never criticizes anyone. By doing so, the text undermines the reality of the recent tragedies and empowers the state.

Ahraz	Turkey, its recent history, and some disasters/tragedies are remade in this novel without mentioning the country's name. While the majority of a small Aegean town tortures "the others," "the others" try to survive. Both locals and strangers represent Turkey's people from different backgrounds. Thus, the internal conflicts of Turkey are remade in this novel. Most people living in the town do not want to see strangers there. Moreover, they are always afraid of seeing old owners (Rums) coming back and ask their houses. The state protects refugees who escape the civil war on an island (Greece)… However, the town-people wants to steal an invaluable antiquarian bible from a refugee priest. Thus, not the state but the citizens are blamed.
Et Yiyenler Birbirini Öldürsün	The novel happens in a building and its flats, which allegorically represent Turkey and its society. Enver's family was slaughtered in Maraş Massacre. The text implies that he lost his mind due to this trauma. Merve convinces Özlem to join the protesters. At the end of this novel, Özlem finds herself in the middle of street protests (Gezi) which is an awakening and salvation for her.
Kolpa	The protagonist hates the East; he praises the West, where he wants to go. However, he could not go there.
Bozlak	A young male teacher, who feels sympathy for the political left, is appointed to a village elementary school. Villagers and the mukhtar are severely afraid of the state. In fact, the mukhtar frightens villagers by saying that if the state comes to the village with its police or army, it does not separate innocents from guilties. The bus driver accuses the teacher of being a terrorist (nation-state rhetoric) since he has a beard. Religion as a supportive instrument for honor killing… In other words, so-called believers insist that Hatice's grandpa kill her in God's name; otherwise, they argue it will be their common sin.

Son Hafriyat	The homicide desk of Ankara tries to catch a serial killer who targets veteran polices and their families. All main characters are either civil servants or state enemies. Creating a vigilante group (Behzat Ç. and his team), the text wants to rebuke Turkey's social corruption; however, it repeatedly reproduces injustice, torture, state violence, and corruption. Recent history and historical tragedies are depicted as a reason for the characters' injured personalities. For example, the state's acts in the northeast of Turkey create Red Kit, the serial killer. Victims of the recent historical tragedies of Turkey, like the Ulucanlar Case, are agitated by the text. Turkey is superior to the West (better police than FBI; Aselsan's inventions... Not irony!)
Ben, Babam ve Diğerleri	The main character Sibel hates everyone, and she starts killing them as her father had done before. Sibel's and her father's victims symbolize Turkish society's different parts, such as men, uneducated people, etc.
Taşikardi	All male characters in this novel want to build a time machine to bring back the old times, and they need a woman capable of building this machine. A non-Muslim is depicted as someone who buys troubled people's things by paying almost nothing. Eyüp beats Uncle Aren (a non-Muslim Turk) for no reason!
Hayalname	Gizem(Woman)=West / Imam, the male narrator, = East Not coffee, The Imam prefers tea… Gizem, the West, is a tourist who wears a mini skirt and takes pictures of prayers; the man, the East, is an Imam… The narrator becomes an Imam and transforms himself into a state apparatus; Mukhtar does the same… The Imam believes that he represents the state… A tariqat leader as an enlightener.
İsmet Özel Cinayeti	The text sees nationalism/Turkishness as an obstacle to being a Muslim believer. Therefore, the text wants to remove the Turkish flag from our bodies and insert Islam in that empty area. Thus, an anti-nationalist salvation novel.

Uzakların Şarkısı	*FETÖ* is remade in the time of Sultan Mahmud the Second… The West wants to destroy the Ottoman Empire using the rhetoric of democracy. Thus, local people who desired democracy are depicted as collaborators of western enemies of the state. The text discusses the East- the West through pages and concludes that the East is the best. A vigilante ensures self-justice and saves the state by "inventing" a kind of uncrewed aerial vehicle. The text reproduces the ideology of the current political power of Turkey by using the same discourse as Turkey's current political elites.
Aile Fotoğrafı	There are several criticisms of the state and the state institutions; however, all these criticisms are made by a toddler. One way or another, the state institutions and old leaders give fear to a child.
Yedikuleli Mansur	In 1559, when the two sons of Sultan Süleyman fought for the throne, the city of Istanbul was attacked by ghouls. An old rowdy and his apprentice try to save the state and find themselves in a mafia war. Remaking today and its chaotic structure in the 16th century... Non-Muslims=Extremely rich; as rich as the state + untrustworthy, sly... The text saves the state from foreign enemies that collaborate with internal traitors… The West=non-Muslims=infidels; the West is a potential threat since they draw an Ottoman map… The state appears in the final scene. When it appears, it appears as the most powerful actor and decides everything. Finally, the state says the final word. The text praises the state… If you kill in the name of the state, it is different than killing people... Thus, being a part of a state as a civil servant or a janissary gives murderers an opportunity to escape from the law. High-ranking state officials compete with each other to control the state. However, the state is always saved!
Size Müthiş Bir Yemek Hazırladım	NA

Öbürküler	The forced deportation of minorities from Turkey is handled in the text. However, finalizing the novel with a happy end -Dr. Evangelidis and his family return to Turkey and take their home back- which undermines the historical tragedies. Although the novel criticizes the forced deportation of minorities in Turkey, it does not criticize the state. At the end of the novel, Dr. Evangelidis returns and gets his house back. Rums (Greek Turks) and Armenians are praised for their talents and generosities. 6-7 September is naively criticized.
Unutma Beni Apartmanı	The recent history of Turkey and some tragedies like the 27 May 1960 and 12 September 1980 military coups affect the characters' personal lives of this novel. Thus, Turkey's polarization could be seen in a family, in a family members' polarization. Criticism of xenophobia through press members who were killed in Turkey… Süreyya feels guilty because of the tragedies of Turkey's Armenians… Agitation of Deniz Gezmiş and his friends' executions… Agitation through hunger strikes… Süreyya mentions hunger strikes and makes her comment! Süreyya, Ayhan, and Mesude meet with the West, and the West disappoints them. They return to Turkey… Criticism of the US. The US is blamed for being against Muslims...
Fevkalbeşer Sair Bey ve Suskunluğu	There are three different times in this novel. The past is the times of the Ottoman, the present is a mental hospital, and the future is dystrophic unhappiness. In all these three times, the history of old and new Turkey is remade.
İtlaf	NA
Kul	A poor, uneducated woman loses her job because of the neo-liberal gentrification policies of the state.
Bize Kalsa Böyle Geçerdi Akşamlar	NA
Nefaset Lokantası	Turkey is depicted as a country governed by tariqats and tariqat-related people. One of these people brings the end to Salih, and Salih loses his job. As a result, Salih wants to leave Turkey, which is the Esenler of the world for him, but he does not want to go to the West. He prefers a country that looks like Turkey; thus, he decides to go to Brasil. However, he could not go and stayed in Turkey.

Kör Adım	The main characters are tortured psychologically and physically by the state or its hegemonic power, which could be seen in most of the citizens' daily language and activities. For example, Savaş, as a Kurdish side-character, knows that he is insulted because of his ethnic origin, but he never defies. He always silently accepts the injustice which targets him. Zelal reports Ömer as a terrorist because she believes the state would take this accusation seriously. In prison, the torturer blames Ömer for being a terrorist since Ömer teases with a nationalistic poem. When Ömer was a child, he learned to read Qur'an. Ömer uses this ability to get personal benefits like money or gain trust/respect. He wants to continue learning Kuran since he realized this knowledge would bring money. Ömer's Qur'an teacher is depicted as a person who beats kids and hates Atatürk. He also thinks that beating is evidence of the existence of God. He is against positivism... Thus, the text generally criticizes religion and its practices by depicting believers as primitive creatures.

As is seen in Table 5.3, Turkey has circumscribed millennials' novels with its culture, social structure, history, state-citizen relations, government policies, internal conflicts, and its relation to the "others" - foreigners, non-Muslim citizens, etc.- Moreover, Turkey usually has also shaped these novels' plots. In other words, what happens to characters in millennials' novels and their struggles are either for the country or because of the country. Insomuch that sometimes a novel and its major incidents, which narrates a woman's life story (*Beni Unutma* Apartmanı), becomes Turkey's history. With its tragedies and significant historical turning points, Turkey is the reason for every single negative or major positive incident that severely affects this novel's characters. This situation could be observed even in some fictions (e.g., *Uzakların Şarkısı, Yedikuleli Mansur*) that take place in the Ottoman times. In these novels, the political atmosphere of the 2000s and the 2010s of Turkey, when these novels were written, is rebuilt in the Ottoman past. Obviously, the answer to why millennial authors' novels in Turkey have almost always been a national allegory is beyond my research, though I believe it is still an important question. It seems to me that there is at least one possible explanation. Millennials have always been accused of being apolitical, and by writing national allegories, millennial authors would have wanted to escape this stereotypic label. Maybe they have imitated social realist writers of the past to be taken seriously by older generations or society. Alternatively, they naively tried to cope with the pains that they witnessed. Whatever the reason, Jameson was right because almost all novels I analyzed were either Turkey from the beginning or, line by line, they became Turkey.

In my opinion, it is interesting to see that what makes millenials' novels a national allegory is related to new historicism's main argument, which says all texts reflect their periods' political, cultural, and economic conflicts. I will support this argument in the following paragraphs by showing the similarities between Turkey's major political, economic, and socio-cultural issues and millennials' novels.

As Akça (2018) indicated, in the 2002 elections, the JDP got 34% of the total votes and 65% of the seats in the Turkish parliament. It was

the first time a political party had had the opportunity to rule the government alone since 1991. Between 2002 and 2007 the JDP government followed very structured and solid economic policies to reduce the 2001 crisis' economic burden. During this period, although dozens of sectors contributed to the development of the Turkish economy, some have particular importance. For example, during the JDP years, construction has been one of the leading sectors of the Turkish economy. The state's infrastructure expenditures and urban transformation projects have created a considerable economy in Turkey (Waldman & Çalışkan, 2017). On the other hand, this transformation also brought economic, social, and ecological changes to Turkey. It can be said that even the JDP's social projects were neoliberal and sometimes connected with the construction economy. For example, the social housing institution of Turkey, named The Mass Housing Administration (TOKİ), experienced radical changes during the JDP years and became an essential part of the construction economy. TOKİ was granted the authority to develop new urban projects, and this change also affected shanty towns and their inhabitant's lives (Waldman & Çalışkan, 2017). However, these radical neoliberal transformations and unplanned urbanizations got important reactions from citizens and NGOs, and even the first incidents that triggered the Gezi Movements were related to environmental concerns. Scholars also researched this issue.

For example, Candan and Kolluoğlu (2008) explained how neoliberal restructuring caused the emergence of new urban spaces and how these new spaces exemplify new forms of urban wealth and poverty. Another scholarly topic related to neoliberal transformations of urban spaces is gentrification (Özbay & Candan, 2014). The neoliberal economy of Turkey caused rapid urbanization, and former suburbs of cities have been gentrified, and new suburbs emerged. Moreover, neoliberalism also brought foreign brands to Turkey, and big malls attracted people's attention. As a result, some historical shop owners were put to it paying their rents and had to close their businesses either or move to other places. Moreover, as Öz and Eder (2012) indicated, even the periodic bazaars in the cities either disappeared or were moved to the out-

skirts of cities. Öz and Eder's (2012) analysis showed that rising real estate prices caused the relocation and reorganization of bazaars in Istanbul in the 2000s. Additionally, with an emphasis on "modernization" in the city in terms of neoliberalism, the bazaars, it seems, have been seen as "insanitary" and subjected to social exclusion. Thus, it is evident that neoliberalism triggered a radical change in urban spaces in Turkey both as a result of gentrification and the construction economy, named urban renewal or urban transformation.

These neoliberal economic policies and their effects on nature and people have been issued in millennials' novels. In this context, *Kul* narrates the story of an uneducated Alevi woman who loses her job -cleaning stairs- due to the construction economy and gentrification of an old İstanbul neighborhood. After being left by her husband, *Kul*'s protagonist loses her job, and her future becomes total darkness. In *Hep Lunaparak* the amusing park owner defies gentrification and struggles to save his family business. Moreover, in between the lines of millennials' novels, rapid urbanization and its negative impact on nature is openly criticized. For example, *Fevkalbeşer Sair Bey ve Suskunluğu's* future is a dystopia composed of long and grey buildings. In another example, in *Son Hafriyat*, the police officer main characters repeatedly and explicitly swear to the city's mayor when confronted with the demolition of green areas of Ankara. Needless to say, these are real incidents in Ankara, and the text curses the mayor without giving his name.

In some circles, like Kemalists, it was believed that the JDP was a real threat to the secular Republic when the party won the 2002 elections. For them, Turkey's Islamization re-started at the beginning of the 1970s and was an ongoing process. The 1980 Military Coup ensured a backdrop for it because The Turkish-Islamic synthesis was seen as an antidote against communism. In this environment, Islamist circles started explicit political activities and tariqats educated young people (Criss, 2012).

Turgut Özal, as prime minister and the most important political figure of the 1980s, showed his support to religious leaders of different

organizations named tariqats. At the beginning of the 1990s, Gülen Movement, whose leader was Fethullah Gülen became another important figure in Turkey. Unlike traditional Islamist organizations, Gülen's Nurcu movement supported intelligent youth by giving science education in their own schools. However, in these schools, young people were getting scientific education while also being taught the rules of Islam and the main principles of the Nurculuk. As a personal memory, I remember that even a family of my best friend, who was not a Muslim but a Christian, sent their child to FEM school (FEM Dersanesi) since they believed that Gülen Movement's schools served the best education. It is important to note that Gülen's schools had a face that could be called a moderate conservative. However, this was not true for the boarder children in schools or the Movement's homes. There were rigid Islamic rules for boarders and young supporters who lived in Gülen Movement's houses, and everyone, including the state, perfectly knew this. Thus, all these direct and indirect support for Islamist policies united with grassroots organizations of the Islamist movements, whose main target was the furious poor.

These efforts brought the success of the WP in the 1994 elections. As Toprak (1987) indicated, neoliberal restructuring policies followed after the 1980s widened the existing gap between rich and poor and made these people support political Islam. As Delibaş (2015) indicated, WP always gave special importance to face-to-face communications at the grassroots level, and by doing so, the party managed to get grassroots support. Thus, when the JDP started ruling Turkey as a single-party government, some circles saw it as a real threat to secular democracy. However, especially in its first years, the JDP was careful not to scare anyone who saw them as radical Islamists. After consolidating its power and legitimacy, mostly due to its successful economic policies, and eliminating military elites with the collaboration of liberals and Gülen Movement, the JDP started revealing its conservative face. It can be argued that the daily lives of non-conservative people were in danger because of the JDP; its leader seemed determined to impose an Islamic,

conservative, family-oriented, pro-natalist lifestyle on the citizens, as Erol et al. (2016) indicated.

Yeşilada and Noordijk's (2012) empirical study showed that the rise of conservativeness in Turkey started in 1995. It could be seen in the same study that between 1995 and 2005, Turkey did not become a more religious country; however, it became more conservative because the visibility of the religion and its symbolic and practical reflections on daily life increased. In this process, the Directorate of Religious Affairs (*Diyanet*) was strategically used by the JDP, as Axiarlis (2014) argued. The JDP substantially increased the budget of the Diyanet, and it could be said that its 2.5 billion TL budget is greater than the amount allocated for social-policy institutions and more, even than some ministries. Moreover, the JDP showed how important the Diyanet was by following some symbolic signs, such as assigning a luxury official car to the president of the Diyanet. Ironically, the JDP government wanted to reduce the state's weight in some areas related to social policies while, on the other hand, increasing Diyanet's budget. As Axiarlis stated (2014), the JDP defended its support to the Diyanet by saying that if the Diyanet had not been supported by the government and 15.000 new imams had not been hired, people would not learn their religion from the authorized religious scholars.

Ironically, during the JDP years, several times, tariqats were honored (Saymaz, 2019). The last example of this situation was the 2018 municipal elections in that the JDP lost the two major cities of Turkey, Ankara and Istanbul. During the election campaigns, ex-prime minister and the JDP's candidate for Istanbul visited a tariqat and its leaders, named İsmailaga, to ask for their support; and, during his visit, he explicitly showed his respect (https://www.birgun.net/haber/akp-den-23-haziran-oncesi-tarikat-hamlesi-binali-yildirim-dan-ismailaga-ziyareti-257466.)

It is well known that the JDP explicitly supported Gülen Movement, later FETÖ, during the 2000s. Although old governments were not exceptions in supporting Gülen Movement, it could be said that the JDP's support played a crucial role in FETÖ to taking control of some critical

positions in the army and state bureaucracy. However, when the JDP closed Gülen's schools, the conflicts between the JDP and Gülen Movement became visible; and finally, after FETÖ's coup attempt on 15 July 2016, FETÖ and its members/supporters were named as terrorists. Thus, the JDP and FETÖ relations turned into a permanent hatred. However, it seems that this experience did not convince the JDP of the potential threat of religious organizations. As stated, the JDP staff still encourages and supports religious organizations and their leaders. The JDP's support of religious organizations causes worry, especially in the secular wing. Consequently, it could be argued that the secularism-conservatism conflicts in Turkey reached their peak during the 2000s and 2010s.

This situation strictly penetrated millennials' novels. For example, *Sarsıntı* dealt with *Ticcaniler* without openly giving this religious organization's name. Through this organization's power on an island, *Sarsıntı*, criticized cult and pedophilia relations, as well as grift relations between the state, mafia, and cults. Although it is impossible to understand whether this text criticized the present by using an old cult whose perverted leader was well-known to everyone or by taking its inspiration from the actual conflicts to criticize the past, it is evident that the texts have perfectly matched with the current political discussions of Turkey. In addition to *Sarsıntı*, there was at least one tariqat in some other novels like *Üç Nokta, Ahraz, Taşikardi, Uzakların Şarkısı, Yedikuleli Mansur, Fevkalbeşer Sair Bey ve Suskunluğu, Nefaset Lokantası*. In *Uzakların Şarkısı* and *Yedikuleli Mansur* these tariqats were defined as internal state enemies that cooperated with external powers to destroy the state power. Again in these novels, the main characters were the person who saved the state by bringing these enemies to hell. Thus, it could be said that all these texts reproduced the "external powers/enemies" and "their local collaborator" rhetoric. In *Fevkalbeşer Sair Bey ve Suskunluğu* religious cult appeared as a mysterious criminal organization. In *Nefaset Lokantası*, the media worker main character loses his job because of his old friend, who got promoted

to high-rank managerial positions just because he was a member of a tariqat. So, the main character decides to immigrate to Brazil.

In millennials' novels, tariqats have not always been depicted as state enemies or mysterious crime organizations. In other novels of millennials, tariqats have also been depicted as guiding lights for protagonists. In sum, tariqats that were banned during the early Kemalist years of Turkey reappeared and got power after the 2000s, and this situation hugely penetrated millennials' novels.

As expected, the rise of conservatism in Turkey also triggered secular reflexes. Atatürk, the founder of the modern and secular Republic, and some symbols like his portraits, signature, and books were and are still being used as main symbols of secularism against rising conservatism in Turkey. In these years, several books about Atatürk's life were published and read by large audiences (Özyürek, 2006). Thus, it could be said that the 2000s and 2010s have been the years when the tension between the supporters of the secular state and conservatism reached its peak.

Again in these years, conservatism rhetoric has found a strong voice since a conservative party ruled the country. It could also be argued that some non-conservatists or seculars sometimes saw this voice as a threat or domination of their lifestyle. This tension is clearly seen in millennials' novels. Although millennials' novels do not represent such characters who fight against conservatism, political Islam, or religious people by girding their selves with Kemalist symbols, religious people and the official representatives of Islam, like Imams or prayers, are mostly depicted in these novels as greedy and swindler who use Islam for personal benefits.

Millennials' novels clearly differentiate God from religion. In these novels, non-conservative/religious people who do not follow Islam's daily practices, like praying, talk to God directly as if they spoke to their close friends. Religious people, on the other hand, are mostly depicted as religion abusers. However, it is interesting to see that in several novels (e.g., *Bozlak, Hayalname, Kul, Kör Adım*) main or important characters are Imams. The main function of these Imams in millennials' novels

is to represent Turkey's conservative wing while the text discusses or criticizes Islam's political instrumentalization. In other words, all these Imams are both a reflection and critic of the JDP and its conservative politics and rhetoric. In these critics, millennials' novels differentiate the believers, who see themselves as sinners and talk to God to find a way to be a better person, from the so-called religious people who never speak to God but always use his words to get personal benefits. It is also interesting that in some novels like *Ahraz*, reverends of religions other than Islam are seen as purely clean people. This naive attitude could still be important, although dozens of novels criticize Christian reverends because believing in unearthly help is a need for most people. However, millennials novels show that intense Islamist rhetoric and call to accept a lifestyle that the ruling political party shapes caused frustration at the cost of being a non-believer or follower of other religions than Islam.

It could be argued that the JDP's conservative rhetoric, which has been rising mainly since 2011, does not only target to inseminate Islamist values among citizens but also openly demonize minority groups in Turkey like LGBT+, activists, and finally, all the people against the JDP. I found that this domination desire of the government caused a depression that could be seen in millennials' novels. This situation penetrated some novels (e.g., *Et Yiyenler Birbirini Öldürsün, Üç Nokta*) through Gezi Movements, and youth awakened and gained a political consciousness in these novels after being the target of police violence. These are the one-to-one representations of Turkey's real political struggles that millennials witnessed firsthand. Thus, real political life is reproduced in millennials' novels, and this experience -Gezi- has transformed apolitical youth into politically awakened and active members of Turkish society in millennials' novels.

This finding could be accepted as the exact reflection of the current political atmosphere of Turkey in millennials' novels. In this context, police and police violence of the 2000s and 2010s has been dealt with in millennials' novels as it was experienced in real life. It could be argued that the state did not enter millennials' novels with its army, sol-

diers, bureaucrats, or politicians, but the police found ample space. In millennials' novels, Turkish police forces have been depicted as a fearful power, a threat even to innocents. In millennials' novels, Turkish police commit violence both for the sake of the state and sometimes just for personal fun. The amount of this violence usually reaches its peak, and it is seen that the police torture citizens. Insomuch that, in *Son Hafriyat*, whose all main characters are police officers, the police have been depicted as a group of people who commit violence because of personal reasons. Ironically, this text has aimed to criticize social and political injustices in Turkish society. However, the solution that it found was to create a group of vigilantes who reproduce the same injustices by following illegal ways. Needless to say, these people get their power from the police uniform. Thus, in millennials' novels, the state is an exact police state. In my opinion, this is the exact reflection of the police violence that has become ordinary in the last 20 years of Turkey. It is also important to note that I have not seen any critics of the state in millennials' novels. Even the police violence I mentioned has entered into millennials' novels as an institutionalized and accustomed practice. Thus, millennials novels have used this police violence to describe Turkey's existing real atmosphere without criticizing it.

Although millennials' novels mention almost all social, political, and economic issues of Turkey, the state is not related to these problems in these novels. The target of the critics, however, is always society. Very interestingly, in almost all texts, society is seen either as a stereotyped heterogeneous group of people like women, men, ignorant, villagers, etc., or as indivisible integrity, and these people are harshly criticized. Therefore, it is possible to say millennials' novels hate ordinary people or society. The main characters of millennials' novels expose this hate through personal violence, which has become ordinary in our daily lives. Like TV shows or soap operas, millennials' novels are chock-a-block with violence. In millennials' novels, homicide becomes ordinary and is even transformed into a toy. Main characters usually kill others since they do not conform to their culture, behavior, etc. For example, in *Ben, Babam ve Diğerleri*, Sibel kills almost several people, including

her ex-husband. In sum, like Turkey's 2000s and 2010s, millennials' novels are hateful novels full of violence. In terms of violence, it is important to note that in millennials' novels, the main characters usually are vigilantes who use violence to solve social, political, and economic corruption and problems. They do this because they are sick of Turkey's injustice. However, vigilantes that were vitalized in millennials' novels (e.g., Behzat Ç in *Son Hafriyat*, Sibel in *Ben, Babam ve Diğerleri*, Teacher in *Bozlak,* Mansur in *Yedikuleli Mansur, etc.)*, usually, follow illegal ways to get rid of these problems and injustice. Moreover, they sometimes do this to save the state.

In millennials' novels, the main characters generally hate the society with whom they live together, and they want to leave Turkey (e.g., *Kolpa, Nefaset Lokantası, Unutma Beni Apartmanı*). However, they either stay in the country though they find an opportunity to leave, or worse, they go abroad -usually to the West- but return to Turkey with a deep yearning. In other texts, the main characters consider the West, or they talk about it and conclude that the local, which is East, is preferable and superior to the West.

As Ünlü (2018) summarized, since the JDP was not able to have complete control of governmental institutions during the first years of its rule, the party and its leaders did not feel safe. Thus, to get international support, especially from the EU and the USA, and to get legitimacy, the JDP started doing some legal and administrative reforms. Some of these political projects were Kurdish, Armenian, Cyprus, Alevi openings (*açılım*). Obviously, the JDP needed these openings to discredit Kemalism. In this context, the JDP followed several strategies (Tuğal, 2009) and preferred to establish strategic alliances with other groups like leftist liberals that suffered from the Army and Kemalism (Waldman & Çalışkan, 2017). As a result, during the 2000s, the JDP sometimes used liberal rhetoric and accused Kemalist policies of former governments. In this context, the historical tragedies of the country were subjected to new discussions and confrontations though the state's or the JDP's sincerity was in question. In other words, the JDP sometimes

behaved as if they were open to confronting historical tragedies due to populism or pragmatism.

Later, when the JDP felt safe and saw that stretching Agreement of Turkishness (*Türklük Sözleşmesi*) caused a loss of the JDP voters' support. As a result of this situation, all these projects were canceled and even ignored. However, in one way or another, during the 2000s, Turkey experienced new openings in terms of confronting its historical tragedies. For example, in 2008, President Abdullah Gül visited Armenia; in 2009 first national TV channel TRT Kurdî that broadcasts its programs in Kurdish was opened. In the 2000s, Kurdish politicians and political parties managed to get into the Turkish parliament. One of the main reasons for this situation was that Kurdish politicians started using rhetoric that covered not only the Kurdish minority but all citizens. Some important figures like Sırrı Süreyya Önder and Selahattin Demirtaş got the support of large audiences, including non-Kurdish citizens of Turkey, although some others believed that all these politicians were political extensions of the PKK. Academic and non-academic journals published articles on the historical tragedies of Turkey. Novels-stories and non-fiction works that tried to deal with these issues have been published. It can be said that the JDP undermined the deep institutionalized roots of the Kemalist state by following some tactical moves that non-conservative crowds would appreciate both in Turkey and in Europe. All these moves, I argue, made it possible to confront Turkey's recent history and people openly criticized the state's role in historical tragedies. However, new tragedies have occurred in recent years. In other words, while Turkey was confronted with its recent historical tragedies, which were the expected and unexpected consequences of the Kemalist state's homogenization projects, through so-called openings on the one hand, on the other hand, the country was also experiencing new tragedies in the same context.

During the late-Ottoman periods and early years of the Republic, Turkey witnessed several tragedies due to state politics that targeted non-Turk and non-Muslim citizens. The state followed several ways to establish a homogenized population based on the domination of Sunni

Muslim Turks. Armenians, Greeks, and Kurds, who constituted one of the essential parts of the Ottoman Empire's population, were either killed or forced into deportation. Alevis were not an exception. As a result of this authoritarian and monolithic politics, Turkey became a more homogenized country in terms of ethnicity, culture, and social structure.

Turkey witnessed several tragedies during the state's efforts to ensure this homogenized structure. For example, during the late-Ottoman times in Turkey, Armenian citizens were either killed or deported, and 1914 was a milestone in these tragedies. Later, after the establishment of the Republic, Kurds and other ethnic groups faced the homogenization policies of the state. In 1938 Dersim people were slaughtered and forced to leave their homes (Çağaptay, 2006). In 1942 the state aimed to transfer non-Muslims wealth to a state-sponsored new Muslim-Turk bourgeoisie, and non-Muslims were forced to pay a wealth tax (Aktar, 2000). In 1955, Greek citizens' shops and homes were looted due to 6-7 September incidents. In 1978, in Kahramanmaraş, Alevi Kurds were targeted by the supporters of the marginal right (http://www.diken.com.tr/mit-raporlarinda-maras-katliami-ulku-ocaginda-planlandi-alevileri-polis-de-oldurdu%EF%BB%BF/). This last example was also one of the main reasons for the 1980 military coup.

Thus, as a result of these incidents in which the state had a major and leading role, non-Muslims left the country, and Kurds remained silent, knowing that Turks did not see them as "esteemed" citizens unless they called themselves Turk. However, the Turkish state's efforts to get a more homogenized and state-centered state and society and all the expected and unexpected consequences of these incidents caused new troubles after the 1980s. On 2 July 1993, 33 intellectuals/artists and two other people, including a Dutch student in Sivas to attend Pir Sultan Abdal Festival, were burnt to death at Madımak Hotel. The main target of the crowd that set the fire was Aziz Nesin, an eminent Turkish intellectual whose atheist identity had been publicly known (Zürcher, 2017). Protesters fired on the hotel and wanted to kill everyone in it. When the state forces stepped in, it was too late. The organizers of this tragic assault have never been identified.

One of the most tragic events of Turkey's 2000s was the assassination of Hrant Dink, an eminent Armenian journalist, and the editor-in-chief at *Agos*. Dink had been threatened by the nationalists (*ülkücüler*) since he used the term "genocide" in his articles. He was also on trial because of his writings. On 19 January 2007, he was assassinated in front of the building of his newspaper *Agos*. A young boy who pulled the trigger was accepted as a "national hero" by some people, and some police officers wanted to get a picture next to him. It is still unknown who gave the order to the murderer. One of the other tragic events of the 2000s was the Uludere Massacre. On 28 December 2011, Turkish F-16 jets bombed a group of smugglers on the border of Turkey and Iraq. The assumption was that they were high-ranking PKK terrorists. However, who died in this airstrike were 34 Kurdish civilians. After this incident, the Turkish state said that it was a huge mistake. However, Kurds believed it was a ploy by Turkey's deep state (*derin devlet*) that felt uneasy because of the peace talks between Turkey and the PKK. The state never apologized publicly. One way or another, the Uludere incident was a recent tragedy that hurt the JDP's relations with Turkey's Kurds (Axiarlis, 2014).

Thus, the 2000s could be defined as the years when the official history of Turkey that millennials had learned at schools was undermined. Moreover, in the 2000s, millennials also witnessed that the state tried to confront state-related historical tragedies first, and later, it ignored its responsibility again by turning back to the official history of the state. Although the state once again denied its responsibility at the end of the 2000s, intellectual efforts to confront Turkey's historical tragedies have become more visible. So, one way or another, it could be argued that both the state's and the intellectuals' efforts to confront Turkey's recent historical tragedies undermined official history writing.

In this context, I found that most of the millennials' novels have stigmatized with historical tragedies of Turkey. Alternatively, it could be said that recent historical tragedies of Turkey penetrated millennials' novels. Using non-Muslim, Kürt, and Alevi characters, millennials' novels issued historical tragedies of Turkey. It could also be

argued that millennials' novels show remorse, regret, and responsibility in front of these tragedies. However, they have never deeply criticized the real liable like the state or the politicians. Worse than this, millennials' novels frequently have instrumentalized recent historical tragedies of Turkey and their victims for agitation. Thus, some millennials' novels also used historical tragedies that the JDP used for potential political gains to get readers' sympathy.

For example, in *Sarsıntı*, state-mafia collaboration slaughtered the main character's brother just before the 12 September 1980 military coup since he was a leftist. This injustice is shown to us as a reason for the main character's anger; this anger does not target the real liable in this novel but is used to create a so-called vigilante who kills people. In the same novel, the Turk-Greek population exchange is criticized regarding its effect on the kitchen culture. The text does not mention the other tragedical results of these forced deportations but wails for the losing cuisine.

In *Kırık Beyaz*, the main character is a Kurdish person named Kuzgun, whose father had been killed by the Turkish state. The Turkish Army also destroyed his village. With a concrete agitation, in this novel, Kuzgun is depicted as the most naive person in the world. Rich women rape him, but he never rebels. He sells Turkish flags in Istanbul streets for a living. He does not have any sympathy for his Kurdish identity. Moreover, Kuzgun has not experienced any kind of trauma due to losing his father and his village after a military operation by the Turkish Army.

Ahraz deals with forced deportations of the Greek population of Turkey by resetting the real history of this tragedy in an imaginary town. Locals (Turks) have confiscated and looted "others" (Greeks') homes, businesses, and commodities. Locals are depicted as a malignant crowd whose bad dream is to see the return of "others." In the beginning, *Ahraz* seemed to me a real critic of forced deportations and population exchanges between Turkey and Greece; however, after seeing that at the end of this novel, Turkey helped Greeks that ran from internal war, I changed my idea. As a state, Turkey helped Greeks who needed help by accepting them as refugees. However, locals do not want to

see them in their town. Thus, the text blames people/citizens and does not criticize the state.

In *Et Yiyenler Birbirini Öldürsün*, one of the two main characters, Enver, loses his mind because he experienced Maraş Massacre when he was a kid. However, we do not see any critics of this situation in this novel. In other words, *Et Yiyenler Birbirini Öldürsün* instrumentalizes a tragedy, Maraş Massacre, to find a reason for the main characters' psychological disorders. Enver is a mentally ill person who hates everyone, and it is tough for readers not to hate Enver. In other words, unintentionally, this novel undermines a tragic event in Turkish history.

In *Son Hafriyat*, the state's southern east policies and state violence are criticized. An antagonist, one of the main characters of this novel, grows up in the state's orphanage. He is beaten there all the time. His family was killed by police who worked in the counter-terrorism department. In the end, this kid becomes a serial killer named Red Kit. He starts killing police families. Thus, the victim kid becomes a terrorist and a serial killer. At the end of this novel, Turkish police forces, Behzat Ç., and his team bury Red Kit when he is still alive. So, it could be said that *Son Hafriyat* starts with the critics of the state's southeast policies but ends by reproducing the dark 1990s of Turkey. Red Kit, whose family had been killed by the state, is killed by the state at the end of this novel. Again in *Son* Hafriyat, Ulucanlar tragedy is used for humor.

Öbürküler is another novel that deals with population exchanges and forced deportations between Turks and Greeks. There are three families in this novel. The first family is deported from Turkey, and they entrust their home and furniture to their neighbor, the second family. The third family moves into a Greek family's home as a tenant. In this text, with a stereotypical approach, non-Muslims are depicted as nice people who cook well. On the other hand, the Turk neighbor family wants to abduct this home and its revenue. At the end of this novel, the Greek family returns to Turkey and takes their home back. Thus, I could argue that *Öbürküler* ignores dozens of Greek families who lost their homes due to forced deportations. In *Beni Unutma Apartmanı* 27 May 1960 and 12 September 1980 military coups have direct and indirect

effects on the main character's personal life. Thus, although the text does not criticize or discuss these important tragedies, they all control what will happen in the story. In other words, the historical tragedies lead the text here in *Beni Unutma Apartmanı*. Another tragedy, called the Back to Life Operation by the state (*Hayata Dönüş Operasyonu*), is also dealt with in this novel. It could be said that the recent history of Turkey is always in the background of this novel for at least two reasons: first, the text wants to show that it knows the political history of Turkey. By doing so, it targets to be taken more seriously. This could be searching for an escape from the label of "apolitical." Second, Turkey's history is used to control and manage the time in this novel. Needless to say, *Beni Unutma Apartmanı* never mentions the state or its role in the tragedies of the recent history of Turkey.

In *Kör Adım* one of the main characters is a Kurdish person named Savaş. The chosen name, Savaş, and his Kurdish identity may require a psychological interpretation of the text though it is not my study's aim. This text shows us how Turks discriminate against Kurds in Turkey. However, Savaş (war) does not want riots and endures all injustices that targeted him. Even when he is beaten just because of his Kurdish identity, Savaş does not respond and does not make any official or unofficial complaints. Kahraman (2014) argued that although some authors such as Bejan Matur, Murathan Mungan, and recently Murat Uyurkulak showed empathy for problems of Southeast Anatolia and the Kurdish issue in their writings, Turkish literature in general, kept itself off from these issues. All these authors whom Kahraman mentioned in his critique are from older generations than millennials. My findings showed that what Kahraman argued for them is also valid for millennial authors.

Jameson (1986) suggested that in terms of their cultural productions, all "third-world" countries were similar, and their cultural productions were completely different from the "first" and "second" worlds' similar cultural forms. In his own words, Jameson (1986) said, *"All third-world texts are necessary, I want to argue, allegorical, and in a very specific way: they are to be read as what I will call national*

allegories, even when, or perhaps I should say, particularly when their forms develop out of predominantly western machinery of representation, such as the novel." Obviously, this is a very polemical statement, and it took fierce criticism, especially from Ahmad (1987). However, Jameson's (1986) theoretical discussions are not limited to his national allegories conceptualization; he also believed that since "third-world" countries' novels have to be under the influence of national politics, "third-world" novels cannot offer the satisfaction of Proust or Joyce. Jameson (1986) blamed "third-world" authors for writing novels like Dreiser or Sherwood Anderson.

What was the ground of all these polemical opinions of Jameson? He believed there was a split between the private and the public in the Western world, and he put the novel in a private area of capitalist culture of the "first world". According to Jameson (1986), modernist and realist novel of the Western world is a product of a capitalist culture; thus, a lack of the formation of capitalist culture in the "third world" does not allow authors to produce novels like "first-world's" novels. Nationalism has been the primary concern in the "third-world" countries during the late 19th and 20th centuries, which is why their literary productions have been national allegories, according to Jameson (1986).

In this context, it can be said that Turkey, which embraced neo-liberal economic policies, especially after the 1980s, and interacted with capitalist culture, produced national allegories. Moreover, these national allegories have been produced by younger generations who were born and educated in a neo-liberal Turkey. In other words, Turkey, as a country outside of the so-called first and second worlds, produced national allegories during the 2000s. This finding fits Jameson's arguments. However, in the opposite of Jameson's expectations, Turkey did this despite the existence of capitalist culture. It is well known that Jameson's national allegories conceptualization got reactions from other scholars. Ahmad (1987), for example, indicated novels from Latin America by calling examples of modern novels from Gabriel Garica Marquez and other eminent Latin American authors. However, in my

opinion, even Marquez's novels like *One Hundred Years of Solitude (Cien Años de Soledad)* (1967) or *Autumn of the Patriarch (El Otoño del Patriarca)* (1975) could be seen as national allegories although they are examples of modern novels. In short, both Jameson's national allegories conceptualization and its positive (e.g., Szeman, 2001) and negative (e.g., Ahmad, 1987) critics could be valid because both Jameson and Ahmad argued that modern novel shapes politics in society while at the same time is shaped by it.

Moreover, in my opinion, revealing how these mutual interactions take place is important. However, more importantly, when one wants to use Jameson's approaches, as I do here, it is necessary not to overlook how he took some critics into account and updated some of his earlier opinions later. Jameson's later writings showed that he updated his ideas about the third world and its literature. Jameson (2007) stated that he started seeing the third world differently not just because of decolonization and political freedoms but also because of the possibility that various cultures' distinct voices became audible today. These are not marginal voices that the first world intellectuals could ignore to hear. At least, says Jameson, thanks to the Boom, today, Latin American culture and its literature have shaped both the first and third worlds as a principal players. It is possible to hear previously marginalized and muted voices today, not only in America but also in other first-world countries like England.

Moreover, today it is also possible to see the third world in the U.S. itself and hear its voices. For example, Black women's literature or Chicano literature. According to Jameson (2007), in the modernist period of contemporary times, especially in its high literature, old times' xenophobia has been reversed to a therapeutic liberal tolerance for the past's "bewitched" objects. This approach also includes a self-critique. However, Jameson also argued that all these liberal efforts have been only representational and have not changed the colony's position in real life. It only serves to give an aesthetic to modern society's individuals from the first world. In fact, this approach again blocks the third world, as Jameson clearly stated. By following this logic, it can be said that all

places have their own "others" or "third worlds." In Turkey, they are Kurds, non-Muslims, LGTB+, Alevis… Furthermore, my findings supported Jameson's idea that the voice of "bewitched" parts of society was only representational in the text as it is mostly representational in political life and rhetoric.

By referring to Franco Moretti, MacKay (2018) indicated that a novel and a nation look like each other. A novel is a symbolic version of a nation-state, which does not only reveal internal cleavages of a nation like an anthem or a monument does but also transforms these cleavages into a story. In a similar vein, Timothy Brennan argues that a novel is the only witness of the historical rise of nations because it imitates a nation's structure, which is an amalgam of bordered languages and forms, and it also objectifies "one but multipleness" of national life (MacKay, 2018). It can be said that all these theoretical arguments have been supported by my analysis of millennials' novels in Turkey. Strictly speaking, although Turkey has been delineated as a corrupted place where violence and torture become ordinary and where people cannot breathe, the statist attitude has still been secured by millennials' novels. Thus, it could be said that the official statist ideology, named Agreement of Turkishness, is still intact in millennials' novels. Millennials' novels do not criticize the state, politicians, or governments; instead, they blame society (*halk*). Interestingly, the only exception to this situation is *İsmet Özel Cinayeti,* which could be seen as an example of a radical Islamist novel. This is the only millennial novel that is against the state. This text sees Turkishness and the love of the Turkish flag as obstacles for faith, for being a believer (*mümin*).

5.2.2 *Language, Literary Devices and Narratological Features of Millennials' Novels*

Kahraman (2009), who evaluated the history of Turkish literature in his articles and critical essays, thought that the literary production of Turkey in the 2000s has not been an example of Minor Literature.

Kahraman named the 2000s in Turkey as a post-intellectual era and argued that in this epoch of history, people do not think deeply about

anything; instead, they only handle their personhoods. In this context, Turkish novels have not constituted a minor literature, according to Kahraman (2009), because authors preferred to support the popular.

Deleuze and Guattari (1986) indicated that minor literature had three distinctive characteristics. First, minor literature does not need to come from a minor language. In minor literature, a minority is constructed in a major language and what Kafka did with his literary works was a perfect example of minor literature for Deleuze and Guattari. Second, in minor literature, all the content is always political. Differently from major literature, individual concerns are enforced to attach with political concerns in minor literature. Third, the minor literature is collective.

By referring to Deleuze and Guattari, Kahraman (2009) defined minor literature, which does not exist today in Turkey according to Kahraman, as groups that are located outside of current power relations by establishing an authentic and specific language. For Kahraman (2009), literature must be a phenomenon of ideology and consciousness. By considering the early 2000s novels, Kahraman (2009) argued that recent novels in Turkey lacked that ideology and consciousness. For him, this is an introverted and blocked literature that does not expand through development because it is a product of a feeling of emptiness and has no problems. Kahraman (2009) utters this new era in Turkish literature as the New Literature and sees it as a collapse. He relates this collapse to popular culture, much rather, to the culture industry. Followings are the main problems of the New Literature of Turkey, according to Kahraman (2009): locating itself into a context that is out of ideology, even when it does not seem like this; being apolitical, becoming identical with masses, and by doing so, imprisoning itself into a zero.

Kahraman (2009) believes literature is both a criticism and an attitude. If literature does not have these specialties, then it contradicts itself. It is important to note that Kahraman made all these comments without considering the millennials' novels. He analyzed older generations' literary outputs produced in the 1990s and early 2000s. As a result of my analysis, I can argue that millennials' novels do not represent

minor literature either. On the other hand, millennials' novels explicitly have the second characteristic of minor literature, which is being political. However, as can be seen in Table 5.4, this political inclination targeted society, and what has been criticized in the millennials' novels, usually, have been the society and ordinary people rather than the power, the system, the state, or the state institutions that could be seen as an antecedent of the social order of Turkey.

Table 5.4 Some Structural Features of Millennials' Novels

NOVEL	LANGUAGE	MINOR	LITERARY DEVICES	WHAT IS CRITICIZED?
Hep Lunapark	Humorous; vulgar; playing with words; using old words	NA	Mix of absurd fantasy and classical narrative that uses various prose styles such as letters, phone messages etc.	Society - Ordinary people and humanity
Üç Nokta	Philosophical; didactic; ornate; old words	NA	3rd person singular (God eye view) in each chapter…	Generation Y Rich people
Sarsıntı	Political; didactic; ideological; simple (easy to read like a column); characters speak to readers to tell some political views.	NA	Post-modern novel	Society; individuals (harshly) It can be said that the narrator/main character hates the rest of the people.
1473	Very ornate; lyrical; agitated	NA	An animal narrator explains her feelings and narrate a war from the below (from under the ground)	Although war and its destruction are dealt with in this novel, sultans who are responsible from this war are not criticized (only once); instead, the novel is a kind of tribute to male (beauty).
Kırık Beyaz	Highly agitated; trying to be emotional	NA	Linear narration…	Nothing

Ahraz	Ornate, lyrical, allegorical	NA	A lyrical an allegorical dystopia…	Society Human being=sinner and the devil undertook our sin…
Et Yiyenler Birbirini Öldürsün	Intentionally irritating, an angry, hateful language	NA	1st person unreliable narrator and monologues… Characters speak to us through themselves…	Turkish society
Kolpa	An angry, hateful language	NA	1st person narrator speaks his anger and hate… Narcissistic personality…	Hate from whole society If the text is an irony, then it could be said that it criticizes young men
Bozlak	Clear, simple and well organized sentences. The text's voice wants to be literary…	NA	While we read the st person narrator/main character's story we also solve a mystery with him. So, kind of detective novel that focuses on philosophy of crime… An example of modern novels that include an implicit ideological message...	Local society and Turkey…
Son Hafriyat	Slang, vulgar, extremely sexist, cynical…	NA	A thriller / a detective novel… Characters' personal lives, their interpersonal relations and a serial killer mystery are told together…. Short chapters in which a simple language is used. A linear story telling method…	The state and its political institutions… Society or some common personalities that could be observed in daily life…

Ben, Babam ve Diğerleri	Cynical; partly slang/vulgar; mostly angry…	NA	An absurd fantasy which uses traditional narration techniques… Real and surreal is mixed… A linear narration which starts from a radical life change of the protagonist and ends with another radical change in her life.	Society; ordinary people…
Taşikardi	Starts as an ornate language that imitates Tanpınar's style; however, it becomes a daily language once the story is advanced…	NA	The story opens as an ordinary example of a modern narration. The mystery, which is a kidnapped woman, gets readers attention from the first page. When the story is advanced, the text transforms into a mixture of a philosophical sci-fi and fantasy while the language and narration stay same...	Nothing
Hayalname	Vulgar, sexist, slang…	NA	A linear narrative that is not used any post-modern method. In the end, we understand that the last part of the story is just a dream/imagination. Thus, the end is totally open of the story…	If it is an irony, then, it could be said that a sexist and narcissistic persona is being criticized…

İsmet Özel Cinayeti	Closed; didactic…	NA	Post modern narration… Ambiguity, having different meanings… In fact, it is a salvation novel which wants to transform us into a believer… Postmodernism is used to shadow the text's sharp edges which may arouse an indignation…	God's servants…
Uzakların Şarkısı	Ornate; wants to show his knowledge of Turkic dialects…	NA	A historical fantasy that uses post-modern methods like dream-reality ambiguity, meta-fiction, distorted history in background in mix with fantastic elements…	Partly society…
Aile Fotoğrafı	Simple, Faulknerian/multiple voices…	NA	Bülent (adult son of the family/Can's big brother) writes this novel by making rest of his family speak. Thus, this multi-voices novel is also a meta-fiction… However, the story follows a linear path from start to end.	State (naively)

Yedikuleli Mansur	Vulgar; old words are used for reflecting the time period in which the story is set… Tatar dialects…	NA	A historical fantasy in which mafia style vigilantes and some fantastic elements like ghouls, magic, spell, werewolves are mixed…	Nothing… In some parts of the text, the quietness of ordinary people, or having a low voice, is criticized.
Size Müthiş Bir Yemek Hazırladım	Cynical	NA	An absurd post-modern narration in which a Muslim fish or two tits talk… However, the linear path of narration is preferred.	Young, well-educated, kind of successful white-collars… However, mostly women...
Öbürküler	Ornate… 1960s' Turkish… Slang, vulgar if it is necessary -because of the character's role in the story for example…-	NA	The text imitates late 19th and early 20th century modern classics. The author intentionally imitates the style of Refik Halid Karay and Hüseyin Rahmi Gürpınar... The first half of the novel creates a fantastic atmosphere; however, in the second half, all these weird incidents are explained and we understand that there is no fantasy but there are some people who want to make things fantastic to cheat other people...	Turkish society…

Unutma Beni Apartmanı	Simple, daily language…	NA	The text creates a mystery by using a phone call from a "death" parent and solves it slowly. In parallel with this mystery, we also read the linear story of Süreyya. In sum, two entwined stories go to the finish line together... However, the text also uses some postmodern techniques like meta-fiction because we also see how this novel and some others are written in the text...	Family
Fevkalbeşer Sair Bey ve Suskunluğu	Ornate; using Ottoman Turkish words…	NA	Using three different times, the author creates an ambiguity. However, in the end, the story ends in the future, where the mystery is solved. It is a fantastic detective novel which uses post-modern literary devices like ambiguity of time, dreams, craziness, jumping from one time to another, meta-fiction... İhsan Oktay Anar effect is obvious...	The Ottoman (naively)…
İtlaf	Extremely hateful; vulgar… This hateful language becomes a physical violence, torture and crime on the	NA	Two different linear narrations intersect in the end…	The whole society is not only criticized but the text also reveals an extreme hate to humanity…

	protagonist…			
Kul	Vulgar, cynical…	NA	Modern and traditional narration… A linear narrative that consists of a clear beginning, middle and end...	Society, ordinary people from the low income and middle class... But mostly women…
Bize Kalsa Böyle Geçerdi Akşamlar	Simple, sincere, like speaking with a friend… (In fact, the narrator/protagonist speaks to his friend sometimes)	NA	It is a linear narrative. We wonder how their relationship has broken and we learn what happened in a linear narration…	Women in general…
Nefaset Lokantası	Partly philosophical, which imitates Tanpınar's language, and partly vulgar and cynical, which imitates Atay's language…	NA	A linear narrative. In some parts of the text, it is used mutual letters of the main characters (or e-mails) to inform us the history of their relations… A modern fiction…	Turkey… Society, ordinary people…
Kör Adım	Similar to other Gen Y novels, the language of Kör Adım starts with an ornate language but later it turns into a cynical, vulgar, vicious one… As if speaking makes them angry…	NA	A linear narrative that wants to get readers attention with a mystery… However, since the text cannot find a plausible end for itself, a post-modern technique is used for to end the story. Thus, the question of "did all these things really happen?" stays unanswered...	Almost everything including the state, mayors, voters… The text is hateful…

Analysis of millennials' novels' language revealed that these novels could be divided into two groups. In the first group, there are millennials' novels whose language is ornate, intense, and full of descriptions and analogies. We are familiar with this language from the novels of A. H. Tanpınar or A.Ş. Hisar in Turkish literature. Millennials' novels that use this language are also inclined to find answers to age-old philosophical questions, dictate some ethical messages, advise, and discuss political and ethical issues. In terms of language, there is also a second group in which novels prefer to use vulgar, daily language. These novels use humor and very sexist slang to give advice and discuss ethical and political issues. In both groups, the target of the critics is ordinary people and society. There is intense violence in some novels that use slang/vulgar language. In other words, it could be said that there is at least a correlation between the aggressive narration and the violence that appeared in a text.

Analyzing millennials' novels revealed that these texts are familiar examples of modern novels. Millennials novels use either first or third-person singular past simple narration. Events follow a linear line in the texts. Alternative narration techniques, such as letters, e-mails, diaries, newspapers, etc., are also used to enrich traditional narration methods. Finally, it could be argued that millennials' novels use thriller and fantasy techniques sometimes, though, in total, these texts do not offer something new.

In the following chapters, I will reveal how millennials' novels have dealt with family and gender themes by bringing some empirical evidence from the texts. Doing so will show the similarities and differences between the epoch's dominant family and gender-related socio-political context and how millennials' novels have issued the family and gender themes.

6

Family in Millennials' Novels

The main argument of this chapter is that how millennials' novels have dealt with the family theme is quite contradictory to the dominant neo-conservative and Islamist family rhetoric of the JDP governments ruling Turkey since 2002. My findings show that the traditional and patriarchal family concepts have been deconstructed in millennials' novels, whether we think of the families we were born in or the families we established through marriages. In short, families or the concept of the family that appeared in millennials' novels are the exact opposite of the family concept that the JDP governments' family desire and rhetoric. Traditional family rhetoric and the JDP's family policies bless the family by bringing some conservative and Islamist norms and think that this patriarchal and conservative Muslim family idea are the antecedents of both healthy individuals and a healthy society. However, millennials' novels show that the patriarchal and conservative family structure has been the main reason for unhappiness and personal traumas.

It could be said that most of the millennials' novels are anti-family novels. In millennials' novels, the narrators and the main characters are mostly orphans or single adults. Moreover, these orphans or single adults see their parents -and sometimes their ex-spouses- as the main reason for their traumas. In millennials' novels, characters hate their parents or spouses/ex-spouses and hate the idea of establishing a family. In other words, in millennials' novels, the nonappearance of the

family is not limited to the main characters' loneliness, but the family - mostly parents- has also been blamed as the main reason for the loneliness, unhappiness, or being lost. Thus, in millennials novels, the theme of family has been dealt with as a hegemonic concept that dominates, chokes, and restricts individuals. So much so that, in terms of the family theme, incest, having a child from a father, domestic violence, and femicide are common issues in millennials' novels. This approach contradicts the neo-conservative and patriarchal family concept that accepts the family as a supportive institution for individuals. In addition, millennials' novels frequently highlight how women are oppressed through marriages. It is also interesting to see as a pattern that in some novels, the state directly causes the loss of the main character's family/family members.

It is important to note that I use the anti-family conceptualization in a broad sense of this term. As seen in the following paragraphs, millennials' novels blame baldly and harshly criticize the concept of the family without seeing any difference between families that we were born into or established. However, in some novels where we do not see these accusations, we do not see any positive approach to the family concept. So, some millennials' novels picturize families in contradiction with traditional and patriarchal family rhetoric, though they do not hate the idea of family. Thus, I should note that I coded these novels as anti-family. In other words, anti-family is a text that does not support the traditional/patriarchal, neo-conservative family rhetoric and policies in this study. We mostly experience the family through our parents first. Later, we may establish our own family through marriages. That is why I cared about both of these family structures without prioritizing any of them.

Regarding the family theme, the consistency of millennials' novels with the dominant family rhetoric and policies of the last two decades is quite limited. In some novels, it has been seen that some characters desire to be married or have a family. However, in these cases, a man comes with low social, cultural, or economic capital, and this man wants to get married to a better woman. In other words, in millennials' novels,

some men want to marry to dominate a woman because they think being a husband would compensate for their lack of capital. In one novel, a child thinks that his life would have been better if he had a family. However, what this boy desire is not a family but a better social and economic life at the expense of breasting the problems of having a family. Because this boy knows what it does look like to have a family, and he does not want a family but a comfort zone.

In terms of mutual coherence between millennials' novels and the JDP governments' family rhetoric and policies, motherhood exhibits a unique position. In other words, although millennials' novels disagree with the JDP governments' neo-conservative, Islamist, and patriarchal family imagination, they could sometimes reproduce the neo-conservative and patriarchal rhetoric. As it will be seen in the text analysis, a woman cannot reject motherhood even if she is raped by her father and gets pregnant. Even this woman who gives birth to her father's child devotes herself to her son. Thus, it could be said that although millennials' novels are anti-family texts, they sometimes cannot escape from the patriarchy trap, especially in terms of motherhood. In some millennials' novels, women are reduced to their mother or spouse roles. When millennials' novels do this to women, they transform women into just mothers or spouses by erasing their femininity. As Tiftik (2019) explained, the word "meat" transforms dead animal bodies into an absent referent. Thus, it could be said that the word "mother" or "spouse" transforms women into an absent referent as well. However, there are some millennials' novels in which the concept of motherhood is explicitly denied. For example, in some millennials' novels like *Unutma Beni Apartmanı*, some mothers leave their children just after giving birth since they do not want to lose their freedom.

So far, I have summarized the family-related findings of my research. Now, I will start indicating and summarizing some exceptions. Later, I will share my text analysis as empirical evidence of my findings. Then, I will relate all these analyses to the theoretical background of my research and the family-related political discussions in Turkey in the last two decades. Finally, I will bring my interpretation.

§ 6.1 Exceptions

As stated above, how millennials' novels have dealt with the theme of family is the exact opposite of the JDP governments' family rhetoric and policies that dominated the first two decades of the 21st century in Turkey. Family-related narrations that we see in millennials' novels are quite contradictory to Turkish culture's traditional conservative family rhetoric. In other words, governments and Turkish culture bless the family, attribute some missions to the family, and relate the family with some virtues. They define the Turkish family using an Islamist, conservative, and patriarchal approach. On the other hand, millennials' novels depict the family as a hegemonic structure that causes problems and traumas in individuals' lives. However, it could be said that there are a few exceptions. Some millennials' novels are not as anti-family as the others. The first of these exceptions is *Kolpa.*

Kolpa focuses on a character more than a story. It is quite a short text for a novel. What the reader sees is a young male person in *Kolpa*. *Kolpa* depicts a loser's life without giving us some clues that would be helpful to understand whether this narration is an irony or not. However, the main character in *Kolpa* is a lonesome loser who defines himself as "nothing". This lonesome loser type is typical in millennials' novels as a main character(s).

"There is nothing anyone can do. There is only me. However, I am nothing; so much that it cannot fill itself! (p.58).[8]*"*

This young male character, who defines himself as "nothing", hates society. It is important to note that this is also a pattern in millennials' novels. Their main characters or narrators hate or dislike the rest of society. Here, the main character of *Kolpa* mentions humanity first; then, he calls the whole society. Finally, he argues that humanity has not accepted him, who sees himself as an idle. Thus, he hates all societies by seeing himself alone against the rest of humanity. This could be the zenith of lonesomeness.

[8] *"Kimsenin yapabileceği bir şey yok. Tek ben varım. Oysa bir hiçim; kendi içini dolduramayacak denli hiç! (p.58)."*

"Humanity has certainly not been upset at all because it has succeeded in throwing a scumbag or a vagrant out of it as if tired of chewing an old morsel. I have always hated all societies, from the smallest to the biggest and the largest (p.9).[9]*"*

In *Kolpa,* the drug addiction of the main character is shown explicitly. In addition, the text gives detailed descriptions of the supply chains of narcotics and their consumption ways. So much so that, it could be said that some parts of *Kolpa* look like a guide for using drugs.

"I pull a cigarette out of the pack in my bag, my hand takes the hashish leaning against the white cardboard wall and unwrap it, I pour down the tobacco with the help of my two fingers. Then I collect the spilled tobacco in my other palm. When the cigarette is empty with its paper, I crumble the piece I cut off, mix it with tobacco, and fill it back into the cigarette. It makes my job easier to push with one of the pens. When it gets tight, I pull the filter and break off the orange tip that comes out. It is igniting towards the sky... (p.31).[10]*"*

One could think that his family would be a shelter for this evil, loser young male character who thinks society cast him out. However, he is not keeping in touch with his family.

"My relationship with my family was almost completely broken, and my father was not talking to me unless he had to (p.11).[11]*"*

In *Kolpa*, what transforms a young person into a hateful loser is a woman. I will come back to this point later when I analyze millennials' novels in terms of gender. However, in terms of the concept of family, it could be said that the family exists in *Kolpa* with its absence. In my opinion, one who defends a conservative and patriarchal approach to the family could easily argue that this hateful loser, this drug addict is an outcome of a degenerate life where the conservative family does not exist as a control unit. In my opinion, again, using *Kolpa* as a proof, the Ministry of Family, Labour, and Social Services of the Republic of Turkey could allege that if family, religion, and society do not control individuals' lives, then individuals would lose themselves and become a danger for the whole society. Thus, *Kolpa* reproduces the virtues that have been

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[9] *"İnsanlık bir zibidiyi yahut aylağı daha, eski bir lokmayı çiğnemekten sıkılmışçasına dışına atmayı başardığı için kuşkusuz hiç mi hiç üzülmemiştir. Zaten en küçüğünden en büyüğüne ve genişine tüm toplumlardan hep nefret ettim (p.9)."*

[10] *"Çantamdaki paketten bir sigara çekiyorum, elim beyaz karton duvara yaslanmış kubar plakasını da alıp sarıldığı streç filmi açıyor, sigarayı iki parmağımın arasında döndürerek boşaltıyorum. Sonra dökülen tütünleri diğer avucumda biriktiriyorum. Sigara, kâğıdıyla bomboş kalınca, kopardığım parçayı ufalıyor ve tütünle karıştırarak yeniden sigaranın içine dolduruyorum. Gazlı kalemlerden biriyle ittirmek kolaylaştırıyor işimi. İyice sıkılaşınca filtresini çekip boşalan turuncu ucu koparıyorum. Göğe doğru tutuşuyor... (p.31)."*

[11] *"Ailemle ilişkim neredeyse tamamen kopmuştu ve babam mecbur kalmadıkça benimle konuşmuyordu (p.11)."*

attributed to the concept of family by neo-conservative and patriarchal family supporters. Although I do not think that *Kolpa* aims to deal with the theme of family directly, a close reading of the text shows that sometimes millennial authors instrumentalize the family to draw a lonesome main character. However, this approach could reproduce neo-conservative and patriarchal state rhetoric, which basically argues that (Family Structure Research, 2010) without family control, an individual will be involved in crime and become a drug addict.

Size Müthiş Bir Yemek Hazırladım, a 123-page long novella, tells readers a dinner story from one of the women guesses' eye, named Melodi. The organizer of this dinner is also a woman, Fatoş. Most of the guesses are women. Mostly Melodi tells us what is happening during this dinner. She also explains guesses' interpersonal relations. The tone of Melodi is quite sarcastic, and she teases all other women who are well-educated, mid-thirties, and middle-upper class professionals. All women that appeared in this text are single. When they mention their partners or ex-partners, they talk about their appetite or unwillingness to marry. For example, Pelin and Can are a couple. Melodi, the narrator, is a huge fan of Can, and Melodi puts Can in the center of her narration. Pelin, Melodi, and all other women are attracted Can. Melodi tells their relations like this.

"Pelin is psychologically, physically, and sexually harassed by Can. When she is subjected to violence, for example, when Can's knife hits his bone, Pelin thinks of either leaving or getting married. She cannot leave. She fears a lot. She cannot marry. She fears a lot. Moreover, Can cheats on Pelin, Pelin knows that she has been cheated on, so this situation is called Can making love to other women. Or let's say he cuts other women with his knife (p.48).[12]*"*

Can's "knife" is repeatedly mentioned by Melodi in *Size Müthiş Bir Yemek Hazırladım.* The "knife" means Can's penis in this text. Can gets his "power" from his "knife". I will return to this point later when I analyze this text regarding gender. When Pelin confesses how Can beats her to other women at the dinner, the other women try to console her by

[12] *"Pelin, Can tarafından psikolojik, fiziksel ve cinsel tacize uğruyor. Şiddet gördüğü anlarda, mesela Can'ın bıçağı kemiğine dayandığında, ya ayrılmayı ya evlenmeyi düşünüyor Pelin. Ayrılamıyor. Çok korkuyor. Evlenemiyor. Çok korkuyor. Üstelik Can Pelin'i aldatıyor, Pelin aldatıldığını biliyor, bu nedenle bu durumun adı Can başka kadınlarla sevişiyor, oluyor. Ya da bıçağıyla başka kadınları kesiyor diyelim de, olsun bitsin (p.48)."*

telling her how their ex or current partners have beaten them. Women say that they are not married because their male partners have tortured them psychologically and physically.

"...I was going to marry someone, too. We have been together for years. A ha ha ha! One day he came, he was drunk. He talked about his ex-wife. He said he had made love with her. He said he hated me. He repeatedly insulted me. He grabbed my hair, threw me on the sofa. Then he took the antique gold-embroidered vase on the table, hooop to my head. He missed, of course. Thank god there were security guards at the mansion where we were living, they came running to my screams and threw the jerk out of the house. I informed the police immediately. He is a famous economist, too. These things have nothing to do with education or money." Ayşe also tells. "I got HPV from my boyfriend. I was getting cervical cancer because of him. When I went for a routine examination, my doctor found it out by chance. The cancer was in its first stage. I had surgery out of the blue. Can you imagine?" Serra is speaking. "Girls, I'm 45 years old, you know, I'm considered your elder. I have had six abortions. Since none of my boyfriends wanted to marry me, I had to abort the children. We are all somehow victims (pp.108-109).[13]"

As Serra tells in the last sentence of the above quotation, women are single in *Size Müthiş Bir Yemek Hazırladım* because men do not want to marry them. This anecdote repeats itself at another point in the text. At one point, Melodi mentions women waitresses' ordinary beauties. She argues that if waitresses had been charming, women guesses who brought their male partners to this dinner would have been the most jealousies people at the dinner. Melodi puts 40 years old Nergis in the third place in her imaginary list since Nergis has never been married.

"First, two female waiters start serving. They are not so pretty, they do not look like models. It would offend the women at our table if they were so beautiful. The disturbance would occur under a certain hierarchy—first, Emre's girlfriend, Dilara. Then Can's girlfriend, Pelin. Afterward, a never-married woman, though she is in her forties, Nergiz. It would go on sneakily all night. They would gaze incessantly. Domino effect. Women would dream of overthrowing women (p.51).[14]"

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13 *"...Ben de biriyle evlenecektim. Kaç senelik erkek arkadaşımdı. A ha ha ha! Bir gün geldi, alkollü. Eski karısından bahsetti. Yok gitmiş onla sevişmiş. Benden nefret ediyormuş. Bana hakaretler, hakaretler. Üzerime geldi, saçımdan tuttu kanepeye fırlattı beni. Sonra da masadaki altın işlemeli antik vazoyu aldı, hooop kafama. Tabii, denk gelmedi bir yerime. Allahtan oturduğumuz yalının güvenlik görevlileri vardı da, çığlıklarıma koşup geldiler, gerzeği yaka paça evden attılar. Hemen polise de haber verdim. O da tanınmış bir ekonomist. Bu işlerin eğitimle, parayla alakası yok." Ayşe de anlatıyor. "Benim erkek arkadaşım bana HPV bulaştırdı. Onun yüzünden rahim ağzı kanseri oluyordum. Tesadüfen rutin muayeneye gittiğimde anladı doktorum. Kanser ilk evresindeymiş. Ameliyat oldum durup dururken. Düşünebiliyor musunuz?" Serra konuşuyor. "Kızlar ben de 45 yaşındayım, biliyorsunuz, büyüğünüz sayılırım. Ben altı kez kürtaj oldum. Hiçbir sevgilim benle evlenmek istemeyince, doğacak çocukları aldırmak zorunda kaldım. Hepimiz mağduruz bir şekilde (pp.108-109)."*

14 *"Önce iki kadın garsonla başlıyor hizmet. Öyle pek güzel, manken gibi değiller. Çok güzel olmaları, masamızdaki kadınları rahatsız ederdi. Rahatsızlık da belli bir hiyerarşiye göre gerçekleşirdi. Önce, Emre'nin kız arkadaşı Dilara. Sonra Can'ın kız arkadaşı Pelin. Ardından da 40'lı yaşlara gelip hiç evlenmemiş Nergis. Bu, tüm gece sinsice devam ederdi. Süzer de süzerlerdi. Domino etkisi. Kadınlar kadınları devirme hayalleri kurardı (p.51)."*

As a result, in *Size Müthiş Bir Yemek Hazırladım* family exists with its non-existence. It is mentioned as a women's desire, but it never happens. Those who want to get married are the only women in this text. However, all these women are well-educated professionals who are not quite sure whether they really want to get married or not. *Size Müthiş Bir Yemek Hazırladım* also implies that their high socio-economic statuses move them away from being an "ideal" wife for men. Thus, the text unintentionally reproduces conservative and patriarchal rhetoric against women: If women take education and thrive as professionals, they cannot establish a family and cannot be a mother.

From a hedgehog's point of view*, 1473* tells a war between the Ottoman Empire and the states of Aq-Qoyunlu at Otlukbeli in 1473. The narrator, a female hedgehog, loses his husband in this war. Although *1473* deals with war destructions, it is mainly about a female hedgehog's deep love for her husband. She searches for her husband on the battlefield by telling how she admires him. So much so that the text ignores a scientific truth and tells us that hedgehogs are monogamous creatures. In other words, *1473* changes the original nature by shaping it following conservative and patriarchal family norms.

"In times like these, I again fall in love with my sweetheart and how he looks after and hosts his plants. He digs for days if necessary, but he brings water without wilting a single leaf of our flowers. Imagine what my lover, who pampers flowers, can do for me. We hedgehogs are monogamous. Without exception and completely closed to discussion. I know that I am the only living thing my lover is in love with. Knowing this makes me stronger than other animals, such as lions. My beloved is my homeland; I want to give him babies and protect our home from snakes, centipedes, and all distracted animals with this love. (p.20).[15]*"*

As seen here, the female hedgehog, the narrator of *1473*, calls her love the only place for her. She wants to give children to her husband, and she feels as powerful as a lion when she is sure of her husband's love. By using this power, she protects their home from other animals. This narration is conspicuous support for masculine power. In other

[15] *"Böyle zamanlarda sevgilime, onun bitkilerine göz kulak oluşuna ve ev sahipliğine bir kez daha âşık olurum. Gerekirse günlerce kazar ama çiçeklerimizin tek bir yaprağını soldurmadan suyu yetiştirir. Çiçeklerin bir dediğini iki etmeyen sevgilimin benim için neler yapabileceğini varın siz düşünün. Biz kirpiler tek eşliyizdir. İstisnasız ve tartışmaya tamamen kapalı. Bilirim ki sevgilimin âşık olduğu tek canlı benim. Bunu bilmek başka hayvanlardan, mesela aslanlardan bile daha güçlü kılar beni. Yerim yurdum sevgilimdir; ona yavrular vermek isterim ve bu sevgiyle yuvamızı yılanlardan, çıyanlardan ve tüm dalgın hayvanlardan korurum (p.20)."*

words, *1473* reproduces conservative and patriarchal family rhetoric again and again. In *1473,* the female hedgehog confesses that she forgets her parents when she is with her love. She moves one step further, forgets her God, and puts her man in their place. Thus, her man becomes her mother, father, and God.

"As my heart was filled with his presence, there was no room in me for anything else. I had forgotten my mother, my father, and my siblings. I had forgotten my friends with whom I had hibernated together. As they were leaving my heart one by one, my beloved was filling the space that had opened up for him. It was God's turn. He gave me my arrows and guarded my soul." And it was the right time to say goodbye to the god who watches over me. At the end of that night, when we reunited with my lover, I was now wearing the armor of love and in this state I called to the sky: "My God, if you bend down a little I can hug you (p.27).[16]"

Although *1473* is compatible with the conservative and patriarchal family discourse that has peaked in the last two decades in Turkey, and although it sees conservative and patriarchal modern family as sacred, the main character is a lonesome one, as we see in other millennials' novels. Like in *Kul*, in *1473,* we only see a lonesome woman who searches for her husband. An insane soldier kills the male hedgehog on the battlefield. A vulture tears the dead hedgehog into pieces and feeds its babies with them. The female hedgehog, the narrator, stops eating and dies. She believes that she would meet with her husband in the body of baby vultures that had already eaten her husband. Thus, the narrator of *1473*, who thinks that she lost everything, including her God, when she lost her husband, reproduces a Sati ritual and dies for her dead husband.

Öbürküler is a story about a family that comes from Adana to Istanbul. The family rents a house that belongs to a Greek family. The Greek family had left their home because of population exchange. *Öbürküler* looks like a fantastic thriller in the beginning. However, as the story goes, it is understood that all these fantastic elements are the efforts of an old lady who lives next door; because she wants to get the home. The family that came from Adana vacates the home and

[16] *"Kalbim onun varlığıyla doldukça, içimde başka bir şeye yer kalmıyordu. Annemi unutmuştum, babamı ve kardeşlerimi de. Birlikte kış uykusuna yattığım dostlarımı unutmuştum. Onlar birer birer kalbimden çıkarken, sevgilim kendine açılan yeri dolduruyordu. Sıra tanrıya gelmişti. Bana oklarımı veren, ruhumu koruyan ve kollayan tanrıyla vedalaşmanın tam zamanıydı. O gecenin sonunda, sevgilimle kavuştuğumuzda, aşkın zırhını giymiştim artık ve bu halde göğe seslendim: "Tanrım, biraz eğilirsen sana sarılabilirim (p.27)."*

returns to Adana. In the end, the Greek family comes back, and they take their home back. An Anatolian family that consists of Fahrettin Bey, his wife Fevziye Hanım, and their three children stays at the center of *Öbürküler*. This family is depicted as a traditional, modern-conservative middle-class family. Fahrettin Bey's attitudes to his family are compatible with traditional "father" and "husband" roles. Moreover, the division of labor between man and woman reproduces patriarchy in *Öbürküler*.

"This house has been empty for a long time, woman. It is normal. You furbish it in two days (p.46).[17]"

"Come on, Ms. Fevziye," he said, "let's make our beds and sleep. We will take care of everything in the morning with a clear head (p.47).[18]"

In social and economic life, spouses could use each other when they bargain with other members of society, and this bargaining reproduces patriarchy (Bora, 2010). Fahrettin Bey and Fezviye Hanım instrumentalize each other and their family to cope with other members of society. For example, the family grabs an empty compartment on a train journey. They know that other people, who understand that there is a family in there, will not enter despite empty spaces in the compartment.

"People looking for an empty seat in the compartment immediately return without spending any effort as soon as they see a husband and wife with their three children (p.27).[19]"

By making themselves visible as a family, Fahrettin Bey and Fevziye Hanım transform a public space into a private one. Therefore, the borderline between public and private becomes vague, and Fahrettin Bey feels as if society sees him all the time.

"This is Fahrettin's habit. Since their engagement, he has thought that their relationship with Fevziye occupied other people rather than themselves. He thought other people were looking at them, talking about them, teasing them, when his wife Fevziye and he walked or did something together. While walking around the bazaar, when Fevziye stops to look at a window, he grumbles, saying, "Why did not you let me know, Ms. Fevziye? I walked away like a fool. Everyone is looking at us; who knows what they said!" "Everyone is looking at us!" "These words were

[17] *"Kaç zamandır boş durmuş ev bu hanım. Olacak o kadar. İki güne kalmaz pırıl pırıl yaparsın sen (p.46)."*

[18] *"Haydi, Fevziye Hanım," dedi "yap yataklarımızı da uyuyalım. Sabah, salim kafayla her şeyin çaresine bakarız (p.47)."*

[19] *"Kompartımandan kafasını uzatan, içeride üç çocuğuyla oturan karı kocayı görünce hiç yeltenmeden yoluna devam ediyordu (p.27)."*

like a thick dash that define the outer border of Fahrettin's entire life, both personal and familial (p.36).[20] *"*

Fahrettin Bey thinks that society watches his public and private lives. Thus, he cannot be himself. He acts following the expectations of society. It could be said that *Öbürküler* shows this conservative family and patriarchy without criticizing or encouraging it.

As well as being lonesome, death is a common theme in millennials' novels. *Yedikuleli Mansur* opens with a brutal murder case. Ases Ahmed, a lonesome man without a family, is killed by a weird creature. He is lonesome because he sleeps during the day and walks around at night.

"That is why he was almost not seen on dinner tables with others except for in suhoor or at Ramadan festivals. Since he usually hung around at night and nobody could accompany him, he had no friends except for other night watchmen. He was not so close with them either. The only fun for him on this earth was to walk around the city's streets in the middle of the night and to watch the one thousand-one wonders that were changed by the moonlight (p.18).[21] *"*

Ases Ahmed is a famous man who controls Ottoman Istanbul's mafia relations. Another lonesome man named Kara Şaban takes his position when he dies. Neither Kara Şaban nor his entourage has a family.

"There was no one around Şaban but his right-hand man, Topal Hagop (p.89).[22] *"*

Yedikuleli Mansur deals with rowdies, their mafia wars, and the state's position in these relations. It takes place in the 16th century Ottoman İstanbul. Roza, in love with Kara Şaban, explains why it is not possible to see a family in this novel.

"It is required. It is said that whatever happens to rowdies happens because of their fondness for women. That is why they love, but they do not live together. They do not want their

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20 *"Fahrettin'in huyu böyleydi. Nişanlılıklarından beri, Fevziye'yle bir arada oldukları her anın kendilerinden çok başkalarını meşgul eden bir mesele olduğunu düşünür, attıkları her adımda, beraberken yaptıkları her şeyde herkesin onlara baktığını, kendi aralarında fısır fısır onları konuşup çekiştirdiklerini, gülüşüp eğlendiklerini sanırdı. Çarşıda dolaşırken Fevziye bir vitrine bakmak için duracak oldu mu kıyameti koparır, "Haber versene Fevziye Hanım, ben de budala gibi bir başıma yürüyüp gitmişim. Herkes bize bakıyor, kim bilir neler dediler!" diye söylenirdi. "Herkes bize bakıyor!" Bu söz Fahrettin'in şahsi ya da ailevi, tüm hayatının harici hudutlarını belirleyen kalınca bir çizgi gibiydi (p.36.)"*

21 *"Bu yüzden Ramazan'da sahur haricinde yahut şenlikler dışında başkalarıyla aynı sofrada pek görülmezdi. Ekseriya gece vakti gezdiğinden ayakta kalabilen pek yoldaşı olmadığından, diğer gece asesleri dışında bir ahbabı yoktu. Onlarla da pek muhabbeti yoktu ki dünyadaki yegâne eğlencesi gece vakti şehrin sokaklarında dolaşıp ay ışığının farklı bir hale büründürdüğü binbir harikayı seyretmekti (p.18)."*

22 *"Yoksa Şaban'ın etrafında sağ kolu Topal Hagop'tan başka kimse yoktu (p.89)."*

enemies who cannot harm them would harm their women. They usually do not marry, she said (p.123).[23]"

As a result, *Yedikuleli Mansur* does not deal with the theme of the family so much. There is almost no woman except Roza, who helps Kara Şaban and his men as a supporting character. In other words, like *Son Hafriyat, Bozlak, or Uzakların Şarkısı, Yedikuleli Mansur* is a brotherhood novel that shows men's solidarity to save the state. This theme is compatible with Sancar (2017)'s argument that nationalist ideologies see women incapable of making politics while expecting an impossible unity between men. Establishing a state requires solidarity between men. Women silently help men in this struggle. Sancar (2017) argues that the Turkish state and the Turkish nation have been built together. The modern state in Turkey has used family and sexual moral codes to differentiate its modernity from the Western-type of modernity. Turkish modern state gives women a sexual Puritanism-oriented modern role. Thus, the modern Turkish state sees family and women as anti-modernist and conservative ideology does. It could be said that some millennials' novels like *Son Hafriyat, Bozlak, Uzakların Şarkısı, and Yedikuleli Mansur* repeats this structure, though *Bozlak* also criticizes it.

It could be argued that the five novels I have mentioned so far are not anti-family novels. On the contrary, directly or not, these novels support and reproduce neo-conservative family rhetoric. Interestingly, we cannot see a family in these novels. There is no family in *Kolpa, 1473, Size Müthiş Bir Yemek Hazırladım, or in Yedikuleli Mansur*. Thus, these novels support and reproduce conservative and patriarchal family rhetoric without showing us a family. Nevertheless, as will be seen in the following paragraphs, millennials' novels turn into anti-family novels when a family becomes visible.

İsmet Özel Cinayeti is the only novel that does not deal with the theme of family. However, its narrator, who directly talks with us by calling us "you", is a lonesome person again. This novel uses the theme

[23] *"Öyle iktiza eder. Dayi kisminin basina ne gelir ise kadin zafiyetinden gelir derler hep. O yüzden sever ama tutmaz. Kendisine ilisemeyen hasimlari ona dokunsun istemez.. Ekseriya evlenmezler!" deyiverdi (p.123)."*

of death metaphorically for understanding the God concept. The narrators' voice comes from deep darkness. There are no people in this postmodern salvation novel. Its only theme is death and killing.

Fevkalbeşer Sair Bey ve Suskunluğu is a mystery novel. This novel has three times: past, Murad the Second times, present, an asylum, and a dystopic future. The plot is interconnected between these three times. The story opens in the dystopic future and a woman named Peride Zail, found her husband's dead body in their summer house. She goes to Detective Sair and says that her children and she is in danger. Thus, the family is collapsed just at the beginning of the text, and, the rest of the family feels insecure.

"Please go to the writing house where the incidents will happen. Official inspectors will collect some evidence and signs immediately to analyze. My children are in danger with me. I trust you and believe you will work faster and meticulously than officials (p.22).[24]"

Dedektif Sair is a married guy but his wife never appears in the text. His or other characters' parents do not take any role in this novel. In sum, *Fevkalbeşer Sair Bey ve Suskunluğu* do not give us any material that could be interpreted in terms of family.

In most millennials' novels, women die to give men a reason to move. This man is almost always a depressive lonesome orphan. It could be said that *Uzakların Şarkısı* is a typical example of this pattern. Its male narrator, Bünyamin, explains his orphanhood to his girlfriend Eylül like this.

"I had started talking more bravely about my past, fears, and oppressed feelings with Eylül. That only an unlucky big sister and a grandmother left from my entire family and I have not seen my sister properly for three years, that how I worked hard to sustain in Istanbul, my friends, my dreams about being a writer, my desire to open a bookshop in an Aegean town where people read a lot and to live there hiding and writing novels...(p.32).[25]"

At the beginning of the novel, Bünyamin's grandma dies, leaving an insignificant amount of money to him. On the other hand, Bünyamin's

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[24] *"En kısa zamanda lütfen olayın gerçekleşeceği yazı evine gidin. Teşkilât müfettişleri bazı delil ve işaretleri hemen toplayacak, incelemeye alacaklardır. Benimle birlikte çocuklarım da tehlikede. Size güveniyorum ve teşkilâttan daha titiz ve süratli çalışacağınıza inanıyorum (p.22)."*

[25] *"Eylül'e geçmişimi, korkularımı, bastırdığım hisleri daha açık anlatmaya başlamıştım; ailemden geriye sadece babaannemin ve bahtsız bir ablamın kaldığını, ablamla da son üç yıldır doğru düzgün görüşmediğimi, İstanbul'da tutunmak ve kendi ayaklarım üstünde durmak için nasıl hunharca çalıştığımı, arkadaşlarımı, yazarlık hayallerimi, ileride Ege'de okumak oranı yüksek bir kasabada bir kitapçı açıp onunla orada saklanarak sessizce yaşayıp, roman yazma arzumu... (p.32)."*

girlfriend, Eylül, is also an adopted orphan. Bünyamin explains Eylül's lonesomeness and her relations to her family like this.

"If we do not count the two girls from her class, there was no one she talked to except me. She did not want to get friends, either (p.28).[26]*"*

"Before I left their home, while Eylül was sleeping -it was her habit to go to sleep early- and we, Eylül's mother, father, and I, were talking a lot about Turkey, school, literature, and finally Eylül, Eylül's parents, I guess intentionally, implied that Eylül was not their child, but they adopted her (p.30).[27]*"*

However, Eylül's dead body is found by the police one night. She and her two boyfriends died in one bed while having a threesome.

"Two naked man, Eylül is in the middle of them! (p.37).[28]*"*

"The girl you call your lover partied with these two boys (p.38).[29]*"*

After experiencing this trauma, Bünyamin's desire to be alone increases; now, he is lost totally.

"I was already lost. I was already a vague and miniscule concept (p.41).[30]*"*

Bünyamin goes to a desolate village in Kars and wants to cut all his connections with humanity. He thinks he would find peace in reclusion.

"Knowing this house will belong to me at least during the next six months, filling the kitchen with enough food and drink, having enough wood and cool in the bunker... I felt tranquility (p.19).[31]*"*

In this village home, Bünyamin becomes a neighbor to a senior woman, Besti Kadın. Besti Kadın lives together with a parrot who is a couple of hundred years old. The parrot starts telling a story to Bünyamin, and Bünyamin writes it. Thus, the time, the space, the characters, and the incidents change in the text. All the previous happenings are an intro now that gives Bünyamin a chance to write his novel. At this point, *Uzakların Şarkısı* becomes a typical metafiction. Now the story is about the naughty Gülbadem whose father is the grand vizier of the Sultan of Delhi. Gülbadem was an immense pain for the Sultan. So the Sultan sends Gülbadem and the diamond of Delhi to the Ottoman sultan as presents. Thus, Gülbadem's adventures in the Ottoman start. Like

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[26] *"Sınıfındaki iki kızı saymazsak benden başka konuştuğu kimse yoktu, arkadaş edinmek için bir hevesi de (p.28)."*

[27] *"Oradan ayrılmadan evvel, yine Eylül'ün erkenden uyuduğu bir gece -erkek uyumak âdetiydi- annesi ve babası ile ülkenin halinden, sonra okuldan ve edebiyattan, en sonunda da Eylül ile alakalı uzun boylu bir sohbete tutuşmuşken, konuşmalarının satır aralarında sanki kasten Eylül'ün öz kızları değil de evlatlık olduğunu sezdirmişlerdi bana (p.30)."*

[28] *"İki çıplak adam, ortalarında Eylül! (p.37)."*

[29] *"Sevgilin dediğin kız, bu iki çocukla âlem yapmış (p.38)."*

[30] *"Zaten kayıptım ben. Zaten varla yok arasında ne idüğü belirsiz bir kavramdım (s.41)."*

[31] *"Bu evin en az altı ay boyunca bana ait olması, mutfağa yeteri kadar yiyecek içecek yığmam, evin altındaki kömürlükte aylarca ısıtacak kadar odun kömür... Huzurla doldum (p.19)."*

Bünyamin, the writer, Gülbadem is also an orphan whose intellectual capital is relatively high.

"Yes, my father was the vizier of both our current sultan and his father for twenty years. However, he died early. If we count Turkish too, I speak five languages (p.100).[32] *"*

Gülbadem does not come alone to Ottoman Istanbul and brings his parrot, Zencefil, on his shoulder. When they arrived, the Ottoman was in total chaos. It is depicted as a place where hundreds of people are found dead every day. All these dead people are headless, and their heads are missing. In this context, *Uzakların Şarkısı* and *Yedikuleli Mansur* look like each other. However, there are no ghouls or magic in *Uzakların Şarkısı.* Now the reason for the chaos and deaths is related to the collaboration of external enemies of the Ottoman and their internal collaborators that wanted to get power inside the country. "The internal traitors" emphasis of the text reminds readers of the FETO. It could be thought that *Uzakların Şarkısı*, which was published at the end of 2017, has fairly been affected by Turkey's political tension. Thus, the text reimagines current Turkey by putting it into the past.

The Ottoman sultan gives Gülbadem to Sunullah Efendi as an apprentice. Sunullah Efendi is the head researcher/engineer of the Sultan, and he is the only person who is allowed to work in his lab outside the palace. The main target of the Sunullah Efendi is to develop an effective weapon against the rising West. This weapon is an unmanned aerial vehicle. This is another example of how current Turkey permeates *Uzakların Şarkısı*. Gülbadem starts a new life in Sunullah Efendi's mansion, located on an island. Thus, we see a family in the text for the first time. Sunullah Efendi's family and their relations are depicted as very patriarchal and conservative. The other family members, women, do not appear in the text so much. However, Sunullah Efendi's daughter, who is constantly humiliated by Gülbadem and Zencefil, elopes with Sunullah Efendi's carter. Just after this incident, Sunullah Efendi dies. Once again, a child, who escaped from the patriarchal hegemony of her family, causes the death of a parent. *Uzakların Şarkısı* ends with the sal-

[32] *"Beli, babam hem şahımıza hem de onun babasına yirmi yıl vezirlik yaptı. Ama ecel çiçeğini erken kokladı. Türkçeyi de sayarsak beş dil bilirim (p.100)."*

vation of the Ottoman. Gülbadem and Zencefil save the state by developing a so-called weapon, and they destroy the state's internal enemies.

All the main characters of *Uzakların Şarkısı* are orphan men. The Sunullah Efendi family is instrumentalized for vulgar jokes in the text. However, it is hard to code *Fevkalbeşer Sair Bey ve Suskunluğu* and *Uzakların Şarkısı* as anti-family as the rest of the 18 novels that I will analyze in the following paragraphs.

§ 6.2 Millennials' Novels as Anti-Family Texts

Unutma Beni Apartmanı opens with a phone call. Süreyya, the novel's narrator, gets a phone call from her mother, whom she left when she was just a baby. Thus, Süreyya remembers her past and starts telling it. Her life story constitutes the surface of the text. As we read Süreyya's life story, we learn she became a writer. However, Süreyya does not publish these novels with her name; instead, she sells them to another woman, N.Y, and N.Y. publishes them by putting her name on them. Thus, nobody knows that Süreyya is a writer. In the end, *Unutma Beni Apartmanı* includes some other novels Süreyya wrote for N.Y, a rich, naughty young woman. These novels' summaries are also given in *Unutma Beni Apartmanı*. Consequently, my analysis in terms of family includes both *Unutma Beni Apartmanı* and the other novels that are buried in it.

Similar to other millennials' novels that I analyzed in this study, the main character of *Unutma Beni Apartmanı*, Süreyya, has no parents. His grandma fostered her after her father and mother left her. When she was a child, it was told to Süreyya that her father was dead, although he was a fugitive. Ayhan Bey, Süreyya's father, had a role in Talat Aydemir's coup attempt, which is why he escaped to Germany. When Süreyya learns the truth, her father has already died. Thus, Süreyya never sees her father. Süreyya is not the only character who has no family in Unutma Beni Apartmanı. Her father, Ayhan Bey, is an orphan as well. Ayhan Bey's father died when Ayhan Bey was a child. On the other

hand, Süreyya's mother, Mesude Hanım, loses her whole family in a traffic accident and hopes to fill this gap with Ayhan Bey.

"I met Ayhan in such a lonely, gloomy time that I could not find my way. I found my mother's breath, whom I lost, in Ayhan's compassion. I found my father's voice, who will never return, in his dignity. And I found the smiling eyes of my brother Maksut in Ayhan's prank. He was a brave young man who gave people peace and established confidence with a single glance (p.108).[33]"

Ayhan Bey is depicted as a child who indirectly caused his father's death. Ayhan Bey and his father enter a political discussion, and Rıza Bey has a heart attack and dies. Thus, it could be said that parents' negative impacts on their children and children's adverse effects on their parents become visible in millennials' novels.

"Rıza Bey, who did not like his son's attitudes for a long time and forbade not even discussing or even talking about the ideas his son defended, was quite angry at his son's arrogant attitude. He took it as far as demanding Ayhan's resignation from the army. When Ayhan, who did not care about his mother's efforts to bring peace, narrated eagerly how his father Rıza Bey's favorite political party collapsed and argued that Menderes would eventually be hung, instead of stopping arguing with his father, the exhausted heart of the old man stopped. Since Ayhan did not understand how serious it was his father's situation and continued to argue with him, the poor old man died there (p.132).[34]"

Ayhan Bey is not the only character who caused one of his parents' death in *Unutma Beni Apartmanı*. In one of the novels that Süreyya writes for N.Y., another man, Kasım, kills his stepfather and joins a circus by leaving home.

"There were two important things in Kasım's life. One of the nights that his drunk stepfather beat him, uttering some nonsense allegations, Kasım left home. Before leaving home, Kasım had stabbed his stepfather in the chest with a bread knife. His stepfather immediately collapsed where he was standing and cried in his ugly voice, "I am dying"... (p.241).[35]"

As the story goes, Süreyya falls in love and establishes a family. Later, she becomes pregnant and has a baby. However, this family disinte-

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33 *"İşte böyle yapayalnız, kasavet dolu pusulasız bir vakitte tanıştım Ayhan'la. Müşfikliğinde yitirdiğim annemin nefesini, vakurluğunda hiç dönmeyecek babamın sesini, muzipliğinde kardeşim Maksut'un gülen gözlerini buldum. İnsana huzur veren, bir bakışıyla güven tesis eden civanmert bir delikanlıydı (p.108).*"

34 "*Uzun zamandır oğlunun gidişatını beğenmeyen, aklına soktuğu fikirleri, değil tartışmayı, ağza almayı bile yasak eden Rıza Bey, onun laf sakınmaz, had bilmez bu tavrı karşısında epeyce öfkelenmiş. İşi Ayhan'ın askeriyeden istifasını istemeye kadar götürmüş. Annesinin ortalığı yatıştırmak yönündeki nafile çabalarına aldırmayan Ayhan, sinir küpüne dönen babasının karşısında suspus olup sesini kesmek şöyle dursun, Rıza Bey'in gönülden bağlı olduğu partinin yerle yeksan oluşunu ballandıra ballandıra anlatıp, er ya da geç Menderes'in asılacağının müjdesini vermeye kalkınca, yaşlı adamın hasta kalbi sıkışmış. Vaziyetin vahametini anlamayan Ayhan atıp tutmaya devam edince adamcağız oracıkta yığılıp kalmış (p.132).*"

35 *"Kasım'ın hayatında iki önemli şey vardı. Üvey babasının sarhoş olup abuk sabuk bahanelerle kendisini dövdüğü gecelerden birinde evden kaçarak (kaçmadan evvel ekmek bıçağını adamın göğsüne saplayıvermişti. Birdenbire kıpkırmızı olmuştu her yer. Üvey babası olduğu yere çöküvermiş, o lanet sesiyle "yandım anam" diye bağırmıştı...) (p.241)."*

grates as fast as it was established. Süreyya gives their baby to her husband and leaves the family home. Essentially, this sentence shows us how *Unutma Beni Apartmanı* deals with the theme of family.

"I had already decided that the box, which was called family, was not more than blessed captivity. I had experienced that without knowing what I was doing. It was a painful experience for all of us (p.179).[36]"

Süreyya describes the family as "blessed captivity" and "a box". This negative attitude to the family could also be seen in the novels that Süreyya wrote to sell N.Y. In one of them, Müşide, a daughter of a rich family from Bursa, has been harassed and abused by her father. With the hope of escaping from her family, she marries a painter, Vedat. Kumru, Müşide and Vedat's daughter, was born just after marriage. However, Vedat leaves his family. *Unutma Beni Apartmanı* is full of people who leave their families because, as an abandoned child, Süreyya is imprinted with her orphanage. Thus, all her novels follow the same pattern. Vedat comes back one day to see his daughter. When Müşide sees Vedat embrace their daughter Kumru, Müşide remembers her abusive father and goes mad. Müşide kills Vedat.

"After putting her daughter to sleep, Müşide waited in the room for a while so that the shaking of her hands would subside. She could not forget that moment. The moment that she saw Kumru in her father Vedat's lap. Just like when she (Müşide) was a little girl when her father put her on his lap. He was pressing her tiny body between his two legs. Did Vedat also push his daughter like that? Do all fathers love all daughters like this? (p.370-71).[37]"

"Müşide wiped the tears that had accumulated in her eyes. She walked straight to the kitchen. She took the knife that was on the counter among the cubed meats, and entered the hall by hiding her hands behind. Vedat was standing in front of the window, looking out. Years ago, she had chosen and loved him because he was the complete opposite of her father and did not bear the slightest resemblance to him. Now, for the first time, she thought about how much he looked like to her father from behind (p.370-71).[38]"

"She (Müşide) closed the living room door, silently approached Vedat, and stabbed him with all her might. The young man turned to her; there were pain and astonishment on his face. Before he could understand what was happening, before he could find the strength to resist,

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36 *"Aile dedikleri kutunun kutsanmış bir esaretten fazlası olmadığına karar vermiştim. Ne yaptığımın farkına bile varmadan tecrübe etmiştim bunu. Herkes için acı bir tecrübe olmuştu. (p.179)."*

37 *"Kızını yatırdıktan sonra, ellerinin titremesinin geçmesi için bir süre daha odada bekledi Müşide. O an gözlerinin önünden gitmiyordu. Kumru'yu Vedat'ın, babasının kucağında gördüğü o an. Tıpkı küçük bir kızken, babasının kendisini kucağına oturttuğu o günlerde olduğu gibi. Minik bedenini iki bacağının arasına bastırarak... Vedat da bastırmış mıydı kızını öyle? Bütün babalar bütün kızları böyle mi severdi acaba? (p.370-71).*

38 *"Gözpınarlarında biriken yaşları sildi Müşide. Doğruca mutfağa yürüdü. Tezgahta kuşbaşı etlerin arasında duran bıçağı eline aldı, elini ardına saklayıp salona girdi. Vedat pencerenin önünde dikilmiş, dışarı bakıyordu. Yıllar önce onu babasının tam zıddı bir karakter olduğu, babasıyla en ufak bir benzerlik taşımadığı için seçip sevmişti. Şimdi ilk kez, arkadan ne kadar da babasına benzediğini düşünüyordu (p.370-71).*

Müşide stabbed him again. Nobody would do the same to her daughter. She stabbed Vedat first, then Mr. Halim Kemal. She could not forget her little daughter sitting on Vedat's lap. The little girl was becoming Kumru first, then Müşide... (p.370-71).[39]"

Later, it is understood that Müşide's father, Halim Bey, had also abused by his father when he was young. In sum, in *Unutma Beni Apartmanı,* fathers harass and abuse their children and destroy their personalities while other parents become silent accomplices. Another example of this pattern is Süreyya's friend Zinnur. Zinnur has been harassed and abused by her father's friend Uncle Abbas. Zinnur keeps silent because she thinks her family will get in trouble if she tells about Uncle Abbas's abusive behavior. However, Zinnur cannot tolerate Uncle Abbas and kills him. Thus, *Unutma Beni Apartmanı* turns into a cemetery of abusive men.

"She told me their neighbors with whom they were very close as a family, like relatives. She mentioned her Uncle Abbas, who said for herself (Zinnur), 'She grew in my hands'. She told me how Uncle Abbas's hands touched her growing body. She mentioned Uncle Abbas's efforts to abuse her. She told me how he sneakily entered her bed... (p.78).[40]"

"Twenty-six years old Z.A. stabbed her next door neighbor A.Y. eight times. A.Y. died where he was stabbed and young woman did not explain why she killed him (p.80).[41]"

As a result, *Unutma Beni Apartmanı* is a card-carrying anti-family novel whose central theme is the negative impact of the family on individuals. Both parental families and marriages are depicted as hegemonic, traumatic, unhappy structures in *Unutma Beni Apartmanı*. However, when it comes to motherhood, the narration of *Unutma Beni Apartmanı* becomes vague.

Unutma Beni Apartmanı is about mothers who left their babies. Her mother Mesude leaves Süreyya, the narrator of *Unutma Beni Apartmanı*, when she was a baby. Later, Süreyya leaves their baby to

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[39] *"Salonun kapısını ardından kapattı, sessizce Vedat'a yaklaştı ve elindeki bıçağı var gücüyle sapladı ona. Acı ve şaşkınlıkla yüzünü döndü genç adam. O daha ne olduğunu anlayamadan, karşı koyacak gücü bulamadan, bir daha, bir daha sapladı bıçağı Müşide. Kimse kızına aynısını yapamayacaktı. Bıçağı bir Vedat'a, bir Halim Kemal Bey'e sapladı. Vedat'ın kucağında oturan minik kız gözünün önünden gitmiyordu. Bir Kumru oluyordu o kız, bir kendisi... (p.370-71).*

[40] *"Ailece pek içlidışlı, akraba gibi oldukları karşı komşularını anlattı. Kendisi için "O benim elimde büyüdü" diyen Abbas Amca'yı anlattı. Abbas Amca'nın ellerinin, büyümekte olan bedeninde nasıl gezindiğini anlattı. Abbas Amca'nın bulduğu, yarattığı fırsatları anlattı; usulca yanına, çok kereler uyumakta olduğu yatağına sokuluşunu... (p.78).*"

[41] *"26 yaşındaki Z.A. kapı komşusu A.Y.'yi (54) sekiz yerinden bıçakladı. A.Y. olay yerinde hayatını kaybederken, genç kız cinayeti neden işlediği hakkında herhangi bir açıklama yapmadı (p.80).*"

her husband, Marcel. Süreyya thinks that she repeats her mother's behavior.

"The paths my mom, a woman I never knew, and I chose to follow for ourselves unexpectedly intersected at some point. When it happened, I asked myself if this incident, committing the same crime at different times, was a coincidence. I still can not fully answer this question. The only thing I know, being a child whose mother abandoned her, I did not hesitate to leave my baby. So many people would be unable to understand what I did. They would ask me how I gave my child the same destiny despite knowing what would happen to an abandoned child. They should not ask. I did not do more than I experienced (p.41).[42]"

The voice of Süreyya in *Unutma Beni Apartmanı* is cold and neutral. However, Süreyya loses this tone to narrate how Marcel and she made love. Here, she uses a very romantic, gummy language by depicting their sexual intercourse as a sacred ritual. In addition, she makes an analogy between Marcel's sperms and "flowers".

"Under thousands of colors, we lay down on the ground and began to make love like a sacred ritual. My hands, my face, and my hair were covered with soil. The sun was rising above me for the first time. The breath of moist earth in my palms... Divine power was blessing me under a pure sky. At that moment, an island sprouted within me. The flowers that fell into my womb began to grow right there, walking towards new sunrises (p.162).[43]"

Süreyya is depicted as a woman who loses her agency when pregnant. This depiction is the opposite of the free, independent Süreyya that we have already met. In harmony with anti-abortionist conservative and patriarchal rhetoric, Süreyya never thinks of getting an abortion.

"Throughout my pregnancy, I was always going back and forth between this fear and happiness. I never once thought that what was growing inside me belonged to me. It was Marcel's trust, left it to me for now, that is all. That is why I never asked myself if I wanted this child. The idea of abortion never came to my mind. The reason I did not consider abortion was not necessarily because I wanted a child but because I did not consider myself qualified to make that decision. I felt I had no right to decide on something that did not belong to me (p.163).[44]"

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42 *"Annemle, hiç tanımadığım o kadınla kendimize çizdiğimiz yol, beklenmedik bir yerde kesişmişti. O zaman kendime, ayrı zamanlarda aynı suçu işleyişimizin bir tesadüf olup olmadığını sormuştum. Bunun cevabını hâlâ tam olarak veremiyorum. Bildiğim tek şey, annesi tarafından terk edilmiş bir çocuk olarak, yıllar sonra kendi çocuğumu bırakmakta, ondan vazgeçmekte bir sakınca görmediğim. Bu yaptığımı pek çoklarının aklı almayabilir. Annesiz bir çocuğun neler yaşayabileceğini bilen, aynı dertten mustarip biri olarak, nasıl olup da çocuğumu aynı kadere mahkum edebildiğimi sorabilirler bana. Sormasınlar. Ben, bilip gördüğümden fazlasını yapmadım (p.41)."*

43 *"Binlerce rengin altında toprağa uzandık ve kutsal bir ayin gibi sevişmeye başladık. Ellerim, yüzüm, saçlarım toprağa bulandı. Güneş ilk kez üzerimden doğuyordu. Avuçlarımda nemli toprağın nefesi... Tanrısal bir güç beni tertemiz bir gökyüzü altında kutsuyordu. O anda içimde bir ada filizlendi. Rahmime düşen çiçekler, oracıkta büyümeye, yeni gündoğumlarına doğru yürümeye başladı (p.162)."*

44 *"Hamileliğim boyunca hep bu korku ve mutluluk arasında gidip gelecektim. İçimde büyümekte olanın bana ait olduğunu bir kere olsun düşünmedim. O, Marcel'in emanetiydi, geri almak üzere şimdilik bana bırakmıştı, o kadar. İşte bu yüzden bu çocuğu isteyip istemediğimi sormadım hiç kendime. Kürtaj aklımın ucundan dahi geçmedi. Kürtajı düşünmeyişimin sebebi ille de*

Süreyya also reproduces patriarchal and conservative family rhetoric by seeing a relationship between her feelings about her baby and giving a caesarian birth.

"Soon, they will anesthetize me, and while I was in a deep sleep, they will cut my stomach and let out what was inside me. I will not have any involvement in this birth. If I had given birth to my daughter screaming, maybe different feelings would have come into play. Maybe I should have suffered more on the delivery table so I would never meet the spiritual pain I would feel afterward. Who knows... (pp.170-71).[45]*"*

One way or another, Süreyya could not attach to her baby.

"I noticed that I always was using the third person singular when I talked about the baby. It was like talking about an intruder from outside who did not belong to me. However, other mothers were always saying "we"; I was hearing them. For example, they were saying, 'Look, daddy we have peed' with endless compassion and pride. I was thinking that maybe in order to make 'it' 'us', I had to hold it in my lap first. I was how a mother could be when she is faced with the possibility of not loving her child. Curiosity, fear, horror... (p.168).[46]*"*

As a result, Süreyya, an abandoned child, abandons her baby. These motherhood examples are quite different than how other millennials' novels deal with the theme of motherhood. However, in the end, *Unutma Beni Apartmanı* focuses on the relationship between a mother and a daughter. The main question is whether Süreyya forgives her mother or not in this novel. Süreyya does not have a clear answer to this question.

"The word mother means different things to everyone. For me, it is like an equation with no solution. I know so little about her... If I had more memories of my mother, I could be a different person today (p.18).[47]*"*

Ahraz criticizes a coastal town and its people by focusing on its history and interpersonal relationships between its habitants. Although *Ahraz* does not tell us explicitly, this coastal town is in Turkey. Thus, *Ahraz* criticizes Turkish society by reestablishing it in an imagi-

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çocuk istemek değil, kendimi bu kararı vermeye yetkili görmemekti. Bana ait olmayan bir şeyle ilgili karar vermeye hakkım yokmuş gibi hissediyordum. (p.163)."

45 *"Az sonra beni bayıltacak, ben derin bir uyku hakindeyken de karnımı yarıp içimdekini dışarı çıkaracaklardı. Bu doğuma hiçbir dahlim olmayacaktı. Kızımı bağıra çağıra doğursaydım, işin içine başka türlü duygular girerdi belki de gerçekten. Sonradan duyacağım ruhsal acıyla hiç tanışmamak için, doğum masasında daha çok acı çekmeliydim belki de. Kim bilir... (pp.170-71).*"

46 *"Bebekten bahsederken hep üçüncü tekil şahsı kullandığımı fark etmiştim. Dışarıdan gelen, benden olmayan davetsiz bir misafirden bahsedermiş gibi. Oysa başka anneler hep "biz" diyordu, duyuyordum. "Babası bak, biz çişimizi yaptık diyorlardı mesela, sonsuz bir şefkat ve gururla. Belki "o"nu "biz" yapabilmek için önce kucağıma almam gerekiyor diye düşünüyordum. Çocuğunu sevmeme ihtimaliyle karşılaşan bir anne nasıl olabilirse öyleydim. Merak, korku, dehşet... (p.168)."*

47 *"Anne kelimesi herkes için başka şeyler ifade eder. Benim içinse hiç bilinmeyenli bir denklem gibidir. Onunla ilgili o kadar az şey biliyorum ki... Annemle ilgili daha fazla anım olsaydı, bugün daha başka bir insan olabilirdim (p.18).*"

nary town. *Ahraz* shows how a family could be the most traumatic tragedy for a person. The novel begins with the description of a woman, İfrit Adile, who is ignored, raped, and beaten by the whole town as she gets older. So many men rape her, including her father. Like Süreyya in *Unutma Beni Apartmanı*, Adile was left by her mother when she was a baby. She grows up with her father on a fishing vessel. After her father's rape, she gets pregnant. This assault is depicted in the text like this.

"Like animals that swallow their babies, she gave birth to Adile first and then swallowed her (p.43).[48]*"*

It is obvious that Adile's father had not given birth. However, instead of saying "her father raped her," the text resorts to an allegory. Adile gives birth to her father's son. This child becomes a hope for Adile, and she decides to survive for her boy. However, she takes revenge on her father by setting his fishing vessel to fire. İfrit Adile burns her father and gets the pleasure of her revenge.

"As the curious crowd covered their mouths and noses with their hands to avoid the smell of burning flesh in the air, Adile inhaled this scent deeply as if it was a ritual incense and turned from a shellfish to a spiny land animal (p.32).[49]*"*

This quotation depicts a metamorphosis. Burning her father and their home, a fishing vessel, Adile moves to the land from the sea. From this moment on, she will not be a mollusk that hides in a shell; instead, she will be a thorny land creature and fight back. In sum, a demonic father is killed once again. This theme will be repeated in other millennials' novels like *Son Hafriyat*. By referring Orhan Pamuk, Gündoğan İbrişim (2019) explains the difference between eastern and western types of Oedipus complex. In this context, a father is an obstacle that must be overcome for the occidental. For the oriental, on the other hand, a father symbolizes a figure that should not be challenged. Oriental children have to leave the scene without challenging their fathers' authority. However, it could be said that children, girls or boys, do not take their parent's authority for granted. Therefore, like occidental children, they literally and figuratively kill their parents.

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[48] *"Yavrusunu yutan hayvanlar gibi, o da Adile'yi önce doğurmuş, sonra da yutmuştu (p.43)."*

[49] *"Meraklı kalabalık havadaki yanık et kokusunu duymamak için elleriyle ağızlarını, burunlarını kapatırken Adile bu kokuyu bir ayin tütsüsü gibi derin derin içine çekiyor ve kabuklu bir deniz hayvanından dikenli bir kara hayvanına dönüşüyordu (p.32)."*

Thus, it could be said that my findings do not comply with Pamuk's theoretical arguments. However, Pamuk makes this comment by considering the Turkish literary canon. In other words, he does not say anything about millennials' novels. If we turn back to Adile, by killing her father, she opens a place for herself in which she would have an agency; however, by accepting motherhood as a responsibility, she becomes a mother. As seen in the following paragraphs, after accepting to be a mother, Adile starts disappearing from the text, and *Ahraz* becomes İsrafil's story. Because, Adile believes that she is cursed and does not want to transmit this curse to her son.

"He (Israfil) and Adile had been sleeping in different rooms for a while. Adile made this decision; she mothered Israfil like an animal after the day she faced Israfil's silence and left him on his own when he did not need breast milk anymore. She did not want to infect him anymore with the curse she was carrying; she was witnessing his growth from afar (p.51).[50]"

Adile names her deaf-mute son İsrafil. The text transmits a message that an angel, whose mission is to let a corrupted society know that the apocalypse is about the happen, has been born. Adile, who has been called a "creature", a "savage" in the text, turns to a mother by backing down from her identity. Thus, in terms of Adile, *Ahraz* sees motherhood in harmony with patriarchal and conservative motherhood rhetoric.

"Adile could do anything. She could stretch her neck like a sacrificial animal so that Israfil would be a normal child, but she knew that her life was worthless in this world (p.44).[51]"

"She was a total loss, an insignificant person whose name was not on the lists. One of those whose death will be the quietest, whose grave would be uncertain. She had never been in a line, never wanted anything, never once thought of anything all of a sudden, never looked in the mirror, and only gave birth to Israfil by dividing her life into two (p.160).[52]"

İsrafil meets Yusuf, a carpenter, one of the few good men in the town. Yusuf lives a secluded life. His narration about his family shows the internal consistency of the text in terms of family. Yusuf's story exemplifies how a family could be a catastrophic trauma for a person. Yusuf's mother comes from a nomad family. Yusuf's family and the

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50 *"Bir süredir o ve Adile farklı odalarda yatıyorlardı. Bu kararı Adile vermişti; İsrafil'in sessizliğiyle yüzleştiği günden sonra ona bir hayvan gibi analık etmiş, sütten kesildiğinde kendi başına bırakmıştı. Artık taşıdığı laneti ona daha fazla bulaştırmak istemiyor, büyümesine uzaktan tanıklık ediyordu (p.51)."*

51 *"Her şeyi yapabilirdi Adile. İsrafil'in normal bir çocuk olması için boynunu uzatıp kurban olabilirdi, fakat bu dünyada canının bir kıymeti olmadığını biliyordu (p.44)."*

52 *"Başlı başına bir kayıptı; listelerde adı olmayan bir hüviyetsiz. Ölümü en sessiz olacaklardan, mezarı belirsiz yoklardan biri. Ömrü boyunca hiç sıraya girmemiş, herhangi bir şeyi canı çekmemiş, aklına bir kez olsun aniden bir şey düşmemiş, aynaya hiç bakmamış; yalnızca canını bölerek bir İsrafil'e yol açmıştı (p.160)."*

townspeople exclude her when she comes to the town as a bride. Now, she has only one mission: to give birth. Once again, motherhood becomes the primary mission in the text for women. She makes a vow and sacrifices herself for her son. When Yusuf is born, his mother kills herself.

"My mom... She did not even look at my face. It is said that she opened the scissors and stabbed her jugular. She struggled for death for minutes but could not die. While the women were screaming and running, they forgot about me; who knows how long I stayed on my mother until the blood drained from the bond between us and the spirit water came...(p.87)[53]."

Yusuf's father marries another woman. Yusuf's grandparents torture him. At this point, Yusuf explicitly criticizes the family concept. Here, Yusuf says these words to İsrafil.

"What do you think family is?" said Yusuf after a long silence as he wiped his muddy tears on his sweater. "A stinking microbe that makes you vomit blood. A sickness that sneaks up on people and rots them without killing them. This town is the quarantine of that disease, the trap of the disease (p.87).[54]"

As seen in this quotation, *Ahraz* draws a parallel between a family and a disease that does not kill people but makes their life miserable while seeing society as a quarantine constituted by those sick people. Yusuf also argues the impossibility of a happy family.

"Does something like a happy family exist, my son? Have you ever seen a fire that does not burn? Look at the trees; are they like that? When you touch the trunk of a tree and see its root, you understand that it is alone. There is no such thing as father and son; they all have roots to themselves (p.87)[55]"

The impossibility of a non-burning fire is used here to express the impossibility of a happy family. Like other millennials' novels, *Ahraz* sees salvation in lonesomeness by likening individuals to trees.

As the story goes on, new characters come up. Two of them are Father Vasil and lovely Marika, who looks like an angel. They had escaped

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[53] *"Yüzüme bile bakmamış anam... makası açmış, tek seferde saplamış şahdamarına, dakikalarca çırpınmış da can verememiş. Kadınlar feryat figan bağırıp koştururken beni unutmuşlar, kim bilir ne kadar zaman karasakız anamın üzerinde, aramızdaki bağdan kan çekilip de ruh suyu gelinceye dek kalmışım öyle...(p.87)."*

[54] *"Aile nedir sence?" dedi Yusuf, uzun bir susuş sonrası çamurlu yaşlarını kazağına silerken. "Leş kokulu bir mikrop böyle kan kusturan, insanın içini sinsice sarıp çürüten, öldürmeyip de süründüren bir illet. İşte bu kasaba da o illetin karantinası, hastalığın kapanı (p.87)."*

[55] *"Hiç mutlu aile olur mu evlat? Yakmayan ateş gördün mü sen? Bak ağaçlara, onlar öyle mi? Bir ağacın gövdesine dokununca, kökünü görünce anlarsın; tek başınadır. Baba, oğul diye bir şey yok; hepsinin kökü kendine (p.87)"*

from “the opposite”, which is Greece. Father Vasil is an orphan who has never seen his mother.

"I have never seen my mother either. She had died because of tuberculosis while my little brother and I were small (p.136).[56]*"*

Father Vasil is not the father of Marika. Like İsrafil, Marika was born after a man had raped her mother. Papaz Vasil describes Marika’s mother like this.

"I was a young priest. A very young girl took refuge in the parish monastery where I worked. She had been raped, and then her family had thrown her on the street. She was carrying the coldness of a congenital disease on her face. I looked at her, trying not to think about death; her face was like a corpse. 'What is your name?' I said, 'Peni,' she said, 'Penopoli.' (p.137).[57]*"*

Instead of supporting their children when they are in trouble, the family is depicted as a community that ignores their children who were abused by someone else. In sum, *Ahraz* is an anti-family novel that deconstructs the traditional, patriarchal, conservative family ideas. However, when it comes to motherhood, the text reproduces their motherhood rhetoric repeatedly. Adile’s only mission becomes İsrafil’s mother in the text. Yusuf’s mother kills herself just after giving birth to Yusuf. Marika’s mother is raped and dies after giving life to Marika. İsrafil and Marika, born after their mothers were raped, are depicted as angels. Thus, in my opinion, this agitation shadows the traumatic impacts of being raped or being a rapist’s child.

Et Yiyenler Birbirini Öldürsün is divided into two main chapters. In each chapter, one narrator talks to readers. The narrator is Enver in the first half of the novel. His apartment is occupied with garbage. Enver is a typical unreliable narrator whose sanity is not stable. The narrator changes in the second half of the novel, and Özlem starts telling. She lives at Enver's next door. *Et Yiyenler Birbirini Öldürsün* is an aggressive text that has been written using rough, hateful language. The building and its inhabitants represent Turkish society in the text. Özlem

[56] *"Ben de annemi hiç görmedim, ince hastalıktan ölmüş, ben ve kardeşim küçükken (p.136)."*
[57] *"Genç bir papazdım, görev yaptığım bölge manastırına çocuk denilecek yaşta bir kız sığınmıştı. Tecavüze uğramış sonra da ailesi sokağa atmış. Yüzünde doğuştan bir hastalığın soğukluğunu taşıyordu. Ona baktım şöyle, ölümü düşünmemeye çalıştım, yüzü ceset gibiydi. 'Adın ne?' dedim, 'Peni,' dedi, 'Penopoli.'(p.137)."*

wants to cook and eat the building manager. Thus, the level of aggressiveness of the text reaches cannibalism.

Enver Uçma, one of the two main characters of *Et Yiyenler Birbirini Öldürsün,* is a lonesome man. He does not have a family; he does not know who is alive from his family.

"I wish I had a family album now. I wish I were sitting in a corner sipping my tea and looking at old photos. I wish I could say that this is my uncle, my aunt, my cousin, and this is our next-door neighbor. That would make me forget my pain a little bit. I actually had an album like that. It should be in the bedroom. But where in the bedroom, who knows? It has been a long time since I forgot my family. The only thing that my family has left behind is me. How strange. Only me. Perhaps just me. I do not know exactly. Who else is there? My father, and my brothers are probably not alive. Maybe a sibling, a cousin, or two left. Maybe there is an uncle or something (pp.93-94).[58]"

The text implies that some of the family members, including Enver's mother, were killed in Maraş Massacre. Thus, once again, a historical tragedy of Turkey causes the death of the main character's parent.

"It can not be my aunt who was shot in the stomach. She died the same day as my mother. They killed my mother with sticks and my aunt with a gun. I wish they had killed my mother with a gun too. It would not have hurt so much then. It took a long time for her to die. She suffered a lot. The day after they marked our door, pandemonium broke out. They killed us all in the name of Allah. In Maraş. The small flames of the matches burned our great lives in the sunrise. Our lives ended like the end of a song. With pain... With bloodshed! They killed us all. They left neither life, soul, nor breath (p.96).[59]"

Although he lost his parents, siblings, and other relatives, he does not sympathize with them. Instead, for Enver, they look like a malady.

"My relatives also degenerated. What a disease they were; it would take me years if I told you (p.19).[60]"

While reaching the end of his narration, Enver explains his final verdict about the concept of family. In the second part of the text, this final verdict is repeated by Özlem, the other main character of the novel.

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58 *"Keşke şimdi bir aile albümü olsaydı. Bir köşede oturup çayımı yudumlarken eskimiş fotoğraflara baksaydım. Bu amcam, bu yengem, bu da kuzenim, bu ise yan komşumuz bilmem kim diyebilseydim. İşte bu biraz olsun ağrımı unutturabilirdi. Öyle bir albümüm vardı aslında. Yatak odasında olmalı. Ama yatak odasının neresinde kim bilir. Ailemi unutalı uzun zaman oluyor. Onlardan geriye sadece ben kaldım. Ne garip. Yalnız ben. Yani galiba yalnız ben. Tam olarak bilmiyorum. Kim var ailemden geriye kalan? Babam, kardeşlerim yaşamıyordur herhalde. Belki bir kardeş, bir iki kuzen kalmıştır geriye. Amcam falan vardır belki (pp.93-94)."*

59 *"Karnına kurşun sıkılan halam olamaz. O da anamla aynı gün öldü. Anamı sopalarla öldürdüler, halamı silahla. Keşke anamı de silahla öldürselerdi. Çok acı çekmezdi o zaman. Uzun sürdü ölmesi. Çok canı yandı kadının. Kapımızı işaretledikleri günün ertesi günü olanlar oldu. Allah adına öldürdüler hepimizi. Maraş'ta. Sabaha karşı kibritlerin küçük alevleri büyük hayatlarımızı yaktı. Bir türkünün sonu gibi bitti hayatımız. Acıyla... Kahrolarak! Hepimizin canına okudular. Ne hayat bıraktılar geriye, ne can, ne nefes (p.96)."*

60 *"Akrabalarımın da cinsi bozuktu. Ne illet insanlardı, anlatsam yıllarımı alır (p.19)."*

Thus, it could be said that this quotation represent how *Et Yiyenler Birbirini Öldürsün* deals with the theme of family.

"They shamelessly cry and lament behind your back. However, nobody knows that your mother put the rope around your neck and your father slided the chair from under your feet. Only we know those who were killed by their mother and father! (p.101).[61]*"*

In these sentences, in collaboration, mothers and fathers are depicted as people who oppress their children. This oppression causes a metaphoric death of an individual, the child. Thus, the family is portrayed as an institution that kills its members and then wails for them. However, at the end of the text, the second narrator Özlem reveals that Enver did not imply a metaphorical death; it was literal. Enver's father, who lost his family in Maraş Massacre, loses his sanity and kills his son, Enver's little brother. Thus, *Et Yiyenler Birbirini Öldürsün* is a novel in which family members kill each other.

"Kenan Bey had told me. Enver's father killed his young son. That is Enver's brother. Enver also saw his father killing his brother. He tried to save him but in vain. The child had already died. His father was not very sane anyway. In Maraş incidents, people killed his wife, children, and relatives; later, he went crazy (p.327).[62]*"*

In the second part of the novel, Enver stops talking, and Özlem comes to the scene. In terms of family, Özlem's attitude is quite sharp and clear. It is seen here that Özlem has a very problematic relationship with her parents, including her teacher, who is usually seen as a parent in Turkish society. Özlem finds their demands foolish, and she expresses her feelings directly to her parents. For Özlem, her parents are perverts in the service of the same perversion.

"They always found me useless. My parents, my teachers... I may have said that I found the jobs they wanted me to do stupid. Maybe that is why they thought I was useless. After all, parents and teachers are perverts who serve the same perversion (p.192).[63]*"*

Özlem instrumentalizes her family to establish a relationship with a man, Ali. Özlem likes Ali, and in order to get his attention, she lies to him

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61 *"Arkandan utanmazca ağlarlar, ağıtlar yakarlar. Oysa kimse bilmez boynuna ipi geçirenin anan, sandalyeyi ayaklarının altından kaydıranın baban olduğunu. Yalnız biz biliriz, anası ve babası tarafından öldürülenleri! (p.101)."*

62 *"İşte Kenan bey bana anlatmıştı. Enver'in babası küçük oğlunu öldürmüş. Yani Enver'in erkek kardeşini. Enver de babasını kardeşini öldürürken görmüş. Kurtarmaya çalışmış ama nafile. Çocuk çoktan can vermis. Babası da zaten çok aklı başında değilmiş. Zamanında, Maraş olaylarında karısını, çocuklarını, akrabalarını öldürmüşler, adam o zamandan sonra kafayı sıyırmış (p.327)."*

63 *"Beni hep işe yaramaz bulurlardı. Anam, babam, öğretmenlerim... Yapmamı istedikleri işleri aptalca bulduğumu söylemiş olabilirim. Bu yüzden işe yaramadığımı düşünmüş olabilirler. Ne de olsa aileler ve öğretmenler aynı sapkınlığa hizmet eden sapıklardır (p.192)."*

by "killing" her relatives. Thus, in *Et Yiyenler Birbirini Öldürsün,* relatives are people who could be easily killed to get the attention of someone else outside of the family.

"Yes, I killed all my relatives just to be able to talk to him for a few minutes. It had become my habit to tell that my relatives were dead. To get his attention, even for a moment. To hear the sudden break in his voice (p.241).[64]"

In terms of supporting characters, this novel follows the same anti-family pattern. Özlem has a girlfriend named Serpil. Özlem hates Serpil, although they are friends and how Özlem defines Serpil will be analyzed in terms of gender. However, Serpil is a person whose mother has committed suicide. Her father is unknown.

"The identity of her father is also a mystery since her father left her mother and her mother committed suicide shortly after she was born (p.200).[65]"

Finally, motherhood and pregnancy are openly criticized. It could be said that this criticism reflects disgust. Nurcan, who cleans the stairs of the building where Enver and Özlem live, is a pregnant woman.

"I was disgusted with her when she said she was pregnant (p.220).[66]"

"But Mrs. Nurcan is no longer there. She was already pregnant the last time I saw her. She was like pieces of shit splattered here and there with her disgusting big belly. What a disgusting woman she is... I hated her at first sight anyway. She worked involuntarily. Do anything else if you do not like what you do. Why do you bother other people with your sullen face (p.226).[67]"

Özlem joins mass protests. The text implies Gezi Movement here without calling its name openly. This activism shakes Özlem, and she wakes up. Her other girlfriend, Merve, opens this door to her. However, the other residents of the building, who represent Turkish society, criticize and warn her because of her activism. They ask Özlem to stop acting like this after the police have beaten her. Thus, Özlem fully disintegrates from society. While Özlem feels better as she resists, her close friend Serpil gets pregnant. When Özlem learns that Serpil is pregnant Özlem forgets her friend completely.

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64 *"Evet onunla sadece birkaç dakika konuşabilmek için sülalemde öldürmediğim tek bir akrabam kalmadı. Akrabalarımın öldüğünü söyleme yalanı bende huy olmuştu. Onun bir an bile olsa ilgisini çekebilmek için. Sesindeki ani kırılmayı duyabilmek için (p.241)"*

65 *"Babası annesini terk ettiği ve annesi o doğduktan bir süre sonra intihar ettiği için babasının kim olduğu da muammadır (p.200)."*

66 *"Hamile olduğunu söyleyince tiksindim ondan (p.220)."*

67 *"Ama artık Nurcan hanım da yok. Son gördüğümde hamileydi zaten. İğrenç şiş göbeğiyle oraya buraya sıçramış bok parçaları gibiydi. Ne gıcık kadın. Baştan beri kanım almamıştı zaten. Memnuniyetsiz iş yapardı. Madem memnun değilsin başka iş yap o zaman. Surat asıp kendinle beraber herkesi rahatsız etmeye ne hakkın var (p.226)."*

"The fact that they wanted to have a child to be more connected to the world and each other did nothing to me but grimace. I was not even disgusted with Serpil anymore (p.335).[68] *"*

Thus, it could be said that *Et Yiyenler Birbirini Öldürsün* is an anti-family novel against the patriarchal and conservative family ideologies that oppressed Turkish society while this novel was being written. However, unlike some other anti-family novels of millennial authors, *Et Yiyenler Birbirini Öldürsün* is full of hate for motherhood and the concept of the family simultaneously.

Kul is a cynical narration of a lonesome Alevi woman, Mercan, coming from the lowest level income group. Mercan does not speak to us directly; instead, a narrator tells her story to us. The text highlights Mercan's socio-economic class by placing her in a basement-level flat. Mercan cleans the stairs of several buildings to sustain her unemployed junkie husband and her own life. However, Mercan's husband never appears in the text. Her husband had already left her when the reader met her. Thus, *Kul* tells its reader how Mercan waits, seeks for, and misses her husband. She wants her unemployed junkie husband to come back home. She wants to get a baby and have a family. However, all this narration is an irony. With its cynical language, *Kul* teases Mercan's desire to have a husband and a baby. In other words, by teasing the desired object -a husband and a family- *Kul* transmits a message that women should not desire them.

In *Kul*, the reader sees a lonesome main character again. Mercan is alone. Her husband leaves her, she does not have any children, and her parents are not mentioned in the text. Mercan does not have any friends either. The text exaggerates her loneliness by saying that her only friends are 12 Imams.

"My God, what was the difference between Mercan and those who bought dinnerware for twelve? Twelve people whom Mercan could call "my relatives" were Ali, Hasan, Hüseyin, Zeynel Abidin, Muhammed Bakır, Cafer-i Sadık, Musa Kazım, Ali Rıza, Muhammed Taki, Ali Naki, Hasan Askari, Muhammed Mahdi... They were the Twelve Imams. Did she not ask for their help every time she was in trouble? (p.76).[69] *"*

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[68] *"Dünyaya, birbirlerine daha çok bağlanabilmek için bir çocuk yapmak istiyor olmaları, suratımı buruşturmak dışında bir işe yaramadı. Serpil'den artık tiksinmiyordum bile (p.335)"*

[69] *"Allahım Mercan'ın neyi eksikti on iki kişilik yemek takımı alanlardan... Mercan'ın sayabileceği on iki yakını... Ali, Hasan, Hüseyin, Zeynel Abidin, Muhammed Bakır, Cafer-i Sadık, Musa Kazım, Ali Rıza, Muhammed Taki, Ali Naki, Hasan Askeri, Muhammed Mehdi... On İki İmamlar'dı. Her başı sıkıştığında onlardan yardım istemiyor muydu? (p.76)."*

Thus, Mercan has only one person in her life, her husband. She fires her husband and immediately feels sorry after firing him. Then, however, her husband disappears. The text defines Mercan's husband like this.

"The man did not smile or say a nice word to anyone. Nor did he do anything good to the house... Let him eat and drink until the evening; let him smoke pot... Which husband would spend the money his wife earned from cleaning the stairs for buying weed?" (p.12)[70]."

If her husband is a person like this, then why Mercan want her husband back? The answer of *Kul* is quite ironic because without a husband or at least a child, a boy, Mercan cannot exist. Therefore, Mercan needs a family, which should consist of a husband and a male child, to bring her own identity into existence.

"Mercan could not spare time for herself. Mercan was created to devote herself to a husband and a child. When she had no one to look after, there were no Mercan who she would take care of either (p.49).[71]"

"No, no, her son... Although there was no difference between a boy and a girl as long as they were healthy, she really wished for a boy; there was no need to lie. His name would be Haydar, Ali, or Eren. Haydar would be the best (p.17).[72]"

Mercan concludes that firing a husband is a luxury that a poor woman cannot buy.

"No, why are you firing your husband without thinking how poor you are, living in the basement? Wow... That is how it is, Mrs. Mercan (p.62).[73]"

Mercan meets other men while searching for her husband. She likes some of them. However, the imaginary existence of her husband detains her from acting. Instead, she bargains with patriarchy by using her nonexistent husband, as Kandiyoti (1988) defined. For example, she takes her courage in both hands once and enters a pub. She likes the waiter and expresses her admiration. However, the waiter does not answer this call. Mercan wants to erase the first impression she created on the waiter and use her wedding ring.

"The waiter confirmed her with his head; it was his duty in the end. Mercan put her phone in her bag. She started waiting for the check by knocking on the table as if she was in a hurry with her hand on which her wedding ring was visible (p.46)[74]."

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[70] *"Adam ne insanın yüzüne güler ne bir tatlı söz söylerdi. Ne de eve bir hayrı... Akşama kadar yesin içsin yatsın ot içsin... Hangi koca, karısının merdiven silmekten kazandığı parayı gider de ota yatırırdı? (p.12)."*

[71] *"Mercan kendine vakit ayıramazdı. Mercan kendini adamak için yaratılmıştı. Bir kocayla, bir evlada... Bakacak kimsesi olmayınca, Mercan'ın vakit ayıracak bir kendisi de kalmıyordu (p.49)."*

[72] *"Hayır hayır, oğlunu; kızı erkeği fark etmiyordu Allah sağlıklısından versindi ya, ne yalan söylesin, gönlünden geçen bir oğuldu. Adı Haydar, Ali yahut Eren olabilirdi. Aslında en güzeli Haydar'dı (p.17)."*

[73] *"Hayır, senin evin bodrum katta olmasına bakmadan ne demeye kovuyorsun kocanı? Yaaa... İşte böyle Mercan Hanım (p.62)."*

As Mercan searches for her husband, she continues to clean the stairs. She instrumentalizes her nonexistent child when she bargains with building managers when she needs a day off. By showing this, the text exemplifies how women reproduce patriarchal norms. *Kul* also teases how a woman feels constrained to be physically ready for meeting a man.

"Mercan's husband had not returned yet, while she was doing the second wax after she had dedicated a chicken at the Sümbül Efendi Mosque (p.95).[75] *"*

In sum, *Kul* indicates a paradox. A person -here a woman- feels in need of having a family, although it is well known that a family causes unhappiness. It could be said that, by using irony, *Kul* highlights the impossibility of being happy through a family idea. However, for me, there is a problem in *Kul*. Its criticism and derision target women. This problem will be discussed in the next chapter in terms of gender.

The main character of *Kırık Beyaz* is a young male named Kuzgun. At the beginning of the novel, we learn that Kuzgun is an orphan. The state's military forces killed his father. Their village was burnt. Thus, Kuzgun leaves his mother and comes to Istanbul. When he arrives in Istanbul, he wants to kill himself. Bahtiyar saves him, and they become friends. Kuzgun tells his own story in the text using a very weepy narration.

"They burned my mother; my house was destroyed. Then they came and burned my house; what happened? My house had already been destroyed. They took my mother from me. What did I have without my mother? That is why I migrated to the big city. My mother begged. My beautiful mother... My mother... Do you know, Ziya Abi? How would you know... The papers you wrapped your bagels... How they look like my mother's dress. They killed my father; they took my mother from me... They killed my childhood. Me... I... What would I do without you in a city as big as the world? What would I do... (p.36).[76] *"*

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74 *"Garson başıyla hay hay dedi: Göreviydi. Mercan telefonunu çantasına koydu. Acelesi varmış gibi elini pıt pıt masaya vurarak; evet parmağında alyans olan elini, hesabı beklemeye başladı. Garson adisyonu getirdi. Mercan adisyonu alırken, garson da kör değil ya, alyansı görmüştü herhalde (p.46)."*

75 *"Mercan, Sümbül Efendi Camii'nde adadığı horozdan sonra ikinciye ağda yaparken kocası hâlâ dönmemişti (p.95)."*

76 *"Anamı yaktılar, evim yıkıldı. Sonra gelip evimi yaktılar da ne oldu? Evim zaten yıkıktı. Anamı benden aldılar. Anamsız neyim vardı? Ondan göçüverdim büyük şehre. Anam öyle yalvardı. Güzel anam... Anacığım... Biliyor musun Ziya Abi? Nereden bileceksin... Senin şu simitlerini sardığın kâğıtlar... Nasıl da anacığımın entarilerine benzer. Babama kıydılar, anacığımı benden aldılar... Çocukluğumu öldürdüler. Beni... Ben... Siz olmasaydınız ne ederdim ben bu dünya kadar büyük şehirde? Ne ederdim... (p.36)."*

As seen here, Kuzgun does not have any negative attitude toward his parents; however, he is an orphan like most other millennials' novels' main characters. He is not the only lonesome person in this novel. All his friends, supporting characters of the text, are lonesome as well. So much so that the lonesomeness personally appears in the text at one point and starts talking. It shows its power by its own words. It is essential here that the lonesomeness indicates that even a family cannot help an individual in his/her struggle with loneliness. These sentences are an objection to the patriarchal and conservative values attributed to the family by the state because patriarchal and neo-conservative family rhetoric think that the modern lifestyle is the reason for being alone and unhappy. However, in *Kırık Beyaz*, loneliness states that it is inevitable to be lonely. Even a family cannot be a cure.

"What is it? It was a youth. It was a friend. It was childhood. It was a lover. It was a mother. Who did you not lose from the day you were born? It was everything. Who remained with you? Who is still loyal to you today? Do not be afraid, tell me. Who will be by your side when you die? What is it you will never lose? Tell me, Kuzgun. Who will go to death with you without blinking? Me! Your endless loneliness (p.184).[77]"

Kuzgun falls in love with a woman named Zambak; however, they cannot come together. Zambak marries a man without loving him. Her only aim is to have a child. Thus, the text unnecessarily equalizes feminity with motherhood as it is defined in the traditional patriarchal gender roles. Zambak and her husband constitute the only family we see in the text. Zambak's words for this family summarize how this novel deals with the family theme.

"I feel sick because of my husband. I realize that I go to the island more often. Every day justifies my mother a little more. I am not having children (p.258).[78]"

Zambak wants to get pregnant, although she does not love her husband. She expects to feel literal nausea which indicates her pregnancy. Instead, she feels metaphorical nausea which her husband causes. It

[77] *"Neymiş? Gençlikmiş. Arkadaşmış. Çocuklukmuş. Sevgiliymiş. Anneymiş. Kimi neyi yitirmedin doğduğun günden bugüne dek? Her şeymiş. Kim kaldı yanında? Bugün hâlâ kim sadık sana? Korkma, söyle. Ölürken kim olacak yanı başında? Hiçbir zaman yitirmeyeceğin, seni bırakıp gitmeyecek olan ne? Söyle Kuzgun. Kim gözünü kırpmadan seninle gidecek ölüme? Ben! Dünya ahiret yalnızlığın (p.184)."*

[78] *"Midemin bulantısı kocamdan. Bir de bakıyorum ki adaya daha sık gidiyorum. Her geçen gün annemi biraz daha haklı çıkarıyor. Çocuğum olmuyor (p.258)."*

could be said that the only family of *Kırık Beyaz* kills the love, hinders lovers' happiness, and brings unhappiness to everybody.

Motherhood is a repetitive theme in *Kırık Beyaz*. However, it could be said that *Kırık Beyaz* is not an anti-family novel in terms of motherhood. On the contrary, the text attributes positive meanings to motherhood by sometimes dignifying it. For example, at one point in the text, the Sun starts talking, and it describes itself as a creature that gives birth every morning. It breeds the Earth. The Sun becomes a mother in the text; thus, women turn into an energy source that gives lives to all creatures. These analogies could be seen as a favor for women at first sight. However, the Sun is a closed system that does not have a planned function. It just burns without knowing that it is helpful for some other creatures. On the other hand, women are humans, biological creatures with a very complex structure. Thus, these kinds of figurative narrations cause the reproduction of patriarchal gender roles that see women as supporting figures in men's life.

"I rise again every morning. As soon as I am born, I become pregnant with my child. I give birth as soon as I get pregnant. Every morning I give birth to the world anew (p.23).[79]"

"I give happiness to you every day because I am a mother, an artist (p.26)[80]."

In another part of the text, motherhood is matched with being the God. However, it is not clear the text's aim here. The text may imply that God cannot be as helpful as people expect. However, on the other hand, the text could also want to say that a mother's support for her child could be as significant as God's power.

"Every mother is the God of her child. Her potential to help her child is equivalent to God's help to people (p.106).[81]"

One way or another, these exaggerated and unnatural definitions and analogies of motherhood contradict the text itself. If mothers are as powerful as God, why could Kuzgun's mother not save her boy from all the troubles he experienced in the text? Thus, it could be said that there is an internal inconsistency in the text in terms of motherhood.

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79 *"Her sabah yeni baştan doğarım. Doğar doğmaz çocuğuma hamile kalırım. Hamile kalmamla doğurmam bir olur. Her sabah yeni baştan dünyayı doğururum(p.23)."*

80 *"Her gün size mutluluk akıtırım. Çünkü ben anneyim, sanatçıyım (p.26)."*

81 *"Her anne çocuğunun Allah'ıdır. Allah insana ne kadar yardım edebilirse, anne de çocuğuna o kadar yardım edebilir (p.106)."*

From time to time, the narrator changes in *Kırık Beyaz*. One of the narrators is a homeless woman who likes poetry. This woman is called Can Edipsever, and she sees herself as the mother of all men.

"I thought I was the mother of all of them. I said 'boys,' silently. My poor, cute, barren, awesome boys whose bodies do not fit them and who make the world unbearable for women, nature, and each other, who cannot fit into either women or themselves (p.165).[82] *"*

This "mother of all men" defines men's vandalism by using positive prepositions like "cute" and "awesome". There is sympathy for men in these words. These gender biases will be discussed later. However, it could be said that *Kırız Beyaz* is an anti-family novel that contradicts patriarchal and neo-conservative family rhetorics, though it reproduces their perceptions about motherhood.

Nefaset Lokantası narrates Salih's psychology and his daily life. Salih is an unhappy man in his forties. *Nefaset Lokantası* follows the two main patterns of the millennials' novels in terms of family. First, the main character is an orphan and lonesome. Second, instead of validating the family rhetoric of patriarchal and conservative ideologies, the novel reveals the natural internal structure of the family. Thus, it becomes an anti-family novel.

Salih's mother is a teacher. She falls in love with a married man and becomes his second wife. Thus, Salih sees his father every once in a while. His father died when Salih was seven years old. One year later, his mother does not want to live without his lover, and she commits suicide. *Nefaset Lokantası* is a text that looks like a women's cemetery. I will analyze this issue later in terms of gender.

"His father died when Salih was seven, and his mother died a year later. When Salih returned from school one afternoon, he found his mother's dead body sitting on the sofa in the living room (p.111).[83] *"*

"After his mother's death, he (Salih) learned that his parents had never really married officially. His father had always had a second life. More precisely, a real life with a wife close to his age and a daughter ten years older than Salih... (p.111).[84] *"*

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82 *"Kendimi hepsinin annesi zannederdim. Oğlan çocukları derdim içimden. Birbirlerine, kadınlara, doğaya dünyayı dar eden, bedenleri kendilerine dar gelen, ne doğaya ne kadınlara sığabilen zavallı, şirin, kısır, müthiş oğlan çocuklarım (p.165)."*

83 *"Salih yedi yaşındayken babası, ondan bir yıl sonra da annesi öldü. Salih bir öğleden sonra okuldan döndüğünde annesinin cesedini oturma odasındaki koltukta oturur vaziyette buldu (p.111)."*

84 *"Annesiyle babasının gerçekte asla evlenmediklerini annesi öldüğünde öğrendi. Babasının hep bir ikinci hayatı olmuştu. Daha doğrusu, kendi yaşına yakın bir karısı ve Salih'ten on yaş büyük bir kızının olduğu gerçek bir hayatı...(p.111)."*

After his parents died, Salih started living with his father's family. His step-sister and her mother take care of Salih. However, they are not very affectionate to Salih. Later, Salih has driven away from one place to another. As a result, he feels like Ugly Duckling. It could be said that he is imprinted with this feeling. Thus, it could be concluded that his parents' personal decisions caused a child's traumas that will affect him during his entire life.

"Salih knew this feeling of being a minority since middle school. He called it transferred student psychology. He lived with his father's wife, Sevinç Hanım's house for four years after his parents' consecutive deaths, and then he came to Istanbul to live with his grandparents and felt like an ugly duckling for the first year at the school he was transferred to (p.16).[85]"

Feeling alone is a repetitive theme in millennials' novels. Almost all the main characters feel alone. Salih is not an exception. Salih also feels outcast. Thus, the main character becomes again a lonesome orphan who thinks that he has been fired from everywhere by everyone.

"There are new forms of exclusion, it's true. Earth excluded me, air, water, stray animals, and political parties. I was excluded from all of them (p.18).[86]"

The only person with whom Salih wants to get attached is a woman, Nihan. They become lovers. Salih sees the naked truth that Nihan is too good for him. She is more intelligent, more beautiful, and free than Salih. Thus, Salih thinks he has to find a way to marry Nihan. This theme is also repetitive in some millennials' novels. A man wants to marry a woman when he feels the superiority of that woman. Men want to oppress women through marriage.

"So I had such an idea. Actually, I will propose her, but I will ask it a little later, let me go her first (p.82).[87]"

However, Salih cannot propose to Nihan because she kills herself. A mental disease strikes Nihan's father. Nihan is afraid of having the same disease, and she kills herself. Thus, a parent has pointed as a cause of death of a family member again. It could be said that the theme of death is almost always related to a family member in millennials' novels. In

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85 *"Salih bu azınlık olma duygusunu ta ortaokuldan beri tanıyordu. Nakil öğrenci psikolojisi derdi buna. Babasıyla annesinin birbirini bir yıl arayla takip eden ölümlerinden sonra dört sene babasının karısı Sevinç Hanım'ın evinde yaşamış, sonra İstanbul'a anneannesiyle dedesinin yanına gelmiş, nakledildiği okulda ilk yıl kendini çirkin ördek yavrusu gibi hissetmişti (p.16)."*

86 *"Dışlanmanın yeni biçimleri var, doğru. Toprak beni dışladı, hava, su, sokak hayvanları ve siyasi partiler. Hepsinden dışlandım (p.18)."*

87 *"Yani böyle bir fikir oluştu bende. Aslında benimle evlenir misin diyeceğim ama o biraz daha sonra, önce bir yanına gideyim de (p.82)."*

other words, intentionally or not, family members kill each other or cause other family members' deaths.

"(...) if she had asked, maybe Nihan would have told him, for example, that her father lost her mind at certain times of the year, so her biggest fear in life is to go crazy, and many other intimate things like that (p.91).[88]"

Nefaset Lokantası deals with the theme of the family by relating it to supporting characters. For example, Afitap Hanım, the owner of the Nefaset Lokantası, meets with her husband through a reality show on television. As one of the most effective ideological state apparatuses, television is always used to sell patriarchal and conservative family rhetoric. The state initially approved marriage programs since they encouraged marriage. However, later, these reality shows were banned because what happened in these programs contradicted governments' patriarchal and conservative family policies. Thus, marriage shows where people look for a husband or a wife are displaced by new shows that issue family dramas (Akınerdem, 2014). A woman presenter judges families in this new format by reproducing a strict patriarchal and conservative family rhetoric. Her guests also confirm her judgments. This is the family life that the state finds appropriate for its citizens. Afitap Hanım meets Suphi on a show like this.

"He was here to get married, not to be disgraced. Moreover, he was a man who could cry when he remembered the death of his ex-wife. He is obviously very kind, very loyal, and at the same time, emotional and compassionate. God does not confer all these traits on one man; it must be a miracle. Afitap thought he understood Suphi, and she wanted to get what she loved in him. They got married in a modest but festive wedding in the garden of Nefaset Restaurant (p.33).[89]"

Thus, as readers, we witness the establishment of a family in the text. However, it is understood that Afitap's causal chain is full of errors before long. Suphi suffers a twinge of conscience; he cries for his old wife because he thinks he killed his wife. Before his wife's death, Suphi fell in love with a young woman and prayed for his wife's death. He be-

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[88] *"(...) sormuş olsaydı belki de Nihan örneğin babasının yılın belli vakitlerinde aklını yitirdiğini, bu yüzden kendisinin de hayattaki en büyük korkusunun delirmek olduğunu ve buna benzer pek çok mahrem şeyi ona söylerdi (p.91)."*

[89] *"O rezil olmak değil evli olmak için buradaydı. Üstelik eski karısının ölümünü hatırlayınca hûngür hûngür ağlayabilen bir adamdı. Belli ki çok müşfik, çok vefalı ve hem de duygusal ve merhametli. Allah bu hasletlerin hepsini birden tek erkeğe bahşetmez, bu bir mucize olmalıydı. Afitap Suphi'yi anladığını düşündü ve anladığında sevdiği şeye gidip talip oldu. Nefaset Lokantası'nın bahçesinde mütevazı ama şenlikli bir düğünle evlendiler (p.33)."*

lieves that his prayer has been accepted, which is why his wife died. However, later the young woman leaves Suphi, and Suphi attends a marriage program on television.

"Suphi Bey's voice slid down from the raki glass and disintegrated; he cried with a broken sob for a few seconds. 'God heard my prayers. I did not know I wanted it, but my wife died right there since I wanted it so badly. She left us forever. I killed her. My desire stuck in my wife's heart by becoming a prayer and killed her. I am a murderer (p.37)[90].'"

It is important to note that Afitap Hanım dies just in the first sentence of *Nefaset Lokantası*. Thus, the family is not established in the text. We learn that Afitap and Suphi had been married. Interestingly, Afitap Hanım leaves his restaurant to Salih, not to her husband. When Suphi learns his wife's will, he leaves the scene. As a result, *Nefaset Lokantası* deals with the family as a structure in which there is no mutual trust and respect. Spouses cheat each other, do second marriages, and cause the deaths of each other. In *Nefaset Lokantası*, characters cannot start a family. It only shows and mentions disintegrated families. There is not even a sentence that implies the family's positive impact on society or individuals.

İtlaf is an aggressive text like *Et Yiyenler Birbirini Öldürsün*. What makes this text aggressive is its main characters who live alone, without having a family. These main characters are three boys who have psychopathic attitudes. In fact, one of them, who suffers a mental disease, is literally a psychopath. Although they are just adolescent boys, *İtlaf*'s main characters torture each other by forcing them to eat dog meat, and they burn people alive.

The two main characters' paths cross because of a dog in *İtlaf*. Toprak, an adolescent boy, tries to survive with his mentally disabled brother Oğuz. Oğuz had fallen from a balcony, lost his mind, and became addicted to burning. Toprak struggles to protect himself and his brother. However, like other millennials' novels' main characters, loneliness is a an issue for Toprak, though he is rock-hard.

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90 *"Suphi Bey'in sesi rakı kadehinden aşağı kayıp dağıldı, birkaç saniye kesik bir hıçkırıkla ağladı. "Allah dualarımı duydu. İstediğim şeyin bu olduğunu bilmiyordum fakat o kadar istedim ki karım oracıkta öldü. Aramızdan sonsuza kadar çekildi. Onu ben öldürdüm. Arzum dua olup karımın kalbine saplandı, onu öldürdü. Ben bir katilim (p.37)."*

"The story of the pianist who cuts his middle fingers to strike the night and the fog simultaneously, frankly, does not affect Toprak very much. So it is impossible to argue that he is sad except for the moments when he feels lonely under the pink sky during the sunset (p.24).[91] *"*

İtlaf repeatedly reveals the negative impacts of the family on an individual. One of the most important examples of this situation is related to Toprak's father, who leaves his family. When he leaves his family, Toprak wears his father's clothes and undertakes a father role.

"His mother lived in silence for a long time after she had been abandoned. She did not object to any decision that Toprak made. This man who wore her husband's clothes was her son (p.34).[92] *"*

Toprak's mother accepts this change quietly. However, shortly after she dies. The text implies that her dead could be a suicide.

"Everything was going well for Toprak until his mother drowned -or committed suicide- in the sea... (p.34).[93] *"*

It could be said that the disintegration of Toprak's family started with his brother's accident. Then his father leaves them, and finally, his mother dies. Now, Toprak is responsible for his brother Oğuz. As the text goes on, we see that this responsibility feeling makes Oğuz commit a murder.

"Because brothers can risk anything for their siblings, unless their mother is around (p.12).[94] *"*

The second main character in *İtlaf* is another adolescent boy, Mahir. He is as lonely as Toprak. Like Toprak, Mahir is an orphan as well. His father killed himself after learning that his wife had cheated on him with his job partner. When we met Mahir, he had already started living with one of his father's friends.

Thus, it could be said that two parents in *İtlaf* committed suicide because of their families. In one of the cases, a relinquent husband drives his wife to commit suicide. According to the text, in the second one, an infidel wife causes her husband's death. Thus, their children become orphans and commit the crime. Obviously, this narration contradicts patriarchal and conservative family rhetoric that sees the family as a

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91 *"Geceyle sise aynı anda basmak için parmaklarının arasını kesen piyanistin öyküsü Toprak'ı pek duygulandırmaz açıkçası. Akşam günbatımı sırasında pembe gökyüzü altında hissettiği yalnızlık dışında kalan zamanlarda hüzünlendiği de söylenemezdi (p.24)."*

92 *"Terk edilen annesi uzun süre sessiz yaşadı. Toprak'ın aldığı hiçbir karara itiraz etmedi. Eşinin giysilerini giyen bu adam onun oğluydu (p.34.)"*

93 *"Annesinin intihar mı yoksa boğulma mı olduğu bilinmeyen deniz sefasına kadar her şey güzel gidiyordu Toprak için... (p.34)."*

94 *"Çünkü abiler kardeşleri için her şeyi göze alabilirler, anneleri ortada olmadıkça (p.12)."*

protective shield for children. All family members are individuals in the end, and their search for individual happiness could harm other family members. Alternatively, sometimes, family members would prevent one another family member's happiness by oppressing them in exchange for their desire to be happy. Thus, family life looks like a pitch, where family members compete with each other. Parents are more potent in this competition. Maybe this is why Mahir hates his father, and shows his anger in his father's funeral. The text implies that there would be a reason for this hate and warns us by asking not to blame Mahir.

"If you knew the enthusiasm in him as he filled his father's grave with soil, you could even easily hate him, but believe me, nothing is as it seems at first glance (p.52).[95]*"*

There is no clue in the text why readers should acknowledge Mahir's hate for his father. However, Mahir's loneliness, his dissatisfaction stemming from the necessity of living together with a stranger, and finally being involved in a crime could not be a reason because Mahir experienced all these problems after his father's death. In *İtlaf*, Toprak's path crosses with Mahir's when Mahir steals Oğuz's dog. Mahir plans to join a dogfight and earn money. As a supporting character, the man who organizes the dogfights has no family like the main characters of the text. The quotation analysis below reveals how *İtlaf* deals with the theme of family.

"It was the home of the fattest man far from the neighborhood. He did not have a respectable job, a big-hipped wife who cooks well, a child with snot blowing bubbles from his nose, or big troubles that would cause him grief (p.52).[96]*"*

For *İtlaf*, a family consists of a fat man, a cook woman with big hips, and a snotty child. Thus, it could be said that *İtlaf* is a card-carrying anti-family novel. However, even this anti-family text shows an internal inconsistency and reproduces patriarchal and conservative family rhetoric. Just once, Mahir thinks that his life would have been different if he had had a decent family.

"Mahir would not be here in the basement of this house if his mother had not slept with his father's partner and his father had not committed suicide, and if he had been a child who had

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[95] *"Babasının mezarına toprağı yuvarlarken içindeki o coşkuyu bilseydiniz, rahatlıkla ondan nefret bile edebilirdiniz ama inanın hiçbir şey ilk anda göründüğü gibi değildir (p.52)."*

[96] *"Mahallenin uzağındaki en şişman adamın eviydi burası. Saygı duyulacak bir işi, güzel yemek yapan iri kalçalı bir karısı, sümükleri burnundan baloncuklar çıkaran bir çocuğu ya da onu kederlere sürükleyecek büyük dertleri yoktu (p.52)."*

gone to decent schools, studied, and had a sweet fuss about whether to drink orange juice or tea while spreading jam on toasted bread for breakfast (pp.54-55).[97] *"*

It is explicitly written in the text that the man with whom Mahir lives does not look after Mahir and wants to get rid of him. The text implies that Mahir wants to be cared for as an adolescent.

"After a night that he (Mahir) did not return home, as he did this morning, he (the man) would never ask where he was staying. He never asked Mahir if he had been drinking, smoking, or using drugs, and he never worried about Mahir getting in trouble because he wanted Mahir to go to jail as soon as possible. There was a shabby sofa bed in the outbuilding. They had just moved it from the house for Mahir to sleep. He paid his debt to Mahir's father. In this way, the last wish of the deceased was fulfilled (p.47).[98] *"*

Mahir thinks that he would have been cared for if he had had a family. However, ironically, he knows that he once had a family, which did not help him be happy or feel safe. Thus, Mahir looks for an imaginary family idealized by the patriarchal, neo-conservative, and modern and neoliberal discourses, although his personal experience does not fit this idealization. In my opinion, Mahir's contradiction shows us the power of patriarchal and neo-conservative family rhetoric. At the end of *İtlaf*, Toprak starves Mahir and forces him to eat dog meat. Later, he locks Mahir in a cabin and burns him alive. The story of adolescent boys who have no family ends like this.

As seen in its title, *Aile Fotoğrafı* is a family-focused novel. What we read is a novel that was written by Bülent, the eldest son of the family. Bülent lets his family members speak in the text, and his little brother Can is the most talkative. Thus, *Aile Fotoğrafı* evokes the style of Faulkner's *As I Lay Dying*. In fact, *Aile Fotoğrafı* opens with an epigraph from *As I Lay Dying*. However, the similarity of *Aile Fotoğrafı* with *As I Lay Dying* is not limited to its style; both of these novels deconstruct the theme of the family by focusing on the most intimate area of a person:

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97 *"Annesi babasının ortağıyla yatmayıp babası intihar etmeseydi ve düzgün okullarda okuyup derslerine çalışıp kahvaltıda kızarmış ekmeğinin üzerine reçel sürerken portakal suyu mu yoksa çay mı içeyim diye tatlı bir telaşa kapılan bir çocuk olsaydı Mahir, burda, bu evin bodrum katında olmayabilirdi (pp.54-55)."*

98 *"Eve dönmediği bir gecenin ardından, bu sabah olduğu gibi, nerde kaldığını asla sormazdı. İçki, sigara veya uyuşturucu kullanıp kullanmadığını hiç sormadı ona ve başını belaya sokmasından hiç endişe duymadı, çünkü Mahir'in bir an önce hapse girmesini istiyordu. Böylece kafasını dinleyecekti. Müştemilatta eski püskü bir çekyat vardı. Sadece onun yatması için evden oraya taşımışlardı. Mahir'in babasına borcunu ödemişti. Bu şekilde rahmetlinin son isteği yerine gelmiş oldu (p.47)."*

their mind flows. At the beginning of the text, Can describes his nuclear family by calling it "we".

"We: my father, mother, big brother, and me. A little family, which is taught as "atomic" in the school (p.9).[99]"

The unity of the family disintegrates just at the beginning of the novel.

"Can, your father will not live with us anymore. You will see him once a week, not every day (p.12).[100]"

Can's and Bülent's parents, Haydar and Gül, are school teachers. The reasons for their divorce are Haydar's alcohol addiction and his infidelity. After getting a divorce, Gül and her eldest son Can start living with Gül's elderly parents. Although she has economic freedom and intellectual capital, Gül does not prefer to live alone. Therefore, Bülent stays at their family home while Haydar starts living with his friend. Bülent and Can want to couple their parents together. In this context, Bülent explains why he wants to have a family and live with them. As seen in the above quotation, Bülent likes the comfort zone that his family assured him. On the other hand, he does not care what his unhappy mother feels in this family life. Bülent's indifference to his mother's psychology exemplifies how family members would desire comfort at the expense of one other's discomfort. When all family members want to enhance their shares, competition and, therefore, use of force is inevitable. Maybe this is why the patriarchal family order is wanted to continue because it facilitates men to get the biggest slice of the pie.

"I was not living in a small student flat which was rotten because of moisture and neglect in a shanty neighborhood in Istanbul. My family was respectful of my private life, although I lived with them. I was taking advantage of living in a clean home and eating decent foods while also having the privacy I needed. When I woke up in the morning and listened to Chopin when I was alone with the music and my keyboard at those times when one is most productive for writing, no one came to interrupt me. It was like living alone. With my family, on the other hand, alone (p.79).[101]"

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99 *"Biz: babam, annem, abim ve ben. Küçük bir aile, okulda "çekirdek" diye bahsettiklerinden (p.9)."*

100 *"Can, baban artık bizimle yaşamayacak. Onu her gün değil, haftada bir göreceksin (p.12)."*

101 *"İstanbul'un konforsuz semtlerinde, rutubetten, bakımsızlıktan dökülen küçücük öğrenci evlerinde oturmuyordum. Ailemle yaşamama rağmen özel hayatıma saygı gösteriliyordu. Hem güzel yemeklerin, temiz bir evde yaşamanın avantajlarından faydalanıyor hem de ihtiyaç duyduğum mahreme sahip olabiliyordum. Sabah uyanıp Chopin dinlerken, yazmak için insanın en verimli olduğu o saatlerde müzikle ve klavyemle baş başayken gelip karışan, çalışmamı bölen kimse olmazdı. Yalnız yaşamak gibi bir şeydi benimkisi. Ailemle beraber, bir diğer yandan yalnız (p.79)."*

At the end of *Aile Fotoğrafı*, Gül returns to the family home, although Haydar is still an alcoholic who also has an affair. Bülent narrates his mother's return like this.

"I opened the door. I saw my mother; she had the suitcase in her hand that she had packed when she left the house weeks ago (p.92).[102] *"*

Although coming back is Gül's personal decision, Bülent insists his mother reunite with Haydar. Bülent did not go to see Gül and Can, and his refusal became psychological torture for his mother. Thus, Gül's son became hegemony for her.

"Then I hugged my mother. I had not seen either of them since the day they left home. My mother had called me many times and asked me to come to Üsküdar and see them at least once. I refused, said no, and wanted to be alone (p.92).[103] *"*

With Gül's returning, the family reunites. However, now Gül and Haydar are not officially married. Single individuals become "we" again at the expense of Gül's unhappiness. In order to reunite the family, Gül has to give up her personality, freedom, and desires. Three men, Haydar, Bülent, and Can, convince her to continue to play her gender role. *Aile Fotoğrafı* reveals how family life and gender roles in a family oppress women. Family turns into a hinder to women's emancipation in this novel. It should not be overlooked that *Aile Fotoğrafı* is a novel written by Bülent. Thus, he decides what will happen in this story; he makes his family members speak. However, his mother, Gül, never speaks in the text. Bülent reunites the family and assures men's comfort without criticizing his father's alcohol addiction or his infidelity to his father. He does not spend any effort to assure a better life for his mother, even in his fiction. Thus, it could be said that *Aile Fotoğrafı* does not aim to reveal the negative impact of patriarchal family life on women; however, it contradicts the patriarchal and conservative family rhetoric by showing what has happened in a family's private realm.

Like *Aile Fotoğrafı*, there is an extended family in the center of *Hep Lunapark*. While we read a story of a family that helps the police pre-

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[102] *"Kapıyı açtım. Annemi gördüm, elinde haftalar önce evden ayrılırken tıka basa doldurduğu bavul vardı (p.92)."*

[103] *"Sonra anneme sarıldım. İkisini de evden ayrıldıkları günden beri görmemiştim. Annem defalarca aramış, hiç olmazsa bir kez Üsküdar'a gelip onları görmemi istemişti. Reddetmiştim, olmaz demiştim, yalnız kalmak istiyordum (p.92)."*

vent historical artifact smuggling, we also have a grasp of the family secrets. Like agriculture-based life, the family business provides for an extended family here. These family businesses require division of labor between family members (Sancar, 2017). Thus, family members are obliged to establish solidarity. A close reading of this text reveals the economic reasons behind this solidarity.

Zafer is the narrator of *Hep Lunapark.* He is 22 years old and son of İrfan and Narine Yunus. The other members of the Yunus family are Narine Yunus's brothers Mustafa, Savaş, and Savaş's wife Alev. Alev is also Mustafa's ex-love. There are always other employees who have no blood ties with the family in these family businesses. Actually, the definition of the extended family already includes them. There are examples of these people in *Hep Lunapark* as well. In harmony with the patriarchal norms, the head of the family and the boss is the father, İrfan Yunus, in this novel. Zafer describes his father like this.

"My father is usually cloudy, languorous angry, deeply ambitious, and decent (p.22).[104]*"*

It is meaningful here that Zafer calls his father "peder bey" and uses cynical language. It means that Zafer does not take his father seriously, although he never explicitly shows disrespect. This decoupling is the general behavior of all characters of *Hep Lunapark* against Mr. İrfan. Mr. İrfan is an ambitious man; however, he is furious because he finds himself unsuccessful and ineffective. İrfan compares himself with his brother and sister, who adapted to the West and wants to beat them by being enormously successful. Thus, his siblings and their successes are the main motives behind İrfan's disappointments. In order to convince him that he beats his siblings, İrfan, attends a competition. The target is to invent a rocket. If his rocket goes to the top, he wins the competition. It is interesting to see the similarity between the shortcuts that İrfan and sometimes Turkey have taken in their races with the West. The idea of beating the West by inventing a rocket belongs to Savaş, İrfan's gambler brother-in-law. İrfan does not like his wife's brother but finds his idea appropriate for his ambition to beat his siblings. Here, the family stands

[104] *"Peder bey genel bulutlu, süzgün sinirli, derin hırslı ve efendi bir kişidir (p.22)."*

for Turkish society, while his head represents the head of the state. İrfan's siblings who live in the West cause frustration for İrfan. This frustration expresses what Turkey has felt against the West in the last centuries.

"There is no other choice; we will do it. My brother feeds Germany, and newspapers write about my sister's academic awards. I can not stand it anymore. It looks like the trees are blooming, and I am fading. It is like I am dying while babies are born. Even if you say impossible, I will definitely find a way to do it (p.58).[105] *"*

Zafer is cynical when he describes other family members. For example, he defines his father's hobby as complaining (p.22). Zafer reveals the conflicts between his mother and Alev. Narine is hectic, and her hobby is fainting, while Ales is competitive, and her hobby is Narine (pp.34-35). Zafer big uncle's character is given as being a gambler while his hobby is gambling (p.23). He describes his little uncle Mustafa as sensitive and fragile. His hobby is muting. It is important here to know the reason for Mustafa's silence. Mustafa was not silent at the beginning. He becomes silent when Alev, his ex-love, leaves him. After leaving Mustafa, Alev marries Savaş and starts living with the Yunus family. Thus, Mustafa has to see his ex-lover, who is married to his big brother now, every day. Moreover, Alev repeatedly insults Mustafa.

Hep Lunapark continuously reveals the secrets of the Yunus family. For example, İrfan had a daughter in the past. However, she died because of an illness. İrfan could not carry his daughter to the hospital since he had no car. Now, he constantly goes to his daughter's grave and cries. He weeps by indicating the uselessness of the car he owns now.

"(...) He often goes to the grave of the deceased. He sheds tears by saying, 'I have a car now to go to her tomb' (p.22).[106] *"*

Savaş is trouble for almost everyone in the family. He lies, gambles, gets into debt, and does not pay his debts. His payees do not threaten only Savaş but the whole family. Discussions between İrfan and Savaş represent this tension.

"(...) I asked what the hell you were doing, and you lied. I asked where you were at night, and you said you were a guest in a nursing home. You even tried to spend the money you took to

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105 *"Başka çaresi yok, yapacağız. Abim Almanya'yı doyuruyor, gazeteler ablamın akademik ödüllerini yazıyor. Dayanamıyorum artık. Hani ağaçlar çiçekleniyor ya, ben sanki soluyorum. Bebekler doğarken, ben sanki ölüyorum. Sen imkânsız desen de bir yolunu mutlaka bulacağım (p.58)."*

106 *"(...) Sık sık rahmetlinin mezarına gider. 'Artık arabam var ama mezarına var,' diyerek gözyaşı döker (p.22)."*

pay last year in Cyprus as if you wanted to get into the orange jam business. I do not trust you; nobody trusts you (p.108-109).[107] *"*

Trust is an essential element of interpersonal relations. However, family members do not trust each other in *Hep Lunapark*. For example, Savaş lives together with other family members in the same home. Thus, the others have always to be alert against him. There is no trust between spouses in this novel. They all have their secrets. For example, Narine secretly saves money in a jar, 8000 TL. Someone steals this money. Thus, everybody learns that Narine had secretly saved money. Narine asks her son Zafer's help first. Later, she also shares her secret with her brother Savaş. Finally, Narine begs others not to say anything to her husband İrfan. Zafer asks his mother why she kept the money in a jar. Here is the answer.

"How should I know? Please do not tell your father! Do you promise?[108] *"*

It is important to see here Narine's fear of her husband. However, Zafer tells everything to his father. Thus, Alev also learns that Narine has secretly been collecting money, and the money is stolen now. The conversation between Alev and Narine reveals what Alev thinks about İrfan.

"Really, my sister, how did you save this eight thousand lira?"
"Why do you care? I already lost it."
"Come on, tell me, did you steal it from our daily income?"
"What do say, Alev? How does a person steal from her family?"
"If the husband is useless as yours...(p.204).[109] *"*

Alev blames her sister-in-law Narine for robbery and insults İrfan. This hostility could be accepted as disclosing bottled-up aggression and even hate. In sum, the families and family relations in *Hep Lunapark* contradict the patriarchal and conservative family rhetoric that attributes virtues to the family concept. Although the narration does not aim to deconstruct the family, it is essential to see that even a

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107 *"(...) Ben ne haltlar karıştırıyorsun dedim, sen yalan söyledin. Gece neredeydin dedim, sen huzurevinde misafirlikteydim dedin. Hatta geçen yıl ödemek üzere aldığın parayı Kıbrıs'ta ezmeye kalktın, güya portakal reçeli işine girmek istiyordun. Sana güvenmiyorum, sana kimse güvenmiyor (p.108-109)."*

108 *"Ne bileyim ben. Babana söyleme n'olur! Söz mü?"*

109 *"...Yahu ablacım be, sekiz bin lirayı sen nasıl biriktirdin?"*
"Ne önemi var artık, gitti işte.
"Hadi söyle, kasadan mı kırpıyordun?"
"Ne demek o Alev, insan kendi yuvasından para çalar mı?"
"Valla koca seninki gibi kıtipiyoz kocaysa... (p.204)."

naive and cynical narration reveals the problems stem from being a family.

Üç Nokta looks like Tanpınar's *Huzur* in all aspects. For example, each chapter is matched with a character like Cengiz or Nejat. Thus, The narration flows by centering on these characters. However, similar to *Huzur*, philosophical discussions, the message, or the blue devils of characters do not change, although the names of characters alter. The language and sound of this novel remind *Huzur* as well. All the characters of *Üç Nokta* are millennials. The novel criticizes the apolitical and superficial lifestyle of these millennials. In the end, some main characters of *Üç Nokta* experience a political awakening through the Gezi Movement. The family theme appears in this novel in terms of millennials and their relationships with their families. The first chapter, named Cengiz, presents us with one of the main characters of *Üç Nokta*. His parents do not appear in the text because they died when Cengiz was a child. Cengiz lost his family in a plane crash. Later, his uncle adopted him.

"Uncle Tayfun, who reminded him of a distant and crowded past, was the most supportive of him, apart from his friends, after the accident in which he lost his parents seven years ago; he was the only surviving relative (p.31).[110]"

His parents' catastrophic death does not cause a traumatic impact on Cengiz. It could be concluded that Cengiz was not profoundly attached to his parents even when he was a small child.

"He had always wondered if there was something wrong with him. Two people I was closest to dying, and I do not feel anything... Just a little sense of emptiness, a silence... That is all...(pp.38-39).[111]"

Cengiz falls in love with H., the most fancy-free, liberal character of *Üç Nokta*. She does not want to be in touch with her family. She thinks that her family cannot help her get rid of her blues.

"She had not answered the phone calls of his mother or father for several days, and she could not even explain to herself why. She had taken her old phone out of his pocket, and just as

110 *"Ona çok uzak, kalabalık bir geçmişini anımsatan Tayfun Amcası, yedi sene önce anne ve babasını yitirdiği kazanın akabinde arkadaşları haricinde kendisine en çok destek olandı; hayatta kalan tek yakınıydı (p.31)."*

111 *"Hep düşünmüştü: Bende bir sorun mu var? En yakın olduğum iki insan yok; bense hiçbir şey hissetmiyorum... Sadece, ufacık bir boşluk duygusu, bir sessizlik... O kadar...(pp.38-39)."*

she was about to call her mother, she fell dismal. This unknown blue devils led her to live away from her family and caused her loneliness (p.62).[112] *"*

However, H. is financially dependent on her parents. *Üç Nokta* continuously implies that its millennial characters do not like their families but get money from them. In the text, millennial characters criticize their hypocrisy in this context.

"She should not rebel because it was her choice to live like this. She did not want to live comfortably; she did not want to get any support from anyone. She laughed. She does not earn any money; she is alone. Her father bought even the lemon she squeezes now (p.137).[113] *"*

Another chapter of *Üç Nokta*, named Nejat, centers on another main character and his life. Nejat's father is an MP in the Turkish parliament. However, Nejat's father is a member of a political party whose ideology is entirely against Nejat's lifestyle and worldview. Nejat's relationship with his father is a typical generation gap that causes conflicts between generations. This conflict makes Nejat angry, and he becomes a typical hatred, misanthrope main character of millennials' novels. Like other hatred characters in millennials' novels, he wants to kill the other members of the society who annoy him.

"...The swearing he made reminded him of his father. Whenever he pissed him off, he would take this curse from his father; he felt like he was being cursed. He killed the man who broke in front of him just now... Who would not he have killed in his mind? His friends who pissed him off, his philosophy teacher who taught him that the concept of happiness is just an illusion, the officials who did not do their job, those who honked at him in the traffic, the merchants who supposedly tried to deceive him, the ones who bought money by selling dreams, his father who always forced him into something... In his mind, he had killed them all by torturing, hurting...(p.202).[114] *"*

The quotation above is the top of the daddy issue. When Nejat curses another driver in the traffic, he uses the curse that his father used to curse Nejat. This scene is a metamorphosis; Nejat becomes his father

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112 *"Kaç gündür ne annesinin ne de babasının telefonlarını açmıştı, bunun sebebini kendine bile açıklayamamıştı. Cebinden külüstür telefonunu çıkarmış, tam annesini arayacakken içine bir sıkıntı düşmüştü. İşte onu ailesinden uzak yaşamaya iten, yalnızlığına sebep de bu meçhul iç sıkıntısıydı (p.62)."*

113 *"O seçmişti bu yaşamı, isyan etmemeliydi. Rahat yaşamayı istemeyen kendisiydi, kimseye dayanmak istemeyen... Güldü, daha beş kuruş kazandığı bile yoktu, yalnızdı; ama şu sıktığı limonun parası bile babasından gelmeydi (p.137)."*

114 *"...Ettiği küfür ona babasını hatırlattı. Ne zaman onu sinirlendirse bu küfrü yerdi babasından, kendine küfür edilmiş gibi hissetti. Az önce önüne kıran adamı içinde öldürdü... Zihnine sorsalar kimleri öldürmemişti ki? Onu sinirlendiren arkadaşlarını, mutluluk denen kavramın bir yanılsamadan ibaret olduğunu ona öğreten felsefe hocasını, adam gibi işini yapmayan memurları, trafikte kendisine korna çalanları, sözde onu kandırmaya çalışan tüccarları, hayal satıp para alanları, onu hep bir şeylere zorlayan babasını... Hepsini öldürmüştü, işkence ederek, acıtarak zihninde...(p.202)."*

when he gets angry, and the other driver turns into his son. Nejat curses the other driver, his son, as his father cursed Nejat. As seen above, this narration starts with Nejat's father and ends with him. In his imagination, Nejat kills his father by torturing him. Thus, he beats his Oedipus syndrome. The reason for Nejat's anger, his father, is savagely slain.

In the text, it is told that Nejat's parents wanted to shape his life by their preferences. However, Nejat defies his parents at the expense of making irrational decisions. Instead of following his own will, Nejat wanted to punish his parents even when he was a small child. Thus, the family becomes a prison again from which an individual wants to escape. This feeling is exactly the same as Süreyya's, the main character of *Unutma Beni Apartmanı*.

"Did he stop going to the mosque with his father as a reaction to him, and at the age of thirteen, he studied like crazy and started his boarding education at the French high school he wanted so much? Did he choose Istanbul instead of going to a university in Ankara as a reaction to his mother, who always wanted him to be by her side? (p.209)[115]."

Nejat does not dislike his mother as he does his father. However, his mother is a functionless person for him. Therefore, Nejat thinks that he cannot communicate with his mother.

"At some point, Nejat"s conversation with his mother got into an inextricable spiral. It was as if they were talking about the same topics over and over again. Was this what they were able to talk to each other about? Was the love between them so limited? Nejat was not angry with his mother or himself (p217).[116]"

Like H., Nejat is aware of his hypocrisy. On the one hand, Nejat hates his father; on the other hand, he knows that he has been living a good life thanks to his father's money. Nejat's father is not only an MP but also a building contractor. Nejat questions his hypocrisy and becomes aware of his apolitical attitudes. Thus, the actual political conflicts of Turkey that were witnessed in the 2010s are remade in the text.

"Nejat remembered his father, who was one of the partners of the bridge construction business that would start soon. Father. Me, my clothes... The trees that they will cut...(p.298).[117]"

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115 *"Babasına tepki olsun diye mi onunla camiye gitmeyi kesmiş, daha on üç yaşında deli gibi sınavlara çalışıp o çok istediği Fransız lisesinde yatılı eğitimine başlamıştı? Onun hep yanında olmasını isteyen annesine tepki olsun diye mi Ankara'da bir üniversiteye gitmek yerine İstanbul-'u seçmişti? (p.209)."*

116 *"Bir noktadan sonra Nejat"ın annesiyle konuşması içinden çıkılmaz bir sarmala girdi. Sanki aynı konuları evire çevire tekrar tekrar konuşuyorlardı. Bu muydu annesiyle konuşabildikleri? Aralarındaki muhabbet bu kadar mı sınırlıydı? Ne annesine kızdı Nejat, ne de kendine (p217)."*

117 *"Nejat, aklına yapılacak yeni köprü ihalesinin ortaklarından biri olan babasını getirdi. Baba. Ben, giydiklerim... Kesilecek ağaçlar... (p.298)."*

"He knew all this process. He perfectly knew. Nevertheless, his father was an MP. He must have been one of the guys who had decided to cut those trees. He knew his father's heart, his soul... His attitudes... He had seized that the incidents would come to this point. Nejat has never attached to any political ideology (pp.299-300).[118]"

Interestingly, the ruling party, its construction economy, and the negative impact of this neo-liberal economy on the environment are attached to a father in *Üç Nokta*. A son, on the other hand, imagines killing this father. Finally, the police beat the main characters of Üç Nokta during the Gezi Movements, and this violence politically awakes them at the end of the novel. In this context, *Üç Nokta* looks like *Et Yiyenler Birbirini Öldürsün*. In sum, in terms of family, *Üç Nokta* could be seen as an anti-family novel whose main characters are orphans who do not feel anything for their parents; or, hatred millennials who see their families as the reflection of the oppressive political power.

Bize Kalsa Böyle Geçerdi Akşamlar tells the story of entwined relations of three young people. Mahir and Zafer are well-educated white-collar young men. They have known each other since their university years. One day, Zafer comes with Filiz, his new girlfriend. Thus, Mahir and Filiz meet. The novel starts from the end of their story and what it is told in *Bize Kalsa Böyle Geçerdi Akşamlar* is Mahir's confessions to his best friend Zafer. Lonesomeness is repeated here again. All three characters of *Bize Kalsa Böyle Geçerdi Akşamlar* live alone. However, the loneliness of Mahir is highlighted several times in the text. For example, Filiz questions Mahir's loneliness.

"How long have you been alone Mahir ?" asked Filiz.
"Four years," I replied (p.25).[119]"

Actually, here Filiz asks Mahir how long he does not have a relationship with a woman. However, Mahir's loneliness is not limited to not having a partner. He feels alone and desperate on the earth. This feeling is a common theme in millennials' novels.

"I feel lonely, you know? It's a strange thing... I don't know how to explain it, but there is a kind of emptiness inside me..." He thought to choose the right words. "A feeling like fear or anxiety invades me whatever I do, wherever I go. I feel it when I am alone and when I am with peo-

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[118] *"O da biliyordu. Bütün bu süreci... Hem de çok iyi. Ne de olsa babası milletvekiliydi. O ağaçları kesme kararı alanlardan olmalıydı. İçini biliyordu babasının; ruhunu... Davranışlarını... Olayların bu noktaya geleceğini de sezmişti. Hiçbir politik düşünceye kendini bağlamamıştı Nejat (pp.299-300)."*

[119] *"Ne zamandır yalnızsın sen Mahir?" diye sordu Filiz.*
"Dört sene," diye yanıtladım (p.25)."

ple. The world is too big, and I am such a small creature in the middle of it. It is a feeling like that. Maybe I did not manage to explain it (p.67).[120] *"*

Mahir feels lonely even when he is with other people. However, it is not easy to argue that Mahir finds his psychology troubled because he wishes to be lonely. On the other hand, Mahir wants to be a successful and charismatic architect. In this context, it could be said that he does not want to share the gaining of his professional success with others. He does not imagine a family, for example.

"I had always dreamed of being an internationally famous architect. No matter how famous I was, I wanted to do my business in Ankara. A successful and charismatic architect who lives alone... What do you think? I guess I am not too far from my dream (p.78).[121] *"*

In the text, all three characters' relations with their parents are troubled. Mahir's parents are divorced, and his mother does not appear in the text. Mahir calls his father only when he has a problem. Zafer never sees his family; he does not communicate with them. So much so that his parents call Mahir when they want to get information about their son. Filiz complains about her father. Thus, these three young people seek a family in their intertwined relations. At least Mahir explicitly utters this feeling when they go on a holiday together.

"This is how we set out. Were we becoming a family? It was as if we were like a civil servant family who set out with vague hopes when the day off came, which they had been patiently waiting for. Serious-looking father in the driver's seat; tired but satisfied mother beside him, quiet; the kid behind is curious, watching around (p.50).[122] *"*

Here, Mahir imagines himself as the son of Filiz and Zafer. However, the mutual feelings and attraction of Mahir and Filiz disintegrate this imaginary family quickly.

"It was annoying that our rooms were next to each other. I said, "we were a family," but do not take it so seriously. None of us wanted such closeness (pp.50-51).[123] *"*

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120 *"Kendimi yalnız hissediyorum, biliyor musun? Tuhaf bir şey... Nasıl anlatılır bilmiyorum ama bir tür boşluk var içimde..." Doğru kelimeleri seçmek için düşündü. "...Ne yaparsam yapayım, nereye gidersem gideyim, tek başıma da olsam insanların arasında da, korku gibi, endişe gibi bir his kaplıyor içimi. Dünya çok büyük ve ben onun ortasında çok küçük bir varlığım. Bunun gibi bir his işte. Belki de hiç anlatamadım (p.67)."*

121 *"Kafamda hep çok ünlü bir mimar olmak hayali vardı. Uluslararası düzeyde. Ne kadar ünlü olsam da işimi Ankara'da yapmak istiyordum. Yalnız yaşayan, karizmatik, başarılı mimar... Ne dersin, çok da uzak değilim hayalimden? (p.78)"*

122 *"İşte böyle çıkmıştık yola. Aile mi oluyorduk ne? Sabırla bekledikleri izin günü geldiğinde içinde belirsiz umutlarla yola koyulan bir memur ailesi gibiydik sanki. Ciddi görünümlü baba, şoför koltuğunda; yorgun ama memnun anne onun yanında, sessiz; arkada da dört bir tarafı gözleyen çocuk, meraklı (p.50)."*

123 *"Odalarımızın yan yana olması can sıkıcıydı. Aileyiz dediğime bakma, böylesi bir yakınlığı istemiyorduk hiçbirimiz (pp.50-51)."*

On the other hand, Zafer imagines establishing a family with Filiz. In the text, Mahir describes Zafer as a dull and rough guy. Zafer knows that Filiz is too good for him, so he wants to marry her immediately. Once again, a man desire to oppress a woman through marriage. However, Filiz defies.

"You seemed to like the word marriage; what do you say, Zafer? You looked satisfied. Filiz, on the other hand, had made her discomfort very clear. It was necessary to change the subject, and you were not speaking (p.9).[124]"

Bize Kalsa Böyle Geçerdi Akşamlar ends when Filiz and Mahir make love. After this sexual experience, they hesitate to see each other. Thus, the imaginary family disintegrates after "incest". Once again, a son beats his Oedipus syndrome at the expense of disintegrating the family. Obviously, these liberal interpersonal relations are against patriarchal and conservative family norms. However, it should not be forgotten that Mahir talks to Zafer in this novel. He blames and demonizes Filiz while confessing his "sins". He blames himself since he betrayed the brotherhood. Thus, it could be said that *Bize Kalsa Böyle Geçerdi Akşamlar* is not as gender-biased as it is an anti-family novel.

Kör Adım tells the story of Ömer, his cousin Mehmet, and a Kurdish guy, Savaş. The text is about their childhood memories. However, the main character is Ömer in this novel. Ömer is a lonely and suicidal young man. He wants to meet his psychological emptiness with the literal emptiness of a cliff.

"It seemed to Ömer that if he threw his inconsiderable existence from the cliff, it would be the most satisfying action he has ever taken (p.58).[125]"

"How beautiful it looks; it makes me want to kill myself," he murmured (p.58).[126]"

As an evil character, an anti-hero, Ömer never establishes a family and lives alone. His parental family consists of his father, mother, and disabled sister. At his twenty, Ömer moves to İstanbul, and their parents immediately die in a traffic accident. Thus, he becomes an orphan.

"His father and mother died in a car accident because of his father's passion for speed. When they died, his sister also claimed her rights from the land (p.163).[127]"

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124 *"Sen evlilik lafından hoşlanmış gibiydin, ne dersin Zafer? Memnun görünüyordun. Filiz ise rahatsızlığını fazlasıyla belli etmişti. Konuyu değiştirmek gerekiyordu ve sen konuşmuyordun (p.9)."*

125 *"Sahip olduğu bir demet varlığı bulunduğu uçurumdan aşağı atsa, şu ana değin yaptığı en tatmin edici eylem bu olurmuş gibi geldi Ömer'e (p.58)."*

126 *"Ne kadar da güzel duruyor, insanın kendini öldüresi geliyor," dedi mırıldanarak (p.58)."*

It could be thought that Ömer's father is implicitly blamed in this sentence because it is written that his passion for speed caused the death of a family. Ömer does not sorrow when his parents pass away. However, an intra-familial dispute bothers him. Ömer's brother-in-law claims his wife's share from family estates. Ömer's parents had transferred all the family estates to their son Ömer. Therefore Ömer's sister was unjust. Now, her husband demands his wife's share.

"Actually, her older sister did not want much; it was her brother-in-law who demanded the right and could fuck ants without hurting their backs. Mehmet's ears were closed to this request of his brother-in-law, and his zipper was open (p.163).[128] *"*

As seen in these disturbing sexist sentences, *Kör Adım* reveals that all the family members in this novel follow their self-interests without caring about others' rights. So much so that Ömer does not feel remorse after stealing his sister's share, and he insults her because of her psychical disabilities.

"Her older sister lived in the area reserved for her between her father and mother. Her mild character, which made her accept everything told her, aroused a sickening pity (p.48).[129] *"*

"She probably would not be so surprised if she heard that it was her destiny either to be a man's second wife or to be the first wife of a physically incompetent man (p.48).[130] *"*

Ömer finds disgusting his sister's mildness and feels sorry for her. He thinks that a healthy man accepts his sister as a wife unless he is not single. Otherwise, she has to marry a disabled man, Ömer thinks. Thus, it is seen here that Ömer's negativity encloses all his family members. He does not care about anyone but himself. This is an interesting finding because although family members do not like their spouses and parents, siblings usually like and care for each other in millennials' novels, as is seen in *İtlaf* or Sarsıntı.

The theme of family is dealt with through some other characters in *Kör Adım*. Zelal, a peasant woman, and Savaş, Ömer's best friend, are

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127 *"Babası ve annesi, babasının hız merakı yüzünden trafik kazasında ölmüştü. Onlar ölünce de arsadan ablası da hak talep etmişti (p.163)."*

128 *"Aslında ablasının pek bir şey istediği yoktu, hakkı talep eden, belini incitmeden haşere sikme yeteneğine sahip eniştesiydi. Mehmet'in ise eniştesinin bu talebine kulakları kapalı fermuarı açıktı (p.163)."*

129 *"Babası ve annesinin arasında kendisine ayrılan alanda yaşıyordu ablası. Her söyleneni yerine getiren mülayim karakteri, insanda mide bulandıran bir acıma hissi uyandırıyordu (p.48)."*

130 *"Bir adamın ikinci karısı olmakla fiziksel yeterliliğe sahip olmayan bir adamın ilk karısı olmak arasında gidip gelen bir kadere sahip olduğu kendisine söylense, muhtemelen çok da fazla şaşırmazdı (p.48)."*

instrumentalized in the text to reveal the true colors of the concept of family. For example, Zelal lives alone in the village because her husband works abroad. Zelal cheats on her husband, and her affair is a peddler who travels from one village to another to sell some goods.

"The scent of Çerçi Rasul, which travels faster than sound, reached Zelal first because of her house's location. This scent, which reminded everyone of wormy goatskin, turned into nervous fingers tickling between her legs. After applying makeup, she went to the smell defenselessly (p.70).[131]*"*

Ömer knows that Zelal cheats on her husband, who works in Sweden and sends money to Zelal regularly. Ömer shares this information with an old couple. Soon after, this couple is murdered. Although the text does not tell us who killed this old couple, Çerçi Resul never visits Zelal from that day on. Therefore the text implies that he is the murderer. Later, Zelal's husband returns, and they live happily ever after. It could be said that an old couple is killed in this text to make a family, and traditional gender roles could survive. *Kör Adım* regularly shows that families decouple their private lives by showing a conservative face to the outside world while experiencing an inner and hidden life that contradicts conservative family norms. For example, Savaş's mother cheats on his husband with his husband's best friend.

"That day, his mother told Savaş to play in the garden and not enter the home before she called him. After playing in the garden for a while, Savaş got bored; it was hot, too. Then he went inside; when he heard voices there, he thought his father had come. When he entered his mother and father's room, he saw his mother and Uncle Selami in bed. His mother had her fist in her teeth, a pained expression on her face. Uncle Selami's wheezing created a rhythmic sound with his mother's groans, and this sound was accompanied by the melody of the voice coming from the bed. He has never forgotten this voice (pp.120-121).[132]*"*

It is important to note that both Zelal and Savaş's mother are depicted in the text as unfaithful women to their husbands. However, their male partners are never mentioned or criticized. This issue will be in-

131 *"Çerçi Resul'un sesten daha hızlı yol alan kokusu, evinin yakın olması sebebiyle ilk olarak Zelal'e ulaşırdı; herkese kurtlanmış keçi postunu hatırlatan bu koku, onun bacak arasını gıdıklayan gergin parmaklara dönüşürdü. Kendini süsleyerek savunmasız bir şekilde kokunun olduğu alana giderdi (p.70)."*

132 *"O gün annesi Savaşı bahçeye çıkarıp orada oynamasını ve çağırmadan da eve girmemesini söylemişti. Bir süre bahçede oynadıktan sonra canı sıkılmıştı Savaş'ın, hava da sıcaktı. Sonra içeriye girmişti, içeride sesler duyunca babasının geldiğini sanmıştı. Annesiyle babasının odasına girdiğinde annesiyle Selami Amca'yı yatakta görmüştü. Annesi yumruğunu dişleri arasına almıştı, yüzünde acı çeker bir ifade vardı. Selami Amca'nın hırıltıları annesinin iniltileriyle ritmik bir ses oluşturmuş ve bu sese karyoladan çıkan sesin melodisi eşlik etmişti. Bu sesi hiçbir zaman unutamadı (pp.120-121)."*

terpreted in terms of gender in the next chapter. However, as a result, *Kör Adım* is a novel that aims to reveal some deformations of Turkish society through an anti-hero, Ömer. In this context, the text deals with the theme of the family by revealing its internal structure and indicates that this institution is not as conservative and norm-oriented as it seems.

Ben, Babam ve Diğerleri informs its readers that Sibel is a young, well-educated woman who has just been abandoned by her husband. Thus, the family unity disintegrates at the beginning of the text once again. The text depicts the divorce period of a couple as a painful process. As the story goes, Sibel and her husband insult and torture each other. Therefore, couples transform into enemies and start enjoying each other's pains.

Sibel wishes to destroy their family history. This wish becomes true when a panda, Sibel's hallucination, burns Sibel and her husband's wedding album. Panda is a hallucination that Sibel created in her head after experiencing the traumatic impact of the divorce process. Thus, the family traumatizes an individual again.

"Okay, said Panda, and dropped the wedding album into the arms of the blazing fire (p.88).[133]*"*

A bad family experience discourages Sibel to enter a new relationship with someone else. So now, a relationship is the synonym of captivity for Sibel.

"There is no room for a relationship in my life. Relationships give people nothing but pain, bondage, and waste of time (p.18).[134]*"*

However, the essential deconstruction of the family is made by Sibel's profession in the text. Sibel disgusts with her job. Although she is a talented sculptor, who has been professionally trained, she works as a wedding photographer. She is the owner of her small business. Thus, *Ben, Babam ve Diğerleri* insults the idea of marriage and the establishment of a family by instrumentalizing Sibel's job. For example, in one of the cliché scenes of weddings, children clothed as bride and

133 *"Peki" dedi Panda ve düğün albümünü cayır cayır yanan ateşin kollarına bırakıverdi (p.88)."*
134 *"Benim hayatımda ilişkiye yer yok. İlişkiler acıdan, esaretten ve zaman kaybından başka bir şey vermiyor insana (p.18)."*

groom beat each other. Sibel calls this scene a "marriage rehearsal". Thus, she indicates that domestic violence is inevitable in a marriage.

"Boys in bride-groom dresses slapped each other and performed perhaps the most meaningful play on marriages (pp.20-21).[135]"

Sibel takes photos of a bride named Ekin in one wedding ceremony. While taking Ekin's photos, Sibel's inner monologue declares that definite oppression for a woman is something inescapable in a marriage.

"My wedding photos have been ruined," Ekin groaned. She was married to such a person who would allow Ekin to behave coquettishly only one week before and one week after she got married. Then, unfortunately, she would not be allowed to talk again. Therefore, Ekin was trying to use her limited right as much as possible (p.74).[136]"

It could be said that both Sibel's marriage experience and her job are used to criticize marriages and the family life in this novel. Sibel points to new marriages with her camera and freezes a moment. Later, when she analyzes her shots, she predicts the future. Sibel foresees that all newly established families will be unhappy as she already is. Therefore, when she sees the incoming unhappiness of other families, she feels happy.

"Sibel felt meaningless happiness when her lens caught the admiring look of one of the bride's friends on the groom while the couple had their first dance. Sibel would have thought she was wrong if she had not seen the groom's womanizer look in the next frame. It made her even happier. Knowing that they will be unhappy in the future reconnected Sibel to life. The evil they did to Sibel that day had to be punished somehow. This was a kind of divine justice, was not it? (p.112).[137]"

There are more extreme scenes in *Ben, Babam ve Diğerleri* that explicitly exhibit the text's pessimistic rhetoric about the theme of family. Here, it is evident that a family is not an institution where people love and support each other. Instead, the family is depicted as a trauma for an individual. Both the physical and the psychological domestic violence become visible here.

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135 *"Gelin-damat kıyafetli çocuklar birbirini tokatlayıp belki de evlilikler üzerine en anlamlı piyesi icra ediyorlardı (pp.20-21)."*

136 *"Rezil oldu düğün fotoğraflarım" diye inledi Ekin. Öyle biriyle evlenmişti ki Ekin, hayatı boyunca naz yapacağı dönem sadece evlenmeden önceki bir ve sonraki diğer haftaydı. Sonra bir daha ne yazık ki ona söz verilmeyecekti. Ekin de elinden geldiği kadar bu hakkını kullanmaya çalışıyordu (p.74)."*

137 *"Çift ilk danslarını ederken damada hayran hayran bakan gelinin arkadaşlarından biri Sibel'in objektifine takılınca kızın içinde anlamsız bir mutluluk peyda oldu. Diğer karede damat da kıza çapkın çapkın bakmasaydı Sibel bunu kendine mal edebilirdi ama işler hiç de öyle görünmüyordu. Bu onu daha da mutlu etti. Onların ileride mutsuz olacağını bilmek Sibel'i tekrar hayata bağladı. O gün onlara yaptıkları kötülük bir şekilde cezalandırılmalıydı. İlahi adalet böyle bir şey değil miydi? (p.112)."*

"The man in the front seat argues with the woman next to him. She yells at him and insults him. The woman also shouts at the man and insults him with heavy curses. From where I am, I can see the shocked kid in the back seat. She clings to her purple plush toy, wishing she was not there. She wants her parents to hug each other and never shout again, but she does not know how hurtful weapon the truth is yet. She does not know that she will be sad all her life, that every person she meets will take something from her, that they will gradually sculpt her to give her a form (p.155).[138]"

"The man hits the woman's mouth with the back of his hand. The blood dripping from the woman's mouth lingers in the car for a while. Then it thinks that the best place to cling to is the child's innocent face, and heads there (p.155).[139]"

One of the family-related central themes in *Ben, Babam ve Diğerleri* is the divorce process of couples. However, the text especially highlights the extra weight that this painful process puts on women. In other words, the family continues to torture women even after the divorce. This theme is visible both in Sibel's and her mother's experiences. For example, since society cares the family unity, Sibel pretends as if she is still married, especially when she talks to her potential customers. A customer asks Sibel to bring her husband to their wedding. Sibel cannot confess that she is divorced.

"Of course he likes it," said Sibel. I will let him know. He will surely come if it fits his program (p.127).[140]"

"She did not know why she was lying. Why had she not told them she was divorcing her husband? Why could not she explain to them that Kaan hated Miyazaki and even anything made up with imagination? Sitting in front of such a harmonious couple and thinking about her shitty relationship made her realize that she was ashamed of herself and them (p.127).[141]"

Ben, Babam ve Diğerleri does not criticize the idea of the family only through Sibel's past marriage or her job. Moreover, the text uses Sibel's parent and their family life to deconstruct the family. Sibel is an orphan because her father has been murdered. His killer is an unknown person. Sibel's mother is an alcoholic woman. After the divorce, Sibel starts see-

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138 *"Ön koltuktaki adam yanındaki kadınla tartışıyor. Ona bağırıyor, onu aşağılıyor. Kadın da adama bağırıp ağza alınmayacak hakaretler ediyor. Olduğum yerden arka koltuktaki şoka girmiş çocuğu görebiliyorum. Mor pelüş oyuncağına sıkı sıkı sarılmış, orada olmamayı diliyor. Anne ile babasının birbirlerine sarılmalarını, bir daha hiç bağırmamalarını istiyor ama gerçeğin ne kadar acıtan bir silah olduğunu bilmiyor henüz. Hayatı boyunca üzüleceğinden, tanıştığı her insanın ondan bir şeyler koparacağından, onu yavaş yavaş yontup şekle sokacağından haberi yok (p.155)."*

139 *"Adam elinin tersiyle kadının ağzına bir tane patlatıveriyor. Kadının ağzından süzülen kan arabanın içinde bir süre geziniyor. Sonra yapışacağı en güzel yerin çocuğun masum yüzü olduğunu düşünüp oraya yöneliyor (p.155)."*

140 *"Tabii ki sever" dedi Sibel. "Ona da haber veririm. Programı uyarsa gelir kesin (p.127)."*

141 *"Neden yalan söylediğini bilemiyordu. Kocasından boşanacağını neden onlara söylememişti? Kaan'ın Miyazaki'den hatta hayal gücüyle oluşturulmuş her şeyden nefret ettiğini onlara neden açıklayamamıştı? Karşısında o kadar uyumlu bir çift oturuyordu ki, kendi boktan ilişkisini düşününce hem kendinden hem de onlardan utandığını fark etti (p.127)."*

ing an imaginary companion, a Panda. With this macho character, Sibel starts inquiring about her family history. As the story goes, the text informs us that Sibel's father was a killer, and he killed his best friend since he was having an affair with Sibel's mother. As seen in *Üç Nokta* or *Bize Kalsa Böyle Geçerdi Akşamlar*, women cheat on their husbands with their husbands' bestfriends. Sibel's father does not kill only his best friend, his wife's affair, but he also burns his wife's masterpiece. Thus, what makes Sibel's mother an alcoholic and her father a murderer is intra-familial relations. So, the text transmits a message that the family does not cure loneliness or unhappiness, but it causes them. After all of these happenings, Sibel quits her wedding photography business and returns to his father's profession as a sculptor. She starts killing people like her father. Furthermore, like her father, she buries corpses in her waxworks. It is important to note that this is not an allegory. Both Sibel and her father are real killers. Thus, it could be said that Sibel transforms into his father after traumatic family experiences and starts killing people that she does not like. This transformation reminds Larkin's verses:

They fuck you up, your mum and dad.
They may not mean to, but they do.
They fill you with the faults they had
And add some extra, just for you.

In sum, *Ben, Babam ve Diğerleri* is an anti-family novel that sees the family as the most traumatic experience in one's life.

Taşikardi opens with the abduction of Safiye, an expert watchmaker. In this context, the text follows the pattern that a woman in trouble gives men a chance to perform their agencies. Thus, Safiye's father Zarif, a man who turned into an alcoholic recluse after his wife's death, starts searching for his daughter in Istanbul streets. Zarif is one of the typical lonesome, loser male characters of millennials' novels. His family consists only of his daughter.

"He sat up, leaving a large sweat mark on the sheet. He opened his eyelids slightly. He cursed the sun, the day, and the light. He got off the bed with the crunch of his knuckles. There was an open beer can at his feet. He picked up the box and shook it; his face turned sour when

he realized it was empty. He gazed at his reflection in the mirror of his wardrobe; a pale man standing with a beer can in the fuggy room where the light passes the burgundy curtain and turns the room pink (pp.5-6)[142]."

Zarif faces the truth that he does not know anything about the life of his daughter Safiye while he searches for her. Safiye was seen when she got in a taxi and was not alone. Ferit, a man, accompanied her on this ride. Thus, the text shows that being relatives and sharing a family home does not necessarily mean knowing family members' private lives. Zarif asks some questions to himself, and he reproduces the patriarchal family norms with these questions. Instead of worrying about her daughters' health, Zarif feels that his masculinity and fatherhood status are shaken. His concerns show us how family members in our society internalize gender roles and norms.

"The questions were sorted out in Zarif's mind, item by item. For example, what was Ferit, the curtain maker, who took a taxi with Safiye? Where, how did they meet, and when did they get close enough to take a taxi together? Was Safiye really hanging out in a tea garden in Moda, as Mrs. Şermin said? Moreover, it was not a very beautiful place except for the scenery. Why did Safiye not notify her when she was leaving the house? Look at the time! Why had she not returned yet? Safiye, where was she? (p.20).[143]"

The text informs its readers about how Zarif's family disintegrated. It was 1994 when Zarif's wife and Safiye's mother Hülya left them.

"The table he looked at was a daily timeline. On the first line for October 24, 1994, it was written that my wife Hülya left the house today (p.25)[144]"

Hülya was found dead two months after she left the family home. Before her death, She indicated she was happy without her family and would not come back to her family home again. Later, Zarif quits working, and Safiye takes his father's business over.

After the disappearance of Safiye, an old friend of Zarif, Eyüp, comes to Zarif. At that point, they have not seen each other for long years. Eyüp

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142 *"Çarşafın üzerinde büyükçe bir ter izi bırakarak doğruldu. Göz kapaklarını hafifçe araladı. Güneşe küfretti, güne ve aydınlığa. Eklemlerinden gelen çıtırtılar eşliğinde yataktan indi. Ayaklarının ucunda ağzı açık bir bira kutusu duruyordu. Kutuyu alıp salladı, boş olduğunu anlayınca yüzü ekşidi. Elbise dolabının aynasında gördüğü yansımasına takıldı; ışığın bordo perdeyi geçip pembeleştirdiği havasız odada, elinde bira kutusuyla duran soluk bir adam (pp.5-6)."*

143 *"Sorular, maddeler halinde Zarif'in zihninde sıralanıyordu. Mesela, Safiye'yle birlikte taksiye binen perdeci Ferit de neyin nesiydi? Nerede, nasıl tanışmışlar, hangi ara birlikte taksiye binecek kadar yakınlaşmışlardı? Gerçekten Safiye, Şermin Hanım'ın söylediği gibi Moda'da bir çay bahçesinde mi takılıyordu? Üstelik orası manzarası haricinde pek güzel bir yer de sayılmazdı. Safiye, neden evden çıkarken haber vermemişti? Saat kaç olmuştu, neden hâlâ dönmemişti? Safiye, neredeydi? (p.20)."*

144 *"Baktığı tablo, günlere göre ayrılmış bir zaman çizelgesiydi. 24 Ekim 1994 günü için ayrılan ilk satırda, Karım Hülya bugün evi terk etti yazıyordu (p.25)"*

is a watchmaker like Zarif, and Zarif's father trained them both. Eyüp is also a lonely male character who lost his entire family in the tragic Gölcük earthquake in 1999.

"August 17, 1999. It is 03.02. I will tell you a secret; listen carefully," said Eyüp, taking a large swig of his beer and continuing. Do you know that there has not been even a single day that I did not revive that one minute? I either dreamed it or saw it on a wall that I looked at blankly. Neither the hum erased from my mind nor the sky I saw when I came out of the stones. When that hum turned into screams, I realized the truth. What day did you come to me, do you remember? (p.53)[145]."

It is ironic that Eyüp, deeply attached to his family, killed his best friend's wife Hülya. The text informs us that Eyüp threw Hülya from the balcony of her home and made it look like a suicide. Eyüp wanted Hülya to return Zarif, and they argued since Hülya defied. In this fight, Eyüp killed Hülya. Thus, femicide occurs in the text by copying the real femicides that we witnessed in Turkey in the 2010s. Zarif learns this truth from a guy named Çelebi, who abducted Safiye by using her boyfriend Ferit to learn a time machine's mechanical plans and design.

"Then he found your wife; he tried to persuade her to come back. Supposedly, if she had returned, your obsession would have ceased and everything would have been as before. But your wife did not want to return. They had a fight and Eyüp pushed the woman from the balcony in that battle of nerves (p.107).[146]"

It could be argued that the family is depicted in *Taşikardi* as an open jail or a criminal organization that cannot be exited alive once entered. Hülya was murdered since she wanted to leave the family, and Safiye was forced to take his father's business over to feed his father and herself. On the other hand, *Taşikardi* is not a text which problematizes these destructive, deadly negative impacts of the family on family members -here on women-. However, a close reading effort makes the eye visible how a family traumatizes its members. At the end of *Taşikardi* it becomes clear that Safiye and Eyüp have been trying to invent the time machine together, which would separate the mind from the body and let it travel in time. Eyüp dreams of going back to his dead family, while

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145 *"17 Ağustos 1999. Saat 03.02. Sana bir sır vereceğim, iyi dinle," dedi Eyüp, birasından büyükçe bir yudum alıp devam etti. "O bir dakikayı yaşamadığım bir günüm bile olmadı biliyor musun? Ya rüyamda gördüm ya da bir duvara boş boş bakarken. Ne uğultu siliniyor aklımdan ne de taşların arasından çıktığımda gördüğüm gökyüzü. O uğultu çığlıklara dönüşünce anlamıştım meseleyi. Sahi sen hangi gün gelmiştin yanıma? (p.53)."*

146 *"Sonra eşinizi bulmuş bu, geri dönmesi için ikna etmeye çalışmış. Güya dönerse saplantınız dinecek ve her şey eskisi gibi olacakmış. Ama eşiniz dönmek istememiş. Kavga etmişler ve Eyüp, o sinir harbinde kadıncağızı balkondan itivermiş (p.107)."*

Safiye wants to meet her mother again with the help of this machine. Safiye was convinced to work on this project by Eyüp.

"Then, one night while we were working, he said that he was no longer interested in the future, that we should look to the past, and talked about his dreams. In his dreams, he was always with his family. Then he began to question the way to prolong these dreams. He went to the sects, asked the professors at the university, but returned empty-handed from all of them (p.99)[147]."

"He notices the mastery of the girl's hands. He tells Safiye about the machine and asks if she wants to be with him. The idea of living in the past appeals to Safiye because she wants the past instead of her current life (p.101).[148]"

"I know that Eyüp had no trouble convincing Safiye. Simply put, your daughter is looking for the times when her mother was not dead, and you were still standing (p.101).[149]"

As a result, Taşikardi deals with the theme of family as a utopic desire that cannot be grasped without inventing an unimaginable, unearthly device.

Son Hafriyat is one of *Behzat Ç.* novels by Emrah Serbes, which was adapted to a movie named *Seni Kalbime Gömdüm*. With its title and context, *Son Hafriyat* criticizes public constructions that dominated the Turkish economy in the 2010s. The main characters of this novel are Captain Behzat Ç. and his team composed of single male police officers that work in the homicide department of Ankara. In this novel, Behzat Ç. and his team pursuit a serial killer who calls himself Red Kit.

Implicitly and explicitly, *Son Hafriyat* frequently deals with the theme of family. First, the antagonist of this novel is a serial killer, Red Kit, an orphan whose parents and little sister had been killed by the state officers when he was a small child. His mother hid Red Kit in a washer and saved his life when the armed state officers attacked their family home. Later, the state raises Red Kit in a state orphanage. As a result of the traumatic impact of losing his family, Red Kit becomes a psychopath serial killer.

"He did not want to go in, but his mother forced him in, and she said, "Don't make a sound," before closing the lid on him. "No matter what happens, keep quiet! (p.251).[150]"

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147 *"Sonra bir gece çalışırken artık gelecekle ilgilenmediğini, geçmişe yönelmemiz gerektiğini söyleyip rüyalarından bahsetti. Rüyalarında hep ailesiyle berabermiş. Daha sonra bu rüyaları uzatabilmenin yolunu sorgulamaya başladı. Tarikatlara girip çıktı, üniversitedeki hocalara sordu fakat hepsinden eli boş döndü (p.99)."*

148 *Kızın ellerindeki ustalığı fark ediyor. Safiye'ye makineyi anlatıyor ve onunla olmak isteyip istemediğini soruyor. Geçmişte yaşama fikri Safiye'ye cazip geliyor, zira o da şu anki hayatı yerine öncesini istiyor (p.101)."*

149 *"Eyüp'ün Safiye'yi ikna etmekte zorlanmadığını biliyorum. Kızınız, çok basit bir ifadeyle, annesinin ölmediği, sizin de ayakta olduğunuz zamanları arıyor (p.101)."*

"Bitter groans followed the gunshots; he heard shouts and curses, but he did not make a sound; he remained silent no matter what (p.252).[151]"

In the novel, intending to take vengeance on Red Kit targets the family members of old counter-terrorism bureau officers who killed his parents and little sister. Red Kit catches family members of the old counter-terrorism bureau officers who killed his family for burying them alive. In this context, Hayalet, a police officer of Behzat Ç.'s team, make this comment when they understand why Red Kit buries all these people.

"Now, do you understand why he buried them?" Hayalet asked." "The man has searched his family's graves all his life. Now he makes the police look for graves (p.289).[152]"

In fact, this short quotation makes it possible to make a detailed interpretation. The armed counter-terrorist forces of the state kill Red Kit's family since they are terrorists in the eye of the state. However, a little girl, Red Kit's sister, is accidentally murdered in the same operation. Thus, Red Kit becomes a serial killer to get his revenge on the people who killed his family and did not show Red Kit the graves of his family members. Thus, the antagonist is an orphan again, and he seeks his dead family throughout his entire life as Eyüp and Safiye do in *Taşikardi*. It could be said that the ghost of his family became a burden for Red Kit and made him a serial killer. On the other hand, the text reproduces a feud, a culture of honor that wants men to get their family's vengeance. Since Red Kit wants to make them feel the same agony that he feels, he targets the family members of the men who killed his family. However, Red Kit targets women only. Thus, all these innocent women are buried alive just because of the fault of their sons or brothers. Although Red Kit gives adequate time to the police forces to find these innocent women lying under the ground alive, they cannot be saved. Here, once again, innocent women are punished and killed because of the fault of their male relatives. In other words, since family is seen as a unity, Red Kit

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150 *"İçeri girmek istemiyordu ama annesi zorla soktu, kapağı üstüne kapamadan önce, "Sakın ses çıkarma," dedi. "Ne olursa olsun sus! (p.251.)"*

151 *"Silah seslerini acı iniltiler takip etti, bağırışlar, küfürler duydu ama ses çıkarmadı, ne olursa olsun sustu (p.252)."*

152 *"Hayalet, "Şimdi neden gömdüğünü anladınız mı?" diye sordu. "Adam hayatı boyunca ailesinin mezarlarını aramış. Şimdi de polislere mezar aratıyor (p.289)"*

does not see his victims as single individuals, and he does not care about their innocence. It is important to note that *Son Hafriyat* does not criticize these masculine and patriarchal family norms; instead, the text reproduces them frequently.

The central character of *Son Hafriyat*, Behzat Ç., is a lonesome, loser, single man. He is divorced and he has not talked to anyone since his daughter committed to suicide. The text informs us that he refuses getting psychological support. In this traumatized psychology Behzat Ç. shoots an armless suspect. In other words, since he does not control family - life balance, he shots a person on the duty. However, as it will be discussed in the next chapter in terms of gender, *Son Hafriyat* is a brotherhood novel where men support each other at the cost of their lives. Thus, in the text, Behzat Ç. is defended by his colleagues, superiors, and by his brother. He will be interrogated by a female chief-inspector and all his male supporters will become a shield for Behzat Ç. against this woman. It is ironic that the police, whose main job is to catch culprits, kills innocence in *Son Hafriyat*. However, this is not the first murder of Behzat Ç. Like Ayhan does in *Unutma Beni Apartmanı*, Behzat Ç. causes his father's death with his irresponsible, rebellious attitudes. When he was a cadet, Behzat Ç. had punched one of his superiors and expelled from the military academy. This is why his father, Colonel Rahmet, dies. The text never mentions Behzat Ç.'s mother. His only relative is his big brother in the novel, and it could be said that they are orphans. Thus, both the protagonist and the antagonist of *Son Hafriyat* are stigmatized by family-related traumas and they kill innocent people. Once again, it is seen that the family cannot be a cure or a shield for a person.

"(...) their father, Colonel Rahmet, had a heart attack and left the mortal world after his son Behzat Ç. punched the captain and was expelled from military school (p.204).[153] *"*

It should be reminded that Behzat Ç.'s daughter was murdered by her father's enemies, although Behzat Ç. thought that his daughter committed suicide. Thus, once again, a woman is killed by men who

153 *"(...) babaları Rahmet Albay, Behzat Ç. yüzbaşıyı yumruklayıp askerî okuldan atıldıktan sonra kalp krizi geçirip faniler dünyasından ayrılmıştı (p.204)."*

want to harm one of her family members. Like Safiye's mother Hülya, in *Taşikardi*, Behzat Ç.'s daughter is murdered, and her family does not know the real cause of death. Thus, this repetitive theme makes it possible to argue that millennials' novels depict the family as an institution whose members may have to pay for other family members' mistakes.

The family is either missing or disintegrated in *Son Hafriyat*. In this context, Bahar, the old lover of Behzat Ç., is represented as a widow who has two boys. Behzat Ç. always dreams about living with Bahar; however, Bahar's children hamper this potential new family. As a matter of fact, the only person who beats Behzat Ç., the protagonist of the novel, is Bahar's son, Ulaş. Ulaş brains Behzat Ç., but Behzat Ç. swallows this assault. Thus, Bahar's family, her sons, prevent their mothers from establishing a new family with another man. In the text, Şule indicates the impossibility of the togetherness of Behzat Ç. and Bahar. She argues that if Bahar establishes a family with a man, that man has to be her old husband, the father of her sons. Thus, an old family becomes a burden for a woman again, as has been seen in *İtlaf* or *Aile Fotoğrafı*.

"Şule slammed the receiver off, turned to Behzat Ç., and said, "Also, let me tell you this. Do not get your hopes up about Bahar. Women with children usually return to their ex-husbands if they become a widow after a divorce and if their husbands are still alive. It is called the widows with children theorem (p.112).[154]"

"By opening his hands as if praying, Behzat Ç. tried to ask why. Şule said, "How can I say?.. First of all, the theorem of widows with children prevents this. If Bahar wants to make her children happy, she cannot remove their father, her ex-husband, from her life (pp.196-197).[155]"

Before beating him, Ulaş, Bahar's son, sees Behzat Ç. in their family home. He directly asks Behzat Ç. if he wants to sleep with his mother Bahar.

"Is it your intention to sleep with my mother?" he asked (p.193)[156]."

As seen here, her boy becomes a second husband, oppression for a woman again. Ulaş thinks that her mother needs his protection against other men. Bahar succumbs to patriarchal family norms in the text, and

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154 *"Şule ahizeyi küt diye kapattı, Behzat Ç.'ye dönüp, "Ayrıca şunu söyleyeyim," dedi. "Bu Bahar mevzusunda fazla umutlanma. Çocuklu kadınlar, kocaları ölmemiş de boşanmak suretiyle dul kalmışlarsa, eski kocalarına dönerler genellikle. Buna çocuklu dul kadınlar teoremi denir (p.112)."*

155 *"Behzat Ç. ellerini dua eder gibi açıp neden diye sormaya çalıştı. Şule, "Nasıl desem?.." dedi. "Her şeyden önce çocuklu dul kadınlar teoremi buna engel. Bahar, çocuklarını mutlu etmek istiyorsa babalarını, yani eski kocasını hayatından çıkaramaz. (pp.196-197)."*

156 *"Annemle yatmak mı istiyorsun" diye sordu (p.193)."*

she does not unite with Behzat Ç. The text covers Bahar, and this veil symbolizes Bahar's compliance with patriarchal norms.

"Bahar returned with Ulaş; she draped a frowning shawl over her cute nightgown (pp.243-244).[157]*"*

The text highlights a sexual desire by describing Bahar's nightgown as "cute" while describing her shawl as "frowning". However, since she is a mother of two boys, the desired earthly pleasures cannot be grasped. *Son Hafriyat* reproduces patriarchal gender roles in this context, although it also makes them visible.

Son Hafriyat does not deconstruct the family only through its main characters and their family-related experiences. Moreover, some sentences represent the anti-family stance of the text. However, it is essential to note that these sentences do not serve the novel's main story.

"He was a bit tired because countless domestic murders are committed on Sundays. Again, an insane officer had tried to butcher his family before the workday started (p.42).[158]*"*

Family members come together on Sundays. The family usually has to spend Sundays doing something together. Therefore, they see the other members of their families more than they usually do. However, the text tells us that this meeting causes lunacy, and family members kill each other. This information, supported by statistics, is obviously against the conservative, patriarchal, and family supporter rhetoric since it suggests that family unity does not protect and support family members; instead, it causes their deaths. This short sentence shows that *Son Hafriyat* argues that the family members cannot put up with each other.

As a result, it could be argued that *Son Hafriyat* is an anti-family novel, despite its gender-biased structure, which will be discussed in the next chapter. All families and family members have been depicted in this novel as people who cause each other's death, unhappiness, and loneliness. So much so that even the funny team member of Behzat Ç., Harun, sees his father as a crazy and thinks that he destroyed his son's life by insisting on him to be a police officer.

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157 *"Bahar, Ulaş'la beraber döndü, sevimli geceliğin üstüne çatık kaşlı bir şal örtmüştü (pp.243-244)."*

158 *"Pazar günü işlenen aile içi cinayetlerin haddi hesabı olmadığından yorgundu biraz. Kafayı sıyıran bir memur, iş günleri başlamadan çoluğunu çocuğunu doğramaya kalkmıştı yine (p.42)."*

"Harun ended the conversation by saying, "Fuck the day I became a police officer," and he lightly banged his fist on the table. "I was going to open a buffet! (pp.163-164).[159]"

"But my crazy father said no. So instead, he said, "be a policeman," "government office." So now, he has become a nut and made me crazy as well (p.163).[160]"

Bozlak tells the story of a young, single male teacher who is appointed to an Anatolian village. The teacher arrives at the village and learns that a young woman, Hatice, has recently been murdered. However, the case was closed without informing the state. The teacher insists villagers find the killer of Hatice; however, all the men resist the teacher. In the end, the teacher has to give up his claim and becomes one of the villagers. Thus, *Bozlak* narrates and criticizes the durability of patriarchal norms.

The teacher is a single man. When the mukhtar asks about his family, the teacher replies to him by giving a vague answer without telling anything about his parents. On the other hand, Hatice, who stands at the center of the text as a dead woman, is an orphan. Vacit Dayı, the mukhtar's right hand, tells this to the teacher. Thus, the theme of being an orphan has been repeated here again.

"As a matter of fact, the girl has no mother, no father; she only has an old and ill grandmother and a grandfather who always sits at the coffee shop (p.17).[161]"

As the teacher inquires about Hatice's death, we learn what had happened before the teacher came to the village. Since Hatice does not have a father or mother, his grandparents are seen as her family. The men of the village provoke this old man against his granddaughter Hatice. In the eye of the villagers, Hatice contravened the patriarchal and conservative gender roles. She was blamed for adultery. Thus, the culture of honor is reminded of Hatice's grandfather. Once again, a family member is seen as responsible for another member's action.

"Does it suit you to throw your honor on the street? he shouted (p.22).[162]"

The village men argue that Hatice has a sexual relationship with a man, and she has to be punished. Ironically, this is the only situation in

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159 *"Harun, "Polis olduğum günün ta amına koyayım," diyerek muhabbete son noktayı koydu, yumruğunu da masaya vurmuştu hafiften. "Ben büfe açacaktım! (pp.163-164)."*

160 *"Ama bu benim deli babam, olmaz dedi, polislik dedi, devlet kapısı dedi. Şimdi kendi delirdi, beni de delirtti (p.163)."*

161 *"Zati kızın ana yok, baba yok, kör topal bir nenesi, kahvenin demirbaşı dedesi var bir tane (p.17).*

162 *"Namusunu sokağa atmak sana yakışıyor mu hiç? diye bağırdı (p.22)."*

which the villagers come to an agreement. Because they always fight each other for other issues in the text. Here, the villagers use religion to defend the patriarchy.

"If Muzaffer commits adultery with the girl, we also sin as condoners. If you do not correct the people around you and call their mistake wrong, it is their sin to you, your sin to them... this is the case (p.22).[163]"

"To correct" means "to kill" in these sentences. On the other hand, since Hatice is never uttered in the text, we cannot listen to her experience from Hatice. However, the ambiguous narration implies that Hatice did nothing against the patriarchal gender norms, though the villagers did not believe her. Thus, the text depicts villagers as a group of people who like to torture women. It is important to note that what they like in the text is not to torture with their own hands; instead, they provoke each other to kill a woman.

The most important supporting character in the text is mukhtar and he has no family. In fact, the teacher moves the mukhtars' parents home since they are already dead and the house is empty. Except Hatice's grandparents, the only family appeared in the entire text is Cevat's family. The text tells that he is a leftist and that is why the villagers do not like him. However, in terms of gender, Cevat look like other men. He orders his wife.

"Mr. Cevat shouted after her," Pour some tea"(p.85).[164]"

At the end of this novel, it is understood that her grandfather assassinated Hatice. Thus, the case is a femicide, honor killing. Hatice's grandfather confesses his crime to the teacher after the teacher kills the mukhtar's dog. The teacher accidentally killed the dog; however, he thinks that nobody would believe him. Thus, the grandfather takes advantage of the teacher's desperation and makes him mute.

"My son," he said, stretching out the words, "I was hurt; therefore, I had to kill my grandson. You were hurt; you had to kill Mezgit. No, I did not see it. It is not my plan to go to someone and tell them anything about you. But... If you say that you would tell anyone... May God help your tongue; what else can I say? (p.169).[165]"

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163 *"Eğer ki kızla Muzaffer zina ediyorsa, biz de göz yumanlar olarak günaha giriyoruz. Sen çevrendeki insanı düzeltmezsen, onun yanlışına yanlış demezsen, onun günahı sana, senin günahın ona... bu iş böyledir (p.22)."*

164 *"Cevat Bey arkasından, "Çay koy," diye bağırdı (p.85)."*

165 *"Evladım," dedi uzatarak. "Benim canım yandı, torunumu öldürmek zorunda kaldım. Senin canın yandı, Mezgit'i öldürmek zorunda kaldın. Ha, ben görmedim. Gidip de kimseye bir şey*

The grandfather defends himself by saying he had to kill Hatice. We understand that he would not have killed her if he had not been forced. In this context, *Bozlak* indicates the intertwined structure of the nuclear family and society. It is a philosophical text that shows us how patriarchy-related crimes are socially constructed. It shows us how the patriarchy removes the borders between the private and public realms and transforms individuals into killers. *Bozlak* ends when the teacher becomes one of the villagers by accepting that he must keep his silence and adapt to the patriarchal norms. Thus, what happens in "the family" stays there. Hatice's killers cannot be punished. In fact, *Bozlak* criticizes Turkish society as most millennials' novels do; however, it does this by centralizing the society as a big family in the text. In sum, *Bozlak* is an anti-family novel that reveals the deadly impacts of the family on an individual and explicitly criticizes the idea of family.

Like *Ahraz*, *Sarsıntı* fictionizes Turkey's historical tragedies and political history without using the original names. Like most millennials' novels, *Sarsıntı is* a national allegory criticizing Turkey and Turkish society. Its main character is Levent, whose mother and brother died when Levent was a small boy. He was born and raised on an island. Thus, he has no family except for his father and little sister. Since their father does not care for his children, his sister and Levent are abused by different people.

"I lost my brother when I was very young and my mother a few years later (p.49).[166]"

A religious cult, Bulgurcular, is active on the island where Levent lives. The island residents turn a blind eye to the religion-related reactionary activities of this cult and its pedophile sheik—this cult and its sheik abuse Levent. The sheik raped Levent when he was a child.

"The sect extinguishes the "light" of little children. It turns them into the enemies of Allah (p.50).[167]"

Levent's brother is a leftist, and the text implies that the state is responsible for his death. Levent's mother dies because of her agony that

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anlatacağım yok. Ama... sen dersen ki istediğime anlatırım... Allah diline kuvvet versin, ne diyeyim (p.169)."

166 *"Ben çok küçükken abimi kaybettim, birkaç yıl sonra da annemi (p.49)."*

167 *"Tarikat küçük çocukların "ışığını" söndürür. Allah'a düşman eder (p.50)."*

stemmed from the death of Levent's brother. Thus, once again, the state is blamed for the disintegration of a family. Moreover, *Sarsıntı* also criticizes the state since it overlooks and supports Bulgurcular's illegal and pervert actions. As the story goes on, Levent mentions some bruises on his body. At the end of the novel, it turns out that Levent, the narrator and the main character of *Sarsıntı*, is not alive. In other words, *Sarsıntı* is told by a dead narrator. However, Levent takes his vengeance on some people who destroyed his family before his suicide. Thus, a repetitive theme of millennials' novels, searching for justice through a vigilante that reproduces injustice, also appears in this text. Like Red Kit, Behzat Ç., or Sibel, Levent becomes a killer to bring justice. It is important to note that their traumas are always family-related. It could be said that the state praises and encourages the family in the political realm, while it causes the traumas of children and adults in the "real life" that we see in millennials novels. It means that the state could destroy families who are not as legitimate as the state desires. In this context, *Sarsıntı* does not blame the family, but it shows its weaknesses. Levent's parents could not protect their children from being killed and raped despite their affection for their children. This text also means that the state does not care about the family and children when these concepts confront the state or the state-supported legal or illegal organizations.

In *Hayalname,* a young man tells his own story. Not surprisingly anymore, its main character, a theology student, is an orphan. His mother and father died when he was a small boy. The nameless narrator of *Hayalname* was born and raised in a village. Later, he comes to Istanbul to get a theology education. At the beginning of the novel, this student falls in love with a girl at first sight. He immediately realized that this girl, Gizem, is superior to him in socio-economic aspects. Therefore, he dreams about marriage with Gizem. Thus, once again, a man who wants to oppress a woman, who is superior to him, appeals to the idea of establishing a family. Once this upcountry, conservative and religious theology student imagines marrying Gizem, he immediately wants to change her in accordance with his conservative lifestyle. As a matter of

fact, in this novel, Gizem symbolizes the West while the man symbolizes the East.

"I wonder if she would start praying when we get married? (p.28)[168]."

The theology student does not think that he is a penniless young man, and he does not find it necessary to ask her opinion to Gizem about marriage. However, he is aware of his nonsense and afraid of sharing his idea with Gizem.

"... this woman who is smiling to me with a kitchen apron in front of her, a headscarf on her head and a ladle dipped in cocoa in her hand should be my wife (p.42).[169]"

"With her skirt over her knees and a décolleté... I would not want to see her dressing like that if we went to dinner. Because the doorman, taxi driver, the guy driving the car next to us at the red light, the waiter and the others in the place would fall in love with her immediately (p.43).[170]"

The text does not give this conservative guy what he wants. Gizem gets bored and escapes to the West without informing him. It could be said that she goes to the place where she belongs. The narrator graduates, become an imam and starts his duty in a small village. Thus, he returns to where he belongs as well. In his village, the narrator, now an imam, saves a woman's life while he is searching for treasure in ruins. He takes this woman by his side, and they escape from the village. However, he kills a man while defending the woman. He becomes a killer, a sinner who can no longer perform as an imam. He calls the mute and deaf woman Lal and sees her as a potential wife.

"I wonder if Lal knows how to cook? Of course, she knows; she has grown up in the village; she even could milk a cow once. If we had a house with a garden, we would buy cows in the future. But no, we should live in an apartment (p.147).[171]"

As the story goes on, it is understood that Lal is pregnant, and even she does not know about her pregnancy. At this point, the text meets us with a new family, Lal's family. They wanted to marry their daughter to a wealthy family's son, who is a handicapped like Lal. However, Lal defied

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168 *"Evlenince namaza başlar mıydı acaba?(p.28.)"*

169 *"... önünde mutfak önlüğü, kafasında bir tülbent ve elinde ucu kakaoya bulanmış bir kepçeyle gözlerimin içine gülen bu kadın benim karım olmalıydı (p.42)."*

170 *"Dizlerinin üzerindeki eteği ve göğüs dekoltesiyle akşam yemeğini dışarıda yiyecek olsak doğrusu böyle giyinmesini istemezdim. Çünkü kapıcı, taksici, kırmızı ışıkta yanımızda duran arabayı kullanan herif, garson ve mekândaki diğerleri ona hemencecik âşık olacaklardı (p.43)."*

171 *"Lâl yemek yapmayı biliyor muydu acaba? Elbette biliyordu, köyde büyümüştü; bir ineği bile sağabilirdi o. Bahçeli bir evimiz olursa ileride inek alabilirdik. Ama hayır, bir apartman dairesinde yaşamalıydık (p.147)."*

her family since she had a boyfriend and escaped. Therefore, Lal's family indented to kill Lal, and the Imam saved her by chance.

"When she got a little bit calm, she told me with her hands and facial expressions that she had not known she was pregnant. Since I knew that her family had tried to kill her, her ignorance was not surprised me a lot. Surely, there was something else in her story, very ugly details (p.132).[172]"

The narrator thinks that Lal has to accept him as a husband since she is pregnant.

"I could not find any plausible reason why she would not want me as her husband (p.181).[173]"

However, Lal does not agree with him.

"Everything happened in three to five seconds; first, an expression appeared on Lâl's face that I should be thankful for that she could not speak; then, she got up from the table with force to knock her chair over and slammed the door, and entered her room (p.185).[174]"

The narrator is unable to find meaning in Lal's response. His reactions to Lal, and what he thinks about her give us a clue to interpreting how patriarchal, conservative gender roles grounded in a society could be an opportunity for men and torture for women.

"In the world where there are people who will stone this poor raped and pregnant girl as a whore, it was impossible to understand her reaction when I was ready to be a husband to her and father to her baby (p.189).[175]"

The text tells us that Lal escaped from the Imam by taking all their money. Like Gizem, Lal saves herself from the oppression that would be established through a family. The Imam, on the other hand, returns to his beginning and goes back to God.

"This first prayer I performed after months was not a prayer that would bring me back to my old days with a tingling regret, but rather a prayer that I was familiar with as if I had never stopped my prayers. Again, I was the same person who loses his eyes in the patterns of the carpet, who occasionally forgets not to close his eyes during prostration, and who makes tasbihat easier with the knuckles (p.246).[176]"

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172 *"Biraz sakinleşince el hareketleri ve yüz ifadesiyle bebekten haberi olmadığını anlattı. Ailesinin kendisini öldürmeye çalıştığını bildiğim için buna pek de şaşırmadım. Muhakkak ki işin içinde çok başka, çok çirkin bir iş vardı (p.132)."*

173 *"Onun da beni kocası olarak istememesi için mantıklı bir sebep göremiyordum (p.181)."*

174 *"Her şey üç beş saniye içerisinde oldu; önce Lâl'in yüzünde, konuşamadığı için şükretmem gereken bir ifade belirdi, ardından sandalyesini devirecek şiddetle masadan kalkıp kapıyı çarparak odasına girdi (p.185)."*

175 *"Tecavüze uğramış ve hamile bu zavallı kızı orospu diye taşlayacak insanların olduğu dünyada ben ona kocalık, bebeğine de babalık etmeye hazırken verdiği bu tepkiyi anlamak mümkün değildi (p.189)."*

176 "*Aylar sonra kıldığım bu ilk namaz, burnumun direğini sızlatan bir pişmanlıkla beni eski günlerime döndürecek, gözyaşı ile yıkandığım bir salât değil, sanki ibadetlerime hiç ara vermemişçesine aşina bir namaz oldu. Ben yine bakışları halının desenlerinde kaybolan, secdede gözlerini yummaması gerektiğini ara sıra unutan, tesbihatı parmak boğumlarıyla daha kolay yapan o aynı bendim (p.246)."*

The critical question here is whether *Hayalname* is a novel that deconstructs the themes of family and patriarchy by revealing how conservative men in Turkish society use these terms to oppress women or does it falls into the trap of sexism while telling a familiar story. This question should be directed to all millennials' novels that I analyzed here and showed that they are usually anti-family novels. Thus, it is necessary to read these novels in terms of gender closely. The next chapter will present the gender-related finding of my study. However, first, it is required to relate the family-related findings of this study to its theoretical background. Moreover, it is also necessary to comment on how the families in millennials' novels and family-related political discussions in Turkey in the last two decades are mutually interacting in terms of new historicism.

§ 6.3 A Comparision of Family in Turkish Politics and Family in Millennials' Novels

It should be indicated once again that in millennials' novels, there is no sign of either the conservative-modern family that wanted to be built between 1945-1960 (Sancar, 2017) in Turkey or its more religious version that the JDP governments have promoted in the last two decades. On the contrary, millennials' novels reveal that the state's family rhetoric is an idealized illusion. In millennials' novels, the family is depicted as an oppressive institution that traumatizes individuals. It could be said that the family rhetoric of the state and the governments are normative, while millennials' novels reveal the real family experience by x-raying this small unit. For example, academician Yasin Aktay, one of the former MPs and vice-presidents of the JDP, criticizes Marxist, materialist, and early-positivist history since they see the family as the result of production relationships, and he defends conservative, patriarchal family rhetoric against them (Aktay, 2014). Aktay attacks the Marxist approach to the family by criticizing their lack of empirical evidence; however, he does not share any data or empirical research to ground its conservative family supporter arguments. For Aktay, there are not any

sociologists who think that the family will disappear in the future except for Marxists. In my opinion, it is important here to explain what we understand from the existence or inexistence of the family. If we think that the family is an institution that consists of a father, mother, and children, then it should always be reproducible. However, what is organically degenerating here in the family is the so-called patriarchal virtues that have helped the institutionalization of the family, as is seen in millennials' novels. Moreover, millennials' novels reveal that the reason for this degeneration is not modernity but conservative and patriarchal family norms. It could be said that the family has already disappeared, at least in the millennials' novels, although Aktay argued that the family would be persistent.

It was stated in the theoretical background of this study that to be a generation requires to see another generation as an enemy (Mannheim, 1927). In this context, it could be said that parents symbolize an antagonistic unit in millennials' novels. Alternatively, they are totally ignored when they are not seen as the enemy. The politicians that encourage the patriarchal and conservative family rhetoric belong to this antagonistic generation in Turkey. If so, it is pretty normal that millennials' novels would defy an enemy's rhetoric. This finding could be an interesting one in terms of new historicism because millennials' novels oppose the ruling elites' patriarchal and conservative family policies and discourse. The epoch penetrated millennials' novels, but it could not find a chance to survive there. Instead, this penetration has been destroyed by the text and language. Moreover, millennials' novels showed that the millennials -characters- are not young adults who delay establishing a family because of financial problems, as was argued in some studies (e.g., Luttrell and McGrath, 2015); instead, they explicitly hate the family idea. In other words, it could be said that there is no family in millennials' novels, or their novels are hateful to the family, as they do not sympathize with the idea of family in their real lives.

By referring to Armstrong (1987), in the theoretical background of this study, it was explained how the British novel in the 18th century was used to transform women into efficient housewives in England. In

this context, it could be argued that millennials' novels in Turkey do not follow a similar pattern. They do not support the government's conservative and patriarchal family policies as the British novel did in the 18th century; instead, they defy patriarchal family rhetoric and family-related gender roles in Turkey. As seen in examples like *Kul*, *Et Yiyenler Birbirini Öldürsün* or *Unutma Beni Apartmanı*, millennials' novels look like a manifest or a declaration that advises women to resist family-related patriarchal gender roles that the government encourages and support. It should not be overlooked that women authors have written all three novels that I exemplify here. Thus, it could be argued that the existence of women authors' literary productions cause the dissimilarity between what Armstrong criticized in British novel and what I found in millennials' novels.

It was explained in the theoretical background of this study that Esen (1991) reported that the divorce and domestic violence rates were substantially low in Turkish novels that were written between 1870 and 1970. However, in millennials' novels, domestic violence, rape/incest, and divorce rates are enormously high. Thus, it could be argued that how Turkish novel deals with the theme of family has started changing with millennials' coming. Esen (1991) also stated a family-related belief grounded in the old Turkish novels that implied "a love match would bring a happy family life and an arranged marriage would cause an unhappy marriage." However, there are no arranged marriages in millennials novels, though almost all marriages bring unhappiness.

In Turkish novels and journalism, some texts adopt a critical approach to the concept of family. For example, as Çayırcıoğlu (2022) stated, *Tante Rosa* by Sevgi Soysal could be seen as an anti-family, feminist novel. Sancar (2017), on the other hand, refers Sabiha Sertel's anti-family texts that Engels and Bebel inspired. However, what is different in millennials' novels is the existence of a kind of mass revolt against the family. Whether concerning a feminist approach or not, almost all millennials' novels problematize the family by deconstructing it. In other words, millennials' novels explicitly deny the family. It may be the first time we see a literary mass riot to the family in the Turkish

novel. If I interpret this finding by relating it to the new historicism, I would say the patriarchal and conservative family rhetoric supported and encouraged by the government in Turkey in the 2000s and 2010s has penetrated millennials' novels. However, the reaction of the texts to this current and dominant rhetoric has been defiance. Thus, what penetrated millennials' novels has not been the governments' normative, idealized, patriarchal, sterilized, and conservative family rhetoric but a first-hand family experience that contradicts this rhetoric. Thus, millennials' novels, which follow the real family experiences, curse the family by depicting pessimistic, unhappy family portraits, while the government and patriarchy insist on a normative family life that would be helpful for them to sustain their rule.

By referring to various academic research in the previous chapter (e.g., Cindoğlu and Ünal, 2016), I tried to summarize how the government in Turkey encouraged the idea of "the Turkish family" during the first two decades of the 21st century. As an imagined community, this family is neo-conservative and patriarchal. It should be established for reproduction. So, the neo-conservative, patriarchal family rhetoric is entirely against some concepts like divorce and abortion; the unity of family via marriage and having children cannot be separated from the family concept (Kocamaner, 2021). For example, the Ministry of Family and Social Services, which is established to shape and apply the state's family policies, argues that the family is a must both for the individuals' and the society's body and mind health (Family Structure Research, 2010). Yalçın Akdoğan, a JDP executive, defends the idea that the modern life destroys the family and that the only salvation for the family is being more conservative (Çitak and Tür, 2008). However, millennials' novels do not support the family-related patriarchal and conservative policies of the 2000s and 2010s. Instead, millennials' novels reveal that patriarchal and conservative families traumatize family members, so this traditional family structure must be destroyed. In other words, the family crumbles in millennials' novels because of its patriarchal and conservative structure. In millennials' novels, an individual who cannot reveal their identities in a traditional Turkish family walks off from the

family, destroys it, or does not ever establishes a family. Killing parents or spouses is a standard solution for millennials novels to escape from the family. In this context, what overlaps between the real Turkish families and the families in millennials' novels is the high domestic violence and femicide rates. In other words, millennials' novels defy neo-conservative and patriarchal family rhetorics of the first two decades of the 21st century by reflecting the existing domestic violence and femicide in Turkish families.

It has always been argued that Turkish society is composed of Turkish families. So much so that even Namık Kemal argued that a society composed of incompatible families could not develop (Özgün, 2021). If we assume that this traditional reasoning may be valid, then families in millennials' novels reflect a shattered, aggresive society whose members oppress, hate, and destroy each other. If Turkish society looks like the families in millennials' novels, this shows us that Turkish society goes mad. Conservative and patriarchal families in millennials' novels are not the signifier of a healthy society or people; instead, they signify overdose violence and unhappy life experiences. What should be inquired about in the argument that "families shape the society" is the direction of the causality.

All these findings and interpretations make it possible to conclude that the state's familialism plan against feminism (Bora, 2021) has not been very successful, at least in millennials' novels. As Sancar (2017) indicated, it is a common belief in modern times that changing society is related to changing the family. In other words, "*making a family*" is an effective strategy for "*making a society*" -emphasis in original-. However, it is important to remind that the family in millennials' novels is not the neo-conservative, patriarchal family the state desires to build. In other words, the state has desired to make a neo-conservative, even religious families in Turkey; however, millennials' novels have described that desired family as a catastrophic and unwanted institution. In this context, if families in millennials' novels represent Turkish society, it can be concluded that Turkish society has become a family whose members hate and want to kill each other.

The patriarchal and neo-conservative family rhetoric, which has been historically dominant in the political realm in Turkey, and how the millennials' novels have dealt with the concept of family are contradictive. On the one hand, the masculine power insists on the idea of "divine family" by arguing it is heavenly blessed, while millennials' novels defy this idea by deconstructing the "divine family" and showing how toxic it is. I argue that the zombie categories conceptualization by Ulrich Beck (Saydam and Çelebi, 2021; Beck, 2001) would help resolve this discrepancy. Thus, the family still exists. The patriarchy, the state, and the government expect to see its performance. However, the family is actually dead now. It does not exist, though it is around. Beck conceptualizes this "existence" as zombie categories. After the social and economic transformations of modern societies, says Beck, so many concepts and institutions have lost their meanings and functions despite the existence of their names. In this context, my analysis showed that the family is a zombie category, at least in millennials' novels. In other words, the family in millennials' novels is not compatible with the government's "divine family" concept; instead, it is in coherence with Beck's zombie categories conceptualization.

As Sancar (2017) stated, when women want to change their family-related gender roles and responsibilities in Turkey, the patriarchy resists these efforts with all its might. Women's family-related gender roles look like a red line for patriarchy. In this context, the annihilation of family in millennials' novels, the exposure of its traumatic impacts on individuals, and its denial imply a less familial society. It could be said that millennials' novels achieve a point that some feminisms have always dreamed of. However, the women's emancipation in millennials' novels comes from following an indirect path. Instead of changing women's family-related gender roles, millennials' novels destroy the family. So, if there is no family, there will not be family-related gender roles for women. Moreover, millennials' novels show that the patriarchy's resistance, which occurs when women want to change their family-related gender roles, gets immediate help from family members, as Sancar (2017) argued. For example, when Gül and Haydar divorce

in *Aile Fotoğrafi* because of Haydar's alcohol addiction and his disloyalty, Gül's two sons, her parents, and her ex-husband spend an effort to convince her to forgive Haydar. She cannot resist this insistence and goes back to her old life and again takes over her family-related responsibilities. Gül's return shows us how strong family ties could be, specifically for women. Her compliance indicates that family-related gender roles of women are attached to these ties. Çayırcıoğlu (2022) suggested that feminism problematizes the unrestrained domestic masculine power. Moreover, feminism criticizes the invisibility of housework and the family glorification of the patriarchy, and it reveals that the family hides sexual assaults by accepting it as a "family secret". If so, it could be argued that the millennials' novels are compatible with feminism in terms of the problematization of the family. However, it is vital to note that this anti-family-related coherence between millennials' novels and feminism is not adequate to call them feminist novels. In the next chapter, I will analyze millennials' novels in terms of gender and ground my argument of why millennials' novels are highly sexist novels that serve to continuity of masculine power.

7

Gender in Millennials' Novels

In the previous chapter, I showed that millennials' novels have not supported or encouraged patriarchal and conservative family concepts that have been promoted by the governments in Turkey, especially in the last two decades. Instead, millennials' novels are full of anti-family ideas and rhetoric, as my findings indicated. Here, on the other hand, I argue that millennials'novels are as msyoginist as Turkey's last twenty years.

Millennials' novels are simply sexist texts. Thus, it could be argued that millennials' novels reproduce gender inequalities by using the same methods and discourse inherent to patriarchy and conservative political arguments. In millennials' novels, the structure, content, subject, and language are against women and LGBT+, just as the patriarchal idea encouraged. In this context, the main findings that indicate that millennials' novels reproduce gender inequalities in parallel with Turkish society in general and the last two epoch's political discourse in particular could be summarized like this. First, violence against women is extremely high in millennials' novels as it is high in daily life. As shown in previous chapters with statistics, violence against women and femicide rates have been raised in Turkey in the 2000s and 2010s. Gender equality indexes also show Turkey's poor performance in terms of gender issues. In the same vein, violence against women, verbal and

psychical abuse, rape, and femicide are unnecessarily high in millennials' novels. As can be seen in the following paragraphs, unfortunately, none of these malicious actions intend to get readers' attention to gender-related problems in our society. In other words, it is not the intention of millennials' novels to criticize, or to correct, gender issues through a text. Instead, intentionally or not, millennials' novels torture and kill women either for the sake of men or because of them.

The second important finding of my study in terms of gender is that the main characters are almost always men in millennials' novels. The agency always belongs to these male protagonists, and women only serve men. They do not have other functions in millennials' stories. Although there are several novels where women take the lead role, they are depicted as people who miss and cry for a man in these texts. There is a limited number of powerful women in millennials' novels, but they are depicted as masculine creatures. What symbolizes their power is masculinity. They have to transform into a man to get the power and to be powerful. Of course, this does not mean a biological transformation. Powerful women behave like men in millennials' novels. They curse other women; they beat and kill people for the honor. If a woman cannot act like a man, then she is insulted by other characters in millennials' novels. Therefore, the depictions of women characters and their functions in millennials' novels correspond with masculine political discourse, norms, values, and other cultural elements that produce gender inequalities in Turkey. Table 7.1 summarizes how masculinity and masculine power dominate millennials' novels.

Table 7.1 Main Characters' Genders in Millennials' Novels

Hep Lunapark	The narrator and the main characters are male. Agency belongs to men. Women are deceivable, sensitive, and demonic.
Üç Nokta	All main characters are male except for H.
Sarsıntı	Both the narrator and the main character are male. Therefore, women could only take supportive roles.
1473	The narrator is a female hedgehog. She seeks "her man" throughout the story. Finally, she commits suicide when she realizes that "her man" is dead.
Kırık Beyaz	Narrators vary throughout the story, but they are mainly women. There are one male and one fe-

	male main character. The woman dies because of the man.
Ahraz	Although a woman's story is told at the beginning, the narration turns into a men's story when she gives birth to her son. Therefore, women take supportive roles that are harmonious with traditional gender roles, like being a mother, lovers, and wives in the text.
Et Yiyenler Birbirini Öldürsün	There are one male and one female main character in the text. The woman hates other women.
Kolpa	The story of a furious and hateful man because of a woman.
Bozlak	There is no woman. All characters who speak or act are men. However, they talk about a woman that they killed. The dead woman is muted. Men kill a woman and speak about her.
Son Hafriyat	All main characters are male. The only powerful woman is a judge who cannot defy men's coalition against her. Other women in the text are weak and unbalanced—wives, mistresses, etc.
Ben, Babam ve Diğerleri	The main character is a young woman who is advised to behave like a "man". She transforms into the accumulation of her father and her father's best friend, Uncle İlyas. These two men make the young woman a serial killer who acts like them.
Taşikardi	A man abducts a woman. Then, another woman is killed by another man. So, male main characters find an opportunity to get into action after women are abused or killed.
Hayalname	The main character is a man. Women take supportive roles and escape, leave, and betray this man.
İsmet Özel Cinayeti	There are no individuals but god's servants. Therefore, there is no woman either.
Uzakların Şarkısı	The whole adventure belongs to men. Women are deceitful, traitorous, and ignorant in the text.
Aile Fotoğrafı	The narrator is a young man. In his novel, which is based on his true family story, he forces his mother to return to his father, an alcoholic and unfaithful man.
Yedikuleli Mansur	The story is about men and masculinity. There are few non-Muslim women in the text, and they must serve men as mistresses. Men become "real men" by sleeping with these women.
Size Müthiş Bir Yemek Hazırladım	Almost all characters are women, including the narrator. However, all women are insulted by other women throughout the story. A man in the novel's center stands, and all women want to get him. He symbolizes power.
Öbürküler	There are two women in the novel, one of whom is an old lady who wants to steal her non-Muslim

	neighbor's house. The second one is a young housewife who is depicted as half-witted.
Unutma Beni Apartmanı	The primary and vital characters, Süreyya, Mesude, Çeşminaz, NY, are all women. However, the only powerful woman is Süreyya, the novel's main character.
FBSB ve Suskunluğu	The story of men is told by men as well. The mystery of the text is set up by raping and killing a woman. A man also kills the second woman in the text.
İtlaf	Story of three young males. Women are not seen, but they are mentioned. One mother commits suicide, while the other one leaves her family and causes her boy misery.
Kul	The narration is about a woman desperately seeking her unemployed drug-addicted husband.
Bize Kalsa Böyle Geçerdi Akşamlar	It is the story of two brotherlike men and a woman. The woman becomes the lover of one of them. However, the woman sleeps with the other man, and although the man also wants this, he blames the woman. The text is written by the man who sleeps with his best friend's lover and blames everyone except himself. He depicts the woman as if she was a demon.
Nefaset Lokantası	It is a story of a man named Salih. All wealthy and wise women die for Salih's story. Thus Salih inherits, feels agony, and gets a story to tell.
Kör Adım	It is the story of men. The women exist in this text with their sexualities. They are just bodies for men. The sister of the main character is insulted openly because of her physical disability.

As seen in Table 7.1, millennials' novels often tell men's stories. In addition, men take the lead roles in these texts. More importantly, masculinity stands in the center of millennials' novels, and these novels reproduce traditional gender roles which cause gender inequalities.

Millennials' novels' language is primarily sexist. In this context, the texts are full of sexist curses and analogies, and sexist gender clichés dominate millennials' novels. Finally, differences between the depictions of men and women and differences between their functions in the novels could be seen as evidence of the intense sexism of millennials' novels. In this context, millennials' novels are analyzed in the following paragraphs to ensure empirical evidence for the findings that I have summarized so far.

§ 7.1 Violence against Women and Femicide

As it will be shown in the following paragraphs explaining each novel, millennials' novels look like a cemetery for women. Men die in millennials' novels as well because the violence that the media have promoted in the last two decades in Turkey became a dominant theme in these texts. However, the number of dead women and femicide is much higher than that of men killed. More importantly, in millennials' novels, women either die for men or because of them. In millennials' novels, women do not cause a man's death, while women always fail for men, or worse, men kill them. In millennials' novels, if a man dies, he dies heroically. Women, on the other hand, are killed mainly by men. Another reason for women's death in millennials' novels is committing suicide for men. Women always miss men in millennials' novels; they are depicted as the very sensitive and unbalanced suicidal creatures. One way or another, women are killed in millennials' novels to continue a man's adventure. The texts use women in the service of men, and when they are done with them, millennials' novels kill women.

Bozlak, for example, builds its narration on femicide. The novel is about a young woman who is killed by an unknown man in an Anatolian village. The recently appointed male teacher of the village learns that a young woman has been killed recently, and the case is closed as if it was a normal death. He decides to solve the mystery; he wants to find the killer and bring the killer to justice. However, villagers, especially the village chief, *muhtar*, impede him since they think that the mystery should not inquire anymore. For them, there is no need to further effort because the woman, Hatice, is dead.

"The mukhtar hit the back of his hand on the palm of the other hand, making a loud noise."Teacher," he said angrily, "There is no crime! Hatice, the poor girl, has passed away; will Muzaffer, the bastard, come out and say that he has defiled her honor after this hour? And to whom, what, and how will you prove it? The girl is under the ground; how will you prove it? (p.67)[1]."

[1] *"Muhtar büyük bir ses çıkaracak şekilde bir elinin tersini diğerinin avcuna vurdu. "Hocam," diyordu bana, öfkesini de gözlerinden saçarak. "Ortada suç yok suç! Hatice, kızcağız göçtü gitti bu dünyadan, o Muzaffer şerefsizi çıkıp da ben namusunu kirlettim der mi bu saatten sonra? Hem kime, neyi, nasıl kanıtlayacaksın? Kızcağız toprağın altında, bunun ispatını nasıl yapacaksın? (p.67)."*

As stated previously, millennials' novels harshly criticize society. In this context, *Bozlak* criticizes the culture of honor, which usually is related to women, women's bodies, and woman's sexuality. The story of *Bozlak* looks like a critical essay, *We Demand Equality in Moral Codes (Ahlakta Müsavat İsteriz)*, printed in *Resimli Ay*. This essay criticizes people who killed a widow but did not harm her male lover (Sancar, 2017). However, it is ironic that the woman's voice is never heard in *Bozlak*. Only men appear and talk in this novel. The victim is a woman, and the killers are men. The victim is muted, and the killers are very talkative. The novel is about a dead woman and her tragedies, but she never appears nor talks in this novel. Readers cannot find any woman in this novel. The text confesses this situation.

"There were no women here, no streets here. There was no day, no night, no life here (p.74).[2]*"*

In the end of *Bozlak*, the teacher solves the mystery, and it is understood that Hatice was killed by her grandpa. It is an honor killing, although Hatice was abducted, raped, and killed. However, the teacher involves in a crime while inquiring about the death of Hatice. Thus, he prefers not to talk about how the old man, Hatice's grandpa, killed her. By doing so, *Bozlak* perfectly demonstrates how a corrupted society captures all individuals and how its maintenance is related to this mechanism. On the other hand, the text reproduces gender inequalities since its message tells us that we are helpless to bring justice and punish Hatice's killer and accomplices.

1473 is another millennial novel that kills a woman. It kills the main character. The man, the narrator's lover, dies as well, but what killed him was a sword blow in the warzone. However, the female hedgehog commits suicide when she learns about her lover's death because life loses its meaning with the death of her lover.

Now, if we compare *Bozlak* with *1473*, we see that a dead man was praised like a demi-god in *1473* and his lover killed herself for him. However, in *Bozlak* a woman was the dead one. No one praised her. Men

[2] *"Burada kadın yoktu, burada sokak yoktu. Burada gündüz, burada gece, burada hayat yoktu (p.74)."*

blamed and killed her, although she was as innocent as the male hedgehog of *1473*. There were no lovers for Hatice as there were for the male hedgehog. Thus, Hatice was killed by men and became just a victim, while the male hedgehog became a priest with his dead.

Hatice in *Bozlak* was a young woman who had lived in a village before her death. However, women die in millennials' novels, whether young or old, rich or poor, lovely or ugly, educated or uneducated. For example, what happens to H. in *Üç Nokta*, a beautiful, well-educated young lady who lives in Istanbul? H. falls victim to violence against women, which is prevalent both in Turkish society and millennials' novels. The police take H. during a massive social upheaval. She is verbally and physically abused and tortured under custody. The text utters here that it is believed that Turkey needs to be saved, but it also implies that saving Turkey is both impossible and not a woman's job. A woman, who attempts to save Turkey, is seen as a "whore". The policeman utters this insistently.

"The same sentence was repeated over and over: "Is it your business to save Turkey, you bitch... (p.319).[3]"

Taşikardi is a millennial novel based on an abducted woman and femicide. Just at the beginning of the text, a woman, the protagonist's daughter Safiye, is abducted by her boyfriend. Thus, her father, Zarif, gets a reason to leave being an alcoholic, and he starts searching for his daughter in Istanbul neighborhoods. Later, other women are murdered and killed in the text to ensure movement for men. In other words, men gain their agency through women's deaths. Dead women seem necessary to these texts to shape male protagonists' psychologies.

Taşikardi looks like *Bozlak* because both texts kill women to advance their stories; the women whose lives were sacrificed for the men's adventures never talk in these novels. It is stated in the novel that Safiye provides for her father and herself.

"But yes, they were right. Zarif left the business to her daughter by force. And again, yes, he drank a lot. Moreover, his drinks were being paid for by the income of the shop that Safiye ran. She worked hard there to make a profit (p.64).[4]"

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[3] *"Aynı cümle tekrar tekrar zikrediliyordu: "Türkiye'yi sen mi kurtaracaksın lan orospu... (p.319)."*

Ironically, this horologist woman never defies cries or even talks in the novel. The other women killed in the novel, Safiye's mother, Zarif's ex-wife, and Eyüp's ex-wife, are also muted.

Safiye is abducted at the opening of the novel. Thus, Zarif immediately starts looking for his daughter. One of his old pals, Eyüp, whose wife and children died in an earthquake in 1999, comes to Zarif. Two men act together. Later, the text shows that Eyüp is responsible for Safiye's abduction and her mother's death. In other words, Eyüp murders his best friend's wife and abducts his daughter for two different and unconvincing reasons. It could be said that one woman is abducted and two women are killed in *Taşikardi* just for legitimizing Zarif and Eyüp's psychologies and telling their stories. A character, Çelebi, at the end of the novel reveals all this information. It is important to note that *Taşikardi* reflects a real-life incident here. In the 2000s and 2010s, so many women have been killed by men and thrown from balconies to make these murders look like suicide. Eyüp does the same in the novel.

"Years have passed, but you still have not recovered. I know, I will tell. Did not you kill Mr. Zarif's wife just because of this fear? (p.106).[5]"

"Then he found your wife and tried to persuade her to return to you. He had thought that if she returned, your obsession would subside, and everything would be as before. But your wife had not wanted to return. So they fought, and Eyüp pushed the woman from the balcony in a nervous breakdown (p.107).[6]"

Hayalname tells the story of a lonesome and loser young man. However, the reason for his pathetic personality and unhappiness is always women in the text. The text first kills his mother, and he becomes an orphan. As a young adult, he falls in love with a woman, Gizem, but Gizem abandons him immediately. For him, Gizem's leaving equals being expelled from heaven.

"After Gizem, I felt like I was exiled from heaven. But I have never rebelled (p.67).[7]"

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[4] *"Ama evet, onlar haklıydı. Zarif işleri zorla kızına bırakmıştı. Ve yine evet, çok içiyordu. Üstelik içtiklerinin parasını da Safiye'nin döndürebilmek için canını dişine takarak çalıştığı dükkân karşılıyordu (p.64)."*

[5] *"Seneler geçti ama hâlâ iyileşememişsin. Biliyorum, söyleyeceğim. Zarif Bey'in karısını sırf bu korku yüzünden öldürmedin mi? (p.106.)"*

[6] *"Sonra eşinizi bulmuş bu, geri dönmesi için ikna etmeye çalışmış. Güya dönerse saplantınız dinecek ve her şey eskisi gibi olacakmış. Ama eşiniz dönmek istememiş. Kavga etmişler ve Eyüp, o sinir harbinde kadıncağızı balkondan itivermiş (p.107)."*

[7] *"Gizem'in ardından cennetten kovulmuş gibiydim. Fakat asla isyan etmedim (p.67)."*

İtlaf is a story about three young male losers. The text blames women and makes trying to convince readers that the traumatic lives of these young males would have been different if their mothers had not made some mistakes. The name of the first male protagonist is Toprak. The novel informs us that his mother committed suicide, and Toprak and his mentally disabled brother stand alone. Thus, a woman's tragic death is used to tell men's stories again. When their mother killed herself, Toprak and his brother's story began. The second male protagonist is Mahir. Mahir's father committed suicide because of his wife, Mahir's mother, because she cheated on him. Then, Mahir had to start living with a stranger. In other words, a woman here, Mahir's mother, cheats on her husband, causes his death and leaves her boy without appearing in the text even in one phrase. The narrator tells us what she has done. She cannot explain herself; the agency entirely belongs to the men. Indeed, *İtlaf* is a very short novel in which no women appear. Finally, its language and conclusions are pretty sexist. It is a well-known cliché to liken nature to a woman and vice versa. In this context, *İtlaf* likens sunflowers to girls in love with the same handsome man, the sun. The sun is the one and only. It gives life. On the other hand, women are in love with him again as a cluster.

"Each of them was looking at the sun like young girls in love with the same handsome man (p.30).[8]"

Some arguments of the narrator in *İtlaf* reveal how this text defends patriarchy and femicide. Needless to say, these phrases are utterly irrelevant to the story. The narrator interrupts the main story and shares his ideas with readers. It is seen here that *İtlaf* legitimates honor killings. More importantly, *İtlaf* tries to find an acceptable excuse for men to kill others and instrumentalize women in this context. Thus, gender-biased patriarchal views are reproduced.

"The story of the man who catches his wife with his neighbor is a cliché and, like most, ends in death. If you do not get enough raises, that is not a good enough reason to kill the boss, but if

[8] *"Her biri aynı yakışıklıya âşık genç kızlar gibi güneşe bakıyorlardı (p.30)."*

you catch your wife with your boss who did not give you a raise, no one will stand up for you when you kill him (p.17).[9]*"*

Fevkalbeşer Sair Bey ve Suskunluğu opens with a woman's dead, too. Just at the beginning of the novel, a thief named Aksak Ahmet rapes and kills a woman while stealing her necklace. Thus, the object that ensures the story's mystery, the necklace, changes hands. In other words, a woman is raped and killed to start a thriller. It is important to note that *Fevkalbeşer Bey ve Suskunluğu* contains violent scenes, and men also die in this text; however, nobody raped or abused them before killing. Stealing the necklace is necessary to tell this story because the narration and its mystery will be built on it. However, the rape and death of its woman owner do not contribute anything to this text but misogyny. She is not relevant to the story. Therefore, she is never recalled in the text. In my opinion, this irresponsible use of murder and rape would contribute to getting used to misogyny, femicide, and all other patriarchal gender issues.

Kırık Beyaz is a novel whose main character is a young man in his twenties named Kuzgun. The text reproduces gender inequalities against women, femininity, and LGBT+ individuals at the expense of praising men in general and a man, Kuzgun, in particular. The text has emotionally exploited language that contains sexist statements. Women die in *Kırık Beyaz* to advance a man's story as they do in other millennials' novels. Kuzgun is a young man who came from a Southern East Anatolian village. The state officers had killed his father before he came to Istanbul. He is suicidal and tries to kill himself in the middle of Istiklal Street. In order to make this man rich, the text uses an old and wealthy woman. This old and rich woman dies immediately, leaving her wealth Kuzgun.

"As I learned from the conversations at the prosecutor's office while I was waiting to give my statement, just as I told you, the boy had a relationship with a woman older than him. The woman left everything to the boy in her will. However, what she left had not belonged to the woman but her ex-husband (pp.279-280).[10]*"*

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[9] *"Karısını komşusuyla basan adamın hikâyesi klişedir ve çoğu gibi ölümle sonuçlanır. Yeterince zam alamadıysan bu patronu öldürmek için yeterli bir neden değildir ama karını sana zam yapmayan patronunla yakalarsan o zaman öldürmene kimse ses çıkarmaz (p.17)."*

[10] *"Savcılıkta tıpkı size anlattığım gibi ifademi vermeyi beklerken konuşulanlardan öğrendiğim kadarıyla, oğlanın kendinden büyük bir kadınla münasebeti olmuş vaktiyle. Kadın vasiyetinde,*

The second woman who dies in Kırık Beyaz is Kuzgun's lover, Zambak. At the novel's end, the text informs us that the old woman, who gave her all wealth to Kuzgun, had inherited that wealth from a man. In other words, even a woman who was instrumentalized and killed for a man's agency previously in the text owes her wealth to a man. This man vows to avenge and comes to kill Kuzgun. However, instead of Kuzgun, he accidentally kills Zambak, Kuzgun's lover. Thus, one woman dies to make Kuzgun a wealthy person, and the second one also dies to make him a miserable lover. As seen in the quotation below, the text indicates that one lover dies for the other one in love, though it is not explained why? In any case, the text prefers to kill women and keeps a man alive.

"Our lovesick boy lived in the house inherited from the woman for a while when the woman died. Then he sold everything. Finally, he sold the house, too. He took the suitcase in his hand and stood at the door of his beloved. They were going to get on the rainbow and run away. When the ex-husband learned this, he chased the boy; in fact, he went after his property. You know what is next. The treacherous accidentally shot the girl instead of the boy. The girl died in the place of the boy. It turns out that in love, one always dies for the other (p.280).[11] *"*

There are two main narrators in *Et Yiyenler Birbirini Öldürsün*. The first one is a man named Enver, and he speaks first. In the novel's second half, a woman, Özlem, narrates her story. Both the language and the narration are hardcore in *Et Yiyenler Birbirini Öldürsün*. It looks like clandestine (underground) literature.

Enver is a crazy man. The narration implies that he could be mentally ill. He incessantly speaks and reveals his anger and hate. He hates society in general and talks about specific people whom he does not like. The second narrator, a woman named Özlem, lives in the same building as Enver. Like Enver, she hates everyone, too. Both of the narrators mention different people who are related to them. Analysis of these narrations reveals that what happens to women is much sadder than what happens to men. For example, Enver's mother and aunt were

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her şeyini oğlana bırakmış. Gel gör ki bıraktıkları, kadının değil eski kocasınınmış (pp.279-280)."

[11] *"Bizim sevdalı oğlan, kadın ölünce, bir müddet kadından miras kalan evde yaşamış. Sonra ne var ne yoksa satmış. En son da külliyen evi satmış. Eline malum bavulu alıp sevdiceğinin kapısına dayanmış. Gökkuşağına binip uzaklara kaçacaklarmış. Bunu öğrenen eski koca oğlanın, daha doğrusu mal varlığının peşine düşmüş. Sonrasını biliyorsunuz. Kalleş, oğlanı öldüreceğim derken kızı vurmuş. Kız, oğlanın yerine ölmüş. Meğer aşkta hep biri, diğerinin yerine ölürmüş (p.280)."*

slaughtered in the Maraş massacre. The text wants to point out how sad this incident was; however, it does this by killing only women. After this incident, Enver's father loses his mind and kills one of his sons, Enver's brother.

Enver lives alone in a stinky flat. After explaining how his mother and aunt were killed, Enver tells another story. This one is about a woman who hangs herself. Enver's landlord lives in Germany, and his wife committed suicide by hanging herself. However, she was forced to commit suicide by another woman, her mother-in-law. Enver hates this old lady, insults her outfit, and calls her "Damkoruğu". Thus, the novel uses puns to insult a woman. The novel also contains a woman who convinces her neighbors that she is a nurse, though she works at night clubs, a tight-fisted woman who seduces a married man and forces him to divorce, Özlem's friend Serpil, and a cleaning lady. Özlem, the main woman character and one of the narrators in the text, mentions all these women by using a hatred language. As seen in the quotations below, both Enver and Özlem hate and insult women and like to see them suffering.

"How strange it is for the Chinese to do such strange things. Where there is something that should not be done, the Chinese certainly did it. For example, the man who ate his wife because he loved her was also Chinese. What a nice nation these Chinese are (p.91).[12]"

"The more she talks, the more disgusted I am with myself, and I can only think of killing Serpil by squeezing her throat (p.202).[13]"

Özlem's comments about her best friend Serpil reproduce a sexist cliché that could be summarized as "women hate women". Interestingly, millennials' novels use fighting women when they want to increase the tension in the narrations. For example, Özlem insults Serpil by calling her a creature who follows only her animal instincts.

"She has never been more than an animal that listens to her own wishes (p.197).[14]"

Nefaset Lokantası is the story of Salih, a desperate and lonely man. He despairs Turkey. He thinks he is not understood in his country and

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12 *"Böyle garip olayları Çinlilerinin yapması ne acayip. Nerede yapılmaması gereken bir şey varsa onu kesinlikle Çinliler yapmıştır. Karısını sevdiği için yiyen adam da Çinlidir mesela. Bu Çinliler ne hoş milletmiş (p.91)."*

13 *"Konuştukça kendimden tiksinirim ve Serpil'in gırtlağını sıkarak onu öldürmekten başka şey düşünemem (p.202)."*

14 *"O hiçbir zaman kendi isteklerini dinleyen bir hayvandan öteye gidemedi (p.197)."*

decides to immigrate to Brazil. However, the women die, and he stays in Turkey. There are three central women characters in this novel. All of them die to make Salih's story goes on. Two women, the mother of Salih and his girlfriend, commit suicide. Salih's mother kills herself because she finds life insufferable after her husband's death. Actually, Salih's mother and father are not officially married. Salih's mother, a well-educated teacher, lives with a married man as his second wife, gets a boy from him, waits for him every day, and kills herself when he dies. Thus, the text reproduces all patriarchy-related gender biases over and over again. Furthermore, the text instrumentalizes his mother's death to set up Salih's introverted personality and loneliness. As seen in the quotation below, Salih's mother, Ms. Yıldız, admires her husband, and she could only exist if her husband is around.

"Then this same woman recovered in two or three days, this time behaved in an immeasurable joy, washed her face with rice water that she had soaked from the night to whiten her skin, rubbed her face, changed her clothes and started getting ready, gradually a color comes to her pale cheeks. Salih watched her mother's fascinating change in a daze. In those days' nights, Yıldız Hanım's attention, who knows where it was at other times, would focus on the man she fell in love with. When her husband came, she walked around differently, and a strange smell that was made of their desire went around. They entered the bedroom and whispered to each other. Sometimes Salih would approach the bedroom door, which was ajar, and try to hear what they were talking about, to see what they were doing. The overflowing s's, ş's, giggles from the bedroom. A really nice breakfast was served in the morning of those nights. Yıldız Hanım always sang the same song while preparing breakfast. "My good morning, my flower, my beloved." Does Salih want to hear that song on other days and be its subject? He certainly does (p.113).[15]"

The second woman in the text is Nihan, Salih's girlfriend. Nihan commits suicide like Ms. Yıldız, Salih's mother. The reason for Nihan's decision is related to a man again. Nihan kills herself because she thinks she will be sick like her father. It is not a persuasive reason for someone to kill herself. Nihan, as a well-educated woman, does not see a doctor,

[15] *"Sonra bu aynı kadın iki üç gün içinde toparlanıp kendine gelir, bu defa ölçüsüz bir neşe içinde davranır, cildi beyazlasın diye geceden ıslattığı pirincin suyuyla yüzünü yıkayıp ovar, üstünü başını değiştirip hazırlanmaya başlar, solgun yanaklarına kademeli olarak bir renk gelir, Salih annesinin bu büyüleyici değişimini şaşkınlıkla izlerdi. Bu günlerin gecelerinde Yıldız Hanım'ın diğer zamanlarda da nerede olduğu pek belli olmayan ilgisi âşık olduğu adamın üzerine yoğunlaşırdı. O gelince kadın ortalıkta öyle bir edayla dönerdi ki evin içinde ikisinin şehvetinden yapılma tuhaf bir koku dolaşırdı. Odaya kapanıp fısır fısır konuşurlardı. Bazen tam kapanmadan aralık kalan yatak odası kapısına yaklaşıp ne konuştuklarını duymaya, ne yaptıklarını görmeye çalışırdı. Yatak odasından taşan, s'ler, ş'ler, kıkırdamalar. O gecelerin sabahında maaile gerçekten güzel bir kahvaltı yapılırdı. Yıldız Hanım kahvaltıyı hazırlarken hep aynı şarkıyı mırıldanırdı. "Günaydınım, narçiçeğim, sevdiğim." Salih o şarkıyı başka günlerde de duymak ve muhatabı olmak ister miydi? Mutlaka isterdi (p.113)."*

for example. She kills herself without any hesitation. She is more intelligent and beautiful than Salih but dies to make Salih speak philosophically in the text. In other words, the text instrumentalizes women's deaths to make Salih a wise man. As seen quotation below, a woman kills herself, and a man feels pity for himself.

"Nihan's suicide aroused the following ideas in Salih, one after the other: She did not love me. She did not really love me. Would someone who loves someone else kill herself? You are not at the center of the universe. Nobody really knows anyone. I never knew her. So two people actually never met each other. You are not at the center of the universe. I have just realized that I have lived by myself. I have fooled myself from the beginning. You are not at the center of the universe. It will make me unlovable from now on. So I am really unlovable. Maybe it is not all about you (p.89).[16]"

The third woman killed by the text is Ms. Afitap, the owner of a restaurant named Nefaset Lokantası. Ms. Afitap organizes a dinner for Salih one day before his departure to Brazil. However, all of a sudden, she dies at the dinner. In fact, the novel opens with her funeral. Later, Salih learns that Ms. Afitap handed him half of her restaurant. It is important to note that Salih and Ms. Afitap barely know each other. The text does now try to be convincing. It wants to keep Salih in Turkey to tell his story and which is why it kills women and transfers their shares to Salih. Obviously, all these women's deaths reflect how fiction is shaped by a country's sociopolitical and cultural atmosphere. In my opinion, these kinds of irresponsible women's deaths in novels have the risk of normalizing femicides, although it is not the text's intention.

"Mrs. Afitap died the night she gave a farewell dinner to Salih at the Nefaset Restaurant. She was found dead in the toilet by Suphi Bey. It turned out that there was a sneaky time bomb in her brain that nobody knew existed. Salih would have gone the next night if this handful event had not occurred. He postponed the plane ticket for three days to fulfill her last duty to Mrs. Afitap (p.41).[17]"

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16 *"Nihan'ın intiharı Salih'te sırasıyla şu fikirleri uyandırdı: Beni sevmemiş. Gerçekten sevmemiş. Birini seven biri kendini öldürür mü? Her şey seninle ilgili olmak zorunda değil. Kimse kimseyi gerçekte tanımıyor. Onu hiç tanımamışım. Demek ki iki insan aslında birbirine hiç dokunamıyor. Her şey seninle ilgili olmak zorunda değil. Kendi kendime yaşamışım. Başından beri kendimi kandırmışım. Her seninle ilgili olmak zorunda değil. Bu beni bundan sonrası için de sevilemez biri yapacak. Demek ki ben gerçekten sevilemez biriyim. Belki de her şey seninle ilgili değildir (p.89)."*

17 *"Afitap Hanım, Nefaset Lokantası'nda Salih'e veda yemeği verdiği gece öldü. Tuvalette ölü bulundu. Suphi Bey tarafından. Meğer beyninin içinde varlığından kimsenin haberdar olmadığı sinsi bir saatli bomba geriye doğru sayıyormuş. Salih bu elim olay vuku bulmasaydı ertesi gece gidecekti. Afitap Hanım'a son görevini yerine getirmek için uçak biletini üç gün sonraya erteledi (p.41)."*

There are some side characters in *Nefaset Lokantası,* and they also kill women. Ms. Afitap is married to a man in the novel, Mr. Suphi. He confesses that he killed his first wife. He uses the verb "to kill" in a figurative way. He did not kill his first wife, but he believes he was the cause. Mr. Suphi fell in love with a young woman and prayed for his wife's death. The text gave him what he wanted, and Mr. Suphi's wife died naturally. However, the young woman left Mr. Suphi later. It is important to note that none of these women's deaths contribute anything to the narration in this novel. In other words, to tell men's stories, *Nefaset Lokantası* kills and buries four women in it.

"Suphi Bey's voice slid down from the raki glass and disintegrated; he cried with a broken sob for a few seconds. 'God heard my prayers. I did not know I wanted it, but my wife died right there since I wanted it so badly. She left us forever. I killed her. My desire stuck in my wife's heart by becoming a prayer and killed her. I am a murderer (p.37)[18].'"

Ahraz criticizes people and social injustices by focusing on oppressors–oppressed distinction. In the beginning, the novel narrates a homeless woman's story. People call her İfrit Adile in the town where she lives. The townspeople segregate, beat, and rape her regularly. Although she is the one who has been raped, the police torture her instead of arresting the rapists.

"She once came to Gerence one day in the past since the police forced her, and she spent a considerable effort to stop the blood that was flowing from Adile's legs (p. 24).[19]"

"She howled, howled, and howled without knowing the time in the jail she was imprisoned that night, without seeing the light of the day who knows how long and ignoring the nightmares (p.32).[20]"

Adile is raped and tortured, but she survives. Death comes to her, but she does not find any life to take, meaning she has already died. The text blesses this survival, implying that now she is immortal.

"Long after losing the sense of time, when she awoke on a stream bed, the scissure on her lips were covered with blood, and she had no teeth nor nails. All her memory had been erased from her mind with torture. Vultures flying on her meant that she had already died. However, death had entered her body, and then it had gone forever since it could not find anything to take. Now she was charmed against death; she had forgotten everything before she woke up. When

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18 *"Suphi Bey'in sesi rakı kadehinden aşağı kayıp dağıldı, birkaç saniye kesik bir hıçkırıkla ağladı. "Allah dualarımı duydu. İstediğim şeyin bu olduğunu bilmiyordum fakat o kadar istedim ki karım oracıkta öldü. Aramızdan sonsuza kadar çekildi. Onu ben öldürdüm. Arzum dua olup karımın kalbine saplandı, onu öldürdü. Ben bir katilim (p.37)."*

19 *"Geçmişte bir gün polislerin zoruyla Gerence'ye gelmiş, Adile'nin bacaklarından akan oluk oluk kanı durdurmak için hayli çaba sarf etmişti (p. 24)."*

20 *"O gece atıldığı kodeste vakti bilmeden, kim bilir kaç zaman gün ışığı görmeden, üstüne basan karaları duymadan uludu, uludu, uludu... (p.32)."*

she returned to the town with a lightness that no mortal could afford, no one recognized her. Now, she was a stranger although she was not a newcomer (pp.32-33).[21]*"*

However, her blessing cannot protect her from other men. She is even raped by her father, gets pregnant, and gives birth to her father's son. When she gets pregnant, she visits every door in the town, but nobody helps her. She especially asks for women's help, and they refuse İfrit Adile. The text criticizes this situation and women by praising other female creatures of nature. Even the midwife, who previously cured her by the police order, refuses to help.

"This is what she has already known and seen. She has seen female cats giving birth to each other, goats nursing offspring that were not their own, sparrows from the different eggs hiding in the same gutter when the storm comes, and like an animal, she has sought the cure for her troubles in women (pp.25-26).[22]*"*

Adile takes her baby and kills her father by burning him with his boat. It could be seen as Adile's revenge and her defiance. Finally, however, she accepts her boy, whose father is her father. From this moment on, Adile leaves the novel's center, becoming a mother and just a side character who will be rarely mentioned. Later, the texts only mention men and their stories. Thus, Adile has been used, tortured, and raped by the text to bring its real hero to life.

At one point in *Nefaset Lokantası*, it is understood that Can is the boyfriend of a woman at the table, Pelin. She is sexually harassed and beaten by Can. He also cheats on Pelin. However, Pelin cannot end her relationship with Can. Her agonies entertain Melodi, and she thinks that her narration would also entertain us, the readers.

"Pelin is psychologically, physically, and sexually harassed by Can. When she is subjected to violence, for example, when Can's knife hits his bone, Pelin thinks of either leaving or getting married. She cannot leave. She fears a lot. She cannot marry. She fears a lot. Moreover, Can cheats on Pelin, Pelin knows that she has been cheated on, so this situation is called Can making love to other women. Or let's say he cuts other women with his knife (p.48).[23]*"*

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21 *"Zamanı yitirdikten çok sonra, bir dere yatağında gözlerini açtığında, dudaklarındaki yarıklar kan kurusuyla kaplanmış, dişsiz ve tırnaksızdı; geçmişe dair ne varsa cop pençeleriyle sökülmüştü zihninden. Tepesinde uçan alıcılara bakılırsa çoktan ölmüştü. Oysa ölüm içine girmiş götürecek bir şey bulamayınca, bir daha dönmemecesine çıkıp gitmişti. O artık ölüme karşı efsunlanmış, unutarak uyanmıştı. Hiçbir ölümlüye nasip olmayan bir hafiflikle kasabaya döndüğünde kimse onu tanımamıştı; artık bir yabancıydı ama yeni gelen de değildi (pp.32-33)."*

22 *"Bildiği, gördüğü bir şey bu; birbirini doğurtan dişi kediler, kendinden olmayan yavruları emziren keçiler, fırtınada aynı kiremidin oyuğuna saklanan hepsi bir başka yumurtadan çıkmış serçeler görmüştü ve bir hayvan gibi derdinin dermanını kadınlarda aramıştı (pp.25-26)."*

23 *"Pelin, Can tarafından psikolojik, fiziksel ve cinsel tacize uğruyor. Şiddet gördüğü anlarda, mesela Can'ın bıçağı kemiğine dayandığında, ya ayrılmayı ya evlenmeyi düşünüyor Pelin. Ayrılamıyor. Çok korkuyor. Evlenemiyor. Çok korkuyor. Üstelik Can Pelin'i aldatıyor, Pelin aldatıldığı-*

Pelin wants to die because she cannot endure Can's torture. However, the text does not show any sympathy for Pelin. Instead, the text defines her as a submissive creature, which summarizes the novel's general opinion about women. On the other hand, Can thinks that he is the real victim in his relationship with Pelin, although he cheats on her and beats her. For Can, Pelin is not a human being but a robot that ruins him.

"Pelin is a woman, not an angel. She is tender and conformable. Pelin is together with Can. Can beats Pelin. Pelin does not defy. She cannot be heard even if she rebels. Pelin lives in a luxury flat. Living in a place like this includes being beaten in there. Can always has a knife in his pocket. That knife cuts Pelin. Pelin thinks it is normal to be cut by that knife because she wants to die (p.48).[24]"

"You do not know, Fatoş. She is a robot. She behaves as if she loves me. She hates me, actually. She is hardhearted and cruel. She has no feelings. She has no heart. She always abuses my love. She ruined a person like me, who has loved her with all his heart (p.118).[25]"

Size Müthiş Bir Yemek Hazırladım desires women's death and kills them. Melodi joins this dinner by stealing her director's invitation, also named Melodi. Unfortunately, the actual guest, Melodi's director, hits her car while trying to catch this dinner. Although Melodi, the thief, confesses her fault, she does not care about the real guest's death.

"I cannot say, Melodi. Forgive me. You may die. What do you want me to do? What can I do? I have lied to you once. I stole your invitation. I just wanted to experience a different kind of event, Melodi. I was not sinister. You should have driven your car slower. It was your fault (p.67).[26]"

Femicide and women's deaths are just entertainment in the novel. Even a dish insults a woman and wants her to die. Thus, misogyny that is penetrated the novel reveals itself and wants to destroy women.

"I am not going to tell you anything. You are a shitty woman! Die! (p.72).[27]"

Kör Adım insults, beats, rapes, and murders women. To move the story, *Kör Adım* kills people in the text. First, an old couple is murdered.

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nı biliyor, bu nedenle bu durumun adı Can başka kadınlarla sevişiyor, oluyor. Ya da bıçağıyla başka kadınları kesiyor diyelim de, olsun bitsin (p.48)."

[24] *"Pelin kadın. Melek değil. Pelin şefkatli, boyun eğen. Pelin erkek Can'la birlikte. Can Pelin'i dövüyor. Pelin buna ses çıkaramıyor. Çıkarsa da duyulmuyor. Pelin'in dairesi lüks. Bu kadar lüks bir yerde, şiddet görmek bu lükse dâhil. Can'ın cebinde her zaman bir bıçak var. O bıçak Pelin'i kesiyor. Pelin kesilmeyi kendine hak görüyor. Çünkü Pelin ölmek istiyor (p.48)."*

[25] *"Fatoş, sen bilmiyorsun. O bir robot. Beni seviyormuş numaraları yapıyor. Benden nefret ediyor aslında. Vicdansızın, acımasızın teki o. Duygu diye bir şey yok onda. Kalbi yok onun. Benim aşkımı sömürüyor sürekli. Benim gibi tertemiz şekilde ona âşık bir insanı mahvetti (p.118)."*

[26] *"Söyleyemem Melodi. Affet beni. Belki de öleceksin. Ama ne yapayım? Elimden ne gelir. Bir kez sana yalan söyledim. Davetiyeni çaldım. Sadece değişik bir organizasyonu tecrübe etmek istemiştim Melodi. Öyle kötü bir niyetim yoktu.. Aracını öyle hızlı kullanmasaydın. Napayım... (p.67)."*

[27] *"Sana hiçbir şey anlatmayacağım. Sen boktan bir kadınsın! Öl! (p.72)."*

There is a woman, Zelal, in the village who lives alone since her husband works abroad. She makes love with a man, Çerçi Resul, who visits the village to sell his stuff. The text defines Zelal as a horny woman with an erotic tone.

"The scent of Çerçi Rasul, which travels faster than sound, reached Zelal first because of her house's location. This scent, which reminded everyone of wormy goatskin, turned into nervous fingers tickling between her legs. After applying makeup, she went to the smell defenselessly (p.70).[28]"

Ömer wants to get his revenge on Zelal and whispers about her relation with Çerçi Resul to the old couple. Then, the old couple is found brutally murdered.

"Some people started crying and screaming when they saw the scene. This scene was quite different for them; Aunt Zahide and Uncle Hüseyin had been murdered (p.78).[29]"

Later, Ömer repeats this attitude and whispers a man's wife about his husband's intimate relationship with a young woman, Deniz. Then, Deniz is beaten to death and raped. Thus, the novel and the epoch in which it was written resemble each other. Ömer is a man who ruins women's lives when he cannot get what he wants from them.

"The health condition of D.B., who was raped after being beaten to death and extorted in Izmir's Balçova district, is improving (p.143).[30]"

Savaş feels angry when he learns what happened to Deniz. However, his anger does not primarily target the attacker man, but their mothers and sisters.

"I will kill him; I will catch the person who did this and fuck his mother; it will not be enough, and I will fuck her sister. It will not be enough; I will fuck him. Do not call me a man if I do not put this cigarette on his ass (p.144).[31]"

What happens to Ömer at the novel's end? The text knows that he is an antagonist, a sinner. In addition to all his other faults, he is responsible for all the troubles the women have experienced in the novel. Thus, the text wants to balance the narration, and an unknown person blames

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28 *"Çerçi Resul'un sesten daha hızlı yol alan kokusu, evinin yakın olması sebebiyle ilk olarak Zelal'e ulaşırdı; herkese kurtlanmış keçi postunu hatırlatan bu koku, onun bacak arasını gıdıklayan gergin parmaklara dönüşürdü. Kendini süsleyerek savunmasız bir şekilde kokunun olduğu alana giderdi (p.70)."*

29 *"Manzarayı gördükten sonra ağlayanlar ve çığlık atanlar oldu. Bu manzara, ahalinin hiç alışık olmadığı türdendi; Zahide Teyze ve Hüseyin Amca, öldürülmüşlerdi (p.78)."*

30 *"İzmir'in Balçova ilçesinde, öldüresiye dövülüp gasp edildikten sonra tecavüze uğrayan D.B'nin sağlık durumu iyiye gidiyor (p.143)."*

31 *"Öldüreceğim, bunu yapan her kimse yakalayıp anasını sikeceğim, o da yetmeyecek bacısını sikeceğim. O da yetmeyecek, onu sikeceğim. Şu sigarayı onun götünde söndürmezsem bana da adam demesinler (p.144)."*

Ömer for being a terrorist. We find him in a torture scene. Once again, the text goes hand in hand with the violence of the epoch in which it was written. The tormentor is a soldier who curses with very sexist language. However, it turns out that the torture scene is just Ömer's imagination. In other words, the text shows its mercy to its male antagonist. In fact, it turns out that all incidents that we have already read about in the novel were Ömer's dreams and imaginations. It is possible to argue that the narrator experienced enlightenment while telling the story and realized how gender-biased and injustice the narrative. However, instead of changing the story by retelling or rewriting it, the narrator prefers to keep its narration by saying that "it was a dream". One way or another, this dream has been chosen among endless other non-sexist alternatives.

Son Hafriyat's narrator informs the reader that the daughter of the main character, Behzat Ç., is dead. It is believed that she committed suicide; however, she was killed by Behzat Ç.'s enemies. After this traumatic incident, Behzat Ç. stopped talking, though he kept working by refusing to get psychiatric help. One day, Behzat Ç. hit a suspect who had already surrendered. Thus, Behzat Ç. is under investigation on the one hand. On the other hand, a serial killer starts targeting the family members of old counter-terrorism forces. The serial killer named Red Kit lost his family, his father, mother, and little sister, in a counter-terrorism operation. The little sister symbolizes innocence, and she was shot by the counter-terrorists accidentally. Thus, after losing her innocent sister, Red Kit starts his murderous operations just as Behzat Ç. does after losing his innocent daughter. The text kills three women without showing them even in one scene. Their ghosts, who live in the imaginations of the protagonist and the antagonist, are used by the text to legitimize extra-legal and illegal actions of men. Ironically, Red Kit targets women family members of the police officers who killed his mother and sister. Red Kit captures women and buries them while they are still alive. Why does he not hit them? Why Red Kit buries these women under the ground while they are still alive? Because he was put in an orphanage by the state, where he was forced to stay alone in a dark room when he

committed an error. In sum, *Son Hafriyat* kills women to give men a reason to fight.

"He is not a phone pervert; he is a real pervert. He buried a coffin in Gençlik Park. "There is a woman in the coffin," he says (p.48).[32]"

"Necmiye Karapınar. 1937, Ankara. He remembered the name from somewhere, but the old woman with this name lying on the ground was not familiar at all (p.57).[33]"

"You mean, he buried them when they were alive?[34]"

"The woman was the mother of our Memduh Ağbi, who is retired from the counter-terrorism bureau," he said, "Memduh Karapınar (p.61).[35]"

At least five women are killed in the novel to tell men's stories. These dead women are Behzat Ç.'s daughter, Red Kit's mother and sister, and old police officers' mothers and sisters. These women do not appear in the novel, and they do not talk either. In other words, they are just mentioned because of their death. Only one man is killed in the story. Thus, *Son Hafriyat* is a highly violent crime novel in which almost only women die. At the novel's end, Red Kit buries a mentally disabled woman, the sister of one of the old police officers who killed Red Kit's sister. Thus, *Son Hafriyat* reproduces honor killing, honor culture, and feud. At the novel's end, Red Kit surrenders with his own will because he is convinced he got his revenge. He gets his revenge on men by killing their female relatives.

"Tahsin pulled the cops under a tree."Now you will be calm," he said. "We all will be calm. The guy surrendered. He says, 'I have done my job, so I surrendered.' But he does not tell us where the coffin is. A psychological counselor has come from academia; he tries to make him speak. Chief's order is clear: We do not get close to him; only the psychologist will speak to him. We have cordoned off the park; all teams are searching from all directions. A professor from TÜBİTAK also came and set up the sub-surface tomography thing. We will find the girl even if the guy does not speak (p.285).[36]"

Uzakların Şarkısı is a novel in which toxic masculinity is openly expressed, and women are instrumentalized in men's adventures and sa-

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32 *"Telefon sapığı değilmiş, harbi sapıkmış. Gençlik Park'ına bir tabut gömmüş. 'Tabutun içinde bir kadın var,' diyor p.(48)."*

33 *"Necmiye Karapınar. 1937, Ankara. İsmi bir yerden hatırlıyordu, ama yerde yatan, ismin sahibi yaşlı kadın hiç tanıdık değildi (p.57)."*

34 *"Yani canlıyken mi gömmüş? (p.57)."*

35 *"Kadın, bizim TEM'den emekli Memduh Ağbi'nin annesiymiş," dedi. "Memduh Karapınar (p.61)."*

36 *"Tahsin polisleri bir ağaç altına çekti. "Şimdi sakin olacaksınız," dedi. "Hepimiz sakin olacağız. Herif teslim oldu, burada. İşimi tamamladım, o yüzden teslim oldum,' diyor. Ama tabutun yerini söylemiyor. Akademiden bir psikolojik danışman geldi, herifi konuşturmaya çalışıyor. Müdürün kesin emri var, hiçbirimiz yanına yaklaşmayacağız, sadece psikologlar konuşacak. Parkı kordon altına aldık, bütün ekipler dört koldan arıyor. TÜBİTAK'tan hoca da geldi, yüzeyaltı tomografi şeysini kurdu. Herif söylemese bile kızı bulacağız (p.285)."*

distically tortured. It also depicts all women as naive, stupid, demonic, and traitors. The narrator is a young male university student in today's Turkey. He falls in love with another student, a woman named Eylül. The male narrator introduces Eylül to us by saying that she is young, fresh, and "unexplored." Although it is not clear in the text what the narrator means by saying Eylül is unexplored, drawing an analogy between a young woman and uncharted territories is simply a gender-biased approach.

"As a fresh literature student, she did not seem to keep up with the change that almost every girl who came to university after high school went through. She looked like an unexplored planet (p.26).[37]"

The text immediately forgets how Eylül has been defined at the beginning and kills her in an orgy. Thus, the male narrator has a reason to hate all women and sails away. Once again, a woman has sacrificed for the men's sake.

"Two naked man, Eylül is in the middle of them! (p.37).[38]"
"The girl you call your lover partied with these two boys (p.38).[39]"

After Eylül's death, the narrator moves to Kars and starts living in a village as a hermit. In the meantime, he tells us how he would have tortured Eylül if she had not died at that party. This confession is important for a few reasons. First, it reproduces a gender-biased sexist idea that argues that women belong to men and men are right to commit violence when a woman fornicates. Second, it should be seen that the narrator does not mention the other two guys who slept with Eylül; he does not target them. Third, the narrator does not only want to take revenge; he also wants to torture and describes how he is going to torture in its detail. In other words, he wishes for Eylül's so-called infidelity because he needs a legitimate reason to torture her. It might be thought that this interpretation is exaggerated and unfair. However, hardcore torture scenes are not limited to one or two imaginative sentences in *Uzakların Şarkısı*. In other words, the narrator's torture dreams will be applied

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37 *"Ter ü taze bir edebiyat öğrencisi olarak liseden sonra üniversiteye gelen hemen her kızın geçirdiği değişime ayak uydurmuş gibi durmuyordu. Keşfedilmemiş bir gezegene benziyordu daha çok (p.26)."*
38 *"İki çıplak adam, ortalarında Eylül! (p.37)."*
39 *"Sevgilin dediğin kız, bu iki çocukla âlem yapmış (p.38)."*

later by the second protagonist in the text. In fact, the narrator will realize his psychopathic tendencies in the end.

"I dreamed of how I could have tortured Eylül by locking her in the house if she had not died, and I had learned of her betrayal before she died. I thought about it almost every night after the incident. For example, sticking the skewers between her fingernails, pulling the hairs in her nose one by one, making slits with a razor from her neck to her toes... (p.41)[40]"

In Kars, the narrator meets an old lady who lives with a very old male parrot. From that point on, the narrator starts telling us what the parrot narrates to him. So, the story's time and characters change, and the first narrator starts writing a novel. The main characters of this metafiction are a young man named Gülbadem and his male parrot Zencefil.

Gülbadem comes to Ottoman Istanbul, and the Sultan gives Gülbadem to his best engineer as an assistant. Therefore, Gülbadem and his parrot start living at the engineer's home. There is a young woman in the house, the engineer's daughter Mahmure. She is one of the few women in the text. She never talks directly, or she speaks nonsense if she says something. Gülbadem and his parrot introduce Mahmure to us. She is depicted as a horny woman who always behaves coquettishly. However, men do not like her. The parrot gives us all this information because he stays home with women. As seen in the quotations below, the parrot listens to women's gossip and tells us what he heard through Gülbadem. Women talk about a dead woman by implying that her son might have killed her.

"Mahmure dies for a husband. She has complained to her sister since no one has ever wanted to marry her. If you believe, Mahmure argues that she does not find a husband since their house is far from the city... (p.130)[41]"

"Mahmure took a break from tinkling. "Welcome," she said happily, "My father is at the workshop. Take a breath; I will bring you buttermilk. I have just prepared it; it is fresh (p.179).[42]"

"The chitterlings-faced woman seller came again. Mahmure had received a proposal. She said that the man was a barber in Aksaray. She said that he was tall, handsome-faced, and had a kind soul who could understand the women's souls. But he could not ever get married because

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[40] *"Eğer Eylül ölmeseydi ve ben onun ihanetini önceden öğrenmiş olsaydım, onu eve kapatıp nasıl işkenceler yapabileceğimi hayal ettim. Olaydan sonra hemen her gece bunu düşünmüştüm. Mesela tırnak aralarına şiş sokmak, burnunun içindeki kılları tek tek çekmek, jiletle boynundan başlayıp ayak uçlarına kadar yarıklar açmak... (p.41)"*

[41] *"Bu Mahmure tam bir koca düşkünü. Talibi çıkmıyor diye yakınıp durdu bacısına. Sözde evleri şehre uzak diye talibi çıkmıyormuş... (p.130)."*

[42] *"Mahmure fingirdemeye ara verip sevinçle; "Hoşgeldin." dedi, "Babam işlikte. Sen soluklan ben sana ayran getireyim. Taze çırptıydım (p.179)."*

of his bitchy mother. His mother died recently. The seller woman said maybe the son killed his mother because of his hunger for sex; all the women laughed (p.186).[43] *"*

As I stated previously, the male narrator tortures Eylül in his dreams. Later, Gülbadem executes the same torture on a woman, Ruhsar's assistant. Gülbadem confesses that torturing is a family ritual for his family and her grandfather was an executor. He asks Ruhsar if he is brutal and immediately admits that he is. Meantime, another woman dies in the text because of a man. Gülbadem sadistically tortures Ruhsar's assistant and kills her. Then, he starts torturing Ruhsar. It is important to add that Gülbadem realizes that he looks like his father when he beats women. For a second, he wants to escape this identity but thinks that if he cannot look like his father, it would mean that he is declining. In other words, he prefers to torture women to keep his patriarchal and patrimonial powers in his hands. His reason convinces him to be a torturer and executer who proudly kills women.

"Since childhood, I wanted to do this to someone who hurt me. While I was killing Feramus a while ago, I heard the same pleasure as now. Tell me, Ruhsar, do you think I am wild (p.357)?[44] *"*

"My grandfather was one of Shah's executioners. My father was ashamed of him because he could not fit his father's profession into his position as a vizier. However, he had thousands of rebels hooked up in Delhi, Agra, and Calcutta; he did this sometime just for fun. Moreover, he emphasized that he was an affectionate person at every opportunity. I am descended from them. I used to think that I started to grow as soon as I stopped looking like my father, but as I got older, I realized that I started to rot when I stopped being like my father. Although ashamed of my grandfather, my father carried his bones with him, and I have my father's bones... I have many torture methods in my head (p.358).[45] *"*

Ben, Babam ve Diğerleri is a text that wants to be funny. The text believes that what happens to Sibel throughout the novel, better to say "her tragedies", would entertain readers. Page by page, Sibel under-

[43] *"Bumbar suratlı bohçacı kadın geldi yine. Mahmure'nin bir kısmeti çıkmış. Adam Aksaray'dan berbermiş. Uzun boylu, güzel yüzlü, karı kısmının dilinden anlayan kibar ruhlu biriymiş. Ama cadaloz bir anası olduğundan bu yaşına kadar evlenememiş herif. Geçenlerde anası ölmüş. Bohçacı kadın abazanlıktan belki de anasını bu öldürdü dedi, karıların hepsi güldü (p.186)."*

[44] *"Çocukluğumdan beri canımı yakan birine bunu yapmak istemiştim. Biraz evvel Feramuş'u gebertirken de şimdiki hazzın eşini duydum. Söyle bakalım Ruhsar, sence ben vahşi miyim? (p.357)."*

[45] *"Dedem, Şah'ın cellatlarından biriymiş. Babam, bunu vezirliğe yakıştıramadığı için ondan utanırdı. Oysa kendisi Delhi'de Agra'da, Kalküta'da binlerce isyankârı kancalara geçirtti, bazısını kence zevk için. Üstelik her fırsatta müşfik biri olduğunu vurgulardı. Ben de onların soyundanım işte. Önceleri babama benzemekten vazgeçtiğim an büyümeye başladığımı sanırdım, fakat büyüdükçe babam gibi olmaktan vazgeçtiğim an çürümeye başladığımı kavradım. Babam dedemden utansa da onun kemiklerini yanında taşırdı, ben de babamınkileri... Kafamda bir sürü işkence yöntemi var (p.358)."*

stands that she must transform a man to get power. She acknowledges that the panda is right. When she behaves like a man, her position changes, she is not the target now, but she makes readers laugh with her acts. In this context, Sibel finds herself in a group of senior women. These women have not appeared in the text before this scene and will not be seen again either. Sibel insults all these senior ladies and offers a drink to one of them. The old lady drinks a very strong alcoholic beverage and dies in a second. Sibel does not feel guilty and calls the woman who died because of her treat a "lunatic". This incident is Sibel's first murder, and she will become a serial killer after getting the taste of killing.

"Deli Peri Hikmet poured another glass and sent it to her stomach in one gulp. After waiting for a while, she first became red and then bruised. After holding her chest, she fell backward with the chair. Hikmet was dead, but at least she died while tasting a drink she had never drank in her life (p.147).[46]"

"Maybe it was a gift from the universal peace center that I involved with the death of Mrs. Hikmet; maybe Mrs. Hikmet sleeps in peace now that she had been looking for; or maybe it was the best thing I brought the green fairy. At that moment, I feel happy. I am almost proud of myself since I caused someone's death (p.156).[47]"

If reproducing gender roles that have been institutionalized against women and LGBT+ in the novels could be seen as adequate to label a novel "sexist", *Unutma Beni Apartmanı* would be the most successful millennial novel in terms of escaping from this sexist trap. In this context, differences between *Unutma Beni Apartmanı* and the other 25 novels that I analyzed here could demonstrate how a text defies to gender-inequalities that are grounded in society. As I have summarized so far, millennials' novels generally are apt to be "a man". Their narrators, protagonists, and antagonists are male, and the stories of these novels are about men. The language and the structure are patriarchal and gender-biased in millennials' novels. Although there are several novels like *Kul*, *Size Müthiş Bir Yemek Hazırladım*, or *Ahraz*, whose main char-

[46] *"Bir kadeh daha dolduran Deli Peri Hikmet bir dikişte midesine gönderiverdi içkiyi. Bir süre bekledikten sonra önce kızardı sonra morardı. Kalbini tuttuktan sonra sandalyeyle birlikte arkasına doğru devriliverdi. Hikmet ölmüştü ama en azından hayatında hiç içmediği bir içkiyi tadarken göçmüştü (p.147)."*

[47] *"Belki de Hikmet Hanım'ın yok olmasına aracı olmam evrensel huzur merkezinin bir lütfudur, belki de Hikmet Hanım şu an aradığı rahatlığın koynundadır, belki de yeşil periyi ortaya çıkarmam hayatımda yaptığım en iyi şeydir. O an mutlu hissediyorum. Birinin yok olmasının yolunu açtığım için kendimle neredeyse gurur duyuyorum (p.156)."*

acters are women, these women are still depicted by sexist clichés. In other words, they are weak, demonic, horny, sensitive human beings who fight and insult other women. Even the central women characters do not have agency in millennials' novels. The men decide what women would do in most millennials' novels. Thus, in this context, *Unutma Beni Apartmanı* is a somehow exception. Firstly, the narrator and all important characters are women with agency. They make free-will decisions for their happiness, dreams, and revenge. They do not follow a way that is shaped by the patriarchy. It could be said that the women of *Unutma Beni Apartmanı* perfectly reflect some of Turkey's young and modern women. As seen in the quotation below, the text criticizes and curses the patriarchy while warning women about it.

"Because demons, who consider it masculine to intimidate or inflict pain, take a destructive pleasure in attacking the quiet silence of an uninvited moment (p.16).[48]*"*

The central character is a woman named Süreyya. She is in her forties and takes a phone call from her mother, who left Süreyya when she was a baby. After this call, Süreyya starts remembering and telling. She narrates about her mother, grandmother, and female friends. It is understood that Süreyya and other women are not weak against men. For example, Süreyya cannot attach her baby, and she leaves her to her husband. Later, she returns to Turkey and starts a new life without showing any sign of remorse. We learn that Süreyya's mother, Mesude, did the same. Another essential woman character in the novel is N.Y. She is depicted as a wealthy, beautiful, and spoiled young woman who takes whatever she wants using her sexuality and money. She is tremendously free and modern. Süreyya writes novels, and N.Y. buys them to publish with her name. It is important to note that this fictional character is named N.Y. in the novel, which is the author Nermin Yıldırım's initial.

Like other millennials' novels, *Unutma Beni Apartmanı* resembles the epoch in which it was written regarding violence. However, women kill, and men die here. In other words, the text is a graveyard of men. The novel confesses its close relation to death like this.

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[48] *"Zira korkutmayı yahut acı vermeyi erkeklik sayan zebaniler, davet edilmedikleri bir anın kendi halinde sessizliğine saldırmaktan yıkıcı bir haz duyarlar (p.16)."*

"This time, I write a murder novel. Something that turned out to be a crime novel by mistake when it could have been a romance. These are the results of mingling with death more than enough. Now, I almost cannot write anything unrelated to death. Well, I do not know if there are things unrelated to death (p.13)![49]"

Unutma Beni Apartmanı reveals the patriarchy-related problems and assaults like domination, harassment, and rape that women experience. However, the text differs from other millennials' novels since it openly criticizes patriarchy and its oppressive structure for women. Moreover, women of *Unutma Beni Apartmanı* are now weak or desperate. They have agency, and they use it for fighting with men. In this context, how the text deals with Zinnur as a woman is important. First, Süreyya draws an analogy between hungry wolves and men. They want to take a bite from Zinnur. However, Zinnur, Süreyya's friend, plays with them.

"I did not like her friends. Especially the men around her looked like hungry wolves that wanted to bite her. But, their interest pleased Zinnur. She always had someone around her who would do whatever she wanted. Actually, I sensed that she did not like them, that she was having fun with each of them like a cat playing with a mouse. *She did not confess it, but I think she was trying to convince herself how men could degrade themselves in front of women (p.76).[50]"*

Zinnur's game causes big trouble for her. The novel informs us that Zinnur has been sexually harassed by one of her family's neighbors, a man, for years. In the end, Zinnur kills him.

"Twenty-six years old Z.A. stabbed her next door neighbor A.Y. eight times. A.Y. died where he was stabbed and young woman did not explain why she killed him (p.80).[51]"

Zinnur's action could be interpreted from different angles. She likes to get men's attention by using her femininity in the novel; she likes to play with men. Later, she kills a perverted man and becomes a killer. Thus, one would think that the subtext here reproduces a conservative suggestion that advises women to keep their distance from men to protect their honor; otherwise, they would get in trouble as Zinnur does.

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[49] *"Bu kez bir cinayet romanı yazıyorum. Bir aşk romanı olabilecekken yanlışlıkla cinayet romanı oluvermiş bir şey. Ölümle gereğinden fazla haşır neşir olmanın sonuçları bunlar. Ölüme dair olmayan hiçbir şey yazamaz oldum neredeyse. Gerçi ölüme dair olmayan bir şey var mı, onu da bilmiyorum ya! (p.13)."*

[50] *"Arkadaşlarını sevmezdim. Hele çevresindeki erkekler, onu dişlemek için fırsat kollayan birer aç kurt gibiydiler. Zinnur'sa ilgilerinden memnundu, her zaman etrafında bir dediğini iki etmeyecek birilerini bulundururdu. Aslında onları sevmediğini, her biriyle kedinin fareyle oynadığı gibi eğlendiğini sezerdim. Açıktan söylemezdi bunu, ama erkeklerin kadınlar karşısında ne kadar acizleşebileceklerini kendine ispatlamak için didinir gibiydi (p.76)."*

[51] "*26 yaşındaki Z.A. kapı komşusu A.Y'yi (54) sekiz yerinden bıçakladı. A.Y. olay yerinde hayatını kaybederken, genç kız cinayeti neden işlediği hakkında herhangi bir açıklama yapmadı (p.80).*"

Nevertheless, on the other hand, Zinnur's situation could be interpreted like this: A woman could do whatever she wants; if a man does not know where to stay, he will die. So, in order to understand what the text wants to say by making Zinnur to kill a man, the analysis should be deepened. In this context, I analyzed the other women in the text who are Süreyya's friends or fictional characters that she creates for her metafictions in the novel. For example, Süreyya starts working at a radio station in one part of her life. There is a woman secretary in this radio station, and Süreyya defines Sevim like this.

"Because of her attitude and powerful title, I was expecting to see an old person who was as busy as a bee. Later, I learned this girl's name, who chewed her gum just like I hated; it was Sevim (p.124).[52]"

In another example, Süreyya defines a woman, Ayla, as someone who tries to make a man, Rıdvan, jealous through Süreyya. Thus, Süreyya sometimes depicts other women as untrustworthy people and reveals her antipathy for them.

"Still, I did not believe that the caller was his girlfriend. I think she was trying to pry out me and make Rıdvan jealous by considering the possibility that I would tell our conversation with her to Rıdvan. I thought it would not be wrong to expect such actions from her after what Rıdvan told me about her (p.271).[53]"

Unutma Beni Apartmanı sometimes compares men and women. In these comparisons, sometimes, the novel falls into simple sexist traps like seeing women as more sensitive than men. For example, Süreyya argues that women show more respect for memories than men. I argue that we should avoid categorizing men and women apart from their scientifically proven biological differences; because, by doing so, we take the risk of maintaining gender inequalities. In this context, to argue that women are more respectful of memories than men could be understood as they are more emotional, obedient, and nostalgic than men.

"I guess, since women respect the memory more than men, most of those who came to the shop were romantic women who liked nostalgia (p.98).[54]"

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[52] *"Çikletini tam da nefret ettiğim gibi caklata caklata çiğneyen sekreter kızın -sonradan öğrenecektim, adı Sevim'di- tavırlarından ve unvanın büyüklüğünden dolayı karşımda yaşlı ve başını kaşıyacak vakti olmayan birini görmeyi bekliyordum (p.124)."*

[53] *"Yine de arayanın sevgilisi olduğuna inanmadım. Bana kalırsa hem ağzından laf almaya hem de benim laf taşıyacağım ihtimalini göz önünde bulundurarak Rıdvan'ı kıskandırmaya çalışıyordu. Rıdvan'ın anlattıklarından sonra ondan bu tür hareketler beklemenin yanlış olmayacağını düşünüyordum (p.271)."*

[54] *"Kadınlar hatıraya erkeklerden daha fazla hürmet ettiğinden olacak, dükkana yolu düşenlerin çoğu nostalji meraklısı romantik kadınlar oluyordu (p.98)."*

At one point in the novel, Süreyya introduces N.Y. through her body and confesses that she does not like her appearance.

"I opened the door and saw NY for the first time. She was a little lady sitting on a couch cross-legged where I had sat down last year when I came to the job interview. She was precocious. Her attitude, the way she sat, the way she brushed her hair, and the way she looked could convince one that she was a real woman. She did not attach the top two buttons of her skinny shirt, and she did not necessitate to hide her attractive breasts that want to jump from the shirt. Underneath, she wore a tight miniskirt and long boots that were weird for May. If you did not see her face, you would think she is a grown woman. However, her face betrayed her true age, despite her make-up as exaggerated as her outfit. She was only fifteen years old. It was as if her eyes were revealing not only her age but also what was on her mind, and that was enough to make her look older than her age. I did not find her cute. Obviously, she was a capricious girl who was too pampered and used to getting everything she wanted. It flowed through her obsessive belief that she had created wealth and small mountains (pp.135-136).[55]"

Later, Süreyya catches N.Y. and a man, Veysi, while they are making love in Veysi's room at the radio station. Veysi, as a close friend of Süreyya, defends himself by blaming N.Y., a 15 years-old girl. Süreyya ignores the reality and warns Veysi by saying, "do not repeat it", and threatens him. Then, she goes on as if she did not see a pedophilia case. Here, we see an inconsistency because women, who are harassed or raped by men, are accepted as victims in *Unutma Beni Apartmanı*. These victims usually take their revenge by killing. Alternatively, at least, they defy by holding men responsible. However, N.Y. is depicted as a woman who seduces men and makes love with them voluntarily. Actually, what Zinnur wants to get from men and N.Y.'s expectations are not different. Zinnur becomes a killer, while N.Y. buys Sürreyya's writings and becomes a famous author. Thus, the only difference between Zinnur and Süreyya is their economic classes. In other words, *Unutma Beni Apartmanı* falls into a sexist trap by establishing causality between women's sexual freedom and wealth and education.

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55 *"Kapıyı ittim ve NY'yi ilk olarak orada gördüm. Geçen yıl iş görüşmesine geldiğimde oturduğum tekli koltuğa kurulmuş, bacak bacak üzerine atmış bir küçük kadındı. Büyümüş de küçülmüş gibiydi. Hali tavrı, oturuşu, saçını savuruşu, gözünü süzüşü insanı onun gerçek bir kadın olduğuna ikna edebilirdi. Üzerine daracık oturan beyaz gömleğinin üstteki iki düğmesini kapatmamış, dolgun göğüslerinin gömlekten fırlama gayretini saklama ihtiyacı duymamıştı. Altında daracık bir mini etek ve mayıs ayı için fazla kaçan uzun çizmeler vardı. Yüzünü görmeseniz yetişkin bir kadın olduğunu düşünürdünüz. Ne var ki yüzü, kıyafeti kadar abartılı olan makyajına rağmen gerçek yaşını ele veriyordu. Sadece on beş yaşındaydı. Gözleri salt yaşını değil, aklından geçenleri de açığa çıkarıyordu sanki ve bu onu yaşından daha büyük göstermeye yetiyordu. Onu sevimli filan bulmadım. Fazla şımartılmış ve her istediğini elde etmeye alışkın kaprisli bir kız çocuğu olduğu her halinden belliydi. Zenginlik ve küçük dağları yarattığına ilişkin duyduğu saplantılı inanç üzerinden akıyordu (pp.135-136).*

LGBT+ individuals are usually ignored in Turkish society. They are mostly not mentioned by mass media. However, it could be argued that the visibility of LGBT+ has increased in Turkey since foreign digital platforms like Netflix and its broadcasts contains LGBT+ characters. In parallel with this visibility, the hate speech which targets LGBT+ has also reached its historical peak in Turkey. Conservative and patriarchal politicians openly target LGBT+ expressing their hate. In this context, millennials' novels ignore the existence of LGBT+. They either insult homosexuality in one or two examples or contain a cliche phrase like "LGBT+ is human". In this context, a drunk man in *Unutma Beni Apartmanı* molests another man in one scene. The other guy beats the molester. Instead of normalizing LGBT+ or keeping silent about them, the text reproduces the hate against homosexuals.

"In the beginning, he put his hand on my shoulder to balance his standing. Then his hand wrapped around my neck and waist. He went down and came back. As I pushed, he put his hand back on my knees. I did not know what to do. Thank God his house was close; İsmet lives in Tarlabaşı. When we arrived at his home, I threw him off the taxi. He could not stand, but he tried to hug and kiss me and said strange things like he was crazy. First, I tried to talk like a man, then I got tough, knocked him down with two fists, then spoke as a friend again, which did not work. Whatever I did, I could not get through to him. Drunk İsmet kept pushing on me. He argued that if I went home with him, we could have a lot of fun together. He said he had been in love with me for a long time. But it was a lie. He was so drunk, so alone, that he convinced himself to his lies. Süreyya, would not I have understood if he had really that kind of interest in me for such a long time? (pp.217-218).[56]"

We think about our writings while we write. If so, Süreyya's final confession seems important. After a couple of hundred pages, Süreyya looks back and says this.

"So, I was the type of person who thought that all women walking alone on the street in the mornings spent the night with a man they did not know. Maybe the taxi driver did not think like this, but I definitely did. I saw myself as a liberal or feminist, but I saw women as poor creatures looking for others' support and lovers day and night. Was a woman walking in tears at an early

[56] *"Başlangıçta destek almak için elini omzuma atmıştı. Sonra o el bir boynuma bir belime dolandı. Aşağılara indi, çıktı. Ben ittikçe o geri koydu elini dizlerimin üzerine. Ne yapacağımı şaşırdım. Allahtan evi yakındı, Tarlabaşı'nda oturur İsmet. Evinin önüne gelince yaka paça indirdim bunu ben taksiden. Ayakta duramıyor, ama bana sarılmaya, öpmeye çalışıyor, olmadık şeyler söylüyordu, kafayı yemiş gibi. Önce adam gibi konuşmaya çalıştım, sonra sertleştim, iki yumrukla yere serdim, sonra yine arkadaşça konuştum, olmadı. Ne yaptıysam İsmet'le baş edemedim. O sarhoş haliyle üzerime abanmaya devam ediyordu. Onunla beraber eve çıkarsam beraber çok eğlenebilirmişiz. Böyle söylüyordu. Dediğine bakılırsa bana aşıktı. Uzun zamandır hem de. Ama yalan. Öyle sarhoş, öyle yalnızdı ki yalanına kendisini de inandırıyordu. İsmet'in bana o tür bir ilgisi olsa ben anlamaz mıydım onca zamandır Süreyya? (pp.217-218)."*

hour only worried about men? When I realized how my head was working, I was disturbed by this gallant voice inside me (p.338).[57] *"*

In my opinion, this awareness and uneasiness are so important. Moreover, this confession takes *Unutma Beni Apartmanı* from the limbo between being a sexist or non-sexist text and puts it in the latter. It could be said that *Unutma Beni Apartmanı* is an exception among millennials' novels.

§ 7.2 No Agency for Women and A Sexist Language

Millennials' novels are masculine texts that dignify "being a man" and patriarchy. Millennials' novels put machismo and masculinity in the center of their narrations to get masculine power with specific and unique rights compared to femininity. Therefore, millennials' novels reproduce masculinity and patriarchy-related gender inequalities inevitably.

Women usually are described as demonic creatures in millennials' novels. Compared to men, women are depicted as more stupid, sensitive, naive, and cunning in these texts. In almost all texts, women are the reason for men's agonies. In some novels, women are instrumentalized through their sexualities to transform a male main character into a "man". Interpersonal relations between women are also a sexist cliché in millennials' novels. Women characters constantly undermine and insult other women in millennials' novels. Moreover, they frequently compete with each other to attract a man. A man is a "dream" for women in these texts.

The novels of millennials frequently feature male protagonists and focus on men's experiences. Unfortunately, these texts often reinforce traditional gender roles and contribute to gender inequalities by

[57] *"Demek ki sabahları sokakta yalnız yürüyen bütün kadınların geceyi tanımadıkları bir erkekle geçirdiğini düşünen cinsten biriydim ben de. Belki taksici değildi, ama ben kesin öyleydim işte. Burnumdan kıl aldırmıyordum ama, kadınları da ha bire kendilerini birilerine yamamaya bakan, gece gündüz sevgili arayan zavallı mahlukatlar olarak görüyordum. Erken bir saatte gözyaşları içinde yürüyen bir kadının tek derdi erkekler miydi yani? Kafamın nasıl çalıştığını fark edince, içimdeki bu galiz sesten rahatsız oldum (p.338)."*

emphasizing masculinity as a central theme. It is impossible to see women characters with agency in millennials' novels. In other words, women in millennials' novels always serve men; and men describe and define women. Following paragraphs will be the empirical evidence for these arguments.

The main characters of *Üç Nokta* are millennials. There is one main woman character in the text, while this number for men is more than three. Interestingly, this woman is named H. in the novel, while the main male characters' names are openly stated -for example, Cengiz or Nejat.

A man in millennials' novels describes women characters' appearances. Alternatively, it is explained in these texts how a woman looks by using men's aesthetical standards or their taste. In other words, men define women in millennials' novels, while no one generally defines men. Thus, millennials' novels elaborate on women's bodies, shapes, and appearances. In this context, H. is not an exception. In *Üç Nokta* a man, Cengiz, describes H. narrating how he sees her. On the other hand, what Cengiz tells the reader is just H.'s physical characteristics. *Üç Nokta* instrumentalizes H. in narrating the psychology of Cengiz. The portrait of women characters in millennials' novels is usually exaggerated, as if this description intends to arouse the readers erotically.

"Her sun-blond hair that has the power to blind one's eyes; her eyes that have taken on the rarest color of nature, flowing into people; she resembled a Greek goddess with her milky-white skin that seemed immersed when touched, and her upright inkwell nose that seemed like a symbol and proof of her existence. He never believed that a woman could cause the Trojan War until he saw H (p.14).[58]*"*

H. is the only woman main character in *Üç Nokta*. She is a liberal, open-minded, outspoken person. It is stated in the text that she was born in the West and her big sister still lives in Europe. However, H. always utters her fondness for freedom by following a sexist discourse. For example, conforming to the system means becoming a "whore" for

[58] *"O güneş sarısı, insanın gözünü kör etme gücüne sahip saçları; doğanın nadide rengini almış, insanın içine akan gözleri; dokununca içine dalınası gelen sütbeyaz teni ve varoluşunun bir simgesi, bir ispatı gibi görünen dimdik hokka burnuyla Yunan tanrıçalarına benziyordu. H'yi görene kadar Truva Savaşı'nın bir kadın yüzünden çıkabileceğine asla inanmazdı (p.14)."*

H. Or, she mentions the "virginity of the soul" and argues that the school deflowers it.

"School is the first place where the virginity of the soul deflowers. Our soul learns to make love in high school and starts to sleep with the one it chooses in college... Then it becomes a total whore in business life; it goes to bed for money. Will my soul go through this process too? Will I turn into a whore too... Will I sacrifice my soul? (p.125).[59]"

All main characters of Üç Nokta, including H., insistently narrate and criticize what they do not like in human beings and Turkish society. However, the text reproduces gender inequalities and the misogynist discourse while doing so. For example, H., as a woman, argues that women lose their quality of becoming human by putting on makeup. This is discriminatory and sexist rhetoric that patriarchy supporter conservative politicians primarily use. In my opinion, this could be evidence that H. does not speak of herself as a woman because this idea could not belong to a well-educated, intelligent, and liberal young woman. A sexist man disguises himself here to utter his expectations from women. In other words, H. is not any woman here but the desire of Cengiz. Interestingly, young men in *Üç Nokta* do the gym, like sports cars, and they do sport or own cars hoping to be liked by women. However, they are not blamed for losing their humanity.

"Each makeup dehumanizes us women (p.220).[60]"

The sexist language of *Üç Nokta* is not limited to this example. H. is sexist in her speeches and analogies. For example, if a person knows so many people at the school, then it means that that person is the "whore" of the school. Moreover, H. makes a very sexist analogy to describe how hot a bed is.

"You know all the people as if you are the whore of the school...(p.24).[61]"

"The bed was warm. It was as if August was a beautiful woman, and she had warmed his bed before he went to sleep (p.28).[62]"

As a so-called well-educated, young, and liberal woman, H. thinks that women are superior to men not because of, for example, their intel-

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59 *"Okul, ruhun bekâretini bozan ilk yer. Lisede ruhumuz sevişmeyi öğrenir, üniversitede seçtiğiyle yatmaya başlar... Sonra iş hayatında tam bir orospuya döner, para karşılığı herkesin altına yatar. Benim ruhum da mı bu süreçten geçecek? Ben de mi orospuya dönüşeceğim... Ruhumu feda edeceğim? (p.125)."*

60 *"Sürülen her boya biz kadınları insanlıktan uzaklaştırıyor (p.220)."*

61 *"Siz de herkesi tanıyorsunuz, okulun orospusu gibi... (p.24)."*

62 *"Yatak sıcaktı. Sanki ağustos güzel bir kadındı da yatmadan önce yatağını ısıtmıştı (p.28)."*

lectual capacities but because of their capability to use their bodies and sexualities.

"Oh, men… You little pickle... You always feel stronger than us. Oh, poor creatures... You are not even aware of your poorness. While you feel strong, we lead you by the nose on the quiet. We have the power to make you happy with a smile and to make the world a prison for you with our anger. We convince even the conquerors who devastated huge cities to chase after us, and we defeat them. Oh, men, you still think you are superior to us. You do not realize it, but we secretly play with you like a toy while you think you control us. You are the slave of your belts... (pp.64-65).[63]"

In *1473* a female hedgehog seeks her male partner in the warzone of the Otlukbeli War. This text is entirely dedicated to masculinity and male beauty. With a first-person singular narration, the female hedgehog searches for her male partner while telling readers how she is in service of him. Some texts or phrases look like criticizing or reprimanding men for exalting women; however, sometimes, these phrases may reproduce gender biases and traditional gender roles. For example, in *1473* it is stated that men think of their women only when confront with a dead end, while women think about them all the time.

"Maybe he thought of me as his soul slowly flowed through his veins. Men think of women at times of no return. Women, on the other hand, think of their men all the time. Thus, she died (p.80).[64]"

The female hedgehog, both the narrator and the main character of *1473*, does not only admire her male partner. She divinizes all mighty men. At one point, she argues that all women got pregnant because they wanted children who would look like Uzun Hasan, the emperor of Akkoyunlular. On the other hand, the other women decided not to get pregnant since they thought their babies would not resemble Uzun Hasan. These expressions are pretty problematic for two main reasons. First, they exclude the possibility of having a girl as a baby. Second, deliberately or not, these expressions see women as incubators who want to have a baby just because it will look like a handsome man.

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63 *"Ah Erkekler... Siz yok musunuz siz? Kendinizi hep bizden daha kuvvetli hissedersiniz. Ah garipler... Zavallılığınızın farkında bile değilsiniz. Siz güçlü olduğunuzu hissededurun, biz sizi parmağımızda bir oyuncak gibi oynatıyoruz farkında bile değilsiniz. Bir tebessümümüzle sizi mutlu kılma, bir ters hareketimizle dünyayı size zindan etme gücümüz var. Koskoca sehirleri viran eden fatihleri bile peşlerimize takıp onları duman ederiz. Ah erkekler, sız hâlâ kendinizi bizden üstün zannedin. Farkında değilsiniz, ama bizi yönettiğinizi zannederken biz gizliden gizliye sizinle oyuncak gibi oynuyoruz. Uçkurlarınızın kölesisiniz... (pp.64-65)."*

64 *"Canı damarlarından ağır ağır akarken, belki de beni düşündü. Erkekler geri dönüşü olmayan zamanlarda düşünür dişileri. Dişilerse erkeklerini her an. Böylece ölüvermişti (p.80)."*

"Women either got pregnant with the hope that their babies would look like him or they stopped giving birth since they thought someone like him would never be born again (p.8).[65]*"*

1473 praises masculinity and its beauty incessantly, and this idealization mostly takes its embodiment with the definition of the male hedgehog, the narrator's lover. It is important to note that the male hedgehog never appears in this novel. A woman searches him, and he looks like a demi-god. The narrator argues that if people knew where he was, they would definitely want to see him. However, who managed to reach his heart was only the narrator of *1473*. Thus, the most significant achievement for a woman here is to become the lover of a man.

"My dear, he was a monument from his arms that started life to his arrows resembling May mornings. If his location was known, people and animals would line up to see him. No one else reached his heart, which is made up of a thousand and one colors of moon auras. Such a journey was not even mentioned in the sacred texts (p.76).[66]*"*

It was previously stated that the language of millennials' novels is sexist and misogynist sometimes. In this context, a repeating pattern is that a man who is mad at another man shows his anger by cursing a woman whom he thinks means so much to his opponent. In millennials' novels, angry men also take revenge on their opponents by harming women close to their male enemies. *Taşikardi* contains so many examples of this situation, and at the end of the story, Eyüp utters his anger for Çelebi, the novel's antagonist, like this.

"Zarif was on the edge of a major breakdown. Thanks to the girl's voice, he was cleared of all thoughts. You son of a bitch, I am going to fuck your mother! (p.85)[67]*"*

The only woman voice belongs to Şermin in *Taşikardi*. She is Zarif's next-door neighbor. As usual in millennials' novels, Şermin, her life, and her words are reported by a male character in the novel. Eyüp describes her home with sexist clichés. For Eyüp, Şermin is a domestic woman who watches a wedding reality show on TV. This is the only passage where Şermin is mentioned in *Taşikardi*.

"The order in the living room and the smells rising from the tall vases placed in the four corners enchanted Eyüp. A low-volume television was working; the man on the screen was

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65 *"Kadınlar ya ona benzesin diye gebe kaldılar ya da onun gibisi nasılsa bir daha dünyaya gelmez diye doğurmaktan vazgeçtiler (p.8)."*

66 *"Yaşamı başlatan kollarından mayıs sabahlarına benzeyen oklarına kadar bir abideydi sevgilim. Yeri bilinse, insanlar ve hayvanlar onu görmek için sıraya dizilirdi. Ay harelerinin bin bir renginden meydana gelen kalbine benden başka erişen olmamıştı. Böyle bir yolculuktan kutsal metinlerde bile bahsedilmemişti (p.76)."*

67 *"Büyük bir öfke krizinin kenarındaydı Zarif. Kızın sesi sayesinde tüm düşüncelerden arınmıştı. Seni orospu çocuğu, ananı sikeceğim senin! (p.85)"*

proposing to the girl in front of him on the live broadcast. "Sorry for the mess," said Şermin. Eyüp looked around and could not see any mess (p.76).[68]"

İsmet Özel Cinayeti is another millennials' novel where no woman's voice is heard. However, women are not only muted in this novel but also non-exist. *İsmet Özel Cinayeti* looks like a guideline to salvation. Maybe this is why this text never mentions women or gives them any role in its narration.

Previously, when I explained *Kolpa*'s family-related findings, I stated that I would come back to the issue that an unknown woman was responsible for the main male character's unhealthy psychology. *Kolpa* narrates to us a ruined young boy's miseries. Actually, this loser talks himself in the text and curses and blames a young woman who never appears or talks in the novel. Thus, a woman is instrumentalized in telling a man's story once again. She does not appear or talk in the text, although she is blamed throughout the story.

Like most of the other millennials' novels, *Kolpa* reflects the misogynist structure of a patriarchal society. Its antagonist, a loser male character, vehemently blames his ex-girlfriend, and he is regretful since he did not beat and torture her adequately when they were together. He openly stated that he wanted to choke her. He also insults his ex-girlfriend with sexist curses.

"I am sure she would laugh a lot if she saw me in this loser condition. She is a crazy bitch who laughs at everything. Someone needs to smack her in the middle of her mouth and tell her some truths. I could not do it because I was not old enough and experienced to do it properly. I only tried to hit her with weak slaps (p.10).[69]"

"There have been many times when I wanted to strangle her while she continued her nagging, juxtaposing the words tormenting the mind (p.27)[70]."

"Or throw her out the window so far that I cannot hear her ugly voice! Stuck one of my shoes in her mouth!... (p.27).[71]"

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68 *"Salondaki intizam ve dört köşeye koyulmuş uzun vazolardan yükselen kokular Eyüp'ü mest etmişti. Kısık sesli bir televizyon çalışıyor, ekrandaki adam karşısındaki kıza canlı yayında evlilik teklif ediyordu. "Dağınıklık için kusura bakmayın," dedi Şermin. Etrafa baktı Eyüp ama dağınık herhangi bir şey göremedi (p.76)."*

69 *"Beni bu kayıp halimle görseydi eminim çok gülerdi. Her şeye gülen deli karının tekidir. Birinin, ağzının orta yerine bir şamar indirip ona bazı gerçeklerden bahsetmesi gerek. Ben yapamadım, çünkü henüz bunu hakkıyla becerebilecek yaşta ve deneyimde değildim. Yerini bulamayan kavruk tokatlar savurmaktan öteye gidemedim (p.10)."*

70 *"Akla eziyet kelimelerini yan yana dizerek dırdırına devam ederken, onu boğmak istediğim çok olmuştur (p.27)."*

71 *"Yahut pencereden dışarıya, bet sesini duyamayacağım denli uzağa fırlatmak! Ağzına ayakkabılarımdan birini tıkıştırmak!... (p.27)."*

In patriarchal societies, being a "man" is not only related to the biological sex of a person. Men must perform some rituals and adapt to norms to be seen as men by other members of society. These rituals and norms may include dressing codes, jargon, and for example, taking some risks. Moreover, how a man must treat a woman is essential to being a "man" in patriarchal societies. Men use and instrumentalize women sexually to become "a real man". Millennials' novels incessantly reproduce this norm. For example, Kolpa's male narrator, who tells his own story, uses a chameleon metaphor to explain how he became a man. While having a sexual discourse with a woman he hates now, the male narrator of Kolpa experiences a transformation like a chameleon and becomes a man "on her."

"First love... Girl with pomegranate red lips whose blonde locks fall on her face. As I crawl on her, I become a man by shaping myself like a mature chameleon. Little by little, my insides melt away like the gliding of hot sand; I decrease by shedding, become lighter as I decrease (p. 10).[72]"

How a boy becomes a man is not only related to his sexual experiences with women, according to *Kolpa*. It argues that a man must curse at women to become a man fully.

"Now, if I suddenly found myself in the days we were together, I would not say more than a few sentences, "Fuck off, girl! I'm sick of these bitch tricks and your constant crying and whining! Fuck off, got it? Fuck off!" If a man cannot treat a woman like that, he is still not a full man (p.11).[73]"

As clearly seen in the quotations below, Kolpa's language is offensively sexist. In this context, it is important to note that the offensively sexist language of *Kolpa* is not limited to the sexist curses that a man says to a woman. Moreover, the analogies are sexist too. For example, the word "bitch" is repeatedly used in the text.

"As the caravan complains its weakness behind me with a raped bitch's face stained with urine, I set off again, following the coastline in the direction I thought was south (p.45).[74]"

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72 *"İlk aşk... Yüzüne sarışın perçemleri dökülen, nar kırmızısı dudaklı kız... Üzerinde ilerlerken ergin bir bukalemun gibi iyiden iyiye biçimlenerek bir erkeğe dönüşmem. İçimin azar azar kızgın kumun süzülüşü gibi eriyerek dökülmesi; dökülerek azalmam, azaldıkça hafiflemem (p.10)."*

73 *"Şimdi kendimi birdenbire birlikte olduğumuz günlerde bulsaydım, diyeceklerim birkaç cümleyi geçmezdi "Siktir git kızım! Bu orospu numaralarından, durmadan ağlayıp sızlanmandan bıktım artık! Siktir git, anladın mı? Sik-tir-git!" Bir erkek bir kadına böyle davranmayı beceremiyorsa, hâlâ tam erkek sayılmaz (p.11)"*

74 *"Karavan, düşkünlüğünü tecavüz edilmiş bir orospunun sidikli yüzüyle ardımda sızıldarken, güney olduğunu düşündüğüm yöne doğru kıyı şeridini takip ederek yeniden yola koyuluyorum (p.45)."*

"However, fear always draws near me like a smell. Or, as if suddenly lightning strikes in our minds... As we lighten up inside, it begins to be cut off by every deep breath we take. It is a sneaky son of a bitch that scrapes your flesh with fine scratches (p.115).[75]"

"I am no longer human. My subconscious has been revealed now like the white breasts coming out of the black blouses I tore by fiercely pulling the collar with both hands in one swift motion (p.127).[76]"

In patriarchal societies, it is believed that chores, cooking, and childcare are among the principal duties of women, whether they work outside the home or not. This is one of the most well-known examples of gender inequalities, especially in patriarchal societies. Institutionalized gender roles cause gender inequalities. *Kolpa*'s main character reproduces this gender-biased view by insulting his old girlfriend through her incapability in the kitchen.

"The cheddar cheese she tucked between those stupid bread, the salami, the olives she stuffed into her mouth, her willingness to feed herself with whatever she could find, her inability to do anything but boil pasta... I am sure I can be much more elegant about eating than her, even when I am as hungry as I am now... (p.14).[77]"

Öbürküler tells a story primarily through two women. In other words, women are as visible as men in this novel. However, one of these women is a housewife who asks her husband everything. Childcare is also among the primary duties of this naive woman. The other woman is a witchy old character who wants to confiscate her non-Muslim neighbor's house by abusing religion and using superstitious beliefs. Thus, although it would be too much to code *Öbürküler* as a sexist novel, it could be said that this text reproduces gender stereotypes and patriarchal gender roles.

Hep Lunapark contains women characters, and although it reproduces gender inequalities, it is not a misogynist text. However, patriarchy and masculinity stand at the heart of this narration again. There are three essential women in this novel. The first one is the wife of the amusement park, and she is portrayed as a very naive person who regu-

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75 *"Oysa korku, hep koku gibi sokuluverir bana. Ya da aklımızda aniden bir şimşeğin çakıvermesi gibi... İçiniz aydınlanırken, aldığımız her derin nefesle bir yandan kesilmeye başlar. İnce çizikler-le etinizi sıyıran sinsi bir orospu çocuğudur o (p.115)."*

76 *"İnsan değilim artık. Bilinçaltım, yakasını tek hamlede iki elimle azgınca çekerek yırttığım siyah bluzlardan dışarı fırlayan beyaz göğüsler gibi ortada (p.127)."*

77 *"O aptal ekmeklerin arasına sıkıştırdığı kaşarlar, salamlar, bir yandan ağzına tıkıştırdığı zeytinler, ne bulursa kendini doyurmaya razı oluşu, makarna kaynatmaktan başka bir halt becermeyişi... Şu aç halimle bile yemek konusunda O'ndan çok daha zevkli davranabileceğime eminim... (p.14)."*

larly faints. Her primary duty is chores. In fact, her name, Narine, explains what she looks like. In the novel, Narine is used to create tension between women. Thus, the second essential woman in the novel is Alev. She is also depicted in harmony with her name. She is a bad-tempered woman who antagonizes two brothers in the story. One of these men falls in love with her; however, she marries the other. The man who loved her went crazy because of her. She is rude to the whole family and fights mostly with Narine. The third woman, Ayşegül, is a young and beautiful person, and the young men of the story get agency by falling in love with her. None of these women take an essential role in the text. They sometimes appear in the novel harmoniously with traditional and patriarchal gender roles. Like in other millennials' novels, these women are used to make male characters "men". It is openly stated in the text. The narrator and one of the main male characters of *Hep Lunaparak*, Zafer, the son of the owner of the amusement park, utters that he entered into masculinity via Ayşegül. Thus, masculinity and being a "man", once again, is described as a status that can be gained by doing something to a woman.

"I was becoming a man under the guise of supporting Ayşegül's academic career. I was learning that being a man started with winning a woman's heart, not circumcision (p.125).[78]"

In *Hep Lunapark,* all three women characters are described by men of the text. The narrator is also a man; thus, women never speak. In this context, Mustafa, the narrator's uncle who writes letters to famous and historical people in the novel, describes Ayşegül and implies that she is sneaky. It is important to note that with a reductionist approach, Mustafa generalizes all women by observing Ayşegül only. Thus, he thinks all women are the same and can be gathered in one cluster.

"Are you always going to be around me?" I asked the girl. "If you are uncomfortable, I go," she said. She got up and looked at the ice cream seller. Jan nodded to the girl. Every move of these girls was calculated. Nothing was accidental. When I saw the same outfit on three girls, I could understand that it was fashionable. Girls did not entrust their relationships and clothes to chance. They were detail-oriented, their thin heels stuck in small cracks (p.111).[79]"

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[78] *"Ayşegül'ün akademik kariyerine destek olma kisvesi altında erkekliğe adım atıyordum. Öğreniyordum ki erkeklik sünnet olmayla değil, bir kadının kalbini kazanmakla başlıyordu (p.125)."*

[79] *"Hep böyle pervane kalfa gibi etrafımda mı dolaşacaksın?" diye sordum kıza. "Rahatsız olduysan giderim" dedi. Kalkıp dondurmacıya baktı. Jan gözüyle kıza selam verdi. Bu kızların her hareketi hesaplıydı. Hiçbir şey tesadüf değildi. Aynı kıyafeti üç kızda görünce modasının başla-*

The language is not excessively sexist in *Hep Lunaparak*. At least there are no sexist curses in the text. However, the novel bears the stamp of sexist clichés.

"If you suddenly tell a woman that you are her slave, she chuckles (p.98).[80]"

Bize Kalsa Böyle Geçerdi Akşamlar is a fictional confession in which a young man named Mahir confesses his faults to his best friend, Zafer. Mahir writes this text because he feels guilty. He feels guilty because he did sex with Zafer's girlfriend. In the text, Mahir talks directly to Zafer. Thus, readers learn what other characters, Zafer and his girlfriend Filiz, think or look like from a man, Mahir. In this context, Mahir blames both Filiz and all women. Once again, one woman, Filiz, seems to be a man enough to make generalizations about the rest of the women. Mahir's accusations and insults are pretty sexist.

For Mahir, there are no women as individuals. "Women" is a homogenous cluster for Mahir. Thus, the text contains sexist clichés, generalizations, and stereotypes against women. For example, just at the novel's beginning, Zafer wants to share his feelings about her with Filiz; but Zafer cannot do this quickly because he sees other women around Filiz as a "barricade". However, there is no barricade. These women are Filiz's friends with whom she walks or chats.

"You said, "It was impossible to go beyond the women's barricade (p.7).[81]"

The text does not only define women as a barricade; moreover, it sees women as if they cunning devils. They always try to cheat men, according to the text.

"You see, Zafer, what traps women set (p.118).[82]"

Bize Kalsa Böyle Geçerdi Akşamlar wants to convince readers of the validity of its sexist conclusions about women. In this context, the text follows a cliché trick. Another woman, Lerzan, is instrumentalized in convincing Zafer, who symbolizes all readers because he can only listen and cannot reply to the narrator Mahir, to the so-called demonic per-

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dığını anlardım. Kızlar ilişkilerini ve giysilerini rastlantıya emanet etmiyordu. Detaycıydılar, ince topukları küçük çatlaklara sıkışıyordu (p.111)."

80 *"Bir kadına aniden kölenizim derseniz o kadın kıkırdar (p.98)."*

81 *"Kadın barikatını aşmak imkânsız" demiştin (p.7)."*

82 *"Görüyorsun ya Zafer, kadınlar ne tuzaklar kuruyorlar (p.118)."*

sonality of Filiz. It is important to note that Lerzan only appears here in the text. After using her to insult other women, the text insults her and never mentions her again.

"If you want to get to know a man, you should put a dangerous woman next to him and observe, and then the truth of the man will come out..." Do you know who told me that? Lerzan, whom you call naive, even stupid. Call her stupid again, can you? "What does it mean, dangerous woman," you ask, do not you? I asked too. She explained: "Some women," she said, "live with traps around them. When you try to reach her, you either find yourself trapped, or you have managed to reach her as an exhausted man (p.19).[83]"

Mahir continues to raise Zafer's awareness about women by giving him sexist lectures. For Mahir, women forget their past when they are together with a man, and they expect everything from men.

"When women are in a relationship with men, they forget their previous life completely. They expect everything from their men (p.82).[84]"

Mahir defines Filiz as a pretty and intelligent woman who is too much for Zafer. As seen in millennials' novels, a woman is depicted by a man and from his eyes once again. Mahir describes Filiz via her body. He likens Filiz to a mare. This analogy usually is used to highlight the femininity and sexual attractiveness of a woman in literature.

"When Filiz, with her arrogance, dignified silence, and hair shining under the midday sun, walked ahead of us by bouncing like a mare with strong steps, I could not take my eyes off her for the first time; then I looked at her with sad eyes (p.55).[85]"

Being the only voice heard in the text makes Mahir confident about himself. Thus, Mahir teaches us what the women really are while explaining to Zafer what Filiz is. In this context, Mahir defines Filiz as a demonic creature with countless faces. Mahir argues that Filiz contains dozens of different personalities inside her. All of them are women and dangerous.

"Filiz in Sakarya was a queen full of dangers and demanding obedience. She was a friend, pal, and good-hearted goddess in Olympos. Her personality was equipped with various aspects

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83 *"Bir erkeği tanımak istiyorsan yanına tehlikeli bir kadın koyup bakacaksın, o zaman ortaya çıkar erkeğin gerçeği..." Bunu bana kim söyledi biliyor musun? Senin saf dediğin, hatta aptal bulduğun Lerzan. Gel de şimdi yine aptal de ona, diyebilir misin? "Tehlikeli kadın ne demek?" diye soruyorsun, öyle değil mi? Ben de sordum. Şöyle açıkladı: "Bazı kadınlar," dedi, "etraflarında tuzaklarla yaşarlar. Ona ulaşmaya çalıştığında ya kendini kapana kısılmış bulursun ya da ulaşmışsındır da takatin kalmamıştır artık hiçbir şeye (p.19)."*

84 *"Kadınlar genelde biriyle birlikte olunca, önceki yaşayışlarını tümden unutuyorlar. Her şeyi erkeklerinden bekliyorlar (p.82)."*

85 *"Filiz, yanına yaklaşılmaz gururu, vakur sessizliği ve öğle güneşi altında parlayan saçlarıyla bir kısrak gibi sekerek önümüzden kuvvetli adımlarla ilerlediğinde, ilk defa gözlerimi ondan alamamış, ardından melul melul bakmıştım (p.55)."*

of femininity. Inside, she had a different woman suitable for every circumstance and every situation (p.107).[86]"

As seen in previous quotations, Mahir stated that he liked Filiz at first sight. However, he is unwilling to accept his fault for having sex with his best friends' girlfriend. He blames Filiz. For Mahir, what brought the end of their sacred brotherhood with Zafer was Filiz.

"But, Filiz came. Her desires became your desires as well (you were always inclined to change yourself in every single relationship), and I obeyed your wishes (p.18).[87]"

"All of our "serious man" expressions, our scornful look that disdained the world, our dislike for people, our love for ourselves... They all disappeared. What replaced them? Yes, Filiz. I would say, "A woman came, and we changed," but that would not be true; not "a woman," but "Filiz" came. (Why did she come, Zafer? Why did you bring her? (p.19).[88]"

Mahir sees even Filiz's ordinary jokes as her intention to seduce him.

"She laughed. "Alright, intellectual man."

"Intellectual man! Dear Zafer, can you argue that this expression is quite innocent?" (p.65).[89]"

The misogynist discourse reaches its peak in *Bize Kalsa Böyle Geçerdi Akşamlar*. Mahir and Zafer had planned to go to Cuba before meeting with Filiz. Instead, they go to Amasra, Turkey's small Black Sea village. The previous potential destination symbolizes something. Cuba would not be a regular holiday destination for Turkish people because it is too far from Turkey. For some people, who sympathize with socialism and anti-Americanism, Cuba is a "sacred" place. Thus, it could be argued that Filiz is not only blamed for ending a brotherhood but also for blocking the "revolution".

"When we were sitting here last year, we agreed to go to Cuba on New Year's Eve. Do you remember?" Looking naively into my eyes, you said, "How do I forget?" "What happened, Mahir? Why could not we go?" Did you also ask, Zafer? Why? Think about it. I replied, "Because we are men who promise and forget quickly, which is why.[90]"

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86 *"Sakarya'daki Filiz, tehlikelerle dolu ve itaat isteyen bir kraliçeydi. Olimpos'taki ise dost, arkadaş, iyi kalpli bir tanrıça. Benliği kadınlığın türlü yüzleriyle donanmıştı. İçinde her koşula, her duruma uygun ayrı bir kadın barındırıyordu (p.107)."*

87 *"Ama Filiz geldi. Filiz'in istekleri senin de isteklerin oldu (zaten her ilişkide kendini değiştirmeye teşne oldun), sizin isteklerinize de ben uydum (p.18)."*

88 *"Bütün o "ciddi adam" hallerimiz, dünyayı hafife alan tepeden bakışımız, insanları çok da beğenmeyen, daha ziyade kendimize dönük sevgimiz... Hepsi kayboldu gitti. Ne geldi yerine? Evet, Filiz. "Bir kadın geldi ve biz değiştik," diyeceğim ama değil, "bir kadın" değil, "Filiz" geldi. (Neden geldi Zafer? Neden getirdin onu? (p.19)."*

89 *"Güldü. "Öyle olsun düşünsel adam."*

"Düşünsel adam! Bu tabirin gayet masum olduğunu söyleyebilir misin sevgili Zafer? (p.65)."

90 *"Geçen sene burada otururken, yılbaşında Küba'ya gideceğiz diye sözleşmiştik, hatırlıyor musun?" Saf saf gözlerime bakarak, "Hatırlamaz mıyım," dedin, "ne oldu peki Mahir? Neden gidemedik sahi?" Bir de soruyor muydun be Zafer? Sence neden? Bir düşün bakalım. "Biz kolay söz veren ve çabuk unutan adamlarız, ondandır," diye yanıtladım (p.45).*

The incidents happen in three different time frames in *Fevkalbeşer Sair Bey ve Suskunluğu*. There is almost no woman in any of these times. If a woman appears in the text, she is told by a man. Women do not act directly; they always need men's help and support. For example, Zail, whose husband has been murdered, goes directly to the male protagonist, a detective. She never appears in the text later. She is a housewife who cares for her children. However, she is also murdered in the text.

Yedikuleli Mansur blends rowdiness with the mafia and uses fantastic elements to tell its story, which happens in Ottoman Istanbul. Consequently, the narration is about men and masculinity. The language is also masculine and sexist. *Yedikuleli Mansur* opens with a murder scene, as we get used to now in millennials' novels. Ases Ahmed is a man whose existence balances the power between several mafia organizations in the city. However, he is savagely killed by a fantastic monster while trying to help a widow. It could be argued that his death is necessary because the rest of the story will be built on his nonexistence. His death means the loss of the balance between mafia groups in the city. The woman, who dies with him, is unnamed. She does not have any role in the narration. However, since Ases Ahmed dies next to a woman, gossip starts.

"The possibility of Ases Ahmed being a womanizer who was taken into the house due to the presence of a widow's dead body with him was discussed among the people of gossip and backbiting, but they refrained from sinning such a legend that became the subject of the heroic stories of the city, and they changed the subject (p.28).[91]*"*

After Ases Ahmed's death, Kara Şaban, one of the old and famous rowdies of the city, and his right-hand man Panayot come to the scene. A young man, Tatar Mansur, also joins them. These three men go on various adventures. In twenty-four hours, they balance mafia groups by collaborating and fighting with them. They also end a monster invasion. There are two central women characters in this novel. The first one is a

[91] *"Yanında dul bir kadının ölüsünün de bulunması nedeniyle Ases Ahmed'in eve alınmış bir zampara olma ihtimali, dedikodu ve gıybet ehli arasında konuşulmuşsa da şehrin kahramanlık hikâyelerine konu olmuş böylesine bir efsanenin günahına girmekten çekinmişler, sözü çok uzatmadan mevzuyu değiştirmişlerdi (p.28)."*

young and beautiful lady whose name is not given by the text, though her body is described in depth.

"What a beauty she was! She was as beautiful as she could drive any handsome man crazy with her black hair falling on her shoulders that took its color from a raven's wing, her azure eyes that relieve people, and her crimson dimples on her snowball-like silver-white body (p.46).[92]"

This woman's only function in the novel is to make a young rowdy, Tatar Mansur, a man through sexual intercourse, which is why she does not need a name. It could be any woman because the text needs a woman just to make one of his male characters a "real man". Thus, a sexist cliché, "a man must sleep with a woman to become a man", is repeated in the novel. This young woman appears two times in the text. In the first one, Tatar Mansur sees her and finds her attractive. The young woman appears again at the novel's end, and Tatar Mansur sleeps with her. She is the reward for a successful young rowdy. He celebrates his winning by sleeping with her.

The second woman in the text is Roza, who is in love with Kara Şaban. However, Kara Şaban refuses her love because he thinks Roza would be a hindrance. Roza agrees with him. Thus, the text attempts to legitimize a sexist stereotype by making a woman utter it.

"It is required. It is said that whatever happens to rowdies happens because of their fondness for women. That is why they love, but they do not live together. They do not want their enemies who cannot harm them would harm their women. They usually do not marry, she said (p.123).[93]"

Roza goes down on her knees and begs Kara Şaban to accept her existence next to him. Kara Şaban approves her request with a condition: she has to follow them from behind. It is the first insult. However, the logic of Kara Şaban that leads him to accept Roza's request is also an insult to her. It is believed in the text that another woman, a witch, Hunefşan Kadın manages the monster invasion of the city. Thus, Kara Şaban thinks that Roza could help them when they communicate with a

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92 *"Ama ne afetti! Omuzlarına dökülen, rengini kuzgunun kanadından alma siyah saçları, insana ferahlık veren gök gözleri ve nar şerbetine bırakılmış kar topağı misali gümüş beyaz teninde dikkati celbeden kan kızılı gamzeleriyle, değme cıvanı çıldırtacak denli güzeldi (p.46)."*

93 *"Öyle iktiza eder. Dayi kisminin basina ne gelir ise kadin zafiyetinden gelir derler hep. O yüzden sever ama tutmaz. Kendisine ilisemeyen hasimlari ona dokunsun istemez.. Ekseriya evlenmezler!" deyiverdi (p.123)."*

witch. Here, Kara Şaban's right-hand man Panayot Osman teases Roza and implies she is also a witch.

"Roza immediately put in a word: "I will come too!" "Roza, what do you know about chatting with a witch?" "My brother, why do you immediately object, as if you know how to talk with a witch?" Osman interrupted with a sarcastic grin: "We have experience in conversation with witches, but Roza, the Woman, is right; maybe they understand each other's language better! (pp.158-159).[94]"

The experience mentioned in the quotation above comes from Panayot Osman's old job. He worked as a magician in the past. According to the text, he left being a magician because he was sick of women. Although he complains about men, who tried to kill him by thinking Panayot Osman blocked their sexual power, her real complaints are about women. Who wants Panayot Osman to block a man's sexual power is probably, a woman. Who wants Panayot Osman to use magic to prevent a girl from marriage is probably, a woman.

"Your old profession was good, do not say that..." "Forget it! I was sick of those who thought I had diminished their sexual power and tried to kill me or blamed me for blocking their chance of marriage! It is better to listen to drunk men than women's grumble.[95]"

Roza does not want to stay on the ship when they arrive in Crimea. Her demand is accepted by Kara Şaban with a condition again: She has to stay behind. In fact, this repeating demand of Kara Şaban summarizes the women's position in millennials' novels. Millennials' novels usually ask women to follow patriarchal and conservative gender roles.

"He did not say anything when he said, "Let her come. The woman understands the woman; maybe we can settle the matter with a smooth tongue..." Roza followed them a few steps behind, just like she did in the streets of Constantinople (p.176).[96]"

Women are not only seen as secondary in *Yedikuleli Mansur*; moreover, the text always reminds women that they are not as "full" as men. They are told that they are "deficient". Conversations between men insult women in *Yedikuleli Mansur*. For example, when Kara Şaban has to visit a rowdy, who is late to see Kara Şaban, he does not accept his ex-

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94 *"Roza hemen atıldı: "Ben de gelezeyim!" "Kız Roza sen ne anlarsın cadıyla muhabbetten?" "Agamu sankim cazi ile muhabbeti pek anlarmis gibi neden hemen itiraz edersin?" Osman müstehzi bir sırıtmayla araya girdi: "Cadılarla muhabbet konusunda tecrübemiz var ama Roza Kadın haklı, belki birbirlerinin dilinden daha iyi anlarlar!(pp.158-159)."*

95 *"Senin eski mesleğin de iyiydi be deme öyle..." "Aman vre ugrasilir? Muska yazdim diye erkekliğini bagladigimi zannedip oldürmeye salisanlardan, kismetimi kapadin diyen gudubet karilardan gına gelmisidi! Kari dirdirinden yeğdir sarhos kahri! (p.112)."*

96 *"Bırakalım gelsin. Kadın kadını anlar, meseleyi tatlı dil ile hallederiz belki..." deyince bir şey söylemedi. Roza da Kostantiniyye sokaklarında olduğu gibi birkaç adım geriden onları takibe koyuldu (p.176)."*

cuse by indicating that he is not a woman. The rowdy asks him for pardon by saying he plans to see him at the night's end. Kara Şaban says that men visit a brothel after a feast and party and feel insulted. He says he is not a woman.

"So, you were going to visit me." Şaban Agha slapped Haim's face with the back of his hand as soon as he finished his conversation and affixed him to the wheelhouse wall. "You bastard! You drink and party here; am I a whore who is visited in the final of the night? (p.140).[97]*"*

As previously stated, millennials' novels contain sexist generalizations about women, though men who utter these judgments believe they praise women. For example, here, Kara Şaban implies that women are whisperers.

"Kara Şaban replied with a cynical expression: "You also know it better, Panayot. They talk in front of the door and get news from the world. A woman's tongue is stronger than a pigeon's wing and a messenger's foot! (p.129).[98]*"*

It could be argued that *Yedikuleli Mansur* does not only assign women to secondary positions reproducing patriarchal gender roles but also insult women and femininity. In this context, for example, Kara Şaban forces a rowdy to wear a skirt and dance like a woman. It is the punishment that Kara Şaban gave him. In this quotation, Kara Şaban argues that the rowdy became dependent on him after this punishment because the rowdy danced like a woman with his order. Thus, Kara Şaban confesses that women are dependent on men.

"I gave a punishment to this Gaddar once, but what a punishment it was. Maybe it would have come someone worse than him if I had killed him, but I made him live. With the punishment I gave, I made him dependent on me. I dressed him in a skirt; I forced him to dance! He danced like a woman! I said, "I will make you dance in the middle of the street if you do not obey my orders. Then, I released him. He could not say anything now... (p.94)[99]*."*

Finally, *Yedikuleli Mansur* reproduces patriarchal honor codes, which think that a woman's honor is related to her sexuality. The text wants to make readers love Kara Şaban, the protagonist. The text also wants to convince its readers to Kara Şaban's power. The text uses pa-

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[97] *"Bana gelecektiniz demek." Şaban Ağa cümlesini bitirir bitirmez elinin tersiyle Haim'in suratına vurup onu kaptan köşkünün duvarına yapıştırdı. "Bre puşt! Burada içiyorsunuz, âlem ediyorsunuz, ben karı mıyım da en son bana geleceksiniz ha? (p.140)."*

[98] *"Kara Şaban müstehzi bir ifade ile karşılık verdi: "Bilmez değilsin a Panayot? Bunlar kapı önünde ayaküstü söyleşip dünyadan haber alırlar. Kadının dili güvercin kanadından da, peyk ayağından da yamandır ha! (p.129)."*

[99] *"Bu Gaddar'a ben zamanında bir ceza verdim ama ne ceza. Öldürsem yerine daha beteri türerdi belki, ama yaşattım. Verdiğim cezayla kendime bağımlı kıldım. Giydirdim eteği oynattım! Karı gibi oynadı deyyus! 'Bir daha emrime karşı gelirsen bu sefer meydanda oynatırım! dedim saldım ipini. Gıkını çıkaramaz... (p.94)."*

triarchy to realize these aims. For example, Kara Şaban orders the execution of men who rape women. It is important to note that Kara Şaban punishes these men before the Muslim judge (*kadı*) judges them. So, the text implies that Kara Şaban is a vigilante who brings justice with his extralegal actions. At the same time, the text argues that the punishment for a sexual assault or rape must be the death penalty.

"Şaban Agha ordered that a rape suspect who escaped from the qadi should be found, killed, and eliminated before the qadi's judgment about him (p.96).[100]"

At first glance, some people may think that these narrations support women's rights. On the contrary, this logic reproduces patriarchal and conservative gender roles, gender inequalities, and honor codes against women. By doing so, *Yedikuleli Mansur*, unintentionally supports some politics that restrain the woman's body. This logic implies that a woman's sexuality means her honor; if a man assaulted this honor, it would be another man's duty to punish the assailant. Thus, the agency always stays in men's hands. As a whole, *Yedikuleli Mansur* is the story of a group of men who save the state from external enemies' attacks. As Sancar (2017) indicated, nationalist politics see women as impotent to take a role in political struggles and assign them secondary roles. What we see here in Yedikuleli Mansur overlaps with this argument.

Sarsıntı is a novel that criticizes the recent political history of Turkey. The narrator is a dead young man. Thus, death is at the center of this text. When he was a child, the dead narrator was raped by a tariqat leader. Women appear in supportive roles like a mother or a lover in *Sarsıntı*. A woman in the novel, Filiz, is the most suitable character to analyze Sarsıntı in terms of gender. She is depicted as a free and liberal woman who defies patriarchal gender roles. However, when she argues with men, her defiance stays limited to women's sexuality.

"Do not raise your voice at me, Rıza. You always watch each other's back in your men's world anyway. When you are in trouble, you sneak out altogether. Why did your friend talk to the woman who has a lover? (p.44).[101]"

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100 *"Şaban Ağa, kadıdan kaçan bir tecavüz zanlısının bulunup kadıya bırakılmadan görüldüğü yerde öldürülüp ortadan kaldırılmasını emrediyordu (p.96)."*

101 *"Bana sesini yükseltme Rıza. Erkekler dünyanızda hep birbirinizin kıçını kollarsınız zaten. Zora gelince de topluca sıvışırsınız. Arkadaşın neden görüştü madem sevgilisi olan kadınla? (p.44)"*

"How nice! If he has a lover, he is a womanizer; if he sleeps with a woman who has a lover, he is a single man; if he sleeps with everyone, he is a lonely man... But always the man... The man who sleeps with his friend's girlfriend. Do not mention the morality (pp.44-45).[102] *"*

Filiz always defends other women. For example, two men argue, and one man threatens the other through his sister. Yiğit's girlfriend cheats on him, sleeping with Levent. Later, Yiğit tells Levent he will take his revenge by sleeping with his sister, Elif, because Elif finds Yiğit attractive. When Filiz hears this threat, she reprimands Yiğit.

"Explain to me what this means, you shameless guy! You cannot get away with shouting at the poor children, explain. What did you threaten Levent with? How dare you threaten him with his sister Elif, cheeky! (p.109)[103] *"*

At first glance, Filiz's existence in the text makes readers think that the novel defies patriarchy. However, there are at least two problems that make harder to argue this. First, and most importantly, the male narrator accepts that Filiz is correct; however, he also finds her talks unbearable.

"Although Filiz was right most of the time, chatting with her was unbearable (p.23).[104] *"*

Second, like other millennials' novels, *Sarsıntı* defines women through their bodies. As usual, men depict women's appearances by evaluating how charming they are to a man. In this context, the dead male narrator is attracted by Filiz, but he marvels because of this feeling. He implies that Filiz is not lovely, hot, or even feminine. Here, Filiz is insulted through her body. The narrator says that she is also boring. In the end, a confession comes: The narrator finds her attractive because he wants to have her. What the narrator wants to have is not a woman here; he wants her obedience. Filiz is a charming woman for the male narrator since he thinks he has never taken her fully.

"Is that what I found in her? Is it the desire to be with someone other than those who approve? What was attractive about this boring woman? Her short hair dyed blue? Her tiny body? Her eyes that vanish when she laughs? The way she wags her arms, like giving orders while arguing? Or, just because she has never belonged to me fully? (p.24)[105] *"*

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102 *"Yok ya? Oldu paşam, ne güzel. Sevgilisi varsa çapkın adam, sevgilisi olan kadınla birlikte olursa bekâr adam, herkesle düşüp kalkarsa ıssız adam... Ama hep adam... Arkadaşının sevgilisiyle yatan adam! Bana ahlaktan söz etmeyin (pp.44-45)."*

103 *"Açıkla bana, bu ne demek utanmaz herif! Gariban çocuklara bağırarak kurtulamazsın, hesap ver. Sen Levent'i neyle tehdit ettin? Elif'le tehdit ne demek, arsız! (p.109)"*

104 *"Filiz çoğu zaman haklı da olsa sohbeti çekilmez geliyordu insana (p.23)."*

105 *"Acaba onda bulduğum şey bu muydu? Onaylayanların dışında biriyle olma arzusu mu? Sıkıcı denilebilecek bu kadında çekici olan neydi? Maviye boyanmış kısacık saçları mı? Ufak tefek bedeni mi? Güldüğünde yok olan gözleri mi? Tartışırken kollarını direktif verir gibi sallaması mı? Yoksa hiçbir zaman tam olarak "benim" olmaması mı? (p.24)"*

As stated above, the other women are in supportive roles in the novel. Usually, they are ridiculed for their dresses or appearances. By doing so, *Sarsıntı* has got sexist language as well.

"Women who looked like a gang with their nylon stockings were aligned on the three-way seat (p.86).[106]*"*

Finally, *Sarsıntı* contains sexist curses. However, these curses are uttered by male characters suitable for speaking like this. In other words, the novel is in coherence with real life; the novel reflects real life and real people in this sense. Consequently, it cannot be said that the language is fully sexist in *Sarsıntı*.

"The world has changed, the fucking world..." Çiko murmured. Customers heard the curse (p.77).[107]*"*

However, adopting somehow sexist language is problematic for a text that intends to establish a political consciousness for its readers.

Women do not only die in *Kırık Beyaz* as in real life in Turkey. Moreover, the text demonizes and humiliates women. It also depicts women as if they hate each other. Men, on the other hand, are picturized as sympathetic creatures because of their faults. The text also tries to exploit readers' emotions by referring to mothers who lost their children. As seen in the quotation above, there is no connection between the last two sentences, which is why the last sentence is just an agitation.

"You are a child. We all are children. I mean all the men when I say we... A man never grows up, my brother. Look around! Do you see any creature named the man? There are only children-men. Our bellies and body hairs hold a man pose. This is the country of mustached children. Those, who have to give up their children, are women, he says with an easygoing but wise expression (p.46).[108]*"*

Kuzgun symbolizes naivety, honesty, and purity in *Kırık Beyaz*. He represents all virtues. However, he loses these virtues because of a woman. A woman makes Kuzgun drunk and rapes him. This is the reproduction of a cliché scene from old Turkish movies. A young woman is deceived by a bad man and raped. Later, she loses her purity but becomes more clever and rich. However, here in *Kırık Beyaz* a woman

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106 *"Naylon çoraplarıyla bir çete görüntüsü veren kadınlar üçlü koltuğa ip gibi dizildi (p.86)."*

107 *"Dünya değişti amına koyayım dünya..." diye söylendi Çiko. Müşteriler küfrü duydu (p.77)."*

108 *"Çocuksun zaten. Hepimiz çocuğuz. Hepimiz dediğim cümle erkek... Erkek dediğin büyümez kardeşim. Baksana etrafına; adam diye bir canlı görüyor musun? Büyük erkek çocukları var sade. Adamlık taslayan kıllarımız ve göbeklerimiz! Burası bıyıklı çocukların ülkesi. Çocukluklarından vazgeçmek zorunda kalan kadınlardır" diyor, kâmil olduğu kadar kalender de bir edayla (p.46)."*

rapes Kuzgun. It is vain to look for a women's emancipation effort in this narration because the text damns the woman. The novel curses a woman to make us feel pity for its male protagonist. The description of the woman who raped Kuzgun is also a sexist one.

"A friend of mine from our club has a modeling agency. Would you like me to introduce you? Ay, that would be great! You will be promoted to acting in two days. Why did I not think of that before? TV shows, commercials... Girls will be going crazy for you!" said the fake woman, I mean the dyed blonde (p.93).[109]"

"She did what she was good at, drinking. Kuzgun drank as well, although he was no idea about alcohol. Suddenly, the horny woman raped Kuzgun. Kuzgun cried. God damn it! (p.93).[110]"

Women insult other women in *Kırık Beyaz*. Men, on the other hand, do not compete with each other; they do not fight. Instead, they are depicted in a brotherhood that makes women envy them. In this context, for example, Kuzgun's mother is discriminated by Kurdish women because of her beauty. Kurdish women call Kuzgun's mother a witch because, according to the narrator, they have been bewitched by her beauty.

"Since she was not born and raised here, other women did not accept Dilrüba. None of the women approached Dilrüba except for Fatma. Obviously, the women envied Dilrüba's beauty, although their excuse for not talking to her was her urban identity. Perhaps it was because they were fascinated by her beauty that they called her a sorceress (p.130).[111]"

Characters are not the only one who speaks in *Kırık Beyaz*. Sometimes Istanbul, or even the Sun, starts talking in the text. What they say, how they say, and their genders give readers an idea about the position of the text in terms of gender. For example, Istanbul is an angry woman in *Kırık Beyaz*, and she insults other women intending to praise herself.

"Am I a whore? Am I a hostess? I am not, do you understand? I am not! I am not one of those women you love and care for when you want and beat you up when you are upset. I am Istanbul, Istanbul (p.119).[112]"

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109 *"Bizim kulüpten bir arkadaşımın mankenlik ajansı var. İster misin seni tanıştırayım? Ay, harikulade olur! İki güne de oyunculuğa terfi edersin. Daha önce niye akıl edemedim bunu? Diziler, reklam filmleri... Delirecek kızlar senin için!" gibisinden laflar sıçratmış sahte kadın. Yani sahte sarı (p.93)."*

110 *"En iyi bildiği şeyi yaparak içmiş. En bilmediği şeyi yaparak Kuzgun da içmiş. Birdenbire, azgın kadın, aleni olarak iğfal etmiş Kuzgun'u. Ağlamış Kuzgun. Hay böyle işe... (p.93)."*

111 *"Doğma büyüme buralı olmadığı için Dilrüba'yı aralarına almıyordu diğer hatunlar. Kadınlardan Fatma dışında kimse Dilrüba'ya yanaşmıyordu. Şehirden gelmesi bile bahaneydi; besbelli, güzelliğiydi hasetlendikleri. Güzelliğinden büyülendiklerindendi belki de ona büyücü demeleri (p.130)."*

112 *"Orospu muyum lan ben? Pavyon karısı mıyım? Değilim, anladın mı, değilim! Aklına esince sevip okşayacağın, kafan çatınca dövüp söveceğin kadınlardan değilim ben. İstanbul'um ben, İstanbul (p.119)."*

In another example, *Kırık Beyaz* feminizes the sea by depicting it as an impulsive but beautiful woman. The sea, as a woman, goes wild and hurts people; however, it immediately feels regret and wants to conciliate with whom it broke. The sea behaves coquettishly for asking their conciliation.

"In such painful times when I am raging with anger, unable to restrain my delusions and struggling indiscreetly, I unintentionally become violent to those who snuggle me. I hurt them. It hurts me. Right after, I regret it and behave coquettishly to win their hearts. Which of you can resist my beauty? (p.145).[113] *"*

It is a well-known fact that conservative and patriarchal ideology separates being a girl from being a woman by relating this difference to sexual intercourse. The main woman character of *Kırık Beyaz* follows the same logic and reproduces this gender-biased discourse in the text. So why a woman author makes a woman character say, "a woman should not stand upright?" I believe this is evidence that millennials' novels need and want to get patriarchal power to be liked.

"A woman should not stand upright; she stands coquettishly. Each coquettishness represents a deep brokenness. Every woman is broken inside if she really is a woman and if she has truly fallen in love. Effeminacy is maiden. Brokenness is femininity (p.257).[114] *"*

Millennials' novels ignore LGBT+ people. They are not mentioned in these texts in general. However, *Kırık Beyaz* is one of the few millennials' novels that mention LGBT+ people. A man and a woman talk about transsexuals because a local NGO whose members are the inhabitants of Taksim neighborhood wants to expel LGBT+ people from there. Two characters who talk about this issue have contradictory opinions. The woman uses discriminatory language while the man speaks like a liberal democrat. What the man says is a typical mansplaining example.

"Bahtiyar and Ayfer forgot about the existence of that director who was talking to himself - perhaps with an ashtray - in an insane manner, and they were fighting loudly. It was about homosexuals who were kicked out of the neighborhood by the Cihangir Beautification Association with baseball bats. While Ayfer argued that homosexuals were against nature, Bahtiyar was trying to convince Ayfer that this behavior of the municipal party was against nature. Ayfer agreed with Bahtiyar, but she was constantly saying "but". Bahtiyar was blocking Ayfer's "buts"

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113 *"Öfkemden köpürdüğüm, hezeyanımı dizginleyemeyip göz önünde debelendiğim böyle elem verici zamanlarda göz göre göre bana sokulanlara istemeden vahşileşirim. Canlarını acıtırım. Canım acır. Hemen sonra pişman olup, gönüllerini almak için şıngır mıngır kırıtırım. Güzelliğime hanginiz dayanabilir? (p.145)."*

114 *"Kadın dediğin dik durmaz, kırıtık durur. Her kırıtıklık derin bir kırıklıktır. Her kadın, eğer gerçekten kadınsa, eğer gerçekten âşık olmuşsa, içinden kırılmıştır. Çıtkırıldımlık, kızlıktır. Kırıklık, kadınlıktır (p.257)."*

with his "in facts" and saying, "And they may find our weight or solitude contrary to nature; everyone's nature is for themselves, Mrs. Ayfer! We are talking about the treatment of human beings by other human beings. So you better be careful with your treatment! (pp.54-55).[115]"

It could be said that some conservative and patriarchal assumptions about sexuality feed gender inequalities. Moreover, two intertwined ideologies, conservatism and patriarchy, assign different roles to men and women in terms of sexual relationships. For example, patriarchy sometimes tries to normalize men's aggressive sexual behavior by relating this aggressiveness to men's nature. However, on the other hand, it also wants to repress woman's sexuality by assigning some norms to only women. *Kırık Beyaz* reproduces this approach by supposing it praises women.

"When men's bodies are full, their souls are also satiated for a long time. After a while, they get hungry again. They will definitely get hungry. Even if they have a hungry soul, they will feed their bodies again. They feel full. But women are different. Women's souls get hungry as their bodies are full. What a hungry soul is that! You cannot imagine. No matter how kind-hearted you are, you are a man (p.200)[116]."

There seems to be no end to the reproduction of gender inequalities in *Kırık Beyaz*. Another example is related to dress codes. The novel argues that women must know to be elegant. For *Kırık Beyaz*'s narrator, clothes reflect a woman's personality. Therefore, clothes must be proof of a woman's beauty. The text does not ask men to care for their clothes. They can wear whatever they want.

"The person who came into the world as a woman should know how to dress. A woman should be the proof of her beauty. She should reflect herself in the best way possible by dressing appropriately for her personality, and should not allow misunderstandings (p.203)[117]."

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115 *"Bahtiyar'la Ayfer, kendi kendine -belki de kül tablasıyla- bir meczup edasında konuşan o yönetmen adamın varlığını unutmuş, bağıra çağıra kavga ediyorlardı. Cihangir Güzelleştirme Derneği'nin beysbol sopalarıyla mahalleden kovduğu eşcinsellerdi konu. Ayfer eşcinsellerin doğaya aykırı olduğunu savunurken, Bahtiyar asıl belediye partisinin bu davranışının doğaya aykırı olduğunu Ayfer'e benimsettirmek için didiniyordu. Ayfer, Bahtiyar'a hak veriyordu ama "ama" diyordu durup durup. Ayfer'in "ama"larını "hem"leriyle kesen Bahtiyar, "Hem onlar da seninle benim tombulluğumuzu ve yalnızlığımızı doğaya aykırı bulabilirler pekâlâ; herkesin doğası kendine Ayfer Hanıım! Burda sözünü ettiğimiz insanın insana muamelesi. Sen de muamelelerine dikkat etsen iyi edersin!" diyordu (pp.54-55).*

116 *"Adamların bedeni doyunca ruhları da uzun süre doyar. Bir süre sonra yine acıkırlar. Mutlaka acıkırlar. Acıkan ruhları bile olsa yine gider yine bedenlerini doyururlar. Tıkabasa da doyarlar. Oysa kadınlar öyle mi? Onların bedenleri doydukça ruhları aşerer. Nasıl bir ruh acıkmasıdır o... Bilemezsin. Ne kadar ince ruhlu olursan ol, sen bir erkeksin (p.200)."*

117 *"Dünyaya kadın olarak gelen insanın giyinmeyi bilmesi gerekir. Kadın, güzelliğinin kanıtı olmalı. Kişiliğine uygun giyinerek kendini en doğru şekilde yansıtmalı, yanlış anlaşılmalara fırsat tanımamalı (p.203)."*

In *Et Yiyenler Birbirini Öldürsün*, Özlem uses highly sexist language to utter her hate for Serpil. She intentionally prefers drawing disgusting analogies between Serpil and other creatures and objects. In this context, Özlem says that Serpil looks like a used sanitary pad. By doing so, the text insults a biological feature of women, menstruation, as sexist people do in daily life.

"Serpil is an emptiness. She looks like a black hole that absorbs your whole energy easily and quickly. She is a cricket that never stops talking. She is nothing more than a lazy ant that never gets enough sugar. She is an invisible body hair in tarhana soup. She is a stale cheese, a used sanitary pad, and a stuck phlegm in throat. You must have endless patience to endure her. And, to understand her is impossible than the impossible (p.198).[118]"

Like other millennials' novels, *Et Yiyenler Birbirini Öldürsün* contains sexist curses. For example, Enver curses Peruvians like this.

"Look, what am I going to tell you now? Forget everything. Forget the dead as well. Listen to me. I will tell you something different. Forget what happened in the past. Fuck all the Peruians (p.100).[119]"

Özlem's -and the novel's- misogyny is not limited to her best friend, Serpil. Özlem abhors a woman, Nurcan, who cleans stairs. As seen in the sanitary pad example, Özlem insults a woman through a biological process again. Nurcan is pregnant and feels she has to cover his belly. Instead of criticizing this social pressure on women, the text insults a pregnant woman by drawing an analogy between pieces of shit and her body.

"But Mrs. Nurcan is no longer there. She was already pregnant the last time I saw her. She was like pieces of shit splattered here and there with her disgusting big belly. What a disgusting woman she is... I hated her at first sight anyway. She worked involuntarily. Do anything else if you do not like what you do. Why do you bother other people with your sullen face (p.226)?[120]"

Özlem incessantly reproduces gender inequalities and gender roles institutionalized against women. For example, Özlem finds it odd that a

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118 *"Serpil bir boşluktur. Enerjinizi bir çırpıda yutan bir kara delik gibidir. Hiç susmayan bir cırcır böceğidir o. Şekere asla doymayan tembel bir karıncadan ötesi değildir. O tarhana çorbasının içinde belli olmayan bir kıldır. Bir kahvaltı tabağında bayatlamış peynir, değiştirilmemiş ped, genze yapışmış balgamdır. Ona tahammül etmek derin bir sabır gerektirir. Onu anlamak ise imkânsızdan daha imkânsızdır (p.198)."*

119 *"Bak şimdi sana ne diyeceğim. Boşver bütün bunları. Ölmüş olanı da boşver. Beni dinle. Sana bambaşka bir şeyden bahsedeceğim. Unut gitsin olanları. Perulların ta amına koyim (p.100)."*

120 *"Ama artık Nurcan hanım da yok. Son gördüğümde hamileydi zaten. İğrenç şiş göbeğiyle oraya buraya sıçramış bok parçaları gibiydi. Ne gıcık kadın. Baştan beri kanım almamıştı zaten. Memnuniyetsiz iş yapardı. Madem memnun değilsin başka iş yap o zaman. Surat asıp kendinle beraber herkesi rahatsız etmeye ne hakkın var (p.226)?"*

woman is gossiping when her husband is under arrest, and she criticizes her.

"It is hard not to be surprised at this woman. I do not understand how she could be so eager to gossip when her husband is currently on trial for several severe cases, and his imprisonment is only a matter of time (p.213).[121]*"*

The author of *Et Yiyenler Birbirini Öldürsün* is a woman as well as one of its narrators. However, women are incessantly insulted in the text. Actually, women do not even appear in the text, except for Özlem. Enver and Özlem, the narrators, talk about other women and curse them using hateful and sexist language. In my opinion, this is just another example of desiring to be a "man". As I argued previously, millennials' novels want to be a "man", which could not be a big issue. The problem here is how millennials' novels chose to be a man. Millennials' novels believe that being a man would be possible by dominating women and reproducing patriarchy. Like men in real life, millennials' novels beat, insult, rape, and kill women to be a man.

Like in other millennials' novels, men define women in *Nefaset Lokantası*. In this context, Salih insults women to "deepen" his so-called wise thoughts. For example, a woman appears just once in the text, and the narrator depicts her appearance from Salih's eyes. Obviously, saying "she is ugly" is not enough for Salih. He gives a detailed description of her ugliness. Then, Salih realizes the beauty of her voice, and finally, Salih makes his "wise" comment by drawing an analogy between this woman and derelict places. He thinks attraction would nestle derelict places. There are dozens of alternative ways to come to this end without being sexist; however, the text prefers to utter this thought using a sexist analogy. I believe this is just another example of how patriarchal gender codes are internalized by us.

"Incidentally, Nihan's phone rang; Salih noticed the woman at the next table while Nihan was on the phone, and he began to watch. The woman was ugly beyond question: bulging eyes, a narrow jaw, a fleshy nose, malformed eyebrows, protruding teeth, some sort of orthodontic defect, big moles on both cheeks, on her chin, over her left eye. But her voice was so beautiful. As if all the femininity had accumulated in her voice, it made her forget all her ugliness when she

[121] *"Kadına şaşırmamak elde değil. Kocası şu sıralar çok ciddi birkaç davadan yargılanırken, hapse atılması an meselesiyken dedikodu yapmaya nasıl bu kadar hevesli olur, anlamış değilim (p.213)."*

opened her mouth and spoke calmly. Her voice was similar to the Greek S's, Sh's. Attraction, he thought, is a strange thing and sometimes nests in desolate places (p.80)[122]*."*

Salih always makes analogies between women and other creatures. In other words, *Nefaset Lokantası* falls into sexist traps in terms of language. For example, the text picturizes Nihan through Salih's look. Salih draws analogies between Nihan and cute animals. Interestingly, Salih needs to highlight the gender of the dog in the quotation above, while he does not mention the dove's gender. Obviously, the dove has to be female with its fragile body. In other words, the text reveals that it sees women as more fragile than men.

"He saw a dove perched on a wall and compared the bird to Nihan. While watching a documentary the previous day, he noticed that a female dog was smiling like Nihan, too (p.80).[123]*"*

Nefaset Lokantası, like many other millennials' novels, is a classic example of female objectification for the male gaze. In fact, this text explicitly confesses it. It is argued in the novel that women and their bodies mean something special to men. According to the text, they exist to surprise men.

"So there was only one surprise for men in life, only one astonishment: the amazement that manifests itself in a woman and is embodied once and only in a woman's body. So, Salih found his own astonishment in Nihan (p.64).[124]*"*

There is no femicide or violence against women in *Aile Fotoğrafı*. However, it somehow reproduces patriarchal gender roles and gender inequalities. The text is a novel that is written by the older son of a family, Bülent. He makes other family members speak in his novel. There are three women in the novel. The first one is Bülent's mother, Hülya, who leaves her husband. She takes her little son, Can, and returns to her parents, although she is economically independent as a teacher. She does not start a new life nor want to live alone. Haydar, the father and Gül's

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122 *"Bir ara Nihan'ın telefonu çaldı, o konuşurken Salih'in gözü yan masadaki kadına ilişti; izlemeye başladı. Kadın açıkça çok çirkindi; patlak gözler, dar bir çene, etli bir burun, yanlış biçimlendirilmiş kaşlar, çıkık dişler, ortodontik bir tür bozukluk, her iki yanağında, çenesinde, sol gözünün üzerinde iri et benleri. Fakat sesi o kadar güzeldi ki. Sanki bütün kadınsılık sesinde birikmiş gibi, ağzını açıp sakin sakin konuşmaya başladığı anda bütün çirkinliğini unutturuyordu. Sesinde, Yunancadakine benzer bir tını vardı; S'ler, Ş'ler. Cazibe, diye düşündü, tuhaf bir şey ve bazen metruk yerlere de yuva yapıyor (p.80)."*

123 *"Duvara konmuş bir kumru gördü, kuşu Nihan'a benzetti. Önceki gün de belgesel izlerken dişi bir köpeğin Nihan gibi gülümsediğini fark etmişti (p.80)."*

124 *"Demek ki hayatta erkekler için tek bir sürpriz, bir kez şaşırmak vardı: Kendini bir kadında gösteren, bir kez ve yalnızca tek bir kadın bedeninde cisimleşen hayret. Salih de Nihan'da kendi hayretini buldu (p.64)."*

husband, is an alcoholic and cheats on her wife. Thus, the second woman in the text is Haydar's mistress. This woman never appears in the text. Other men mention her. The last woman is Bülent's girlfriend. She is the only woman whose detailed description is given in the novel. However, not surprisingly anymore, a man, Bülent, does her definition. Although Bülent praises some of her qualities, he criticizes her in the end because she is nonchalant.

"From the day I met her, I thought she was more mature than me. Even though I tried to deny it, I knew she was more intelligent than me. Her reactions to events, the solutions she came up with in a crisis, and her well-experienced manner always comforted me and made me feel safe. However, I could not get used to her composure, normalizing, and sometimes condescending issues that are important to me (p.74).[125]*"*

Aile Fotoğrafi is a short novel that tells the story of an ordinary family. It reveals a family's internal dynamics and its well-known "secrets". However, women's voice is never heard in the text, despite their agonies. The novel uses them as mothers, mistresses, and girlfriends who cannot defy men's oppression. Gül returns to her husband at the end of the novel, although Haydar is still an alcoholic and is together with another woman.

Like many other millennials' novels, *Aile Fotoğrafi* draws sexist analogies between women and other objects and creatures. For example, when he was a child, Bülent, the author of the metafictional *Aile Fotoğrafi*, was met with books by his father. As a result, Bülent draws an analogy between reading books and taking the most beautiful woman's hand.

"When my father introduced me to books when I was only fifteen years old, I felt like I was holding the hand of the most beautiful girl in the world. It was as if she had extended her hand to me and bestowed her name (p.89).[126]*"*

Bülent, as the author of this metafiction, attributes all the good qualities to her father. Haydar encourages his son to read books. He is de-

125 *"Onu tanıdığım günden beri benden daha olgun olduğunu düşünürdüm. Hatta bir yandan inkâr etmeye çalışsam da, benden daha zeki olduğunu biliyordum. Olaylar karşısındaki tepkileri, bir kriz anında ortaya attığı çözümler, o görmüş geçirmiş hâli beni her zaman rahatlattı, güvende hissetmemi sağladı. Yine de soğukkanlılığına, benim için önem arz eden meseleleri normalleştirip yer yer küçümsemesine alışamamıştım (p.74)."*

126 *"Babam beni kitaplarla tanıştırdığında, henüz on beş yaşındayken, dünya üzerindeki en güzel kızın elini tutmuş gibi hissetmiştim. Sanki o kız elini bana doğru uzatmış ve adını bahşetmişti (p.89)."*

picted as an exemplary educator and a political fighter. Bülent's mother Gül is also a teacher; however, Bülent only mentions her as his mother.

In his novel, Bülent shares his various opinions with readers about life. In one of these narrations, the topic is about the thoughts we cannot leave. First, Bülent draws an analogy between old shoes' defects and ideas that we cannot give up. He thinks there would be no problem if we did not feel shame due to the moments we cannot forget. Later, Bülent exemplifies his idea and talks about a young man who introduces his girlfriend to his family. While doing it, the young man remembers his girlfriends' ex-boyfriend and their kissing. It is a big problem for Bülent, and it preys on his mind. Bülent thinks there would be no problem if we could ignore this fact. Ultimately, Bülent concludes that it is impossible to ignore this truth. He returns to his old shoe analogy, takes scissors, and cuts the old shoes. However, the shoes represent a woman now, a girlfriend who kissed another man in the past. Thus, a patriarchal discourse that suggests that a woman should experience sexuality with her first husband is repeated in the text, as well as honor deaths.

"Thoughts that never end and that we cannot get out of our minds look like worn, ripped, and torn parts of old shoes. If we are not ashamed of them, on the contrary, if we carry them as beauty, there is no harm to anyone - not even to ourselves. One day, unexpectedly, in an awkward place, for example, when you introduce your lover to your family, you remember that she once preferred another man over you and kissed him. Although at that moment there is not any detail that reminds you of this event of the past, this idea is pinned on your brain, and it does not go away; it comes to your mind in unexpected moments, in unpredictable ways, and it bothers you. You cannot handle it; you either accept or ignore it because there is no alternative. But, one day, you fix your eyes on your shoes at an unexpected moment, and you want to tear them apart by getting scissors (p.69).[127]"

In *Ahraz*, İsrafil, Adile's son, is deaf and mute, though he is beautiful. As seen in other millennials' novels, the man's beauty is exaggeratedly praised and blessed in *Ahraz*. A nurse, for example, praises his beauty

[127] *"Sonu gelmeyen, bir türlü kafamızdan atamadığımız düşünceler eski ayakkabıların yıpranmış, sökülmüş, yırtılmış yerlerine benzer. Onlardan utanmaz, aksine bir güzellik olarak taşırsak, kimseye -kendimize bile- bir zararı yoktur. Örneğin bir gün, hem de hiç olmayacak bir yerde, söz gelimi sevgilinizi ailenizle tanıştırırken, aklınıza onun bir zamanlar sizi değil başka bir adamı tercih ettiği, onu öptüğü gelir. O sırada herhangi bir detayın size geçmişteki bu olayı anımsatacak hiçbir özelliği olmamasına rağmen bu fikir beyninize mıhlanır, gitmek bilmez, umulmayacak anlarda, öngörülemeyecek biçimlerde gelip kendini hatırlatır, sizi tedirgin eder. Bununla baş edemez, yalnızca kabullenir ya da yok sayarsınız. Başka türlüsü mümkün değildir çünkü. Ama işte bir gün, gözünüz hiç olmadık yerde ayakkabılarınıza takılır ve elinize bir makas alıp, ayakkabılarınızı doğrayasınız gelir (p.69)."*

and insults Adile. In this scene, a male doctor says nothing, and the text does not say anything about him. Thus, women insult women again.

"How beautiful he is; who would expect this adorable baby from a mother like this (p.41)?[128]"

Thus, women are depicted in *Ahraz* as egoists, misogynists, and superstitious people. Conversely, men are intelligent, wise, and beautiful characters in the text. The quotation below is just another example of how superstitious women are in *Ahraz*.

"Do not eat round fruits like balls... Jump across the threshold of the room... Do not wear any jewelry other than your wedding ring... Do not take off the ribbon on your head for forty days... (p.174).[129]"

While the story continues, İsrafil meets a man, Yusuf the carpenter, who is as lonely as İsrafil. Like İsrafil, Yusuf also symbolizes high virtues such as honesty and righteousness. His name is the symbol of man's beauty. Like Yusuf the prophet, Yusuf the carpenter is maltreated and cast out in *Ahraz* because of his virtues and beauty. Yusuf and İsrafil spend their time together, and one day they meet with a priest. A priest travels with a young and beautiful woman, Marika. Marika looks like İsrafil because she was born after her mother had been raped. The text draws an analogy between Marika and angels. I think the text feels pity for these children and wants to bless them by depicting them as angels. However, this attitude has the risk of normalization of rape and ignoring the potential traumas for both women and children. As usual, Marika's description is made by İsrafil's look. In other words, she does not present herself, but the text objectifies her body for the male gaze.

"From where he stood, Israfil was watching her; her sweet forest berries-like eyes, the tameness of her wet eyelashes, the misty line that surrounded her lips, the freshness he had never seen before in any creature on earth, dead or alive. And he felt the overflow, the unstoppable enthusiasm that all this had created in her bosom; he felt he was shattering (p.98).[130]"

The narrator of *Size Müthiş Bir Yemek Hazırladım* is a woman, Melodi. She tells the stories of well-educated women professionals who are in their mid-thirties. The text gathers these women at dinner, and

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128 *"Nasıl da güzel biblo gibi, kim der ki böyle bir anadan (p.41)."*

129 *"Top gibi yuvarlak meyvelerden sakın ha yeme... Odanın eşiğinden atlayarak geç... Alyansından başka bir ziynet takma... Başındaki kurdeleyi kırk gün çıkarma... (p.174)."*

130 *"İsrafil olduğu yerde sadece onu izliyordu, onun tatlı orman meyvelerini andıran gözlerini, ıslak kirpiklerinin uysallığını, dudaklarını çevreleyen o buğulu çizgiyi daha önce canlı ya da cansız yeryüzü üstünde hiçbir varlıkta görmediği tazeliği. Ve tüm bunların bağrında yarattığı taşkını, önü kesilemez coşkuyu; paramparça dağıldığını hissediyordu (p.98)."*

Melodi narrates what is happening at the table. *Size Müthiş Bir Yemek Hazırladım* is a humorous novel in terms of its topic, narration, and language. The novel insults women by revealing their secrets and interpersonal relations to entertain its readers. A sexist stereotype, "a woman is the enemy of other women," is a common theme in millennials' novels; however, it becomes the central theme in *Size Müthiş Bir Yemek Hazırladım*. Obviously, what this novel narrates could be the reflection of our social world. In other words, what Melodi shares with us in the text would be somehow related to real life. However, similar relations prevail in men's interpersonal relations, too. Thus, why the text does prefer to tease women and their relations must be asked. Moreover, it must also be asked why this novel extremely praises men and depicts women as creatures who adore them.

Fatoş, who organizes the dinner and invites others, is presented just at the novel's beginning. The text also presents other guests individually when they arrive at the dinner. In this context, Fatoş is picturized as a woman obsessed with her body and appearance.

"I push the restaurant's glass door, which is located on the ground floor of a long building, and enter. Fatoş, who has been poured hydrogen peroxide on her dark brown hair, has had her skin shaved and polished with a chemical peeling a day or two ago, has applied a lot of jojoba oil to her legs, wore platform leather shoes and black mini dress, has fake smile effects on the corners of her mouth, has cleared her throat and raised her voice, stands in front of me with her wide-opening eyes with plenty of mascara (p.8).[131]*"*

The narrator, Melodi, argues that Fatoş wants to cover her mental and biological health issues. According to Melodi, Fatoş hates her existence and tries to hide this reality. Melodi introduces Fatoş as a diffident liar.

"You cannot make Fatoş tell the truth when she loses her angels. The language that she has memorized does not narrate the truth. Fatoş does not tell you that she wanted to die two days ago because she thought she was ugly. She never tells you that she takes pills to go to sleep. She never tells you that she has washed her intestines to eliminate the bloating in her stomach, that she has not had any toxin left in her body after the detox, and that she bites a chocolate bar while crying. No! She does not tell you that she hates her dark hair roots, that she is ashamed of her oily and rough skin, and that she tries to make her eyes look bigger than they are and her nose smaller than it is by putting on make-up for hours. Fatoş always smiles. She does not reveal

131 *"Uzun bir binanın tamamen camdan oluşan giriş katına konumlanmış restoranın şeffaf kapısını itip giriyorum içeri. Karşımda koyu kahve saçlarına hidrojen peroksit döktürmüş, cildini bir iki gün evvel kimyasal peeling ile tıraşlatıp parlatmış, bacaklarına bolca jojoba yağı sürmüş, platformlu rugan ayakkabılarını ve siyah mini payetli elbisesini giymiş, ağız kenarlarına yapmacık gülümseme efektleri yerleştirmiş, boğazını temizleyip sesini yükseltmiş ve bol rimelli gözlerini sonuna kadar açmış Fatoş duruyor (p.8)."*

her birthdate, which is 1967, and she says she was born in 1975 if asked. She earns eight years, which is more valuable than her income. She always hides her id, driving license, and her passport. She tries to believe her own lies. She lives as if she does not have diabetes, although she has it. She goes to the toilet and secretly shoots an insulin needle into her belly. Fatoş hides her illness even from her own living room. She feels comfortable. The life that she spends at the hair saloons and shopping malls, the air that she breaths which is blown by the hair dryer and air conditioner, the massage that she goes for hours to recover her sagging body, and the deformation on her feet that she puts in pedicure water for hours. No! No! Life is positive. Fatoş welcomes people. She is happy, cheerful, and warm. Fatoş is a star outside. A star (pp.9-10).[132]"

Melodi goes to extremes in terms of insulting Fatoş. She does not depreciate only Fatoş's body but also her character. In the end, Melodi says that Fatoş embarrasses her.

"Fatoş's potential insidiousness that can be noticed at first glance, her secret sarcasm that can be noticed at second glance, and her fake smile that can be noticed at a third glance make me embarrassed (p.19).[133]"

As indicated above, all women who attend dinner are introduced individually in the text. Without any exception, all women are insulted by Melodi through their bodies and life secrets when they are introduced. In other words, body shaming becomes a literary device in this novel to entertain the readers.

"The doors open. First, Ayşe enters with her burgundy lipstick and size 1.60. A ha hah ha, My dear Ayşe... You are gorgeous again!

The doors open. Ayşe's close friend Lara enters with her lace blouse, feathered hat, and skin damage that she tries to hide with powder.

Ayşe's close friend Lara's enemy Mine enters, with her corset squeezing excess fat in her abdomen and a balloon skirt displaying her thin and smooth legs (p.12).[134]"

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132 *"Meleksiz kalan Fatoş'a doğruları söyletemezsiniz. Ezberlediği dil gerçekleri anlatmaz. Fatoş size iki gün önce çirkinlikten ölmek istediğini söylemez. Uyumak için uyku hapı içtiğini, asla. Karnındaki şişkinlikten kurtulmak için kolema yaptırdığını, yani başkalarına bağırsaklarını yıkattırdığını, detokstan vücudunda bir gram toksin kalmadığını, bir kare çikolatayı ağlaya ağlaya ısırdığını. Hayır. Koyu renk çıkan saç diplerinden nefret ettiğini, yağlı ve pütürlü cildinden utandığını, saatlerce makyaj yaparak ve yaptırarak gözlerini olduğundan büyük, burnunu olduğundan küçük göstermeye çalıştığını anlatmaz. Fatoş hep gülümser. 1967 yılında doğduğunu söylemez. Soranlara 75 doğumluyum der. Sekiz sene kazanır Fatoş. Kazandığı paralardan daha değerli bir sekiz sene. Kimliğini, ehliyetini ve pasaportunu her daim saklar. Kendi yalanlarına inanmaya çalışır. Diyabet olduğu halde diyabet problemi yokmuş gibi yaşar. Tuvalete gidip gizlice karnına insülin iğnesini batırır Fatoş. Hastalığını kendi oturma odasından bile gizler Fatoş. Rahatlar. Kuaförde ve alışveriş merkezlerinde geçen hayatını, fön makinesinin ve klimanın osurduğu havayı soluduğunu, sarkan vücudunu toparlatmak için saatlerce masaja gittiğini, pedikür suyuna batırdığı ayaklarındaki deformasyonu. Hayır. Hayır. Hayat pozitif. İnsanları karşılar Fatoş. Mutlu, neşeli ve sıcaktır. Dışarıda bir stardır Fatoş. Star (pp.9-10).*

133 *"Fatoş'un ilk bakışta fark edilen potansiyel sinsiliğinden, ikinci bakışta fark edilen gizli alayından ve üçüncü bakışta fark edilen sahte gülümsemesinden, ben mahcup oluyorum (p.19)."*

134 *"Kapılar açılıyor. Önce içeri bordo ruju ve 1.60 boyu ile Ayşe giriyor. A ha hah ha, Ayşeciğim... Yine harikasın!*
Kapılar açılıyor. İçeri dantelli bluzu, tüylü şapkası ve pudrayla saklamaya çalıştığı cilt hasarlarıyla Ayşe'nin yakın arkadaşı Lara giriyor.
İçeri karın bölgesindeki fazla yağları sıkan korsesi ve incecik düzgün bacaklarını sergileyen balon eteğiyle Ayşe'nin yakın arkadaşı Lara'nın düşmanı Mine giriyor (p.12)."

There are two men among the guests. The difference between how Melodi praises these men, how she sees them, and her description of women could be used to calculate how sexist the novel is. In this context, Melodi describes Emre and Can like this.

"The doors open. Emre, who is Serra's ex-boyfriend, enters with his healthy face, his white teeth although he is middle-aged, his hair neatly combed back, his gray stubble, his skinny trouser that is perfectly ironed, and his tweed jacket. He walks smiling and deeply feels the attention he arouses in his environment. A ha ha hah, my dear Emre, you look so elegant as always (p.13).[135]"

"The doors open. A man enters with a knife in his pocket, hiiiiiiih, with his chest hair, bushy hair, and animal-like charm, hiiiiiih, with his Tom Ford glasses and professional camera in hand, with his thin tie, his slim-fit shirt, his cigarette trousers, and a double-breasted jacket...(pp .14-15).[136]"

Can stands at the center of the novel. All women are a fan of him; all women admire him. Can takes his power from a knife, which Melodi frequently mentions. In fact, only Melodi, the narrator, sees Can's knife. At one point, the text implies that this knife symbolizes Can's penis.

"Everyone at the table talks and laughs incessantly. They talk about some kind of vibe. They are motivated as if they are an orchestra trying to make different tones of laughter with their instruments. With one exception. Can. Can's tool, I mean, his knife. He can cut any laughter whenever he wants with his knife. Only I see his knife (p.28).[137]"

Thus, the male sexual organ symbolizes the ultimate power in the novel.

"I slowly lower my head to be sure that Can has a knife in his pocket. I raise my head without fully understanding whether it is an organ or a knife that appears as a bulge in his tight pants (p.38).[138]"

Women hate each other in *Size Müthiş Bir Yemek Hazırladım*. However, they show their respect to men. Moreover, men do not compete with each other in the text.

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135 *"Kapılar açılıyor. İçeri sağlık fışkıran yüzü, orta yaşlı olmasına rağmen bembeyaz kalmış dişleri, özenle geriye taranmış saçları, gri kirli sakalları, tek çizgi ütülenmiş dar pantolonu ve tüvit ceketiyle sırıtarak dik yürüyen, etraftakilerin ilgisini bademciklerine kadar hisseden, Ayşe'nin yakın arkadaşı Lara'nın düşmanı Mine'nin otoritesi sarsılan patronu Nergis'in arkadaşı Serra'nın eski sevgilisi Emre giriyor. A ha ha hah, Emreciğim. Yine çok şıksın! (p.13)."*

136 *"Kapılar açılıyor. İçeri cebinde bir bıçakla, hiiiiiiih, göğüs kılları, gür saçları ve hayvansı çekiciliği, hiiiiiiih, elinde Tom Ford gözlüğü ve profesyonel fotoğraf makinesiyle, ince kravatı, dar kesim gömleği, sigaret pantolonu ve karnını saran kruvaze ceketiyle...(pp.14-15).*

137 *"Masanın etrafına dizilen herkes, durmaksızın konuşuyor. Gülüşüyor. Sürekli bir çekimden bahsediliyor. Enstrümanlarıyla farklı tonlarda kahkaha sesleri çıkarmaya çalışan bir orkestraymışçasına motive haldeler. Tek istisna ile. Can. Can'ın aleti, bıçağı. Bıçağıyla her kahkahayı istediği zaman kesebiliyor. Bıçağı benden başka kimse görmüyor (p.28)."*

138 *"Can'ın cebindeki bıçağın gerçekliğini tekrar kontrol etmek üzere başımı yavaşça eğiyorum. Dapdar pantolonda çıkıntı olarak beliren şey organ mı, bıçak mı tam anlayamadan, hııp, kafamı kaldırıyorum (p.38)."*

"Ayşe talks to Mine. Ayşe is a friend of Lara. Lara and Mine are enemies. Thus, it is certain that Ayşe talks about Lara with Mine. Therefore, Lara gets angry with Ayşe; she envies Mine. Now, Lara does not feel good. Actually, Ayşe envies Lara. Mine makes Lara jealous (p.46).[139]"

"We opened eight new stores across Turkey; our annual income increased by 20 percent compared to last year, honey. Ah ha ha ha!"

"Fatoş ends her words by saying, "This is great news! Congratulations, my dear Emre! A ha ha ha! You are unbelievable, my friend." She is not sarcastic now. She is afraid of men. It looks like she wants to keep her flirtatious tension and get its advantage (p.24).[140]"

Men's business successes seduce women in the novel. For example, Emre says that his company managed to sell more than one million shirts to men. Melodi implies that that number of men stirs her up.

"It feels weird to have a man at our table reaching 1 million men (p.23).[141]"

In *Kul*, a woman named Mercan, who earns her life by cleaning stairs in different buildings, searches for her husband throughout the novel. The narration and the language are sarcastic and humorous. In other words, the text teases Mercan by forcing her to search for his drug addict and idle husband, who has no job. Thus, *Kul* does not praise men but criticizes women since they do not live without men. In fact, there are no men in the novel except for two short scenes. A waiter and a TV technician appear shortly in the text and are mentioned with a neutral narration. On the other hand, the novel contains dozens of women. How all these women are treated in the text could give us information about the novel's gender equality. In other words, how does the text define these women? What do they do in *Kul*? It is easy to answer these questions by quoting a few sentences from the novel. Kul teases women by depicting them as people who always fight, insult, and hate each other. In other words, *Kul* reproduces various gender stereotypes and roles when it intends to criticize women. The quotations below exemplify how women treat each other in the novel.

"Women incapable of wiping their asses would be made cleaned balustrades with ear sticks if they are not ashamed of (p.132).[142]"

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139 *"Ayşe Mine'yle konuşuyor. Ayşe, Lara'nın arkadaşı. Lara ve Mine düşman. Bu durumda Ayşe kesin Mine'yle, Lara hakkında konuşuyor. Lara, bu yüzden Ayşe'ye kızıyor, dolayısıyla Mine'yi kıskanıyor. Şu an Lara kendini kötü hissediyor. Aslında Ayşe Lara'yı kıskanıyor. Mine ise Lara'yı kıskandırıyor (p.46)."*

140 *"Biz de Türkiye çapında sekiz yeni mağaza açtık, yıllık ciromuz geçen seneye göre yüzde 20 arttı, tatlım. Ah ha ha ha!"*

Fatoş, "Harika haber! Çok tebrikler Emrecim! A ha ha ha! Müthişsin dostum" diye tamamlıyor sözünü. Alaycı bir tavır takınmıyor Fatoş bu kez. Erkeklerden korkuyor. Daha çok, flört etme tansiyonunu baki kılmak ve bundan faydalanmak istiyor sanki (p.24)."

141 *"Masamızda 1 milyon erkeğe ulaşan bir erkek olması bana tuhaf şeyler hissettiriyor (p.23)."*

"Mercan entered the pharmacy; there was an old woman in the face of the checkout who had been coming here every hour for tension measuring before she decided to come here in the morning and leave in the evening since she was sick of coming and going (p.22)[143]."

The feelings and words belong to Mercan in these quotations. However, other women use a similar tongue. For example, a woman resident in a building defines another woman who cleans stairs like this.

"Look, I am his wife; I gave birth to his child; I make him dress cleanly every day and send him to work; I set the table every night, and those who see it think that important guesses would arrive. Sometimes I sleep with him to enjoy him. Even I have never woken him up early on any weekend. Who do you think you are? Just a cleaner who wipes the stairs. I said, "come on weekdays to clean our building," but she said she was not available on weekdays. As if she was a professor who owned her clinic. Now I leave water and detergent on the door from the night, but she rings our door once a month to ask for her money. You say she is a peasant, an ignorant... But, I swear, she is like a cashier. She always remembers her money. No, I can leave the money on the door, but... Someone would steal it; we do not collect that money from the street (p.10).[144]"

It is seen in the second quotation above that a woman reproduces patriarchal gender roles by telling how she serves her husband. She takes her duties for granted and praises herself since she always works harmoniously with traditional gender roles. She also wants to protect her husband's peace as if he was a sleeping baby. However, from whom she wants to protect her husband's peace is just another woman. Thus, women fight for men's pleasures.

Mercan feels angry since she cannot get pregnant. Her anger targets other women in the text who have babies. Mercan believes that they do not deserve their children.

"My Lord, do not get me wrong, but to whom you bestow children on (p.12)?[145]"

Women insult and curse each other throughout the novel. The text depicts them as childish creatures who are weaker than men. In the fi-

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142 *"Kıçlarını silmekten habersiz kadınlar, utanmasalar tırabzan demirlerini kulak çubuğuyla sildirecekler (p.132)."*

143 *"Mercan eczaneye girdi, kasanın karşısındaki sandalyede, saat başı tansiyonunu ölçtürmeye gelen, en sonunda git gel yapmaktan usanıp çareyi eczaneye sabah gelip akşama kadar burada oturmakta bulan teyze vardı (p.22)."*

144 *"Bak, ben ki karısıyım; adamın çocuğunu doğurmuşum, her gün temiz pak giydirir işe gönderirim, her akşam öyle bir sofra kurarım ki gören hatırlı misafir geliyor sanır, yeri gelir koynuna girer gönlünü ederim. Ben bile bir günden bir güne şu adamı hafta sonu erken uyandırmamışım. Sen bir yer silmeklen? Ne oluyor yani? Dedim bundan sonra hafta içi gel bizim apartmanı silmeye diye de, hafta içi doluymuş hanfendi. Sanırsın özel klinik sahibi profesör! Artık suyla deterjanı geceden kapının önüne koyuyorum yine de ayda bir parasını istemeye zile basar. Köylü dersin, cahil dersin... Vallahi veznedar gibi kadın. Aylığını bir gün sektirtmez. Hayır, parayı da koyarım koymasına kapının önüne ama... Çalınır falan, biz de sokaktan toplamıyoruz yani (p.10)."*

145 *"Allahım gücüne gitmesin ama sen kimlere çocuk veriyordun böyle (p.12)?"*

nal pages, the sexist language reaches its peak, and women fervently curse each other.

"The one who fails to walk on a straight road falls on her back and bruises her hip, and the other who knows how to take time for herself but does not know how to wear her tights straight, went away, thank God (p.116).[146]"

"At that moment, the woman with a bruised ass and the woman who did not know how to wear tights entered the pharmacy with water bottles in their hands (p.117).[147]"

In sum, *Kul* deals with women and their lives by following a sarcastic approach. Of course, there is irony in this novel. However, although the text contains irony and aims to criticize women's love of men, how it does that is still problematic for a few reasons. First, in real life, some strong women defy traditional gender roles and gender inequalities, but the text does not mention them. There is not even one woman in the text who is strong, critical, or rebellious. Moreover, there are men in society who looks like *Kul*'s women; however, the next does not mention them or tease them. The central man of the text is a drug addict, an unemployed man. Thus, even if I accept that *Kul* does irony in some scenes, I argue that it reproduces gender biases since its criticism is one-sided. In other words, *Kul* insults women, although it reflects some parts of social reality. It is easy to criticize women's weaknesses because all moral codes, laws, and rituals have been institutionalized against women in our patriarchal history. Patriarchal codes have hindered the education right of women and all other kinds of freedoms. Thus, criticizing only women because of their actual attitudes and daily lives by ignoring historical origins that forced women to be locked in gender roles would not be a fair approach. One way or another, this attitude would help to maintain patriarchy. Unfortunately, millennials' novels repeat these patterns, which make them masculine and patriarchal.

Kör Adım is about the adventures of a young man named Ömer. There are men and women side characters in the text. In this context, women's roles in the novel are gender-biased, appearing only as mothers, spouses, and mistresses. In the novel, agency belongs to Ömer, the

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146 *"Düz yolda yürümeyi beceremeyip kıç üstü düşüp kalçasını morartan ve kendine zaman ayırmayı bildiği halde taytını düz giymesini bilmeyen, defolup gitti şükür (p.116)."*

147 *"O esnada, götü moraran kadın ve tayt giymeyi bilmeyen kadın, ellerinde su şişeleriyle eczaneye girdiler (p.117)."*

male protagonist, and women are insulted with sexist language throughout the story. Women are expected to obey men's orders and sexual desires. Women get agency only when they use their femininity and sexuality; however, if they do not affirm a man's expectations, they are harshly punished. *Kör Adım* contains violence, and it is full of torture and murder scenes. However, this violence targets mostly women both verbally and psychically. For example, Ömer's big sister is a disabled woman who is depicted like this.

"Her sister lived in the space reserved for her between her father and mother. Her mild character, who did everything she said, evoked a sickening pity (p.48)."

"Her older sister lived in the area reserved for her between her father and mother. Her mild character, which made her accept everything told her, aroused a sickening pity (p.48).[148]"

"She probably would not be so surprised if she heard that it was her destiny either to be a man's second wife or to be the first wife of a physically incompetent man (p.48).[149]"

The narrator finds the mild and moderate personalities of Ömer's sister disgusting. The text also argues that her destiny ply between being the first wife of a disabled man and being one of the two wives of a healthy man. The text implies that Ömer's big sister has already accepted her "destiny". Thus, she cannot defy or think of anything other than to be a man's wife.

This is not the only part where a woman is defined or assessed by men's expectations in the novel. Later, Ömer becomes a fake fortuneteller in the city, and a woman visits her to listen to his predictions. Again, the text categorizes her for men of different ages and says her maturity would be charming to young men, though she is precisely beautiful for older adults and neutral for her peers.

"The woman who called in the morning came in the afternoon. She was a woman in her forties, who had already entered an attractive maturity for the young, a youthful freshness for the old, and a stagnant phase for her peers (p.132).[150]"

Ömer leaves the village after causing the old couple's death and moves to the city, İzmir. At this point, another male character enters the

148 *"Babası ve annesinin arasında kendisine ayrılan alanda yaşıyordu ablası. Her söyleneni yerine getiren mülayim karakteri, insanda mide bulandıran bir acıma hissi uyandırıyordu (p.48)."*

149 *"Bir adamın ikinci karısı olmakla fiziksel yeterliliğe sahip olmayan bir adamın ilk karısı olmak arasında gidip gelen bir kadere sahip olduğu kendisine söylense, muhtemelen çok da fazla şaşırmazdı (p.48)."*

150 *"Sabah arayan kadın öğleden sonra geldi. Gençlere göre çekici bir olgunluğa, yaşlılara göre genç bir tazeliğe, yaşıtlarına göreyse durgun evreye çoktan girmiş kırklı yaşlarda bir kadındı (p.132)."*

story, Ömer's best friend, Savaş. Savaş narrates one of his childhood traumas to Ömer. He had seen his mother in a bed with a man, cheating on his father. It is important to note that this side story does not add anything to the principal narration of the novel. In other words, if this part was excluded from the novel, there would not be any disconnection, or gap, in the main story. Interestingly, this bed scene is told twice in the text. First, Savaş tells the story by arguing that he saw his uncle's wife with a man who was his uncle's friend. Later, the narrator confesses that what Savaş saw that day was his mother and his father's best friend.

"One day, my mother sent me to get something for my aunt; I do not remember exactly now what my mother wanted. I went upstairs; I opened the door by pushing it. I entered the room slowly; there were voices inside. I stood at the room door where the voices were and slowly looked inside; Uncle Selami, my uncle's friend, was in bed with my aunt. They were fucking. My aunt was under Uncle Selami and had her clenched fist in her mouth. It was as if she was in pain (p.120).[151]"

"That day, his mother told Savaş to play in the garden and not enter the home before she called him. After playing in the garden for a while, Savaş got bored; it was hot, too. Then he went inside; when he heard voices there, he thought his father had come. When he entered his mother and father's room, he saw his mother and Uncle Selami in bed. His mother had her fist in her teeth, a pained expression on her face. Uncle Selami's wheezing created a rhythmic sound with his mother's groans, and this sound was accompanied by the melody of the voice coming from the bed. He has never forgotten this voice (pp.120-121).[152]"

Neither Savaş's mother nor his aunt is mentioned again in the text. In other words, they do not exist in the first 120 pages of the novel until appearing in the erotic bed scene, and they do not appear once more after it. Thus, women, once again, exist only with their bodies and sexualities, and they are presented as horny cheaters whom men easily seduce. It is important to realize that all these erotic narrations are written for the male gaze. Women's bodies, delights, sounds, and body shapes are described with details, while men are rarely mentioned. In

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151 *"Bir gün annem beni yengeme bir şey almam için yolladı, ne olduğunu tam hatırlamıyorum şimdi. Yukarı çıktım, kapıyı ittim açıldı. Yavaşça içeri girdim, içeriden sesler geliyordu. Seslerin olduğu odanın kapısında durdum, yavaşça içeriye baktım; amcamın arkadaşı Selami Amca, yengemle yatakta sikişiyorlardı. Yengem, Selami Amca'nın altındaydı ve sıktığı yumruğunu ağzına sokmuştu. Sanki canı yanıyordu (p.120)."*

152 *"O gün annesi Savaşı bahçeye çıkarıp orada oynamasını ve çağırmadan da eve girmemesini söylemişti. Bir süre bahçede oynadıktan sonra canı sıkılmıştı Savaş'ın, hava da sıcaktı. Sonra içeriye girmişti, içeride sesler duyunca babasının geldiğini sanmıştı. Annesiyle babasının odasına girdiğinde annesiyle Selami Amca'yı yatakta görmüştü. Annesi yumruğunu dişleri arasına almıştı, yüzünde acı çeker bir ifade vardı. Selami Amca'nın hırıltıları annesinin iniltileriyle ritmik bir ses oluşturmuş ve bu sese karyoladan çıkan sesin melodisi eşlik etmişti. Bu sesi hiçbir zaman unutamadı (pp.120-121)."*

this context, the narration gets closer to a pornographic novel in some parts. For example, Ömer falls in love with a woman, Deniz, who visits him to learn about her future. In reality, Ömer and Savaş do not have any psychic abilities, and they gather information about people who visit them. They are basically frauds. On the other hand, Deniz is in love with a wealthy married man. The text insults and criticizes Deniz since she is with a married man but does not say anything about the man. In other words, the text protects men with its silence about them. One day, Ömer follows Deniz and sees that she enters a hotel with her lover. Ömer starts imagining what they do in a hotel room. As seen in the quotation below, the narration takes the form of pornography. It is clear here that the woman is a submissive element of the narration while the man is dominant. It should also be added that this narration looks like it was written to entertain male readers.

"He imagined the man and Deniz in a bed; the man sucked Deniz's tits and climbed her neck with his tongue. His red and old tongue left salivas on Deniz's fresh body. Then he would lay Deniz face down, kiss her back, and squeeze her hips with her hands. After the kiss, he raised Deniz by getting support from his hands, and Deniz waited like a doggy. The man clutched Deniz's newly dyed hair and pulled her head while at the same time entering Deniz from her back. Deniz responded with groans. As time progressed, the groans of the two turned into screams, and they reached the peak of pleasure (pp.136-137).[153] *"*

The language is excessively sexist in *Kör Adım*. For example, one day Ömer shadows an underage girl to gather information about a woman who wants him to read her future. The girl is the woman's daughter. Ömer takes note of the little girl by cursing and insulting her. In the final quotation above, Ömer insults all blondes by targeting Deniz. It is also important to add here that in the first two quotations above, the narration sees the girl as a submissive creature who probably has been fucked by a man. In other words, the text does not see the girl's agency, and it does not think that she would have wanted to fuck a man or she would have resisted, for example.

153 *"Deniz'i ve adamı yatakta düşündü; adam Deniz'in küçük memelerini emerek boynuna doğru ilerliyordu, taptaze teninde yol alan yaşlı ve kırmızı dili dokunduğu yerde salya bırakıyordu. Sonra Deniz'i yüz üstü yatırarak sırtını öpmeye sonra da kalçalarını elleriyle sıkmaya başlıyordu. Öpme işi bittikten sonra iki eliyle destek alarak Deniz'i karnından tutarak kaldırıyordu, Deniz adamın önünde domalmış hâlde bekliyor, adam Deniz'in yeni boyanmış sarı saçlarını elleriyle kavrayarak başını kendine doğru çekiyor ve o sırada Deniz'e arkadan girip çıkıyordu. Deniz de iniltilerle buna karşılık veriyordu. Zaman ilerledikçe ikisinin iniltileri çığlıklara dönüşüyor zevkin doruklarına çıkıyorlardı (pp.136-137)."*

"The girl smokes and does not go to school. After a secluded hour, she goes to a cafe where drug use is possible. They may have fucked the girl (p.95).[154] *"*

"The girl tasted the first kiss. A boy named Güray kissed the girl. He even went to the girl's home while her mother was home and introduced himself as an electrician. Güray may have fucked the girl (p.97).[155] *"*

"You do not have to act like an idiot to prove you are the original blonde. You know well what I am trying to convey (p.128).[156] *"*

Son Hafriyat is not only a narrative about men and patriarchy but also a praise for the patriarchal values that are believed what makes a man a "real man" in Turkish society. This text does not accept the soft or the fragile as "man". In the novel, women cannot find a place among men and can only be mothers, lovers, daughters, and mistresses. Behzat Ç. is the main character in this novel. He is a policeman and the captain of the Ankara homicide department. All his friends, other important characters in the novel, are policemen like Behzat Ç. A couple of women are on the side roles in the text. The first one is Behzat Ç.'s ex-wife, who is mentioned once by the narrator. One of the other women, Bahar, finds a place to herself in the novel because the protagonist, Behzat Ç., is in love with her. The text depicts Bahar as a woman whom her teenage son oppresses. The other woman, Gönül, works in a tavern and loves Behzat Ç. When Gönül is in trouble, Behzat Ç. comes, beats her enemies, and saves her by performing his power. The text uses all these women to legitimize Behzat Ç.'s psychology or show his power. In other words, their existence depends on a man. If Behzat Ç. was not the main character whose story was told, these women would not be in the text. However, one woman is at the center of the novel, the chief inspector. The text uses her to bring tension to the story because she gives hard times to Behzat Ç. and all other men as a powerful woman. In fact, she is the most powerful person in the text regarding the law. She is the superior of both Behzat Ç. and his all team. Thus, the tension and happenings

154 *"Kız sigara içiyor, okula gitmiyor. Tenha bir saatten sonra uyuşturucu kullanımının mümkün olduğu bir kafeye gidiyor. Kızı sikmiş olabilirler (p.95)."*
155 *"Kız ilk öpücüğü tatmış. Güray denen bir çocuk kızı öpmüş. Hatta annesi evdeyken kendini elektrikçi olarak tanıtıp onlara gitmiş. Güray kızı sikmiş olabilir (p.97)."*
156 *"Orijinal sarışın olduğunu ispat etmek için aptal gibi davranmana gerek yok. Ne anlatmaya çalıştığımı gayet iyi biliyorsun (p.128)."*

between this woman and the rest of the men could be used to analyze the text in terms of gender.

As stated above, the only powerful woman in the text is the inspector who investigates Behzat Ç.'s case. After Behzat Ç. shoots a surrendered suspect, she takes Behzat Ç.'s and his team members' statements. It is important to note that Behzat Ç. is guilty and must be arrested. However, all the men, including his superior Tahsin, unite to establish a coalition against the women inspector. They have to do this because she is superior to all men in terms of her legal position. How this male coalition talks about the female inspector when she is not there could give us an idea of how sexist the text is. Especially Tahsin, the chief of police, exemplifies how the men in this novel curse women.

"The man is a police inspector; he is from our side. He will protect you. Be careful about the woman. She is the civil service inspector. Say something wrong, and then she will fuck you! If she puts her sign, you are out! Understand (p.99).[157]*"*

"She insisted on seeing the shirt of the wounded guy. She wanted to see a gunpowder track, to calculate bullet distance. Is it your business, you fucking whore! So, I found some people, talked to them, and we took the shirt out from the evidence file...(p.206).[158]*"*

The text does not give the name of the woman inspector. As a powerful woman, she is the opponent or enemy of all men. The men see her just as a woman. They evaluate their body and femininity to like or dislike her. They know they cannot conquer her and believe they can only defeat her. Her name is unknown, but men call her Betty. The reason for this name is quite interesting. A male inspector in the investigation works with the female inspector. This guy looks like Barney Rubble from the Flintstones. The female inspector does not look like Betty, but all the men call her Betty since she is next to a man who looks like Barney. As known, Betty is Barney's wife in the Flintstones. The female inspector is superior to the male inspector, who looks like Barney, but the men see her as Betty, Barney's wife.

"Yes," said the inspector, who looked a bit like Betty Rubble since the man beside him looked like Barney Rubble. "We will report accordingly." Her skirt was just knee-length. She wore a tight-fitting gray jacket (p.31).[159]*"*

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157 *"Erkek olan polis müfettişi, bizden. Seni kollayacak. Kadına dikkat et, Mülkiye Müfettişi. Ters bir laf edersen belanı siker. Bir imza attı mı açıktasın. Tamam mı? (p.99)."*

158 *"Tutturdu vurulan adamın gömleğini getirin, barut izine bakacağız, atış mesafesini tespit ettireceğiz. Sana ne lan amına kodumun karısı. Neyse ben gittim, bir sürü adamla görüştüm, gömleği kanıt dosyasından çıkardık... (p.206)."*

The male inspector has to be neutral because he does not work with Behzat Ç., though he is also a policeman. However, he joins the men's coalition and calls the female inspector "broad". This insulting language is systematically used here by a man to reveal his side. He says to other men, "I am with you."

"Be smart," Barney said plainly. "I will fuck you up." Harun was stunned. Barney said, "Are you aware of who you are talking to?" he continued. "The woman is a civil servant inspector; if she wanted to, she would suspend all of you right now. How can I protect you if you talk like that? (p.38).[160]"

The narration is the classic example of the female objectification of the male gaze in *Son Hafriyat*. The text gives detailed descriptions of women characters' bodies. Even Eda, a police officer in Behzat Ç.'s team, cannot escape this sexist male look. Harun, a police captain in the homicide department, is attracted by Eda. However, Eda prefers to be with another police named Selim. When Eda and Selim end their relationship, Harun utters his sexist comments. In other words, male police officers embark on various adventures throughout the novel, while a female police officer stays at the office and weeps for a man.

"Tell me the truth," Betty said. "What happened in front of that bathroom?" She ogled and whispered, "You're still young." The cold inspector just left was replaced by a hot chick (p.39).[161]"

"He tricked Eda by saying that he was going to get married to her, and he fucked her. I told you; you should have warned him, but you did not. The person who fucked his friend in his own office will, of course, report us (p.220)[162]."

"Eda entered the room. "From Ayaş," she said. Her hair was in a ponytail. She had a serene smile on her face. Like after crying for a long time, she suddenly started laughing, slightly absent-minded, a bit sad, a strange mixture (p.91).[163]"

"His eyes fell on Eda's black sweater. For a moment, he focused on where the breasts resisted the sweater. Then, he immediately looked away (p.91).[164]"

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159 *"Yanındaki adam Barni Moloztaş'a benzediğinden, kendisi de biraz Betty Moloztaş'ı andıran müfettiş "Evet," dedi. "Buna göre rapor tutacağız." Eteği tam diz boyuydu. Üstünde dar kesim, gri bir ceket vardı (p.31)."*

160 *"Barni net bir dille "Akıllı ol," dedi. "Senin belanı sikerim." Harun afalladı. Barni, "Sen kiminle konuştuğunun farkında mısın?" diye devam etti. "Karı Mülkiye müfettişi, istese şu an açığa alır hepinizi. Sen böyle konuşursan ben seni nasıl kollayayım? (p.38)."*

161 *"Betty, "Bana doğruyu söyle," dedi. "O tuvaletin önünde ne oldu?" Gözlerini süzüp, "Daha çok gençsin," diyerek fısıldadı. Az önceki soğuk müfettiş gitmiş, yerine hararetli bir hatun kişi gelmişti (p.39)."*

162 *"Eda'yı da evleneceğim diye kandırıp, sikip attı. Ben size o zaman da dedim, bu adamın kulağını çekecektiniz, çekmediniz. Kendi bürosundaki arkadaşını siken atan insan seni beni hayli hayli ihbar eder (p.220)."*

163 *"Eda odaya girdi. "Ayaş'tan," dedi. Saçını atkuyruğu yapmıştı. Yüzünde dingin bir tebessüm vardı. Uzun süre ağladıktan sonra birden gülmeye başlamış gibi, hafif dalgın, bir parça hüzünlü, garip bir karışım (p.91)."*

164 *"Gözleri Eda'nın siyah kazağına takıldı. Göğüslerin kazağa mukavemet ettiği bölgeye odaklandı bir an, sonra hemen kaçırdı bakışlarını (p.91)."*

As seen in the final quotation below, men always stare at women's bodies. In other words, men harass women with their looks in *Son Hafriyat* even if the women they look at are superior to them in terms of hierarchy. For example, all the men gaze at the female inspector's legs throughout the text. Even Songül, a mentally disabled young woman, allures men with her body in the novel.

"He rang the bell. A miss universe in her twenties opened the door. They knew Ekrem had a sister but did not expect this much. The goddess of beauty, around 180 centimeters, with a thin stature, and hair down to her waist, looked right into Behzat Ç's eyes and said, "I am Çelik, Arçelik. Who are you?"

"The three policemen looked at each other in bewilderment. Ekrem came running, drying his hands. He said, "Come on, Songül," and pulled her into a corner. "You should not have opened the door without asking who they are, do not remember (p.159).[165]"

"While Behzat Ç. was putting on her shoes in front of the door, Songül slowly opened the door of her room and approached from the dim corridor. She was wearing a red nightgown that showed her body lines; her one hand was on the wall, and only a natural disaster could be so impressive. "Where to?" she asked in a whisper (p.161).[166]"

Characters curse incessantly in *Son Hafriyat*. It could be said that there are several highly sexist curses on every page. As seen in the quotations below, sexist curses and insults are used in the text to get readers' sympathy for the male protagonists. These sexist insults target either the antagonist or other unlikable characters. Thus, the sexist rhetoric gets legitimate in the heroes' tongues.

"Selim put on a leather jacket and tied his hair with a rubber band. Harun looked at him angrily as he unwrapped the fruit cupcake in his hand: "This man grows his hair like a woman. Why does not anyone say anything (p.22)![167]"

"If he wants to grow his hair long like a woman, let him work in the narcotic bureau; what the hell he is doing in the murder (p.22)![168]"

Sexual intercourse and vulgar names of female genital organs are used in the text for cursing others. Regardless of the insulted person, the target is almost always the vagina. Even the trees are treated as if

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165 *"Zili çaldı. Kapıyı yirmi yaşlarında bir kâinat güzeli açtı. Ekrem'in bir kız kardeşi olduğunu biliyorlardı ama bu kadarını beklemiyorlardı. 180 santim civarında, incecik endamlı, saçları beline inen güzellik tanrıçası, Behzat Ç'nin tam gözlerinin içine bakarak, "Ben Çelik, Arçelik," dedi. "Ya sen kimsin?"*

"Üç polis birbirine şaşkın şavalak baktı. Ekrem ellerini kurulayarak koşar adım geldi. "Gel Songül şöyle," deyip onu bir köşeye çekti. "Hani kim o demeden kapıyı açmak yoktu! (p.159)."

166 *"Behzat Ç. kapı önünde ayakkabılarını giyerken, Songül odasının kapısını yavaşça açtı, loş koridordan yaklaştı, vücut hatlarını belli eden kırmızı bir gecelik giymişti, bir eli duvardaydı ve ancak bir doğal afet bu kadar etkileyici olabilirdi. "Nereye?" diye sordu fısıldayarak (p.161)."*

167 *"Selim'in sırtında deri ceket vardı, saçını lastikle toplamıştı. Harun, elindeki meyveli top kekin ambalajını açarken öfkeyle baktı onun arkasından; "Bu adam karı gibi saçını uzatıyor. Niye kimse bir şey demiyor! (p.22)!"*

168 *"Karı gibi saç uzatacaksa Narkotik'e gitsin, Cinayet'te işi ne! (p.22)."*

they had a vagina. It is important to add that the characters do not use the word "vagina"; instead, they always call it by its Turkish slang equivalent, as seen below.

"I will fuck you, you son of a bitch (p.50)![169]"

"Harun turned Temel Reis to himself and said, "I will fuck that mayor, and I will take your brain out! How dare you call the police by saying molis (p.55)![170]"

"Ahmet," yelled Harun. "Brother Ahmet! Look at me. Do not butt! You fucked the tree (p.83)![171]"

"Let them say it," said Akbaba. "We have dug forty holes until morning in this fucking place (p.98).[172]"

"One of your guys, who works at Sıhhiye Köprüaltı."

"Rauf the bastard?"

"I do not know if he is a bastard or son of a bitch, but he sold me the Pirates of the Caribbean. The second CD does not work. It jammed in all the time and annoyed me last night (pp.118-119).[173]"

Son Hafriyat's male characters use feminization to insult, tease, and beat their enemies, as we previously saw in other millennials' novels like *Yedikuleli Mansur*. For example, Harun insults Selim because of his long hair by saying he looks "broad". Even Tahsin, the chief of police, is teased by Behzat Ç. since his handwriting is beautiful. The narrative draws an analogy between a girl middle school student and the police chief and implies that he is as soft as a child girl. By doing so, the text stabilizes Behzat Ç.'s central position in the text. It must be said that this is inevitable because Tahsin is superior to Behzat Ç. in terms of organizational hierarchy; however, Behzat Ç. stays at the top of the hierarchy of characters in the novel. In sum, it is understandable that the narration needs to strengthen Behzat Ç.'s position by doing literary tricks. However, the way the novel prefers to do it not necessarily be sexist.

"When he got on the Toros, the police car, he opened the paper folded in four. He immediately recognized Tahsin's handwriting, which resembled that of a female student who regularly brought a certificate of appreciation in secondary school (p.100).[174]"

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169 *"Senin amını yolunu sikerim orospunun evladı! (p.50)."*

170 *"Harun, Temel Reisi'i kendine çevirip, "O başkanın var ya," diye başladı. "Ta amına koyarım! Senin de aklını alırım! Sen kimsin lan polise molis diyorsun (p.55)!"*

171 *"Harun, "Ahmet," diye bağırdı. "Ahmet kardeş! Bir bak bakalım buraya. Kafa atıp durma, kavağın amına koydun! (p.83)."*

172 *"Akbaba, "Desinler," dedi. "Anasını siktiğimin yerinde sabaha kadar kırk tane çukur kazdık (p.98)."*

173 *"Senin bir eleman var ya, Sıhhiye Köprüaltı'nda çalışıyor."*
"Piç Rauf mu?"
"Piç midir orospu evladı mıdır bilemem ama bana bir Karayip Korsanları sattı, ikinci CD'si çalışmıyor. Takılıp durdu, sinir etti akşam beni (pp.118-119)."

174 *"Toros'a binince dörde katlanmış kağıdı açtı. Tahsin'in, ortaokulda düzenli takdir belgesi getiren bir kız öğrencininkine benzeyen yazısını hemen tanıdı (p.100)."*

Like the other millennials' novels that have been interpreted so far, *Son Hafriyat* uses woman characters to legitimize its gender-biased content. For example, a young woman named Şule follows an inductive approach and generalizes all women through one woman, Bahar.

"Women are like that; they love to make men who don't love them say 'I love you'... (p.112).[175]*"*

Finally, it should be added that *Son Hafriyat* contains many sexist clichés which are not causally connected with the main story. For example, Behzat Ç. watches a car from his apartment and sees that the driver has difficulty parking her car. At that moment, Behzat Ç. does not know who the driver is. When he understands that the driver is a woman, he loses interest. Once again, a woman only appears in the text just for a second, and the narrative insults all women through her by arguing women cannot park their cars even if they do 36 maneuvers.

"Reşat was the big boss; the real owner of the four-star hotel Şevket bankrupted and a chain of hotels. He also had several businesses in the automobile industry. With the money he laundered, the expenses of a family of four in space could be covered. Clio approached the parking lot after thirty-six maneuvers. Behzat Ç. looked down; the driver was a woman; he lost his curiosity (p.205).[176]*"*

In fiction, it is normal to see evil characters. The novel looks like real life by reflecting it. However, giving all the qualities to men is problematic while insulting women incessantly. By doing so, the fiction reproduces conservative and patriarchal gender roles and gender biases. In my opinion, some scenes in literary fiction help to detect this sexist approach. Some scenes are not causally connected with the main story. Some characters appear only once in the story. They are irrelevant and could be used to measure how gender-biased a text is. For example, there is a driver in *Uzakların Şarkısı* who suddenly appears in the text. Moreover, he will not be seen again in the text. In the scene where he appears, he is dreaming. He speaks in his sleep and curses an unknown woman. He blames her, too. Why do we see this driver? Why does he dream? Why does he curse an unknown woman in his dream? It is nec-

175 *"Kadınlar öyledir, kendilerini sevmeyen erkeklere 'Seni seviyorum,' dedirtmeye bayılırlar... (p.112)."*

176 *"Reşat büyük patrondu, Şevket'in batırdığı dört yıldızlı otelin ve bir oteller zincirinin esas sahibiydi. Otomobil işleri de yapardı. Akladığı kara parayla dört kişilik bir ailenin uzaydaki masrafları karşılanabilirdi. Clio otuz altı manevradan sonra park yerine yanaşmıştı. Behzat Ç. aşağı baktı, şoför kadındı, merakı geçti (p.205)."*

essary to ask these questions because neither the driver nor the woman appears in the text after or before this scene.

"The man was talking in his sleep, "I cannot afford this pig woman! I have to settle this matter on Sunday... (p.159)[177]"

There is only one powerful woman character in *Uzakların Şarkısı*, Ruhsar. She is depicted as a demonic traitor who cooperates with external enemies of the Ottoman Empire. Moreover, the text clearly states that she owes her power to her father and ex-lover. In other words, the source of her power is two men. Ruhsar thinks that she would have been one of the several wives of a man if her father and ex-lover had not helped her. By doing so, the text keeps the agency in men's hands.

"Of course, I cannot underestimate the efforts of my teacher Adolfo! Everything began with Adolfo and my father. Without them, this Ruhhane would not exist. Then, who knows which merchant's wife I would have been (p.244).[178]"

Various examples could be accepted as evidence of how Gülbadem supports patriarchy and gender-biased gender roles. For example, Gülbadem endorses the idea of polygamy. It should be noted that Gülbadem does not experience any romantic or erotic relationship with anyone. Thus, his desire for multiple women could be related to his hunger. As seen in the quotation below, the sexist structure of the text is not limited to women, but it also contains Asian men. It is unclear whether this conclusion is a compliment or a criticism of "oriental men." Still, Gülbadem is unaware of the Western orientalists who created this harem image.

"For example, in a fairy tale he told, I became a sultan with dozens of concubines. While I was in that dream, I realized that no matter how modernized the Eastern man was, he subconsciously liked the image of the harem (p.56).[179]"

Most of the millennials novels keep silent about LGBT+. The books neither criticize nor support LGBT+ by seeing this subject as dangerous or risky. However, *Uzakların Şarkısı* reflects the homophobia and anti-LGBT+ movements' hate in the text. For example, Gülbadem visits a

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177 *"Adam uykusunda sayıklıyordu; "Domuz karıya para yetiremiyorum ki! Pazar günü halletmeliyim bu meseleyi... (p.159)."*

178 *"Elbette hocam Adolfo'nun emeklerini yabana atamam! Her şeyin miladında o ve babam var. Onlar olmasaydı bu Ruhhane de olmazdı. Ben de kim bilir hangi tüccarın kaçıncı karısı olurdum (p.244)."*

179 *"Mesela anlattığı bir masalda onlarca cariyesi olan bir padişah olmuştum. O hayalin içindeyken Doğulu erkeğin ne kadar modernleşirse modernleşsin bilinçaltında harem imgesinden hoşlandığını fark etmiştim (p.56)."*

person who writes charms (*muska)* and orders a charm against love. The charm writer thinks that Gülbadem would like to be with men. However, Gülbadem blows up, and he refuses the idea by being thankful to God for his heterosexual identity. In other words, the text reproduces homophobia through its protagonist because Gülbadem's reactions are homophobic.

"When Gulbadem frowned and clenched his fist, Zencefil chuckled slightly; Gulbadem first looked at his parrot on his shoulder and then at Kehkesan Baba; "Come on, man! Thank God I have no interest in boys (p.135).[180] *"*

There is another conversation in the text between Gülbadem and Ruhsar, and this conversation also reflects the homophobic structure of *Uzakların* Şarkısı.

"What image impressed you the most as a child?"

"It could be the moment I saw Shah's middle son dancing in front of the mirror, secretly wearing his sister's clothes and painting his face."

"How did you feel at that moment?"

"I think I was disgusted with him."

"Why is that?"

"Seeing a man in that state in a woman's attire, especially a prince... I do not know how to say it; it scared me. It made me think that many things in the world might be different from what I thought... Over time, I became convinced that most things in the world were not as they seem (pp.261-262).[181] *"*

A man who desires to look like a woman by wearing woman's clothes is found disgusting even by a woman. Ruhsar cannot understand how a powerful man, a son of a Sultan, prefers to be a woman. Thus, the text reveals that it finds masculinity as the ultimate power by seeing it as superior to femininity.

Millennials' novels treat femininity as a weakness. So, both women characters and texts try to get more masculine. In other words, both

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180 *"Gülbadem kalın kaşlarını çatıp yumruğunu sıkınca, Zencefil hafiften kıkırdadı, Gülbadem evvela omzundaki papağanına sonra Kehkeşan Baba'ya baktı;"Amma yaptın be adam! Çok şükür oğlanlarla işim olmaz benim (p.135)."*

181 *"Çocukluğunda sana en çok tesir eden görüntü neydi?"*

"Şah'ın ortanca oğlunun, gizlice kız kardeşinin kıyafetlerini giyip yüzünü gözünü boyamış şekilde aynanın karşısında raks ettiğini gördüğüm an olabilir."

"Ne hissetmiştin o an?"

"Sanırım tiksinmiştim ondan."

"Neden?"

"Bir erkeği kadın kıyafet içinde o halde görmek, hele ki bir şehzadeyi... Nasıl desem korkutmuştu beni. Dünyadaki birçok şeyin aslında sandığımdan farklı olabileceğini düşündürtmüştü bana... Zamanla da dünyadaki çoğu şeyin aslında göründüğü gibi olmadığından emin oldum (pp.261-262)."

women characters and the texts want to benefit from patriarchy-related privileges of masculinity by cooperating with men and getting masculine. This pattern is quite visible in *Ben, Babam ve Diğerleri* because the main character, a woman named Sibel, transforms into her father after a metamorphosis. A macho male panda guides Sibel in this transformation, who is a hallucinative creature symbolizing toxic masculinity. The panda always suggests Sibel act like a man and become a serial killer by following his guidance. In the end, Sibel looks like her father, kills all the people she hates, and hides their bodies in waxworks.

Sibel's husband leaves her just at the beginning of the novel. Although Sibel is the protagonist of *Ben, Babam ve Diğerleri,* she does not introduce herself; instead, Kaan, her ex-husband, explains Sibel's personality. For Kaan, Sibel is highly emotional and constantly argues with other people.

"Okay, let me get this straight... I could not put up with you, Sibel. How many times have we discussed this? You are not merciless. But, you know it, your intolerance against people ruined me. Yes, this is the right word. You complain about every single person. He is like this; she is like that. I hesitated to hang around with you to see other people. Does a person think of dozens of conditions to buy a movie ticket? What if the woman next to Sibel answers her mobile phone, what if the man who sits behind Sibel kicks her seat (p.33).[182]*"*

There is another reason why Kaan, Sibel's ex-husband, left her. Sibel follows the harassed women's news on TV and other media channels. In other words, Kaan admits that he would not have left Sibel if she had managed to be oblivious to women's problems. For Kaan, Sibel loses since she cannot adapt to living in Turkey. Kaan thinks that Sibel lost a valuable thing: himself, a husband.

"You know what I want to say. People always make you angry, and this affects our lives. The cab driver, the man on the street, I do not know... All the people... Moreover, you follow bad news. Harras, rape... You are deliberately devoured by this news. You do not fight against these negativities. That is why you lose (p.33).[183]*"*

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182 *"Tamam iş oraya varacaksa... Artık sana katlanamıyordum Sibel. Kaç defa konuştuk bunu. İnsanlara karşı... acımasızlık değil ama biliyorsun işte, tahammülsüzlüğün beni bitirdi artık. Evet doğru kelime bu. Herkesten şikâyetçisin. Onlar şöyle, onlar böyle. Seninle insanların olduğu yerlere gitmekten korkar oldum. İnsan sinema bileti alırken bin defa düşünür mü ya? Aman Sibel'in yanındaki ya telefonunu açarsa, aman ya Sibel'in arka sırasında oturan koltuğuna vurursa (p.33)."*

183 *"Ne anlatmak istediğimi biliyorsun. İnsanlar sürekli sinirlerini bozuyor ve bu hayatımıza da yansıyor. Dolmuş şoförü, sokaktaki adam, ne bileyim işte bakkal çakkal kim varsa. Ayrıca hep kötü haberleri takip ediyorsun. Taciz, tecavüz. Bile bile kendini bitiriyorsun. Savaş da vermiyorsun. Senin kaybedişin bu sebeple (p.33)."*

When Kaan divorces Sibel, she goes back to black. Sibel gets mad throughout the novel, while Kaan gets better after the divorce. Finally, Kaan appears at the novel's end, and when Sibel sees him, she thinks that Kaan has risen again.

"Three hours and more had passed since Kaan called her and told her on the phone that he was seeing another woman and they had to end their marriage. In these three and more hours, Sibel walked in the streets unconsciously. She was skinned alive; her long brown hair flamed and left her. Her white body was covered. Her ribcage, which stopped protecting her heart every time the wind blew, broke and crumbled (p.10).[184]"

"She asked permission and opened the door. Kaan, the last person she wanted to see, was standing in front of her. He looked rejuvenated, younger. His clothes were different now; his perfume was more expensive. It was as if he went to a parallel universe and was recreated as soon as he ended his relationship (p.172).[185]"

Sibel starts seeing hallucinations after her husband leaves her. However, this is not the first time Sibel sees a hallucinative macho male panda. Sibel remembers that when her father left Sibel and her mother, she saw the same panda. In other words, Sibel sees this panda when she is left by a man she loves. The panda is a mix of Sibel's father and her father's best friend, Uncle İlyas. Panda is macho, and the text expects us to like his extravagant masculinity. The panda walks around women, but only Sibel can see him. In other words, the panda symbolizes Sibel's subconscious. This masculine mentor of Sibel likes to play women against other women. For example, Duru is a close friend of Sibel, and the panda gets the pleasure of watching a fight between Sibel and Duru.

"Get off, Sibel. If you remember, I talked to you a lot about not marrying that prick, but what did you do? You went and got married like an idiot. "At least I got married. You have not even had a proper relationship for years. Other than hanging around with nonsense men, of course (p.58)![186]"

"Look at this heartsick bitch! Look at her! I am leaving, no offense. Do whatever you want. Give a handjob to Panda's cotton penis, for example. Cheap is your mother (p.59)![187]"

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184 *"Kaan'ın onu arayıp telefonda bir süredir devam eden ilişkisinden bahsedip, evliliklerini bitirmek zorunda olduklarını söylemesinin üzerinden üç küsur saat geçmişti. Bu üç küsur saatte kendini bilmez bir halde sokaklarda dolanan Sibel'in derisi canlı canlı yüzüldü. Kahverengi uzun saçları alev alıp onu terk etti, beyaz teni isle kaplandı. Rüzgârın her esişinde kalbini korumayı bırakan göğüskafesi kırılıp un ufak oldu (p.10)."*

185 *"Müsaade isteyip kapıyı açtı. Karşısında görmek isteyeceği son kişi olan Kaan önünde dikiliyordu; hayata yeniden başlamış, gençleşmiş duruyordu. Kıyafetleri değişmiş, parfümü pahalanmıştı. İlişkisini bitirir bitirmez paralel bir evrene gidip yeniden yaratılıp gelmiş gibiydi (p.172)."*

186 *"Bir git işine ya Sibel. Ben seninle o hıyarla evlenme diye de çok konuşmuştum hatırlarsan ama ne yaptın, gidip mal gibi evlendin. "En azından ben evlendim. Senin yıllardır düzgün ilişkin bile yok. Saçma sapan erkeklerle ucuz ucuz düşüp kalkmaktan başka tabii! (p.58).*

187 *"Bak sen acılı orospuya! Bak ya! Ben gidiyorum kızım, hiç kusura bakma. Sen de Panda'nın pamuktan çükünü mü sıvazlarsın artık ne yaparsan. Anandır ucuz! (p.59)."*

As seen in the quotations above, Sibel and Duru curse each other while fighting. In this fight, Sibel insults Duru since she is single. In other words, although Sibel knows that the marriage did not bring happiness to her, she still instrumentalizes it to insult a woman in a fight. As a result, the battle gets heated, and Duru beats Sibel. Panda watches this fight with pleasure and lights a cigarette.

"Duru suddenly slapped Sibel hard in the face. "Come to your senses! What is this?"
"I love this girl's style," said Panda as he lit a cigarette (p.63).[188]"

As a so-called mentor, Panda always suggests that Sibel act macho. Sibel wants Panda to leave her. Panda says he would do that under one condition and asks Sibel to act like a man. Acting like a man means cursing here. Panda wants Sibel to curse Kaan, her ex-husband.

"If you surprise him, I will walk out. Curse at least once and act like you are outraged (p.34).[189]"

Sibel listens to the panda's advice and curses. However, instead of targeting Kaan, she curses Kaan's new girlfriend. Thus, the patriarchic pattern of insulting women to get revenge from men is repeated by a woman in *Ben, Babam ve Diğerleri*.

"Take those DVDs and let them in your new girlfriend's ass one by one, Kaan (pp.34-35).[190]"

Sibel is an artist, and she graduated from an art school. Like her father, she is a sculptor. However, since she hates her father, she refuses to perform her profession and becomes a wedding photographer. All the wedding scenes are instrumentalized to insult women in this novel. For example, Adnan, a man who does not know anything about photography, argues with Sibel. Adnan's wife and mother are proud of him. The text implicitly teases two women's pride instead of Adnan's mansplaining.

"Admit it, that is it. I am not an expert in photography, but I see it. I always take pictures of my friends." Mrs. Ekin patted her husband's back passionately. She had found her man; she would never leave him. Mr. Adnan was strong, brave, and knowledgeable. His mother swelled with pride. What a son she gave birth to, good for her (p.72).[191]"

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188 *"Duru bir anda Sibel'in suratına sağlam bir tokat patlattı. "Kendine gel be! Bu ne hal?"*
"Bu kızın tarzını çok seviyorum" dedi Panda sigarasını yakarken (p.63)."

189 *"Onu ters köşeye yatırırsan çıkıp gideceğim. Bir kere küfret ve gerçekten sinirlenmiş gibi davran (p.34)."*

190 *"O DVD'leri al ve teker teker yeni kız arkadaşının götüne sok Kaan (pp.34-35)."*

191 *"Hah kabul edin işte böyle. Ben fotoğraf konusunda uzman değilim ama görüyorum işte. Arkadaşlarımın resimlerini hep ben çekerim zaten." Ekin Hanım tutkuyla kocasının sırtını sıvazladı. Erkeğini bulmuştu, onu asla bırakmayacaktı. Güçlü, yiğit ve bilgiliydi Adnan Bey. Annesinin göğsü gururla kabardı. Ne oğul doğurmuştu ama, helal olsundu ona (p.72).*

In another example, a mother-in-law insults Sibel.

"Look at her; look at her assurance; she is even smiling," said the mother with a sullen face. "My girl, you should be shy, at least slightly. My children give you so much money when everyone is broke in the country. So why do not do your job properly (p.73)?[192] *"*

Finally, the mother-in-law argues with Sibel by insulting the bride.

"Why has the focus always been on the bride then," asked the old lady "Do you imply that she is the most important here (p.74)?[193] *"*

There are dozens of examples of Sibel's fights with other women in *Ben, Babam ve Diğerleri*. For example, Sibel argues with an uneducated woman from the lower class since she litters the beach. In other words, women always fight each other in the text to entertain readers. The text also reproduces sexist clichés and stereotypes. For example, Sibel has a driving license but cannot drive.

"She had a driving license but did not know how to drive a car (p.14).[194] *"*

One of the other women characters in the novel is Sibel's mother. She is a talented painter but the text introduces her as an alcoholic. Her masterpiece was burnt by Sibel's father because Sibel's mother painted her hidden love in that paint, her husband's best friend İlyas. Sibel's father burns the paint, and kills İlyas. Then, he becomes a serial killer and start killing everyone who bothers him. Finally, he is also killed by an unknown person. Thus, the panda transforms Sibel into this serial killer father. Sibel does not pity her mother, not criticize her father's actions. Instead, she becomes her father and starts behaving like a man. Yet, Sibel's mother is depicted as a person who cares her husband's honor and fame instead of her career.

"If I said that he burned it, it would be talked about for years, there were tons of stories full of lies, and it damaged your father's reputation. That is why I could not say anything (p.94).[195] *"*

The text transforms Sibel into a macho man, her father, by performing a ritual. In this context, Sibel completes her metamorphosis by making love with the panda, mainly her father and Uncle İlyas. In other words, the text necessitates an incest scene to make Sibel a man. After

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192 *"Ay şuna da bakın, şu rahatlığa bakın bir de gülümsüyor" dedi suratsız anne. "Kızım insanda birazcık utanma, arlanma olur. Bir ton para dökmüş memleket bu haldeyken bu çocuklar. Niye işini doğru düzgün yapmıyorsun? (p.73)."*

193 *"Niye hep gelin net o zaman?" diye sordu yaşlı kadın. "Burada önemli olan gelin mi demek istiyorsunuz? (p.74)."*

194 *"Ehliyeti vardı ama araba kullanmayı bilmiyordu (p.14)."*

195 *"Onun yaktığını söylesem yıllar boyu konuşulur, yalanlarla dolu tonla haber çıkardı ve babanın itibarı zedelendirdi. Bu yüzden bir şey diyemedim (p.94)."*

making love with the panda, Sibel becomes the person the panda always dreams of.

"Sibel suddenly fell into a deep sadness. She had always wanted a thin, witty, and charismatic boyfriend like this. But, obviously, she could not tell the universe what exactly she wanted; the lines were confused, and this plush Panda was sent (p.131).[196]"

"She realized Panda was the combination of the two men she knew and loved the most. She obviously needed both her father and İlyas in that difficult moment. "The combination of the two," said Sibel (p.167).[197]"

"As they entered the house, Sibel poured herself another glass of wine, and by taking Panda's arm, she managed to throw herself onto the terrace, albeit with difficulty. After looking at the sky for a while, she howled like a wild wolf and clung to Panda's lips. They fell on Kaan's burnt stuff and started making love there (p.128).[198]"

At the novel's end, Sibel forgives her father. It is important to note that Sibel was not angry with her father since he had killed Uncle İlyas and other innocent people. Sibel also did not care what her father did to her mother. The only reason for Sibel's anger toward his father was that her father left Sibel. However, she forgives her father and decides to use his inherited money. In other words, she starts living without working, thanks to her father's money. Actually, Sibel has a new duty, but she does not do it for a living. Since she no longer needs money, she starts killing people to fix a corrupted society. She is trained by her father, the panda, like Ruhsar in *Hayalname* or *Safiye* in Taşikardi. After completing her training, Sibel becomes her father, a serial killer, and murders people. She hides the body parts of her victims in waxworks as her father did in the past. Sibel's first victim is her ex-husband Kaan. Later, she kills everyone who bothers her.

"I am confident that I have forgiven my father and will now live happily with him, in his cherished memory (p.189).[199]"

"She went to the bank and transferred the substantial amount of money her father left her to her account. Then the officer in charge took her to the safe her father had only authorized her to open. When Sibel was left alone and opened the safe, the tears from her eyes fell on the picture she had drawn as a child and deformed it. She was next to her father, whom she drew as a

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196 *"Sibel'in içine aniden derin bir hüzün çöktü. Hep böyle bir erkek arkadaş istemişti aslında; ince, zeki, esprili, karizmatik ama belli ki evrene ne istediğini tam olarak anlatamamıştı, hatlar karışmış ve bu pelüş Panda gönderilmişti (p.131)."*

197 *"Panda'nın hayatında tanıdığı, en çok sevdiği iki adamın birleşimi olduğunu anladı. Belli ki o zor anında hem babasına hem de İlyas'a ihtiyaç duymuştu. "İkisinin birleşimi" dedi Sibel (p.167)."*

198 *"Eve girdikleri gibi Sibel kendine bir bardak daha şarap koydu ve Panda'nın koluna girerek zor da olsa kendini terasa atmayı başardı. Bir süre gökyüzüne baktıktan sonra uzun uzun vahşi bir kurt gibi uluyup Panda'nın dudaklarına yapışıverdi. Terasın kalbindeki Kaan'ın yanmış eşyalarının üzerine düşüp orada sevişmeye başladılar (p.128)."*

199 *"Babamı affettiğimi ve artık onunla, onun aziz hatırasıyla mutlu bir yaşam süreceğime emin oluyorum (p.189)."*

superhero. She also looked like a superhero, and they were beating bad stickmen together. She laughed when she realized a handful of mud and a knife were in the case. There was a little note on the back of the picture (p.190).[200] *"*

"She bent down, took the carelessly thrown cloth over the missing news of the famous businessman Kaan Uğurlu, wiped her hands and threw it on the ugly photograph in the newspaper again (p.192).[201] *"*

As mentioned above, a woman, Gizem, leaves the male main character of *Hayalname* just at the beginning og the novel. After being left by Gizem, the portrait of the male narrator, who dreams erotically about Gizem, is a narcissist and sexist.

"When she lay down to meet her husband's sensual needs, even though she forced herself to take pleasure in the work they were doing together, all she felt was the pain of a dagger being thrust into her body one after the other. Sometimes in these moments, although her body rarely felt pleasant physically, she would close her eyes in the dark, hoping to see me. (p.127).[202] *"*

Gizem leaves the narrator and goes to the West. After Gizem, the narrator becomes an imam in a small Anatolian village. One day he saves a deaf-mute woman's life. Her name is Lal. Thus, after a dead mother and an unfaithful lover, a new woman requires telling a man's story in *Hayalname*. The text always uses women to convince the readers of the male narrator's pathetic psychology and his adventures. It is important to highlight here that the male narrator saves a woman from another man; he kills for her. Thus, according to the text, the woman should feel thankful to the man.

It could be argued that the novel hinders Lal's agency by forming her as a deaf-mute person. She simply cannot talk in the text because of her handicap. At one point, the male narrator makes a very sexist pun.

"The girl was mute. Although she had a tongue, she did not use it for speaking (p.99).[203] *"*

Lal and the narrator travel to different cities, and they get considerable money by selling valuable items. The narrator dreams about mar-

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200 *"Bankaya gidip babasının ona bıraktığı hiç de azımsanmayacak parayı hesabına geçirdi. Sonra görevli memur onu babasının sadece kızın açması için yetki verdiği kasaya götürdü. Sibel yalnız kalıp kasayı açmasıyla gözlerinden süzülen damlalar çocukken çizdiği resmin üzerlerine düşüp onu deforme etti. Süper kahraman olarak çizdiği babasının yanında kendisi de süper kahraman gibi duruyor ve birlikte kötü çöp adamları pataklıyorlardı. Kasanın içinde bir avuç çamur, bir de bıçak olduğunu görünce kahkaha attı. Resmin arkasında ufak bir not vardı (p.190)."*

201 *"Yere eğilip ünlü iş adamı Kaan Uğurlu'nun kayıp haberinin üzerine özensizce atılmış bezi alıp ellerini sildi ve tekrar gazetedeki çirkin fotoğrafın üzerine attı (p.192)."*

202 *"Kocasının tensel ihtiyaçlarını karşılamak adına altına yattığında, beraber yaptıkları işten haz almak için kendisini zorlasa da tek hissettiği peş peşe vücuduna batırılıp çıkarılan bir hançerin acısıydı. Bazen bu anlarda çok nadiren fiziksel olarak vücudu hoş şeyler hissedecek olsa da karanlıkta beni görmeyi umut edip gözlerini sımsıkı yumuyordu (p.127)."*

203 *"Kız dilsizdi. Bir dili var idiyse de onu konuşmak için kullanmıyordu (p.99)."*

rying Lal. It is the first time Lal's physical qualities are described in the text. Once again, a woman is depicted from a man's eyes. What is described is her body. Since he finds Lal now physically attractive, he thinks that Lal will become a woman whom he will marry.

"The beauty of her eyes that I witnessed as she applied mascara for the first time became more evident, and femininity nestled in her looks. I could not think that she would transform into a woman like this when I first saw her in ruined clothes covered with dust and dirt or later when we spent our time together. (p.182).[204] *"*

However, Lal has a lover, and she is pregnant. At the novel's end, Lal leaves the narrator by taking all the money and valuable items. The sexist language of the narrator reaches its peak at this point, and he curses Lal.

"It bothered me even more that I was helpless in the face of this act that would befit a pure son of a bitch (p.222).[205] *"*

"She even stole the ring, she son of a bitch (p.222).[206] *"*

"Oh, she, the unscrupulous dog, even stole the ring (p. 231).[207] *"*

In sum, a man tells his story in *Hayalname* and informs readers what women do or say. In order to do this, the text depicts women as dead, deaf and mute, or traitor. It is important that *Hayalname*'s narration does not ask for readers' sympathy for its male narrator. He is an antagonist, an anti-hero. Thus, one would ask if *Hayalname* is an irony against conservative, sexist, and patriarchal toxic masculinity. In this context, what happens to the male narrator of *Hayalname* could give us a clue. At the novel's end, the male narrator listens to a sheik's advice. He takes mystic suggestions, makes himself believe that everything is a dream, and prays. Thus, he thinks that he has been predestined to his actions. He is not punished, and he feels relieved. So, it could be argued that there is no irony.

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204 *"İlk defa kalem çektiğine şahit olduğum gözlerinin güzelliği belirginleşmiş, bakışlarına bir kadınsılık yerleşmişti. Eski püskü kıyafetlerin içerisinde, toza toprağa bulanmış vaziyette gördüğüm ilk anda, sonrasında beraber geçirdiğimiz zaman diliminde, Lâl'in böyle bir kadına dönüşebileceği aklımın ucundan dahi geçmezdi (p.182)."*

205 *"Su katılmamış, katıksız bir orospu çocuğuna yakışacak bu hareketi karşısında elimin kolumun bağlı olması ise canımı daha da sıkıyordu (p.222)."*

206 *"Yüzüğü bile çalmıştı kahpe dölü (p.222)."*

207 *"Of, yüzüğü bile çalmıştı vicdansız köpek (p. 231)."*

§ 7.3 A Comparision of Gender in Turkish Politics and Gender in Millennials' Novels

As stated in the theoretical background of this study, literary studies were confronted with a paradigm change in the beginning of the 1980s. Thus, the old paradigm that cared aesthetical qualities of a text was pushed into the background, and the idea that the texts could be data for understanding the history, power relations, and culture of the period in which they were written has become widespread. The new historicist approach, which flourished in this new paradigm, defends that no text could be politically innocent by adding that all power struggles grounded in a cultural domain are visible in the texts of that period. Even if they are not visible, they could be analyzed by digging into the texts and interpreted (Hickling, 2018). Brannigan (1998) supports this idea by arguing that new historicism is an interpretation method that believes the most critical context in a text is power relations.

As Gallagher and Greenblatt (2000) indicated, the new historicist approach does not only analyze canonical texts. In this context, at least at the moment, millennials' novels in Turkey do not fall under the Turkish literary canon. However, in terms of gender, these non-canonical texts as gender-biased as canonical works of Turkish literature that I reviewed in the theoretical background of this study by citing *Gaflet*.

As stated in the theoretical background, the main criticism against the new historicism is that it underestimates the author's agency. Now, after seeing how millennials' novels have reproduced the institutionalized patriarchy-related norms, values, and gender roles repeatedly in the texts, I believe it is not easy for an author to be fully aware of his or her agency. Since power is highly masculine in Turkish society, an author must expend extra effort to prevent their original text from being affected by this power. However, power attracts us by promising a safe zone, while challenging power is dangerous. If so, it could be argued that the agency of an author is quite limited. That does not mean that an author is totally incapable of using his or her agency, but it means that individual consciousness is required to resist the structure. In sum, it is

seen that millennials' novels managed to escape from and challenge conservative and patriarchal family discourses prevailing in Turkish culture and political life. However, in terms of gender, millennials' novels did not manage to do the same, and they reflected our society's patriarchal, conservative, and gender-biased structure.

Both Armstrong (1987) and Çayırcıoğlu (2022) explained why women started writing in some exact parts of history, and they showed that some women authors wrote novels by following a feminist approach. However, I have to admit that I cannot observe any feminist consciousness in millennials' novels except for *Unutma Beni Apartmanı* by Nermin Yıldırım. It is important to note that even this novel has not wholly escaped gender-biased traps. Regardless of their authors' sex, millennials' novels repeatedly reproduce patriarchal gender roles that imprison women. Thus, this finding confirms Armstrong (1987)'s argument that the political is not only in political institutions or bureaucracy but everywhere, including literary texts. By exemplifying Defoe and Richardson, Armstrong (1987) indicated that authors used masculine language while writing. In fact, regardless of their authors' sex, millennials' novels used masculine language. Thus, regardless of their sex, all the characters speak like macho, masculine men.

As mentioned in the theoretical background, Ergun (2020) analyzed the works of three influential authors, Elif Şafak, Orhan Pamuk, and İhsan Oktay Anar, whose novels undoubtedly belong to Turkish literary canon, and argued that masculinity resists dying by killing, raping, and beating women. On the contrary, my analysis revealed that masculinity does not disappear, nor does it fight for survival. Like the epoch in which they were written, millennials' novels praise and desire masculinity by believing it is the ultimate power. In millennials' novels, women are insulted, beaten, raped, and killed; however, the texts narrate all this violence without criticizing it. On the contrary, the texts narrate all this violence by relating it somehow to pornographic content and expect its readers to like it. As a result, masculinity does not vanish as Ergun (2020) hoped; instead, it possesses the entire text in millennials' novels.

By doing so, masculinity transforms the text into a man who desires to exterminate everything against him by raping, beating, and killing.

As I summarized in the related chapter by citing some empirical research, the socio-political atmosphere in Turkey, especially after 2010, has been highly conservative, patriarchal, and anti-woman. In this epoch, women have been advised by conservative and patriarchal politicians to have at least three children, be mothers and wives, and avoid abortion. Moreover, this patriarchal discourse also asked women not to laugh loudly and established a causal relationship between veiled and virtuous. On the other hand, women and LGBT+ who defied this conservative and patriarchal discourse have been demonized by patriarchal supporters. Unfortunately, this misogynic discourse has been supported by huge crowds, and Turkey's position in international gender equality indexes has gotten worst. In parallel with these dreadful incidents, violence against women and femicide rates have also risen. In this context, it could be said that millennials' novels have the same misogynic structure. The number of femicide in millennials' novels is exceptionally high. Women have been murdered in these novels by men easily without realizing that this action is the reflection and reproduction of misogyny. Moreover, since women only serve men in millennials' novels without having their agency, and since they have been abused, harassed, tortured, raped, and killed, it could be said that millennials' novels intertwine with the epoch in which they were written. Because the texts have sexist and masculine language, they encourage to be a man and want to exterminate everything that defies masculinity. It could be concluded that the socio-political atmosphere has fully penetrated millennials' novels. So much so that women desire to act like a man in millennials' novels. The language is masculine, and to become mannish is praised. Men are supported, honored, and praised in millennials' novels as they are supported in real life. In this context, millennials' novels look like a patriarchal society whose members believe men should have privileges. If so, an interesting question appears now. How could all these young and well-educated millennial authors' novels go hand in hand with conservative and patriarchal politicians' misogynic discourse while they

also adopt an anti-family stance? What makes their situation more interesting is that their narration shows that most of the millennials' novels do not support right-wing politics and politicians. In the following conclusion chapter, I will try to answer this question by relating my findings to some theoretical and empirical works.

8

Conclusion

As stated in the introduction, the principal aim of this study was to analyze millennials' novels, which were produced in the 2000s and 2010s, in terms of family and gender by using a new historicist approach. Since millennials' novels will constitute an essential part of Turkish literature soon and have not been analyzed adequately, I also roughly targeted to identify their structural/technical features. The results indicate that millennials' novels and Turkey's tense, bipolar political and social atmosphere have been closely intertwined in the last two decades.

Millennials' novels are angry about Turkey's social problems and socio-political corruption and attempt to put right these issues by creating orphan, lonesome, young, and loser male vigilantes. Although there are few women vigilantes or main characters in millennials' novels, who are the victims of society and social injustices, they follow very gender-biased masculine ways to ensure personal or social justice. This masculinity represents and brings the power that is needed by the main characters -primarily vigilantes- of millennials' novels. The family is seen as the reflection of society, and therefore, it is deconstructed in millennials' novels. Since the family has always been harshly criticized in the texts, it could be said that millennials novels are anti-family. Thus, in terms of

family, millennials' novels contradict the epoch that idealizes conservative and patriarchal -and Islamist- family concept. In this context, it is an interesting finding that there are no millennial salvation novels, at least in the sample of this study. This finding requires an interpretation because, in salvation novels, family is handled in harmony with conservative and patriarchal values (Çayır, 2008). Are there those who write guidance novels among millennials? As previously stated, this is possible, and within the limitations of the research, I may not have come across these novels. However, my personal opinion is that in the last 20 years, when political Islam was in power, writing salvation novels for political struggle lost its meaning. Hence, these novels are not as common as they used to be. They may have been replaced by mystical self-help books that do not include politics and fiction.

As far as I concluded from millennials' novels, in an unjust society, youth that experiences social problems harshly cannot target the state in their texts; however, they target the society and its atomic reflection, the family. Thus, the government's conservative and patriarchal family rhetoric becomes an unreachable target since the youth have no belief in justice. On the other hand, the main characters of millennials' novels, as vigilantes, need the power to readjust society or punish their enemies. This need for power emerges as masculinity in millennials' novels, and the texts become masculine. Masculinity brings the power millennials' novels need; however, now, the masculine vigilante targets the weak. The weak are the women in millennials' novels. Thus, millennials' novels attack women and femininity. In the end, millennials' novels full of femicide, rape, and assault of women have become similar to recent Turkey.

Most of the millennials' novels could be accepted as national allegories because almost all main characters, including vigilantes, have been depicted as people who could not escape from the country's recent political history and political tragedies in the texts. This gives us a clue about how history has been placed in millennials' novels. In millennials' novels, history appears as the recent times, and it means either the nation or the state. As the nation or the state, the recent political history of

Turkey makes and shapes the main characters in millennials' novels. In other words, the agency of the main characters of millennials' novels has been constrained by the political history of Turkey, which could be accepted as their "destiny." If so, it is meaningless to try categorizing millennials and their novels as "apolitical."

Millennials' novels are highly political texts intertwined with society; they take their main subject from society. Like other social realist novels, millennials' novels deal with society and try to repair it. However, to correct a corrupted society, millennials' novels do not follow the old social realist novels of Turkish literature published before the 1980s. In other words, the social realism of millennials' novels mutually interacted with the epoch in which they were written as it is perceived by new historicism. For example, as stated in the introduction, Tanzimat authors did not want to write novels. However, they aimed to express their ideas through novels to influence other members of Turkish society (Esen, 2017). This desire has been continuing since the appearance of the modern Turkish novel. In this context, like the Tanzimat novel, in millennials' novels, narrators judge, know everything and intend to teach the absolute truth. However, here, the characters do not stay at the level of thought; they prefer to act and produce solutions by destroying. What is different in millennials' novels is how they "fix" or "correct" society. Millennials' novels want to criticize, influence, and change society like previous social realist novels; however, millennials' novels create vigilantes to show and terminate social and political issues.

Whether a vigilante or not, the main characters of millennials' novels pursue personal revenge, they want to bring justice to the texts by following extralegal ways. The main characters of millennials' novels commit crimes to ensure personal justice and change society. It could be argued that these lonesome and hateful young male vigilantes want to exterminate whole society and build a new one. Thus, vigilantes and the main characters of millennials' novels reproduce injustice and crime repeatedly.

Getting involved in crime and extra-legality for personal revenge is a recurring pattern in millennials' novels. However, for example, in some novels like *Sarsıntı*, *Son Hafriyat*, *Ahraz*, *Bozlak*, *Ben, Babam ve Diğerleri*, *İsmet Özel Cinayeti*, the reason for searching for justice is not only personal. In these texts, vigilantes try to change society and its corrupted structure by following extralegal ways. In *Uzakların Şarkısı* and *Yedikuleli Mansur*, the main vigilante characters defend the nation and save the state, although they do not have the legal authority to do that. They all dream of building a new society and social order through vigilantism. Thus, it would be useful to discuss here what a vigilante means and how they exist. More importantly, it is important to discuss here how vigilantes appear in literary texts and what would it be their functions.

The term vigilante appeared in the English language in the 19th century. It means a person who is a member of volunteer organizations that resort to extralegal behavior to suppress crime and punish wrongdoers when the law is seen as inadequate. The term vigilante also means a person who takes the law into his/her own hands. Thus, vigilantism could be understood as "taking the law into one's own hands" (Chen et al., 2022; Bateson, 2021).

In mythical tales, vigilantes have been described as angry and troubled people who punish wrongdoers generally by following illegal ways. Although vigilantes have been popular figures in any fiction, their number and popularity have risen since the beginning of the 21st century. For example *Dexter,* a forensic blood spatter analyst who kills clever psychopaths and clears away their bodies by using his professional expertise, first appeared in a novel by Jeff Lindsay in 2004. Later, as a TV series, *Dexter* reached international fame. Frank Castle (*The Punisher*), and Lisbeth Salander (*The Girl with the Dragon Tattoo*) are other internationally well-known fictional vigilantes of recent times (Chen et al., 2022). In Turkey, *Behzat Ç. and Şahsiyet* could be remembered as the most famous vigilante stories on TV screens. It is important to note that both of these TV series became very successful, and ordinary people started talking and behaving like Behzat Ç. or *Şahsiyet*'s main character

Agah Bey. Behzat Ç. and Agah Bey have been portrayed by famous and successful male actors in Turkey.

In addition to these examples, in recent years, Turkish TV and internet platforms have been full of mafia, mobs, gangs, and rowdies that perform vigilantism. Thus, it could be argued that seeing vigilantes and vigilantism in Turkish millennials' novels is not surprising since they have been everywhere in recent years. On the other hand, vigilantes are not seen only in fiction works. As Chen et al. (2022) indicated, vigilantes are real-life social actors and have existed since the beginning of our social life. For example, an ordinary citizen vandalizing a car for parking in a disabled space without a permit is a common example of a vigilante. This means that we all could be a vigilante during our lives. In my opinion, this attitude could explain why fictional vigilante characters are always so popular, although they reproduce illegality and extra legality over and over again during their adventures.

Bateson (2021), who worked on the politics of vigilantism, reviewed vigilantism literature to redefine the concepts of vigilante and vigilantism. In this context, Bateson found the definition of "taking the law into one's own hands" vague and tried to redefine the term vigilantism and its features. Thus, according to Bateson (2021), vigilantism means "the extralegal prevention, investigation, or punishment of offenses." Bateson argued that the extralegal one is usually illegal; however, the opposite is not always true. Although sometimes vigilantes could be ordinary people, they are mainly created as a judge or police whose daily responsibility is to work to bring justice. For example, Dexter works for the police, and Behzat Ç. is a captain at the homicide desk. Agah Bey is a retired courthouse worker as well. I guess, since these characters personally observed how powerful people escape from the law after committing a crime, they become more sensitive against injustice. Moreover, this narration would be more convincing for the audience or readers. In other words, fiction works search for legitimacy for their vigilantes by defining them as active or retired official law enforcement officers.

Another critical point of Bateson's (2021) vigilante definition is that he does not limit vigilante behavior only to punishing a criminal. In this context, a person who spends any effort to prevent injustice is a vigilante as long as their actions are extralegal. Vigilantism requires action. In this context, vigilantes could be a single person as they could be a group of people; these people could resort to brute force or use more peaceful instruments to bring justice. Their issues could be personal, private, or public. Finally, vigilantism could be an organized action as it could be sudden; actions of vigilantes could be offensive or defensive.

It is known that there is a causal relation between some social conditions and the emergence of vigilantism in a society. For example, in his study Phillips (2017), analyzed the emergence of organized vigilantism (Autodefensa) in Mexico and reported that local economic inequality triggered vigilantism. In the same study, it is also highlighted that if a weak government has issues with ensuring justice against crime, it is highly possible to see vigilantism there. In these societies, mafia, rowdies, and vigilantes try to ensure justice that governments cannot do. Frequently, mafia, rowdies, and vigilantes transform into one another. In this context, in Turkey, it is a popular and living example that an old crime organization leader became a vigilante through his social media posts.

Phillips (2017) argued that civil war or culture might also trigger vigilantism. In this context, Asif and Weenink (2022) analyzed the relations between culture and the vigilantism of ordinary people. According to this theory, when people think that their moral values are under attack, it is highly likely that those people perform vigilantism. In other words, people tend to punish others who attack their moral values. In this context, Agbioa (2020) dealt with organized vigilantism against Boko Haram in Nigeria and argued that economic decline, elite corruption, and military despotism triggered vigilantism. The common points of all these studies are that they analyzed organized vigilantism and sampled developing or underdeveloped African or Latin American countries. In all this research, it was stated that although vigilantism could decrease the crime level in a society, it always caused new crimes,

criminals, and injustices. In sum, when justice is ensured through vigilantism, vigilantes become injustice reproducers, and they cause human rights violations by committing crimes and murdering people. Thus, national heroes as vigilantes become Frankenstein's monsters (Phillips, 2017; Agbiboa, 2020).

Huggins (1991) stated that there were different types of vigilantism in Latin America. In this context, sometimes citizens become vigilantes, targeting state authority or other citizens. They could do this individually or as a group of people. On the other hand, a deep state or legal police force/army could target civilians and potential criminals. Although there are various types of vigilantism, they all follow the same vigilantism actions: lynching, justice makers, citizen attacks on authority, and death squads. Huggins (1991) stated that if vigilantes are ordinary people in Latin America, they target public authorities and institutions. However, they target citizens when legal state forces like the police or an army become vigilantes. They rarely attack the state. Latin American vigilantism's common desire is to return to an idealized past. All these narrations make the readers think that vigilantes and vigilantism appear in some economically emerging countries that are not ruled by the rule of law yet. However, this is only sometimes the case, and it is possible to see vigilantism in economically developed countries that ensure the rule of law, like the USA. In fact, vigilantes as superheroes first appeared in American comics like Batman, Superman, and Spiderman. In this context, Frame (2021) indicated that vigilantism generally appears in the USA when an external enemy threatens the state. This external enemy could be extraterrestrials like aliens, or they could be other nations. They always target liberal reforms, social developments, and the nation-state regardless of their origins. The vigilantism that defends and saves the US nation-state is always a violent, authoritarian masculinity. Another critical point here is that American vigilantism is always individualistic. Thus, American vigilantism acquires a different character with its individualistic form. In American vigilantism, a vigilante protects the young and vulnerable, usually a child or a woman. Vigilante, on the other hand, is always a middle-aged white man. Family is also de-

picted as an institution that is protected by a vigilante in American vigilantism. One way or another, vigilantism always emerges under injustice and economic crises. Thus, briefly remembering Turkey's performance in these criteria could be helpful.

In 2019, Social Democracy Foundation (SODEV) conducted research and measured the Turkish citizens' perceptions of the law in Turkey. In this effort, SODEV aimed to understand whether people in Turkey trusted the Turkish jurisdiction system and thought that there were independent courts. Almost half of the participants had voted for Recep Tayyip Erdoğan/the JDP in the last elections. The results indicated that more than half of the participants thought there was no freedom of speech or thought in Turkey. Worse, 79% of the participants indicated that they believed politically privileged people are favored by the law when they come to the courtrooms (https://sodev.org.tr/yargi-bagimsizligi.pdf). The OECD conducted another research, Government at a Glance 2021 (https://www.oecd-ilibrary.org/docserver/1c258f55-en.pdf?expires=1665480821&id=id&accname=guest&checksum=5A1C203DD08B946E1669F612185D2FDD) and this study showed that people had been dramatically losing their fate to justice in Turkey since 2010. Between 2010 and 2020, trust in the law dropped by 38% by regressing 22 points in Turkey. On the other hand, the average is 57% for OECD members. Thus, these data indicate that it is hard to argue that people trust the justice system in Turkey by heart, although the ruling party's name includes the word "justice". Thus, it could be argued that justice is a term now in Turkey whose existence is doubtful.

Like its justice indicators, Turkey's economic performance exhibits an uneven view. However, it is evident that recently Turkish economy has been experiencing troubled times, especially in terms of high inflation, interest policies, and unemployment. According to the Confederation of Progressive Trade Unions of Turkey (DİSK)'s report, the youth unemployment rate in Turkey is 41% in general and 49% for young women (https://arastirma.disk.org.tr/wp-content/uploads/2022/05/19-Mayisa-Ozel-Genc-Issizligi-Bulteni-4.pdf) Per capita income has also been decreasing in Turkey since 2013.

According to the World Bank Report, in 2013, the per capita income reached its historical peak of 12.614 US$ in Turkey; however, from that day on, it started going down, and in 2020 it became 8.538 US$ (https://data.worldbank.org/indicator/NY.GDP.PCAP.CD). This relatively poor economic performance affects social life. As Yücel ve Kabalay (2022) showed, there is a causal link between increasing suicides and the working class's declining political and economic power, long-term unemployment, and indebtedness. As a result, so many people, especially well-educated young, started emigrating to the West from Turkey. These economic and justice-related negativities caused political tensions both in Turkish society and political parties. It could be said that the aggressive rhetoric of political leaders increased the social and political tension between ordinary people in Turkey. Since the JDP and its coalition partner's leaders could see even some simple discussions as a threat to Turkey's existence and blame their opponents as "traitors", the political and social tension has been increasing in Turkey in recent years.

On 15 July 2016, Turkey witnessed a coup attempt. Fortunately, this attempt was beaten down, and the elected government continued its rule. However, after 15 July 2016, Turkey was ruled by decree laws for a while. Later, Turkey witnessed the COVID-19 pandemic with the rest of the world. Obviously, these are critical times for everyone, including both politicians and citizens. Although the JDP and its coalition partner spent an effort to manage these crises, some people experienced deep poverty and injustice in Turkey. Believing that being close to the ruling party would provide some advantages in getting support from the state made some citizens feel like outcasts. Moreover, these people think that some refugees like Syrians or Afghans could get more governmental support than they get as taxpayer citizens. In sum, it could be argued that Turkey has all the necessary conditions to see vigilantes and vigilantism.

Finally, the honor culture rate is high in Turkey. Thus, when people think that their moral values are attacked or threatened in Turkey, they would perform vigilantism if they think that the state and its justice sys-

tem are incapable of defending their honor. In this context, it should not be surprising to see high vigilantism in millennials' novels. However, it is still important to discuss and comment on the vigilantes and vigilantism that I found in millennials' novels by comparing them with the theoretical discussions I have summarized so far. In other words, how unique the vigilantes and vigilantism of Turkish millennials' novels in comparison with the other cultures' vigilantes and vigilantism would still be an important question.

The results of this study show that vigilantes of millennials' novels are undoubtedly young and depressive men. In this context, millennials' novels look like the Turkish movies of the 1970s. As discussed in the literature review of this dissertation, Arslan Yegen (2005) indicated that an orphan male hero stands at the center of those movies who seeks power and vengeance without hesitating resort to violence for his revenge. She also claimed that one of the essential characteristics of this hero is that he defended the rights of the oppressed. However, young male orphan vigilantes of millennials' novels rarely defend the rights of the oppressed. Instead, they seek very personal revenge. They resort to violence like male heroes of 1970s Turkish movies; however, those man heroes of millennials' novels resort to brutal violence and target women. In sum, millennials' novels look like the Turkish cinema movies of the 1970s; however, the dosage and the reason for violence are quite high and different in millennials' novels. Moreover, unlike those movies, millennials' novels directly target and assault women.

Men of millennials' novels transform into vigilantes after experiencing a personal injustice caused by the state, family, or society, they. However, they never target the state, even if it is the source of problems. Vigilantes of millennials' novels target individuals, a social group, or the whole society. They are angry because of the social corruption, injustices, barbarism, lack of law, and disrespect that they experience daily, and they desire to solve these problems by punishing individuals they blame. Vigilantes of millennials' novels commit violence to punish their enemies. They never warn or advise; instead, they torture and kill. They never seek sources of the problem, but they want to solve problems by

getting their revenge. Thus, murder becomes ordinary in millennials' novels. Organizing vigilantes is never seen in Turkish millennials' novels. All vigilantes are lonely men in these novels, and they act independently. Women vigilantes rarely appear in millennials' novels, and they act by following a male mentor's orders. For example, in *Ben, Babam ve Diğerleri* Sibel becomes a vigilante who kills "corrupted individuals" -and her ex-husband- after supervising a male panda. This macho male panda is a hallucination, and it composes of Sibel's dead father and her mother's ex-love Uncle İlyas. After getting an "education" from them in her imagination, Sibel starts behaving like a macho male. According to the narration, she leaves all of her old "girly" habits, which weaken her. In several Turkish millennials' novels, like American vigilantism, vigilantes fight to save the nation or the state. However, it is important the note that these examples are limited to 2 novels. Thus, it could be said that vigilantes of millennials' novels almost always seek personal revenge. Whatever their target is, being a vigilante requires power. They have to be tough, courageous, fearless, and powerful. In my opinion, since all these concepts have been seen about masculinity in terms of gender, the language, structure, and main characters of millennials' novels are macho, masculine, and patriarchal. It is important to note that the masculinity of millennials' novels is toxic. Thus, it is now possible to comment on why millennial novels in Turkey, which have national allegory features and are apt to reproduce violence and injustice through vigilantism, contradict the conservative, patriarchal, and Islamist family rhetoric of the last two decades. Furthermore, it is also possible now to discuss why women have been confined to their traditional gender roles and why they have been tortured and killed in millennials' novels.

Sirman (2000) stated that the early Turkish novels written during the Ottoman Empire tried to transform the relations between family and men. In the structure called family, the man has now become a head of a unit. In other words, being the head of the family allowed every man to be the head of at least a small societal unit. In this context, it is evident that millennials' novels stand in a completely different place.

These novels want to base their power on a misogynistic narrative, not on fatherhood as the head of the family.

A family usually is seen as the reflection of society on a micro level. As explained in previous chapters, in Turkey, the state has always thought that the desired society could be built through families. Thus, the state has always been closely interested in the concept of family. Of course, there are differences between the family imaginations of the secular and conservative governments since their desired society imaginations are different. However, what does not change here is that whether secular or conservative, they always think that the desired nation-state -and society- could be built through families. On the other hand, millennials' novels do not go hand in hand with the idealized family concept of the governments. Instead, the concept of the family becomes a target in millennials' novels. The text, in general, and the main characters, in particular, deconstruct the family in these novels. Actually, millennials' novels desire the same as the state: to build a new society. However, millennials' novels see the family as an obstacle to a new society because their protagonists are unhappy in families that have always been idealized and encouraged by different governments. They see the family as Turkish society on the micro level, which is what the state has consistently argued. However, since the main characters of millennials' novels blame society and are angry because of its corruption, they want to destroy it by deconstructing, denying, and demolishing the family. Thus, the anti-family feature of millennials' novels that bluntly target traditional, patriarchal, and conservative family values makes sense. Young, lonely, angry vigilantes who see society as an enemy and change it cannot blame the state in millennials' novels; instead, they blame their own parents and partners, which symbolize society.

In millennials' novels, parents are depicted as people who cannot understand or support their children. Parents of the millennials' novels' protagonists tortured their children and devastated them when they were alive. Death or alive, parents represent the members of the society that millennials' novels' vigilantes want to exterminate. In this context, millennials' novels look like American and British novels of the 20th

century because, in most of these novels, the mother is represented as a "monster" whose desire is to oppress their sons by following the orders of the patriarchal rule (Reynolds and Press, 2020). In these novels, the mother is seen as a person who deserves to be killed. Turkish millennials' novels see not only mothers but all parents as people who must be cleared away to be free. However, this does not mean that millennials' novels criticize the gender-based power relations in Turkish society and are against the family since it normalizes the power relations between genders and beyond it as feminists usually do (Sancar, 2017).

The anti-family structure in millennials' novels wants to destroy family since it is seen as an obstacle to building a new rule. Now, after commenting on why anti-family millennials' novels do not strike a balance with conservative and patriarchal family rhetoric that reached its historical peak while millennials' novels were written, it requires to discuss why these novels receive misogynist rhetoric of ruling elites and society with open arms. It is necessary to comment on why women in millennials' novels are silent, muted individuals whose agency has been taken from them and who could exist only with their bodies and sexuality. Why do women in millennials' novels serve men and masculinity? Why are they depicted as sensitive and demonic creatures? Moreover, most importantly, why women in millennials' novels are tortured, raped, and murdered all the time?

As Sancar (2017) stated, with its heterosexual perspective, the nationalist paradigm sees women as biological producers. Women here must breed. Thus, the nationalist paradigm needs women for the biological construction of a nation. Although millennials' novels complain about the society they deal with in texts, they also do not imagine a new structure without a state or a society on an ideological level. What is desired in these texts is to destroy the old rule and build a new one. Since millennials' novels prefer to build a new rule by following a masculine struggle, women can exist only with their biological features here. They are seen as burdens except for their contribution to breeding. In this context, the "the nation equals to family" conception that

Sancar uttered for previous epochs loses its meaning; however, the new nation again is patriarchal, though it excludes the family. In millennials' novels, young, loser, orphan male protagonists/vigilantes exploit women biologically to get what they want, and then, the texts remove them primarily by killing.

The common theme for women in millennials' novels is death. Whether good or bad, pretty or ugly, young or old, women always die in millennials' novels. Sancar (2017) indicates that in Halide Edip, Namık Kemal, Ahmet Mithat, Nabizade, or Halit Ziya novels, "bad" women pay the price for their "sins" by dying at the end of the narrations. However, in millennials' novels, women must not be "bad" to die or be killed; they die whatever they would be. As a matter of fact, they usually die just at the beginning of the story, and their death makes the men's story possible. A woman dies, and then a man's misery, hate, or adventure starts. Women sometimes make men rich by dying and leaving a legacy in millennials' novels. With this feature, millennials' novels look like the folk and blues songs of the 1960s. Reynolds and Press (2020) stated that women were killed to tell men's stories in those songs. There is no other reason for their death. Reynolds and Press (2020) give an example: in Tim Rose's "Long Time Man," a man kills his wife without having any reason; he kills his wife just for killing. Later, in prison, he felts remorse. The song tells his misery, which stresses not the dead woman and her rights but the man who killed her. The song invites the listeners' sympathy and attention not to the woman victim but to her male killer. In this context, the situation is similar for millennials' novels. For example, *Kör Adım*, *Bize Kalsa Böyle Geçerdi Akşamlar, Kırık Beyaz, Taşikardi, Kolpa, Uzakların Şarkısı* tell the story of men who psychologically and physically tortured women. However, the men who beat up women lead the story, and the narration demands readers' sympathy for them. Needless to say, there is no criticism of these men in millennials' novels; instead, they are the "real heroes". Thus, women never speak in millennials' novels.

Since the texts are macho and masculine, the leading role goes to men, and the agency also belongs to them. Usually, the only mission of

women in millennials' novels is to serve men, and they are used to justify men's moods and psychologies. In other words, women are muted in millennials' novels. As Sancar (2017) stated by citing Irzık and Parla (2004), this situation indicates that women live in a language constructed by men, and masculine domination continues even there. Gürbilek (2004) argued the same by uttering that men always write novels while women only read them in Ottoman-Turkish modernization novels. This is also a demonstration of gender-based power relations that is seen in fiction. Moreover, millennials' novels show that the existence of women writers does not necessarily affect the gender-based power relations of fiction in favor of women. Timuroğlu (2019), for example, argues that women who published books by their names during the transition period from the Tanzimat to the Republic presented political resistance. I agree with this opinion. However, it is not easy to argue that publishing books by their names could be a feminist political stance for millennial women authors in the 2010s. Today, women authors write and publish their books as easily as male authors do. Thereby, whether it is written by a male or female author, I believe it is impossible to argue the existence of a feminist political stance in a novel today unless its language and structure support gender equality. The findings of this study show that this is not the case for millennials' novels. Masculinity, machismo, patriarchy, violence, and conservatism have been encouraged since the inception of the millennium in Turkey. My finding showed that this masculine socio-political atmosphere had affected millennials' novels, and both male and female authors believed their texts must be "a man". Therefore, women could only exist in millennials' novels in accordance with the traditional gender roles that do not favor women. Consequently, the physical descriptions of women in millennials' novels are shaped by their gender-biased instrumentalizations. In other words, the answer to why women in millennials' novels are always described with their bodies and why their descriptions are always made in accordance with men's aesthetical expectations cannot be given without understanding their gender-biased instrumentalizations in fiction.

In the novels, women are imprisoned in their traditional gender roles and stereotypes and have to serve men. Most of the time, they cannot talk with their own voices. Therefore, women's appearances and outlooks are described by men, and men's masculine criteria become a standard for women. In this context, millennials' novels' women descriptions resemble Turkey's daily newspapers in 1945-1965, the years that are named conservative modernism by Sancar (2017). Sancar uttered that in the daily newspapers of that period, women were picturized in accordance with the men's idealizations and expectations. Moreover, again in these newspapers, the potential threats to women and modern families were highlighted by crime news. Therefore the modernity of women is circumscribed. It could be argued that what limits and restricts women writers is not only writing by focusing on their gender, as Woolf argued (Gürle, 2019). This study here showed that a woman writer could restrict herself by focusing on the institutionalized and biased gender roles and supporting them.

Gender equality has been seen as a threat to traditional, conservative, and patriarchal family concepts by Turkey's governments over the last two decades. In this context, gender studies units of universities have been renamed as "woman and family studies", and the gender equality project implemented in schools by the ministry of education from 2014 to 2016 has been canceled. Turkey's religious affairs department has been encouraged to take on new roles in family affairs (Öztan, 2021). Lately, the government announced Turkey's withdrawal from the Istanbul convention. Ironically, anti-family millennials' novels that oppose patriarchal, conservative familialism encouraged by the governments unwittingly support the traditional patriarchal family while reproducing the gender inequalities in the texts. Thus, it could be concluded that if there is no gender equality in a society, it is inevitable to maintain a patriarchal family, although the young members of that society are against the traditional, conservative, and patriarchal family concept. In this context, there are some similarities between millennials' novels and recent Turkish reality shows.

The daytime reality shows had supported marriages until 2017; however, their matchmaking feature was banned by a decree law. Later, these shows changed their format by keeping their old crew, including famous woman presenters, and started focusing on family affairs. Nowadays, daytime reality shows in Turkey mainly issue domestic violence, betrayals, and domestic murders. Thus, these programs now aim to help official police forces instead of encouraging and supporting marriages. In other words, famous woman presenters and showwomen have transformed into vigilantes who help ensure justice both in a family and society. The family is seen with various malevolent features in these programs; however, the presenters -always women- and their supporters convince their audience that these are extreme deviants who undermine the concept of family. By doing so, these reality shows support and reproduce traditional, conservative, patriarchal family values over and over again. The presenter and the guests always use gender-biased rhetoric to support the conservative family concept. In sum, being anti-family by revealing the internal dynamics of traditional, conservative, and patriarchal families or showing its adverse impacts on an individual does not always necessarily support the gender-equality. In fact, the opposite, which could be seen in millennials' novels and Turkish reality shows, is also possible.

In her study, Çayırcıoğlu (2022) analyzed Turkish novels that were written in 1960-1980 by women authors and asked whether these texts were bound to patriarchal literature, whether these novels defied to patriarchal discourse that dominated Turkish literature, and how these texts dealt with gender roles. As an answer, Çayırcıoğlu (2022) reported that she found traces of feminist literature. When I asked the same questions about millennials' novels, on the other hand, my analysis showed that millennial women authors did not have any feminist stance in their texts except for Nermin Yıldırım; and even Yıldırım's novel could only be classified as partially feminist.

As Çayırcıoğlu (2022) also indicated, alienated and lonely protagonists started appearing in Turkish novels after the 1960s; however, they took an extreme form in millennials' novels. Now, everyone is a

Zebercet, the main character of Yusuf Atılgan's famous novel *Anayurt Oteli*, and assault women. Moreover, it is also seen in millennials' novels that women actively work to build and maintain a patriarchal social order, as De Beauvoir (1949) indicated in Second Sex. As Çayırcıoğlu (2022) stated, how characters in literary texts speak and whether they avoid a patriarchal discourse or not could be an indicator for understanding the feminist inclination of a novel. In this context, millennials' novels do not abstain from the patriarchal discourse, instead, they put it just in the center of the text. By doing so, millennials' novels reproduce toxic masculinity, which has also dominated the epoch in which millennials' novels have been written. In other words, masculinity and patriarchy rise to power in millennials' novels and nestle the center of texts as they become the central idea of the political elites in Turkey. Thus, this leads us to somewhere perfectly defined by Kaygusuz (2019). Authors who desire to be an agent/subject, says Kaygusuz, first need to explore the ways which could help them to leave dichotomist, human-centered, colonist, gender-biased, sexist, racist, and patriarchal language mechanisms which could easily capture them while they write. It is hard to say that millennials' novels -at least 26 that I analyzed in this study- bear the stamp of these inclinations. It is seen that the patriarchy and masculinity that take their power from the dominant socio-political discourse of the epoch become visible in millennials' novels. If so, it is a reality that art is not a mirror of an epoch but its production, as I stated in the introduction by citing Parla. As she stated, the artwork makes the epoch visible. However, millennials' novels do not only reflect the epoch in which they were written; they also reproduce the epoch with its violent and sexist power. Now, I can partially answer one of the questions that I asked in the introduction. In terms of the periodization of Turkish literature, roughly the first quarter of the 21st century could be named as an anti-family and sexist vigilantism period. Needless to say, this conclusion is limited to millennials' novels.

As Çayırcıoğlu (2022) stated, the studies that focus on women's movements and feminism through literary texts pay insufficient attention to peripheral works that do not belong to canon. The same could be

argued for the theme of family. In fact, if it is thought that even Çayırcıoğlu, who uttered this problem, analyzed the years of 1960-1980 by accepting those years as "recent" and by focusing on eminent women authors, it could be argued that millennials' novels still wait for the attention of researcher not only in terms of family and gender but also other aspects. Thus, I hope my research will make a humble contribution to filling this gap and encourage future studies.

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