

## Abstracts (İngilizce özetler)

### **From military discipline to “controlled liberalization”: September 12 restoration and its projection in debates on education**

**GÜVEN GÜRKAN ÖZTAN**

This study claims that the September 12 restoration project was framed between 1980 and 1983 but went beyond that period as it continued with the involvement of new constituents notwithstanding the actors that lead the project changed in the period of Özal governments. However, this study does not also dismiss the change within continuity and suggests that the dominant feature of the ideological alliance of the interim regime was right-wing Kemalizm and its primary mechanism military discipline while the new-right’s ideological position and “controlled liberalization” became prominent in ANAP era. My intention is to trace the corporatist restoration project lead by junta cadres and nationalist-conservative groups acting together with the former as well as its reflections in their visions of culture and education. I also look for the traces of this project during Özal governments. This article focuses on policies and discourses targeting teachers, the significance assigned to religious education, and the first phases of neoliberal transformation of education. In order to follow the multi-layered character of this process, I will handle a wide range of political documents that include parliamentary minutes, the relevant declarations of prominent actors of that period such Kenan Evren and the contemporary ministers of National Education, legislative regulations, government programs, and records of education councils.

**Keywords:** Restoration, national education, controlled liberalization, national identity, neoliberalism.



## **“An ideal family” formation after 12<sup>th</sup> September 1980 Coup**

**ELİF ÇAĞLI KAYNAK**

1980 coup is not only limited to change the political order in Turkey’s history, but also it appears as a movement that brings ideological transformation in social, economic and cultural senses. The neoliberalism and neoconservatism alliance, which has been synthesized with local elements in accordance with global dynamics, has reached its goal to a great extent and has been the breaking point of the movement that has stretched to date. In this process, ideological hegemony was established in the private sphere especially over the “family” as well as its functions in the public domain. In this context, we aim to answer the question of how the “ideal family” was constructed within the framework of different policies in this period. To reach this aim, texts of the official ideology like political parties’ texts, manifests and reports of the congress as well as examples of popular journals are also included. This article is important in view of underlining continuity and to show differentiations in the frame of the practices of power that changes structure within this period. When the historical background is taken into consideration, the analysis of the formation of the family shaped by neoliberal neoconservatist thought structure will form the basic framework.

**Keywords:** Neoliberalism, neoconservatism, family.



## **You can have my body, but never my soul or it is your body that matters, not your soul**

**ARUS YUMUL**

Unlike the classical Yeşilçam melodramas, *Shame* (1972) is one of the rare films where the leading woman is a victim of rape, and not of vicious slander. By imputing “shame” to the victim, and thus preventing her from leading a “respectable” life, the patriarchal order constructs the raped woman as a “fallen woman”. This irrevocable fallenness ends in her death which restores the shaken order of patriarchy. *Shame* makes it clear that one of the most used clichés of Yeşilçam melodramas, “you can have my body, but never my soul” does not represent the reality of the melodramatic imagination. Even if *Shame* has diverged from melodramas in various ways, it remains true to the general rules and codes of classical melodramas when it comes to women, sexuality and chastity.

**Keywords:** Yeşilçam, melodrama, soul-body, fallen woman.



## **Intersections of tragic modernizations: Oğuz Atay and Dostoevsky**

**KAAN KURT**

This article examines the assumed intertextuality between Oğuz Atay and Dostoevsky with a special focus on *Dangerous Games* written by Atay. *Dangerous Games* is compared with various texts of Dostoevsky and these texts are studied in close reading. Also, intertextual dimension of *Dangerous Games* is comprehensively evaluated in relation with works of Dostoevsky. The main patterns that Oğuz Atay transforms in his book related to Dostoevsky and the ways of transformation under an intertextual plane are explained. In addition, the reason behind choosing these particular patterns and the meaning of the transformation is mentioned. The determinative factors and possible reasons behind the similarities and differences between Atay and Dostoevsky are addressed. Besides, the effects of the relationship between Turkish and Russian modernization processes, crises on the similarities and differences are focused. As a literary genre; tragedy, tragical character, tragical components and tragical conscious are examined, on the one hand, in relation with different modernization paths of these societies and common patterns in both authors' texts on the other hand.

**Keywords:** Oğuz Atay, Dostoevsky, intertextuality, tragedy, modernization.



## **A carnivalesque existence: Women in the social satire of Rabelais**

**ESRA ARAS**

François Rabelais is a significant figure in world literature and Renaissance thought. He is both a witness and an architect of the transition from the Middle Ages to the Renaissance humanism. Being in a dialectic relation with the resistance of the past and the pressure of the new age, he comes up with impressive ideas and proposals for the social order he is a part of. His vision is freedom. His method is humor. He reacts against the formal world views of the day with humor. The carnivalesque aura in his social satire is the cause of his uniqueness. What if the women are in question? This study discusses Rabelais' social satire in daily life and intellectual domain and questions how he places the woman within this context. Rabelais sets up a utopian world where anybody can do whatever they like: "Abbey of Theleme". Woman is not completely freed from the traces of patriarchal mindset on the road to and in the flow of daily life in this ideal world. She has a problem of entering Rabelais' world but once she can she may enjoy equal treatments with men in an atmosphere of carnivalesque freedom.

**Keywords:** Rabelais, social satire, utopia, woman, carnivalesque, Renaissance humanism.