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SOCIAL SCIENCES**

**OCTOBER 11-13, 2019
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Editors

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Ali SÖYLEMEZ**

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IV. INTERNATIONAL EUROPEAN CONFERENCE ON SOCIAL SCIENCES

CONFERENCE PROGRAM

12/10/2019

Saat: 09.30-12.30

Salon: A1 Saat: 09.30-12.30	Oturum Başkanı: Prof. Dr. Mukadder Boydak ÖZAN Doç. Dr. Ahmet ÇOBAN
Dr. Öğrt. Üyesi Selma ERDAĞI TOKSUN	TÜRKÇE ÖĞRETMEN ADAYLARININ DRAMA YÖNTEMİ İLE İLGİLİ GÖRÜŞLERİ
Doç. Dr. Ahmet ÇOBAN	TÜRK EĞİTİM SİSTEMİNİN AMAÇLARINDA BİREY NİTELİKLERİ
Devrim ERGİNSOY OSMANOĞLU	ORTAOKUL ÖĞRENCİLERİNİN TERCİH ETTİKLERİ TELEVİZYON PROGRAMLARI VE TERCİH NEDENLERİ
Öğr. Gör. Gülistan BALCI ELHAKAN Öğr. Gör. Vildan BURULDAY Öğr. Gör. F. Zuhale EROL	3-6 YAŞ ÇOCUKLARININ TEKNOLOJİ KULLANIMI HAKKINDA EBEVEYN GÖRÜŞLERİNİN ÇEŞİTLİ DEĞİŞKENLER AÇISINDAN İNCELENMESİ
Doç. Dr. Ahmet ÇOBAN Dyt. Betül TOPAL	TÜRK EĞİTİM SİSTEMİ VE SAĞLIK
Büşra AVAN İlkay ULUTAŞ	OKUL ÖNCESİ EĞİTİMİNDE DUYGUSAL ZEKÂ VE GÖRSEL OKURYAZARLIK
Prof. Dr. Mukadder Boydak ÖZAN Dr. Hakan POLAT Efraim ÖZTÜRK	YÖNETİCİ YETİŞTİRMEDE MENTORLUK
Doç. Dr. Ahmet ÇOBAN Sait ÇAKAN	SOSYAL BİLGİLER ÖĞRETİM PROGRAMI AÇISINDAN BİREY ÖZELLİKLERİ
Dr. Öğr. Üyesi Abdullah ÇETİN Fatma YALÇIN SU	KIRSALDA GÖREV YAPAN OKUL ÖNCESİ ÖĞRETMENLERİNİN KARŞILAŞTIĞI GÜÇLÜKLER VE ÇÖZÜM ÖNERİLERİ
Prof. Dr. Mukadder Boydak ÖZAN Zülküf NANTO Ahmet Alper KARAGÖZOĞLU	OKUL YÖNETİCİLERİNİN BAKIŞ AÇILARIYLA YARATICI LİDERLİK

Salon: A2 Saat: 09.30-12.30	Oturum Başkanı: Dr. Öğr. Üyesi Nesrişah SAYLAN Arş. Gör. Dr. Metin EKEN
Arş. Gör. Umut DAĞ	HEIDEGGER'İN VARLIK VE ZAMAN ADLI ESERİNDE DÜNYA KAVRAMI
Dr. Muharrem TUNÇ	ÖZNE BEDEN
Dr. Öğr. Üyesi Ekrem UYSAL	HEYSEMİ'NİN HAYATI VE ESERLERİ
Öğr. Gör. Mehmet Ali YILDIZ	ANYTHING GOES: RASYONALİST BİLİM İÇİN BİR KURAL MI, KURALSIZLIK MI?
Dr. Öğr. Gör. Mutlu SAYLIK	ASR-I SAADET DÖNEMİ ŞAIRLERİNİN ŞİİRLERİNDE HZ. MUHAMMED TASAVVURU
Dr. Mazhar DÜNDAR Fethi DEMİR	MENAHİLUL-İRFAN Fİ ULUMİL KUR'AN ADLI ESERDE İCAZU'L-KUR'AN'IN İŞLEYİŞİ
Fethi DEMİR Dr. Mazhar DÜNDAR	İMAN KAVRAMININ ANALİZİ VE KELAM BİLGİNLERİNİN İMAN TANIMLARI
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Dr. Öğr. Gör. Mutlu SAYLIK	ABBÂSİ İKTİDARININ KUR'AN KIRAATLERİNİN SINIRLANDIRILMASINDAKİ ROLÜ
Dr. Mazhar DÜNDAR Fethi DEMİR	MUHAMMED ABDÜLAZİM EZ-ZURKANİ'NİN MENAHİLUL-İRFAN Fİ ULUMİL KUR'AN ADLI ESERİNİN İÇERİĞİ VE ÖZELLİKLERİ
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Arş. Gör. Dr. Metin EKEN	M NESLİ'NİN ONLINE İNANÇ PRATİKLERİ ÜZERİNE BİR İNCELEME

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Dr. Öğr. Üyesi Sedat DOĞAN	SOSYAL BİLİMLER METODOLOJİSİNDE KANT ETKİSİ: İLİŞKİSEL SOSYOLOJİ ÖRNEĞİ
Dr. Öğretim Üyesi Faruk KARAARSLAN	TÜRKİYE'DE SEKÜLERLEŞME TARTIŞMALARININ AVRUPA MERKEZLİ BAĞLAMI
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Arş. Gör. Derya BULUTTEKİN	ABONELİK SÖZLEŞMELERİNDEN KAYNAKLANAN PARA ALACAKLARINA İLİŞKİN İLAMSIZ TAKİP
Arş. Gör. Esmâ YALÇINKAYA	SORUŞTURMA EVRESİNDE İDDİANAME DÜZENLENMEKSİZİN TUTUKLAMA TEDBİRİNİN UYGULANMASI
Arş. Gör. Derya BULUTTEKİN	İLAMLİ İCRA YOLU İLE ÇOCUK TESLİMİ VE ÇOCUKLA KİŞİSEL İLİŞKİ KURULMASI

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Arş. Gör. Adnan DAL	ÇATIŞMADAN İŞBİRLİĞİ'NE ARKTİK SİYASETİ'NİN DÖNÜŞÜMÜ
Dr. Öğr. Üyesi Hüseyin Murat IŞIK	II. MEŞRUTİYET DÖNEMİNDE SİYASİ PARTİLER REJİMİ
Arş. Gör. Dr. Mehmet Nuri GÜZEL	15 TEMMUZ MECLİS ARAŞTIRMA KOMİSYONU ÇERÇEVESİNDE DEMOKRASİ KÜLTÜRÜMÜZ
Dr. Vahap COŞKUN	HUKUKİ VE SİYASİ AÇIDAN KAYYIM ATAMALARI
Şeyma Merve TANDOĞAN	AŞIRI SAĞIN YÜKSELİŞİ İLE ETNİK VE DİNİ MOTİVASYONLU SUÇLAR ARASINDAKİ İLİŞKİNİN İNCELENMESİ: İTALYA VE AVUSTURYA ÖRNEKLERİ
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Arş. Gör. Adnan DAL	ARKTİK YÖNETİŞİMİNDE ARKTİK KONSEYİ'NİN YERİ
Şeyma Merve TANDOĞAN	AVRUPA PARLAMENTOSU SEÇİMLERİ İŞİĞİNDE AVRUPA'DA AŞIRI SAĞIN YÜKSELİŞİNİN DEĞERLENDİRİLMESİ (2009-2019 ARASI DÖNEM)
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Dr. Öğr. Üyesi Özgür ÇETİNTAŞ	TÜRK-İSLAM MİMARISİNDE YAZI VE SÜSLEME ÖZELLİKLERİ ANADOLU SELÇUKLU DÖNEMİ (USTA ŞAGİRD KÜMBETİ ÖRNEĞİ)
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Dr. Öğr. Üyesi Emrah DOĞAN	90'LARA YEŞİLÇAMDAN BAKIYE KALAN BİR YÖNETMEN: SIRRI GÜLTEKİN
Dr. Öğr. Üyesi Özgür ÇETİNTAŞ	ANADOLU SELÇUKLU MİMARISİNDE YAZI ve SÜSLEME GELENEĞİ (ANKARA ASLANHANE CAMİİ ÖRNEĞİ)
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Dr. Öğr. Üyesi Masoumeh KHANZADEH Arş. Gör. Duygu KURTOĞLU	DEPREM SONRASI KENTLİ, KENT KÜLTÜRÜ VE AİDİYETSİZLİK; SAKARYA ÖRNEĞİ
Dr. Öğr. Üyesi Murat BAYAZIT Prof. Dr. Sedat CERECİ	ETKİLİ BİR İLETİŞİM ARACI OLARAK GÖRSEL ANLATIMIN SANATA YANSIMASI
Tahsin BOZDAĞ	TÜRK SÜSLEME SANATLARINDA HATAİ MOTİFİ
Abdul Rashid	Agronomic Biofortification of Staple Cereals with Micronutrients to Address 'Hidden Hunger'

12/10/2019

Saat: 15.00-18.00

Salon: A1 Saat: 15.00-18.00	Oturum Başkanı: Doç. Dr. Mehmet Ünsal MEMİŞ Dr. Öğr. Üyesi Emel ABA ŞENBAYRAM
Öğr. Gör. Mehmet Emin YAŞAR Abdulcebbar OĞUR	İŞLETMELERDE TEKNOLOJİNİN UYGULANMASI
Doç. Dr. Pelin Karatay GÖĞÜL Loren ABDO	SİNGAPUR'UN KALKINMA TECRÜBESİNİ DEĞERLENDİRME VE TÜRKİYE EKONOMİSİ KARŞILAŞTIRMASI
Dr. Öğr. Üyesi Emel ABA ŞENBAYRAM	FİNTECH - FİNANSAL TEKNOLOJİ
Öğr. Gör. Mehmet Emin YAŞAR İsmail ÇELİK	İŞLETMELERDE KALİTENİN UYGULANMASI
Doç. Dr. Pelin Karatay GÖĞÜL Mouhanad TAYARA	TÜRKİYE'NİN EN ÇOK ENERJİ İTHAL ETTİĞİ DÖRT ÜLKE İLE TİCARET ORTAKLIĞIN ANALİZİ
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Öğr. Gör. Sema ÇÖKÜK Arş. Gör. Kevser ÖZYAŞAR	TÜRKİYE'DE 2008-2018 YILLARI ARASINDA PORTER'İN ELMAS MODELİYLE İLGİLİ YAPILMIŞ ARAŞTIRMALAR ÜZERİNE BİR İÇERİK ANALİZİ
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Doç. Dr. Mehmet Ünsal MEMİŞ	BAĞIMSIZ DENETİM RAPORLARINDA BDS 701 GEREĞİ KİLİT DENETİM KONULARININ BİLDİRİLMESİ
Dr. Öğr. Üyesi Esra ÖZKAN PİR	PAZARLAMADA ETİK KARAR ALMA YÖNTEMLERİ
Ишмөхәмәтова Анига Шәүкәт кызы	“УРАЛ-БАТЫР” ЭПОСЫНДА ТЕРКӘУЕСТӘРЗЕҢ САҒЫЛЫШЫ

Salon: A2 Saat: 15.00-18.00	Oturum Başkanı: Prof. Dr. Hasan KAVRUK Doç. Dr. Nilüfer İLHAN
Prof. Dr. Hasan KAVRUK Sevil ALPARSLAN	OSMANLI'DA İSTANBUL ROBERT KOLEJİ TÜRKÇE TEDRİSATINA MAHSUS PROGRAMIN İNCELENMESİ
Dr. Öğr. Üyesi Mehmet Nafi ARSLAN	ARAP EDEBİYATINDA "KALEM" KONULU LÜGAZLER
Dr. Osman SOLMAZ	UTILIZING THE POTENTIAL OF PECHA KUCHA PRESENTATION TECHNIQUE IN UNIVERSITY-LEVEL ENGLISH CLASSES
Doç. Dr. Şengül KOCAMAN Arş. Gör. Gülşah GÖDEK	PARODİ'DEN PING-PONG'A, PING-PONG'DAN PAOLO PAOLI'YE ADAMOV TIYATROSU AHMED YESEVİ'DEN YUNUS EMRE'YE UZANAN GELENEK İZLERİ ÜZERİNE BİR İNCELEME
Dr. Öğr. Üyesi Özden SAVAŞ	KAPİTALİST DÜZEN ELEŞTİRİSİ OLARAK SABAHATTİN ALİ'NİN "BAHTİYAR KÖPEK" ADLI ÖYKÜSÜ
Prof. Dr. Hasan KAVRUK Sevil ALPARSLAN	OSMANLI DEVLETİ'NDE KADIN EĞİTİMİNE YÖNELİK ÇABALAR BAĞLAMINDA MEHMED FUAD'IN "HANIMLARA MAHSUS USÛL-İ KİTABET VE İNŞ" ADLI ESERİ
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Dr. Halit ALKAN	A STRUCTURALIST ANALYSIS OF ANTON CHEKHOV'S <i>THE LADY WITH THE DOG</i>
Dr. Öğr. Üyesi Abdurrahman ECE	İBN ABDÜLBERR'İN EL-ECVİBETÜ'L-MÜSTEV'İBE ANİ'L-MES İLİ'L-MÜSTAĞREBE MİN SAHİHİ'L-BUH Rİ ADLI ESERİ
Dr. Mohammed Marzuq Abubakari Mr. Zakari Wuntiti Muntari	Social Media Influence on learning English as a Second Language

Salon: A3 Saat: 15.00-18.00	Oturum Başkanı: Doç. Dr. İmran ASLAN, Arş Gör. Dr. Birgül ALICI
Dr. Öğr. Üyesi Sevda KOÇ AKRAN	OKUL GELİŞİM MODELİ PROJESİNDEN BEKLENTİLER: OKUL YÖNETİCİLERİNİN GÖRÜŞLERİ
Dr. Öğr. Üyesi Sevda KOÇ AKRAN	YENİ ÖĞRETMENLER ODASI TASARIMI MODELİNE YÖNELİK ÖĞRETMEN GÖRÜŞLERİ
Esra DEMİR ÖZTÜRK Gülşah KURU Burcu COŞANAY	ÇOCUKLARIN OKUL BAHÇELERİYLE HAYALLERİNDEKİ OKUL BAHÇELERİNİN KARŞILAŞTIRILMASI
Gülşah KURU Esra DEMİR ÖZTÜRK Burcu COŞANAY	LİSANS EĞİTİMİNDE ALINAN ÖĞRETMENLİK MESLEK BİLGİSİ DERSLERİNİN UYGULAMADAKİ ETKİLİLİĞİNE YÖNELİK ÖĞRETMEN GÖRÜŞLERİ
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A STRUCTURALIST ANALYSIS OF ANTON CHEKHOV'S
THE LADY WITH THE DOG

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ABSTRACT

Structuralism that began to be active in the 1950's is the approach to define the relationship between the part and the whole. This study aims to analyse Anton Chekhov's *The Lady with the Dog* (1899) in terms of the structuralist approach. This short story is analysed synchronically. In the surface structure, there is a tale based on a love affair between Dmitri Dmitritch Gurov and Anna Sergeyevna who are married to other people. In terms of syntagmatic relation, Gurov marries his wife while he is a student in his second year, and Anna Sergeyevna marries her husband while she is at the age of 20. In terms of paradigmatic relation, there is also homology of relationship between the two couples because Gurov and Anna Sergeyevna both have unhappy marriages. As for the surface structure, in Section I and Section II, the setting is Yalta and the season is summer which represents warmth, freedom, pleasure, optimism while in Section III and Section IV, the setting is Moscow and the season is winter which represents coldness, oppression, pain, pessimism. As for the surface meaning, love is both pleasure and pain.

Arranged marriage and love in the surface structure are closed signs. These signs become explicit signs in the deep structure in the following sense: While the signifier is marriage, the signified is disappointment; while the signifier is love, the signified is power. As for the deep structure, its harmony operates on binary opposition between 'being as a subject' and 'being as an object'. In Section I and Section II, Gurov and Anna Sergeyevna are 'beings as an object' and not free because they take the judgment of others into consideration. In Section III and Section IV, Gurov and Anna Sergeyevna who fall in love with each other become 'beings as a subject' and free because they ignore how others judge them, make their choice, take action and take the responsibility of their decision. Its melody operates on the fixed cycle of getting married on social traditions. The short story ends but its melody continues because Gurov and Anna Sergeyevna will continue to love and meet each other in secret due to their marriage to other people. As for the deep meaning, hell is much of provincial values and unquestioning acceptance of conforming to meaningless social traditions.

Keywords: Structuralism, Existentialism, Feminism, Anton Chekhov, *The Lady with the Dog*.

INTRODUCTION

Structuralism¹ is a critical approach whose aim is to decode the encoded whole composed of a system in order to discover the deep structure of a textual work out of the surface structure (Lane, 1970: 14-15). It appeared at the time of the World War II in 1940 as a result of meeting of the Prague School which turned from a linguistic school into a scientific ecole establishing the background of

¹The theory of structuralism is retrieved from the article by Alkan, Halit (2016). "A Structuralist Analysis of Jean-Paul Sartre's *The Flies*". *Artuklu Human and Social Science Journal*, 1 (1), pp.64-71.

structuralism. The sources of structuralism are Ferdinand de Saussure, Russian Formalism and Prague School (Yüksel, 1995: 13, 33).² The first source of structuralism is the new linguistic approach that is expressed in the book *Course in General Linguistics* by Ferdinand de Saussure published in 1916. Saussure treats the language as a system that is consistent, understandable, and self-sufficient (1976: 106). In terms of structural linguistic view, three linguistics schools have been formed: the Prague School, the Copenhagen School and the American School.

Developing the work of the American structuralist linguistics school, Noam Chomsky provides a deep structure and surface structure for each sentence. While deep structure is the abstract, basic form determined by the meaning of the sentence, surface structure is the form of explanation of the meaning that exists in the deep structure through pouring into words. Surface structure refers to surface meaning, and deep structure refers to deep meaning. Deep structure is obtained from surface structure (Chomsky, 1965: 16).

Russian formalism emerged as a reaction to social and symbolic point of view in the field of literature in Russia during the second decade of the 20th century. “Form” in Russian formalism is a phenomenon that can be examined by itself not only as the envelope of content but also as its own integrity (Eichenbaum, 1965: 112). The Russian formalists came from Russia and gathered under the roof of the Prague School, setting the basic principles of the structuralist movement. Russian formalist Roman Jakobson is the person who bridges Russian formalism and structuralism. In 1920 Jakobson passed from formalism to structuralism in Prague. Jakobson developed techniques for the analysis of sound systems in languages, inaugurating the discipline of phonology. Jakobson mentioned that there are six functions in any act of verbal communication (1971: 95):

1. Sender
2. Message
3. Context
4. Contact
5. Code
6. Receiver

Jakobson’s approach is also reflected in the work of Claude Levi-Strauss, who brought a structuralist approach to the human sciences. Levi-Strauss, whose works’ essence is to understand the human being, examined them as interrelated items, which will form a general system of unrelated events (1963: 87). Every myth is a “word” and contributes to reveal the structure of “language”.

The analysis of the narrative text such as the epic, novel, short story, folk tale or myth is one of the study topics of researchers who focus on structuralist literary criticism. Narrative analysis takes up the subject-matter of the text such as the actions, the characters, the story and the themes. The subject-matter is constructed out of language. The text is a meaningful whole which express the state of mind of a writer. It is composed of events to make up a story and to manifest characters in action. The meaning of the text is dependent on the meaning of its parts. The meaning of every part in the text is determined by the events which might have occurred in place of it without making nonsense of

² Quotes from Turkish references were translated into English by the author of this study.

the whole. The text produces its meaning within syntagmatic constraints, with regard to paradigmatic contrasts (Pettit, 1975: 42, 43).

Vladimir Propp, one of the Russian formalists, made the first analysis of narrative in the field of structuralist literary criticism. Propp examined the contents of a hundred Russian folk tales, and classified them and found that the task features of the characters in the tales were limited and unchangeable. Thus, the seven spheres of action for all tales are as follows (Alkan, 2016: 65):

1. Villain
2. Donor
3. Helper
4. Princes (a sought-for person)
5. Dispatcher
6. Hero
7. False Hero

Propp mentioned thirty-one functions that are the actions of the characters in Russian folk tales. The sequence of functions is always identical. All fairy tales are of one type in regard to their structure (Propp, 2005: 22-23).

Algirdas Julien Greimas worked to identify the basic units that make up the plot of the narrative and to determine the possibilities of these units. Greimas proposed the actantial model that is based on Propp's theories. An action is divided into six actants which are also divided into three oppositions on the axis of desire, transmission and power (Greimas, 1983: 207):

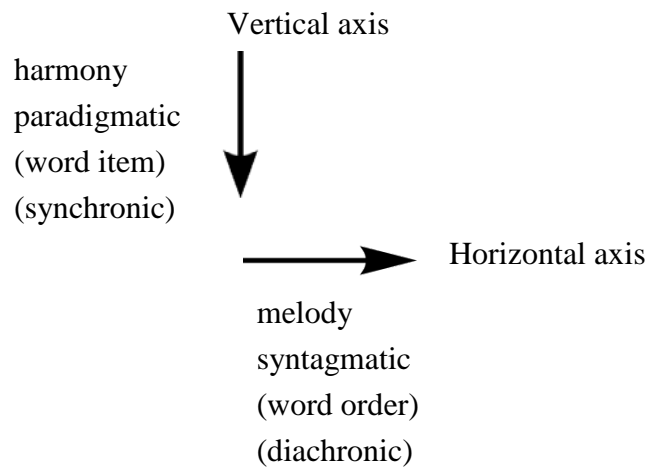
1. Subject/Object
2. Sender/Receiver
3. Helper/Opponent

According to Roland Barthes, structuralist action consists of intellectual processes carried out in a systematic way. He aims to find the laws of that object. In order to reveal the data that is not obvious to the object in question, he broke up the object and reconstruct it after making the necessary intellectual findings. That object is now an object of "ideational" (Barthes, 1972: 214-215).

DEFINITION OF THE BASIC TERMS OF STRUCTURALISM

As a result of the theoretical development of structuralism, the basic concepts and terms that have become valid in relation to structuralism have emerged. System is a transformational and self-operating wholeness composed of parts. In this system, each part relates to the other part and to the whole. The system is invisible (Hawkes, 1989: 16). In order to decode the system of a textual work, the following terminology of structuralism has to be known. While synchronic linguistics deals with the status of a language in a specific time, diachronic linguistics analyses language items the stages of evolution of linguistic elements at various periods in historical development (Culler, 1973: 8). Signifier is the element by which we refer to signified. When we call "tree", the concept of "tree" appears in the mind of listeners, and these two together create the sign. The complete sign is established when the correct signifier meets the correct signified (Saussure, 1976: 61). Binary opposition is the system by which, in language and thought, two theoretical opposites are strictly

defined and set off against one another. It means that we are thinking in terms of differences, not similarities such as woman/man, raw/cooked (Leach, 1973: 36-37). Syntagmatic relation means the horizontal relationships between units of a language. Each unit is a part which has to be in proper relationship with the next part and the whole. The words are set from left to right to organize a sentence. Paradigmatic relation means the relations between the units of a language which are identical in function and which can replace each other on the vertical axis. However, these units cannot come together in the same statement (Aksan, 1977: 116). Harmony is the polyphony composed of different musical notes which are simultaneously played by different musical instruments. Harmony is said to refer to the paradigmatic or vertical aspect of music. Melody is a linear succession of musical tones which is perceived as a single entity on the syntagmatic or horizontal axis (Levi-Strauss, 1963: 212):



Totemism is the relationship between people and nature (Leach, 1973: 112). For example, a totem is an animal, a plant, or any other object that provides a symbolic meaning for a person or social group. Levi-Strauss established a “homology” relationship between two totems and two clans through paradigmatic consciousness (Barthes, 1972: 208). Homology means that there is binary opposition between two things but all the same together they form a homology. A homology does not deal only with two object or people. It also deals with two relationships (Hawkes, 1989: 53). If clan A is named “Bear” and clan B “Eagle”, the relationship between clan A and clan B is similar to the relationship between Bear and Eagle because it is expected that those in clan Bear or Eagle develop some of the desirable traits of those animals.

AIM OF THIS STUDY

Anton Chekhov (1860–1904) was born the son of a grocer and the grandson of a serf in Taganrog, a seacoast town in southern Russia. While studying medicine at Moscow University, he began writing humorous tales to support himself. In 1884 he received his medical degree and published his first collection of short stories, *Tales of Melpomene*. Other early collections are *Motley Tales*, *At Twilight*, and *Stones*. He won the Pushkin Prize, and besides his short stories he is known for his plays, which often combine elements of both comedy and tragedy. In his works Chekhov reflects sad and subtle exploration of people’s inability to communicate as well as for his humanitarian activities. He died at age 44 of tuberculosis. This study aims to analyse Anton Chekhov’s *The Lady with the Dog* (1899) in

the context of the structuralist approach. *The Lady with the Dog* is a tale of two lovers who carry on an affair while both are married to other people.

Anton Chekhov's *The Lady with the Dog* reflects on the meaning of love which radically alters the landscape of existence. As an existentialist thinker, Jean-Paul Sartre (1905-1980) focuses on the conflict between human's needs and hopes, and the meaningless universe into which humans are thrown (Yüksel, 2011: 111). In *Being and Nothingness*, Sartre's aspect of existentialism³ is that human being is condemned to be free and that there is no limit to human freedom except for the freedom itself (Sartre, 1992: 439). Human consciousness is not bound by natural laws: it can interpret them and decide how to act on them. The anguish which we feel when we are confronted with the vast and meaningless universe is something which Sartre calls "nausea." To combat this "nausea," man can use his freedom - freedom of thought, choice, action. But once man has made a choice, acted upon his choice and taken its responsibility, there is no turning back. This choice stands as an imprint on his essence, on his human makeup, and it follows him for the rest of his days. According to Sartre in terms of freedom, there are two kinds of beings: 'being as a subject' and 'being as an object'. Human's existence of freedom depends on the on-going relationships between these two aspects.

In terms of 'being as a subject', human that is a conscious being is free by creating his or her own value system through choice, action and responsibility. In other words, those who are free ignore how others judge him or her. 'Being as an object' means that human beings give up the ability to judge themselves and create their own morals, and simply rely on others' evaluations of them for guidance by letting others impose their morals on them. In this sense, like a stone, these human beings need the existence of others to have a meaning. In other words, one cannot act freely if he or she takes the judgment of others into consideration.

METHODOLOGY

In the context of the structuralist approach, in order to explain the reader how the meaning of love which radically alters the landscape of existence in Anton Chekhov's *The Lady with the Dog* is discussed or criticized, the short story is analysed in a synchronic manner, only text-based, regardless of the author's biography and the period in which the work was written. The structuralist approach examines the relations of the elements in the structure of a text, which is a closed system, and determines the syntagmatic and paradigmatic relationships of the closed signs based on binary oppositions in the surface structure of the text and makes them explicit signs to reach the deep structure. Therefore, the deep structure is obtained from the surface structure.

A STRUCTURALIST ANALYSIS OF ANTON CHEKHOV'S *THE LADY WITH THE DOG*

Anton Chekhov's *The Lady with the Dog* is analysed synchronically. In the surface structure of the short story, there is a tale based on a love affair between Dmitri Dmitritch Gurov and Anna Sergeyevna who are married to other people. These two lovers have an affair because they are

³ The theory of existentialism is retrieved from the article by Alkan, Halit (2016). "A Structuralist Analysis of Jean-Paul Sartre's *The Flies*". *Artuklu Human and Social Science Journal*, 1 (1), pp.64-71.

miserable in their failed marriages. In terms of syntagmatic relation, Gurov marries his wife while he is a student in his second year, and Anna Sergeyevna marries her husband while she is at the age of 20. Both Gurov and Anna Sergeyevna marry their spouses at very young ages. In terms of paradigmatic relation, there is also homology of relationship between the two couples because there is an unhappy marriage between Gurov and his wife as well as an unhappy marriage between Anna Sergeyevna and her husband.

Dmitri Dmitritch Gurov, married young when he was a student in his second year, is about 40 years old and has a daughter already at twelve years old, and two sons at school. By now his wife seems half as old again as he. He secretly considers his wife unintelligent, narrow, inelegant, and does not want to be at home and has been unfaithful to her often, and “probably on that account, almost always spoke ill of women, and when they were talked about in his presence, used to call them *the lower race*” (Chekhov, 2018: 8). Although Gurov dismisses women as being inferior to men, he cannot live without them. Gurov is a product of Russian social traditions. He does all that is expected of him such as getting married, having a family, and even fooling around, but remaining deeply unsatisfied. Having been so schooled by bitter experience, he calls them what he likes, and yet he cannot get on for two days together without any women. When he is in the company of women, he feels free, and knows what to say to them and how to behave; and he is at ease with them even when he is silent. There is something attractive and elusive in his whole nature which allures women and disposes them in his favour. Some force seems to draw him to women. Because of especially decent Moscow people, every intimacy inevitably grows into a regular problem of extreme intricacy. However, at every fresh meeting with an interesting woman Gurov becomes eager for life, and everything seems simple and amusing.

Sitting in Verney’s pavilion at Yalta on the coast of the Black Sea, Gurov sees a lady with the dog on the sea-front. This fair-haired young lady of medium height is walking alone on the sea-front at Yalta, always wearing a *beret* and always with the same white dog. White means purity and innocence which is the state of Anna Sergeyevna’s marriage before the arrival of Gurov because she is loyal as a dog as befitting the title. Since no one knows who she is, everyone calls her *the lady with the dog*. One evening while Gurov is dining in the gardens, the lady in the *beret* comes up slowly to take the next table. Gurov begins to examine her closely: “Her expression, her gait, her dress, and the way she did her hair told him that she was a lady, that she was married, that she was in Yalta for the first time and alone, and that she was dull there” (Chekhov, 2018: 8). When the lady sits down at the next table three paces from Gurov, he remembers these tales of easy conquests, and the tempting thought of a fleeting love affair, a romance with an unknown woman suddenly takes possession of him. When Gurov beckons to the dog, the dog comes up to him. When he shakes his finger at the dog, it growls. The lady looks at Gurov and says that it does not bite. After the dinner, they walk side by side and have the light jesting conversation of people who are free and satisfied. The sea at Yalta is suffused with colour as “the water was of a soft warm lilac hue, and there was a golden streak from the moon upon it” (Chekhov, 2018: 9). Yalta is described as a place of colour, freedom, and intimacy that one cannot hope to recreate elsewhere. Gurov tells her that he comes from Moscow, that he has taken his degree in Arts, but has a post in a bank, and that he owns two houses in Moscow. The lady

with the dog tells him that her name is Anna Sergeyevna, that she has grown in Petersburg, but has moved from there since her marriage two years before: “She was not sure whether her husband had a post in a Crown Department or under the Provincial Council—and was amused by her own ignorance” (Chekhov, 2018: 10). She says that she is staying another month in Yalta, and that her husband, who needs a holiday, too, might perhaps come and fetch her. Anna Sergeyevna’s motives for being in Yalta are very similar to Gurov’s. She tries to flee an unhappy marriage and a sense of confinement in her day to day life. Gurov and Anna Sergeyevna are responsible for creating their own circumstances because they are ‘beings as an object’, are not free and take the judgment of others into consideration. Afterwards Gurov thinks about Anna Sergeyevna in his room at the hotel. He is sure that she will meet him next day. He remembers the shyness in her laugh and in her way of talking with a stranger. While he recalls her slender, delicate neck, her fine grey eyes, he thinks that “there’s something pathetic about her” (Chekhov, 2018: 10).

A week has passed since their acquaintance. When Gurov and Anna Sergeyevna meet, she talks a great deal and asks disconnected questions, forgetting next moment what she asked; then she drops her lorgnette in the crush. When she is silent, Gurov looks at her intently: “[Gurov] all at once put his arm around her and kissed her on the lips [...] and he immediately looked round him, anxiously wondering whether anyone had seen them” (Chekhov, 2018: 11). Gurov and Anna Sergeyevna are ‘beings as an object’ and not free because they take the judgment of others into consideration and stick into the past due to their marriage to other people on social traditions. These two adulterous lovers find themselves in each other’s arms largely as the result of their own dissatisfied lives. Due to pressure of social traditions, men and women get married at young ages without exactly knowing the personality of their spouses. Therefore, arranged marriage is criticized because Gurov and Anna Sergeyevna are married to other people and have unhappy marriages. Gurov offers her to go to her hotel. When they enter the room, it smells of the scent she has bought at the Japanese shop. Gurov looks at her and thinks that what different people one meets in the world:

From the past he preserved memories of careless, good-natured women, who loved cheerfully and were grateful to him for the happiness he gave them, [...] and of women like his wife who loved without any genuine feeling, [...] with an expression that suggested that it was not love nor passion, but something more significant; and of two or three others, very beautiful, cold women, on whose faces he had caught a glimpse of a rapacious expression, [...] and these were capricious, unreflecting, domineering, unintelligent women not in their first youth, and when Gurov grew cold to them their beauty excited his hatred.

(Chekhov, 2018: 12)

As a ‘being as an object’, Gurov does all that is expected of him such as getting married and fooling around, but he remains deeply unsatisfied. In the hotel room, Anna Sergeyevna cries, considering herself a fallen woman, and with shame assumes that Gurov will never respect her again. She feels sorry that Gurov thinks of her only as a ‘common woman’. Anna Sergeyevna is a ‘being as an object’ because she is not free and takes the judgment of others into consideration. At the beginning of the love affair, there are binary oppositions between the roles of Gurov and Anna Sergeyevna as follows:

Gurov	Anna Sergeyevna
experienced	innocent
seducer	victim

She says that she does not know what her husband does there, what his work is although her husband may be a good and honest man. She makes an explanation as follows: “I was twenty when I was married to him. I have been tormented by curiosity; I wanted something better. [...] I wanted to live! To live, to live! [...] I could not control myself; something happened to me: I could not be restrained” (Chekhov, 2018: 13). Like Gurov, Anna Sergeyevna is a ‘being as an object’ and does all that is expected of her such as getting married. She says that she has told her husband she is ill, and comes here. Gurov kisses her, talks softly and affectionately, and by degrees she is comforted. Being away from the society they live in, Gurov and Anna Sergeyevna have a love affair in Yalta. They go out to find a cab and drive to Oreanda. On the way, Anna Sergeyevna says that her husband is an Orthodox Russian himself. The sea is compared with the human life to reflect the meaning of human’s existence:

The monotonous hollow sound of the sea rising up from below, spoke of the peace, of the eternal sleep awaiting us. [...] It will sound as indifferently and monotonously when we are all no more. And in this constancy, in this complete indifference to the life and death of each of us, there lies hid, perhaps, a pledge of our eternal salvation, of the unceasing movement of life upon earth, of unceasing progress towards perfection.

(Chekhov, 2018: 14)

Sitting beside a young and beautiful woman in these magical surroundings such as the sea, mountains, clouds and the open sky, Gurov thinks how in reality everything is beautiful in this world. When human being forgets that s/he is a ‘being as a subject’, s/he becomes a ‘being as an object’ and gives up the ability to judge themselves and create their own morals, and simply rely on others’ evaluations of them for guidance by letting others impose their morals on them. Then Gurov and Anna Sergeyevna meet every day on the sea-front, lunch and dine together, go for walks, admire the sea. Often in the square or gardens, when there is no one near them, he suddenly draws her to him and kisses her passionately. He tells Anna Sergeyevna how beautiful she is, how fascinating. He is impatiently passionate and will not move a step away from her. Anna Sergeyevna’s husband sends her a letter saying that there is something wrong with his eyes, and he asks his wife to come home as quickly as possible.

While Anna Sergeyevna has to leave Gurov at the train station, she simply tries to justify their unfortunate circumstance, the idea of fate, of what must be, of what ought to have been: “It’s a good thing I am going away. [...] It’s the finger of destiny! [...] We are parting forever—it must be so, for we ought never to have met. Well, God be with you” (Chekhov, 2018: 16). When she leaves Yalta, Anna Sergeyevna declares that it is the finger of fate that they should not to have met at all. Since Anna Sergeyevna is a ‘being as an object’, she cannot act freely and takes the judgment of others into consideration. When the train is about to move off, she is so sad that she seems ill, and her face is quivering because she is parting forever from the man all the time she has called “kind, exceptional, lofty” (Chekhov, 2018: 17). Anna Sergeyevna is mistaken by a false impression of him. It is obvious

that he has seemed to her different from what he really is, so he has deceived her. Gurov acts in accordance to the judgment of others. Gurov is moved, sad, and conscious of a slight remorse. Both recognize that their relationship is founded on past disappointments, future hopes, and on present desires. At the station, there is already a scent of autumn. Gurov decides to go home and says: “It’s time for me to go north” (Chekhov, 2018: 17). Since Gurov’s mood is very much a product of his environment, he feels the need to change locations just after Anna leaves, and he hopes that he will forget all about her.

Everything is in its winter routine at home in Moscow. Gurov who was Moscow born becomes absorbed in Moscow life little by little. He acts according to social traditions because greedily reads three newspapers a day, and declares that he does not read the Moscow papers on principle. Since Gurov considers women inferior and lacks respect towards them, he gets alarmed when Anna Sergeyevna’s image begins to appear in his head like a dream: “More than a month passed, real winter had come, and everything was still clear in his memory as though he had parted with Anna Sergeyevna only the day before” (Chekhov, 2018: 18). Anna Sergeyevna has caught his attention, his thoughts, and finally his heart. The intensity of his feelings increases because he cannot tell anyone about Anna Sergeyevna. The secrecy he has to maintain contributes to him keeping her in his mind. Gurov watches the women in the street to find someone like her:

What savage manners, what people! What senseless nights, what uninteresting, uneventful days! The rage for card-playing, the gluttony, the drunkenness, the continual talk always about the same thing. Useless pursuits and conversations always about the same things absorb the better part of one’s time, the better part of one’s strength, and in the end there is left a life grovelling and curtailed, worthless and trivial, and there is no escaping or getting away from it—just as though one were in a madhouse or a prison.

(Chekhov, 2018: 19)

Since Gurov remembers the vistas of Yalta as being boundless in their magnificence and beauty, Moscow seems to him endlessly dreary, as if he is cooped up in a madhouse or in penal servitude. In Gurov’s memory, coldness and darkness of Moscow is distinctly contrasted with the brightness of Yalta. This situation suggests the oppressive, isolating nature of the society keeping Gurov and Anna Sergeyevna apart. Gurov has no control over the circumstances of his life. Anna Sergeyevna has completely changed the course of Gurov’s life and he is unable to return to normalcy after their affair because “he was sick of his children, sick of the bank; he had no desire to go anywhere or to talk of anything” (Chekhov, 2018: 20). After Gurov returns home, he says goodbye to his past life, habits, thoughts, and to himself because he is presented as a completely new person. Love can change someone’s landscape of existence. Someone in love begins to know the world in a different way. Being in love, Gurov looks inside himself and sees his other part that is capable of feelings that he barely knew existed. Gurov becomes a ‘being as a subject’ and questions his own morality because his dissatisfaction with marriage, family, work, and life in general is a big motivating factor for him to make a choice and take action.

In December in the holidays, Gurov sets off for Anna Sergeyevna’s house. In front of her house, since her husband will probably be at home, Gurov thinks that it will be tactless to go into the house

and upset her: “If he were to send her a note it might fall into her husband’s hands, and then it might ruin everything. The best thing was to trust to chance” (Chekhov, 2018: 20). Since Gurov soon finds trusting to chance is not possible, he actively pursues what he wants – in this case, Anna Sergeyevna. While loathing the grey fence more and more, Gurov thinks irritably that Anna Sergeyevna has forgotten him, and is perhaps already amusing herself with someone else. He also thinks: “That was very natural in a young woman who had nothing to look at from morning till night but that confounded fence” (Chekhov, 2018: 21). It seems that Anna Sergeyevna is restrained by her fence the same way she and Gurov are each restrained by their marriages. Fence symbolizes limitation of Gurov and Anna Sergeyevna’s love. Fences are like walls in that they represent enclosure and possibly even imprisonment. Unlike walls, however, fences also carry the connotation of being easier to tear down or break through. Finally, Gurov seeks her out one night at a theatre while her young and tall husband is outside smoking. When Gurov sees Anna Sergeyevna, he understands clearly: “For him there was in the whole world no creature so near, so precious, and so important to him; she [...] filled his whole life now, was his sorrow and his joy” (Chekhov, 2018: 22). Gurov, who has considered all women inferior before, now sets a high value on Anna Sergeyevna. Similarly, Anna Sergeyevna admits that she hasn’t been able to stop thinking about him since she left Yalta: “I am so unhappy. [...] I have thought of nothing but you all the time; I live only in the thought of you. And I wanted to forget, to forget you” (Chekhov, 2018: 23, 24). Gurov draws Anna Sergeyevna to him, and begins kissing her face, cheeks and hands. She is terrified that someone will see them, and she pushes him away. She begs him to go, and she leaves him with a promise: “I have never been happy; I am miserable now. [...] I swear I’ll come to Moscow” (Chekhov, 2018: 24). Anna Sergeyevna is not happy with her husband and will remain unhappy until she sees Gurov again, but she cannot fully embrace a happy life with Gurov because they are married to other people. Gurov can see that she really is unhappy and returns home.

Once in two or three months Anna Sergeyevna begins visiting Moscow to see him, telling her husband that she is going to consult a doctor about an internal complaint. Since they do not have the strength to overcome their true and strong feelings, Gurov and Anna Sergeyevna decide to continue the meetings. Gurov visits Anna Sergeyevna in the hotel in Moscow and concludes that he has two lives: “One, open, seen and known by all; [...] and another life running its course in secret” (Chekhov, 2018: 25). His secret life is everything that is essential, of interest and of value to him in which he is sincere and does not deceive himself, everything that makes the kernel of his life. Anna Sergeyevna is in tears because they both lament their circumstance: “Their life was so hard for them; they could only meet in secret, hiding themselves from people, like thieves!” (Chekhov, 2018: 26). There is the isolation from the rest of the world that two secret lovers feel when together. In fact, every man is isolated from all other men because the most valuable thing is always kept secret from the rest of the world. Everyone has some secret, inner life that keeps them pushing through the expectations and obligations of the world. This vital inner passion is in fact necessary for people to live fully and truthfully. Anna Sergeyevna grows more and more attached to him because she adores him. Gurov wonders why Anna Sergeyevna loves him because women generally love in him not himself, but the man created by their imagination, whom they have been eagerly seeking all their

lives. Afterwards, they part when not one of them has been happy with him. However, he has never once loved, but anything you like. When Gurov sees himself in the looking-glass: “His hair was already beginning to turn grey” (Chekhov, 2018: 27). Now when his head is grey, Gurov realizes that he is in love with her, and that this is the first time he has ever been in love. Gurov realizes that they do not have endless time together and must more actively fight for his life with Anna Sergeyevna. Gurov feels the nagging, youthful senses at the mature age and create awareness about the unnoticeable, uninteresting days. Now Gurov is able to be compassionate, to be sincere and loyal. Gurov and Anna Sergeyevna break through the self-centred passion, have accepted the truth of each other’s desire and begin to see themselves the way the other sees them. Although being married to other people, Gurov and Anna Sergeyevna love each other like husband and wife:

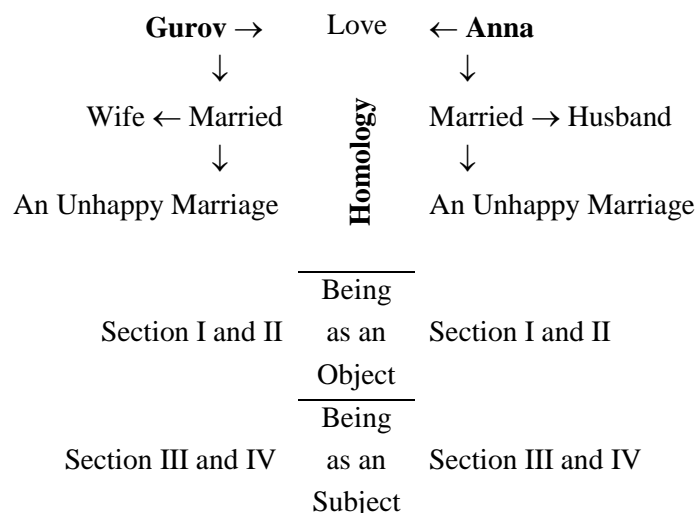
It seemed to them that fate itself had meant them for one another. They could not understand why he had a wife and she a husband; and it was as though they were a pair of birds of passage, caught and forced to live in different cages. They forgave each other for what they were ashamed of in their past, they forgave everything in the present, and felt that this love of theirs had changed them both.

(Chekhov, 2018: 27)

Gurov and Anna Sergeyevna are compared with the birds in cages to highlight them not being able to oppose circumstances and problems. They know that it is difficult to break all those disagreeable rules such as their marriages. Gurov and Anna Sergeyevna have their own life, problems and experience. There are no barriers if two hearts love each other. Love can transform a person like Gurov in the spiritual development. Anna Sergeyevna understands that she is not a fallen woman. Gurov and Anna Sergeyevna recognize that their relationship is founded on past disappointments, on present desires, and future hopes. They are happy just to be with each other and want nothing else. Instead of passively accepting the limitations as fate or their desires as madness, they become ‘beings as a subject’ and decide to take active steps in order to pursue the life they want together before it is too late. However, they know that the most difficult part is just beginning.

There are references to the changing seasons such as summer, autumn and winter. Gurov and Anna Sergeyevna’s affair begins in summer, breaks off in autumn, and becomes permanent in winter when they decide to be together. The development of their relationship is reflected by this seasonal cycle. When Gurov looks in the mirror and notices that he has gray hair meaning aging which follows mortality, he laments wasting so much of his life on shallow affairs. Accepting the inevitable passage of time makes love all the more powerful. Arranged marriage and love in the surface structure of the short story are closed signs. These signs become explicit signs in the deep structure in the following sense: While the signifier is marriage, the signified is disappointment; while the signifier is love, the signified is power. Gurov and Anna Sergeyevna are married to other people. Arranged marriage may cause disappointment because you marry in accordance to social traditions without exactly knowing the personality of your spouse. Gurov and Anna Sergeyevna are married to other people at a very young age in accordance to social traditions. They get disappointed in their marriage when they begin to know the real personality of their spouses. Love has the power to change people and transform their character completely. Love brings with it a hope and a promise for something better. Having unhappy marriages, Gurov and Anna Sergeyevna have an affair and fall in love with each other.

Despite being married to other people, they decide to take action against the social traditions in order to be happy with each other. As for the deep structure of the short story, its harmony operates on binary opposition between ‘being as a subject’ and ‘being as an object’. In Section I and Section II, Gurov and Anna Sergeyevna are ‘beings as an object’ and not free because they take the judgment of others into consideration and stick into the past due to their marriage to other people in accordance to social traditions. In Section III and Section IV, Gurov and Anna Sergeyevna who fall in love with each other become ‘beings as a subject’ and free because they ignore how others judge them, make their choice to be with each other, take action to come together and take the responsibility of their decision in order to look towards their future:



DISCUSSION

The surface structure of *The Lady with the Dog* reflects Anton Chekhov’s opinion on the meaning of love which radically alters the landscape of existence and on the patriarchal society’s double standard of marriage against women in terms of feminism⁴. Human’s existence of freedom depends on the ongoing relationships between the ‘being as a subject’ and ‘being as an object’. A woman who becomes a ‘being as an object’ accepts all moral values imposed by the male-dominant society, and also to be inferior to men. The male-dominant society makes women dependent on men by giving legal rights and political and economic power only to men (French, 1983: 83). In the Middle Ages, women are not included in the general population classification and their existence is largely defined in relation to men. The economic existence of the married woman belongs to her husband and her legal entity is also represented by her husband (Cannon, 1999: 157, 159). In the Middle Ages, in terms of class rules, women are required to be exempted from all official duties and to devote all their time and energy to family affairs (Mohl, 1933: 341). In the Middle Ages, women who think or comment are punished in the Inquisition for being a witch (Wakefield, 1969: 183). Intellectuality is not expected from the ordinary woman because she has a busy working life at home and in the field, and it is important that she is either a virgin or is honourable if she is married (Gies, 1980: 64). In the Renaissance period, since a married woman is legally limited, any legal proceedings performed

⁴ The theory of feminism is retrieved from the book chapter by Alkan, Halit (2019). “A Structuralist Analysis of Women’s Position in George Eliot’s *Middlemarch*”. *Academic Studies in Philology-2019/2* (Ed. Zehra Göre), pp.53-74. Cetinje-Montenegro: IVPE.

without the consent of her husband or judge are considered invalid. The domesticity model defined by the bourgeois morality is adopted. In this sense, the woman deals with family problems, takes care of the housework, accepts the husband's authority to make decisions and avoids public problems (Michel, 1993: 44, 45). In the seventeenth century, men argue that due to weakness of intellect, women could not possibly understand the complexities of public affairs (Boulding, 1976: 561). Marriage becomes a requirement to ensure the continuity of society and to meet the sexual desires of men. Consequently, the main duties of women in the traditional structure are reproduction and the care of the home and family (Doğramacı, 1992: 106). Marriage becomes the sole purpose of a woman because she is convinced that only through this she can gain a position in society. For the woman who adopts the role of a wife and mother in the eighteenth century, education only consists of information on fulfilling her responsibilities regarding home and family. The main purpose of the education given to poor girls is to teach domestic service with emphasis on domestic crafts, productivity, prudence, care and good governance which are necessary for the roles of a wife, mother and housewife as the natural duties of a woman (Barker, 2005: 37).

The emphasis on human mind and natural rights expressed in the Enlightenment period is also accepted for women. The basis of feminism emerges when women begin to demand legal rights and freedom. In general, feminism is the theory and practice of the women's liberation movement (Kayahan, 1999: 9). Woman problem deals with women's position in society, having equal rights and the ability to use them equally and the development of a woman as an individual. The Equal Rights Movement begins to emerge thanks to liberalism, which opposes traditional beliefs and demands equal educational opportunities for women as men. Liberal feminism approach defines the equality and freedom of women with men in legal, family and social life (Çaha, 2003: 563). In this context, the common trait of authors such as Mary Wollstonecraft (1759-1797), Harriet Taylor (1807-1858) and John Stuart Mill (1806-1873) is that they defend women's rights and discuss women's problems. These authors state in their works that women are excluded from social events and cannot think correctly because they are not granted the right to education. Mary Wollstonecraft states in *A Vindication of the Rights of Woman* (1792) that her intention is only to defend the rights of woman by reconsidering the subjects of the rights of woman and national education (1988: 3). Harriet Taylor argues in *The Enfranchisement of Women* (1851) that as a cause of gender inequality, women are excluded from the public sphere and imprisoned in private sphere to fulfil their marital and maternal duties: Most women do not have any other career chances but as wives and mothers because they are excluded from all other career opportunities to fulfil their maternal duties (1994: 189). John Stuart Mill, one of the libertarian thinkers of that time, states in *The Subjection of Women* (1869) that his main concern on the subject of women's position is to change the unjust order between men and women to ensure full equality between them (1869: 1). According to the liberal feminist authors mentioned above, the reason for the injustice of women is their gender, social conditioning and discrimination that subject them to ignorance. For this reason, they argue that social change is a necessity for women to take their well-deserved position in society and that this is possible with education. Accordingly, they demand equality, equal pay, equal human rights, equal education and equal participation in the democratic political process (Ramazanoğlu, 1998: 29). Mary

Wollstonecraft, Harriet Taylor and John Stuart Mill explain how the male-dominant society regards women as two separate poles and how they make women dependent on men. They state that a woman is left with no choice but to marry because she is confined to the house and deprived of political and legal rights and she is convinced to have the sole purpose to dress nicely in order to sell herself to a man (Alkan, 2018: 37).

CONCLUSION

Anton Chekhov's *The Lady with the Dog* is analysed synchronically. In the surface structure of the short story, there is a tale based on a love affair between Dmitri Dmitritch Gurov and Anna Sergeyevna who are married to other people. These two lovers have an affair because they are miserable in their failed marriages. In terms of syntagmatic relation, Gurov marries his wife while he is a student in his second year, and Anna Sergeyevna marries her husband while she is at the age of 20. Both Gurov and Anna Sergeyevna marry their spouses at very young ages. In terms of paradigmatic relation, there is also homology of relationship between the two couples because there is an unhappy marriage between Gurov and his wife as well as an unhappy marriage between Anna Sergeyevna and her husband. As for the surface structure of the short story, in Section I and Section II, the setting is Yalta and the season is summer which represents warmth, freedom, pleasure, optimism because Gurov and Anna Sergeyevna meet, get acquainted, commit adultery and get separated while in Section III and Section IV, the setting is Moscow and the season is winter which represents coldness, oppression, pain, pessimism because both Gurov and Anna Sergeyevna live separately unhappy lives, come together under constricted circumstance. In this context, the setting is in accordance with the emotional atmosphere. While summer/ Yalta are related to the ease in their love affair (free love affair), winter/ Moscow are related to the difficulty in the future of their love affair (constricted love affair). As for the surface meaning of the short story, love is both pleasure and pain. Gurov and Anna Sergeyevna's love is going to be hard, tragic, but worth the difficulty all the same. True love is a desire to be the person that a loved one sees, and a willingness to be sincere and tender. In exchange for real feeling and connection, the person in love sets aside the deceptions and justifications of outward society.

Arranged marriage and love in the surface structure of the short story are closed signs. These signs become explicit signs in the deep structure in the following sense: While the signifier is marriage, the signified is disappointment; while the signifier is love, the signified is power. In fact, both Gurov and Anna Sergeyevna feel trapped in their lives and are longing for an escape through each other to break the boundaries that separate them from each other. Gurov and Anna Sergeyevna have lived lives seeing things in black and white and adhering to standard conventions and traditions of society. When one rebels against conformity, one begins to notice the subtle shades of gray between those stark lines of black and white that were easily overlooked before. Dissatisfaction of Section I is replaced with the mature understanding of Section IV, which allows Gurov to draw conclusions about all of the women he has slept with before and Anna Sergeyevna. As for the deep structure of the short story, its harmony operates on binary opposition between 'being as a subject' and 'being as an object'. In Section I and Section II, Gurov and Anna Sergeyevna are 'beings as an object' and not

free because they take the judgment of others into consideration and stick into the past due to their marriage to other people on social traditions. In Section III and Section IV, Gurov and Anna Sergeyevna who fall in love with each other become ‘beings as a subject’ and free because they ignore how others judge them, make their choice to be with each other, take action to come together and take the responsibility of their decision in order to look towards their future. Its melody operates on the fixed cycle of getting married on social traditions and having an affair with someone else in secret. The short story ends but its melody continues because Gurov and Anna Sergeyevna will continue to love and meet each other in secret due to their marriage to other people. As for the deep meaning of the short story, there is much of provincial values and unquestioning acceptance of conforming to meaningless social traditions. Actually there are no problems in our lives, but these problems are just in our minds and thoughts. Life is full of values and aims, but we must fight for what will make us happy. There is a wake-up call to people in order to overcome the passive existence.

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