

The representation of “woman” in Turkish literature from the perspective of gender

Zerrin Önen & Mehmet Sincar

Abstract: It is a well-known fact that the women do not have equal opportunities with men and have always been seen as disadvantaged compared to men in several spheres of life. This ‘acknowledged’ disadvantage has manifested itself in the field of literature as well and the women have remained invisible both as a character and an author for a long time. Although there are several female authors or poets as successful as / at times even more successful than male authors in Turkish literature, the representation of women in Turkish literature is rather limited. Nevertheless, including more women authors, poets, and alike in the literature curriculum and textbooks has utmost importance in order to enable male and female students to notice the power of women and to raise awareness of gender equality in society. In this sense, with this study we aim to present the status of woman authors in Turkish literature in a detailed way and suggest that women must become more visible both as the voice of other women in the society and of those who could not find a place for themselves in the literature world.

Keywords: *Woman, literature, Turkish literature, gender.*

Toplumsal cinsiyet perspektifinden Türk Edebiyatı’nda “kadın” temsili

Özet: Kadınların erkeklerle eşit fırsatlara sahip olmadıkları ve hayatın birçok alanında her zaman erkeklerden daha dezavantajlı bir konumda oldukları iyi bilinen bir gerçektir. Bu dezavantajlılık durumu kendini edebiyat alanında da göstermiş ve kadınlar çok uzun bir süre hem bir karakter hem yazar/şair olarak edebiyat sahnesinde görünmez olmuşlardır. Türk edebiyatında erkek yazarlar kadar başarılı / bazen daha da başarılı birçok kadın yazar veya şair vardır ancak Türk edebiyatında kadının temsili oldukça sınırlıdır. Bununla birlikte, edebiyat müfredatına ve ders kitaplarına daha fazla kadın yazar, şair ve benzerlerinin yer bulması gerekir. Erkek ve kız öğrencilerin kadınların gücünü fark etmeleri ve toplumsal cinsiyet eşitliği konusunda farkındalık yaratılması için bu durum büyük önem taşımaktadır. Bu bağlamda, bu çalışmayla Türk edebiyatında kadın yazarların statüsünü ortaya koymayı amaçlamış ve kadının hem toplumdaki diğer kadınların hem edebiyat dünyasında kendilerine yer edinmemiş kadın yazar ve şairlerin sesi olarak daha görünür hale gelmesi gerektiğini öneriyoruz.

Anahtar Kelimeler: *Kadın, edebiyat, Türk edebiyatı, toplumsal cinsiyet.*

Introduction

The status of women in society and increasing their participation in such spheres of life as education, policy, economy, and others have always been an important matter of debate. The main reason for that is the socio-cultural structure. The patriarchal structure has created a sexist identity on men and women through the institutions within the social structure. The male-female identity, which is formed in this way and also called gender, has revealed a situation in which women are marginalized. The phenomenon of gender, which is a human product, actually limits women. It has assigned a secondary social role to women. However, this is not the woman. She is much more than what is imposed on them (Keskin ve Uluşan, 2016). In the current era, the women have more access to work and life areas, they have more opportunities to receive higher education and they have more freedom. Today, the gains women have acquired in social and cultural spheres have manifested themselves in the field of literature as well.

The interest in the study of women began in the twentieth century in world literature (Iskandarovna and Kenjabayevna, 2020) and the numbers of women who wrote noticeably increased in that century. Nevertheless, as the “gender equality in the social and cultural spheres has also not been realized” (Stephenson, 2009:124), the concept was not recognized in literature as well despite the changing status of women in literary texts and increasing numbers of women who write. Although it is not mentioned much, it is already known that the women have always existed as a mythological character and image in the history of literature and culture from past to present (Bayrak Akyıldız, 2019). It has been revealed in various studies that male authors and poets outnumber the female ones and they are in a disadvantaged position in curriculum and thus textbooks and a discriminating discourse is adopted for women (Božič, 2016; Coryat and Clemens, 2017; Egitim-Sen, 2010). What is more, even today so-called woman’s writing is studied predominantly by female researchers since “the male gender finds researching, evaluating and teaching the literature of women authors largely uninteresting or even inferior” (Božič, 2016:239). In fact, the limited number of studies examining the relationship between female authors and teaching of literature confirms this situation (Basmaz, 2008; Borsheim-Black, Macaluso, and Petrone, 2014). Thus, it can be argued that literature is a gender issue (Falvey, 2019).

Literature and Woman

It is really difficult to define what the literature is or what it is not. When examined the origins of the word it is seen that the word of literature was originated in the Latin *littera* of which meaning is letter and writing (Easthope, 1991). Then the definitions and explanations that were made for literature have developed in this context. As an example, Eagleton (1996:1) defined the word as “imaginative writing in the sense of fiction”. Similarly, Culler (2000:29) explained that literature is “the language in which the various elements and components of the text are brought into a complex relation”; Hobbs (1990:1) stated that literature is “the first of all discourse”. In the course of time, it has been observed that literature is not just a piece of writing; it is more than that. Literature that was just a form of written communication at first (Easthope, 1991) has started to contribute to one’s development (Ahmad and Aziz, 2009;

Bruns, 2011; Easthope, 1991; Erdem, 2017; Fratzen, 2001; Hişmanoğlu, 2005) because it is not outside of the real life (Bertens, 2008; Bruns, 2011; Eagleton, 1996). It reflects the person's feelings, thoughts, lives. Regarding this Bruns (2011) pointed out that we can see or discover something of ourselves in literary texts. They affect us and shape our experiences. To Eagleton (1996) literature displays life in all its rich variousness. Bertens (2008) who evaluated the topic from the aspect of poetry claimed that poetry is the life itself. It is at every part of human being's life. Moi (2009) underlined that literature is the archive of a culture. She stated that we witness different lives and lifestyles in other historical periods through literature. Betty Mahmudi can be one of the best examples of that. In "not without my daughter", Betty revealed the reality of women in Iran and brought the position of woman to light through the story of a woman who had to have a life imposed on her. It is a kind of expression of Iranian culture on woman. The hours can be another example. In "The Hours" Cunningham handled the problems of woman's existence. While it questions the lives of different women from different cities -London, New York and California- it also focuses on common grounds: resisting the pressure and rules of society and adhering to friendship and love.

In the 21st century during which development and changes are inevitable critical reading and thinking is an extremely important skill and literary texts can help achieve this by inviting the readers to read between and beyond the lines. Such a text oftentimes invites a person to go beyond what is said (Hişmanoğlu, 2005). Readers interact with the text, in one sense. So, readers can think, criticize and acquire something out of the written piece. It provides a person with support to develop his /her imagination and teaches them to respect the truths and justice for all (Easthope, 1991). It creates an interest to read more, becoming willing to speak and develops confidence to interact with others (Ahmad and Aziz, 2009). According to Erdem (2017) who studied the teaching of Turkish language and literature, students acquire the communication skills that they need to express themselves in the society as individuals through such lessons. In addition to all these, it is stated that literature presents different worlds to a person. That is, it is a way for that person to enter another person's world from a different geography. Bruns (2011) explained his thoughts underlying the word of empathy and stated that literature provides the readers to relate themselves with other worlds. In addition to all these, literature also teaches to use the language articulately and the culture that speaks the language (Fratzen, 2001).

Literature enables people to discover the lives of others in other countries and their life experiences as women and men (Moi, 2009). In that regard, it is important to note that "the literary world plays a significant role in upholding sexist and misogynistic power structures" (Hoffmeister, 2020:32) and so it can be said that literature is one of the cultural institutions that reflect and sometimes question women's and men's identities and gender roles. In the novel «Ölmeye yatmak», in which a woman reveals her reckoning with herself and her life before committing suicide, Ağaoglu explains the main reason for the woman to commit suicide is the fact that women are forced to realize their liberation and individualization. Similarly, Murathan Mungan, in his novel «High Heels», talks about the heavy obligations that gender roles bring to women and the lifestyles that are shaped as a part of culture. It deals with the character, who had an unhappy childhood, witnessed her mother's oppression at home and became an introvert person as a result of the pressure she experienced.

Gender is a concept that humans create socially, through their interactions with one another and with their environments (Blackstone, 2003:336) and with all social and cultural institutions, literary and artistic works and the communication styles determine the acquisition of gender (Kuşçu, 2014). Although it is mostly associated with women, it is more comprehensive than that in a way including the opportunities and social roles associated with being a woman or a man and the relationships between them. However, it is important to note that differences and inequalities exist in certain stages of life between women and men and these are mostly against women. "Gender Equality" is the equal participation of women and men in all spheres of life, assuring an equal position among them, creating equal opportunities and chances in order to enjoy their rights and to fulfill their obligations towards the society, by equally benefiting from the achievements of its development (Law on Gender Equality in Society, 2008). In fact, gender inequality manifests itself in all spheres of life and the women and their life experiences have been ignored and devalued for a long time. According to Özbay and Baliç (2004: 90) "the women's being at disadvantage in the strong-weak dichotomy, being of secondary importance in social institutions such as state, family, religion, etc., being subordinated to men, and finally receiving a social approval of all these, legitimizes the hegemony of men in gender inequality". It is also possible to see this situation in literature. For instance, "The Bride" by Nihan Kaya is the story of gender roles imposed through family. In this literary work the author touches upon the marriage problem of women in Anatolia. It is about a newly married disabled woman who is not valued, oppressed and was treated like a slave rather than being a human at home. It is about her being beaten and refused by her father when she wanted to go back her own home (Küçükşayacıgil ve Küçükşen, 2021).

The women have been kept away from science, academia, education, culture, and arts and confined to home by indexing their life purpose to the construction of a happy home and to raising children for a long time (Uygun-Aytemiz, 2010). Women were, and still are in many cases, hardly even seen as human; "society does not grant women permission to be authentic, or to make mistakes, or to have flaws of any kind" (Hoffmeister, 2020:33). In this regard, like history, politics, law and economics, "literature has been an area in which the men are active and the women have been positioned as an "other» who are excluded, confined to private space, and represented by images deemed appropriate by men in men's literature" (Uygun-Aytemiz, 2010:66). This obscures the visibility of woman because the female point of view is not portrayed too much. It proceeds within the framework created by the male point of view, which may cause uniformization. However, diversity is wealth. Women should be allowed to express themselves. Increasing the representation of women in literature will both contribute to the liberation of literature and support the democratization of the reader and society.

Nevertheless, with the spread of the concept of gender in the 1960s, the visibility and activities of women in social sciences such as History, Politics, Law, Economy and Literature have been the subject of research. Thus, "the historic silence of women in public life and their attempts to gain a voice in

politics and literature have been major themes of recent feminist scholarship” (Gal, 1989:1). In parallel with this, women’s silence which has been reigning for centuries has turned itself into a pursuit for a voice that reveals itself through writing as well and significant gains have been achieved in this regard. The gender roles and the representations of men and women in the literary texts have undergone a transformation. Women have been reflected as more educated and freer of compulsory gender roles such as childbearing, household, and so on in literary texts and textbooks. Although this is an important step for the portrayal of women in the overall society, what is as important as this is to question how many female poets and writers are included in the studies of the teaching of literature and in textbooks (Uygun-Aytemiz, 2010). Since “the woman has a strategic position to raise consciousness among the girls and the boys of our society and promote awareness of prevalent sexual stereotyping and discrimination, the role of the woman as writer intimately concerns each of us” (Mullen, 2012:79). In this context, the visibility of women writers and poets should be increased. One of the ways to ensure this visibility is undoubtedly literary works and literature textbooks.

Women in Literature

It is a well-known fact that as in many spheres of life, women do not have equal opportunities with men and have always been inferior to men in the literature as well. Nevertheless, all of these challenges and limitations caused by the gender roles have not prevented women from writing and they have left several genuine works in the world of literature which is dominated by men (Aydın Satar, 2015). In her outstanding work, Virginia Woolf argued that “A woman must have money and a room of her own if she is to write” (Woolf, 2014:7) and identified the musts of women’s writing. Traditional woman image does not accord with such literary actions as writing, signing what she has written and publishing it. “The women’s share has always been singing a lullaby, lamenting and disappearing silently and without an identity in a world of her own” (Atasü, 2001:150). It is also possible to see this in the works of eastern societies. Especially in Turkish novel, this situation is portrayed as an introverted, silent, passive entity. In Akkadian and Sumerian literature, women are perceived as an object of commerce, while in Arab societies they are described as socially weak people who have a place in their home (Şeker, 2019). As in the Eastern Literature, in medieval English literature, the woman is referred to as a weak and unspoken character as well (Reis, 2009). According to Woolf (2014:63) “despite laying the burden of a chaste life on women, a woman who tries to be a poet by living a free life will never be successful and even if she succeeds, what she writes will be considered as ideas distorted from a broken mind”. The effect of the ongoing male-dominated understanding in the formation of this perception is extremely high. The fact that even women have this understanding in a geography where this mentality is dominant shows how deeply the current perception is rooted. Accordingly, it is possible to say that it will be difficult and time-consuming to change the position of women in literature.

Woman, who is positioned as «the other» by patriarchal societies and condemned to invisibility, has struggled to make herself visible from the past to the present (Bayrak Akyıldız, 2019). In fact, by the 16th century, there were only men among the authors. Until the end of the 19th century, patriarch was the dominant role (McCormick, 2016; Salinovic, 2014; Subagyo, 2009) and

women writers were in male writers' shadow (Howell, 2014) or were criticized by male writers about their works (Salinovic, 2014). During that time, women existed in the patriarchal language imposed by the dominant culture and the female characters were seen as an object so that the story of the protagonist could progress in literary works. With the Age of Enlightenment, women started to take the stage of literature despite still being minority compared to men. In that regard, Woolf argues that she comes across a shelf entirely devoted to female writers when it comes to the 19th century; however, she points to the fact that almost all of the literary works are novels, a genre that is relatively less intense and requires less attention (Bayrak-Akyıldız, 2019). In the 20th century, we can witness that women can write not only novels but also in other genres on different subjects that women a generation ago could not address. Together with increasing of works of women or works about women especially after the 1970s, a new generation of women writers has emerged since the 1980s (Moi, 2009) and studies about women, women writers and their works boosted in very different geographies of the world (Berrian, 1981; Margaret, 2016; Millier, 2010; Nilsen, 1990; Robinson, 1983; Tuğlu, 2016). So, women writers challenged the male dominant literary world and called out that they are not women writers, they are writers.

Although there are male authors and poets who conduce to significant outcomes both in Türkiye and in the world such as William Shakespeare, Lev Tolstoy, Edgar Allan Poe, Franz Kafka, Ernest Hemingway, Yaşar Kemal, Orhan Pamuk, Cemal Süreyya, Nazım Hikmet, Orhan Veli Kanık, and many others there are also several female authors or poets as successful as / at time even more successful than male authors or poets. For example, Virginia Woolf is one of them who is well-known all over the world. She can be called as one of the creators of feminism. She raised women's voice in the society, which used to ignore women, and showed in her writings that women play an important role in the development of society (AlGweiriien, 2017; İslam, 2016). Like Woolf, George Eliot focused on women and the conflicts and limitations that they face (Devi, 2015; Fiehn, 2015; Yurttaş, 2016). Eliot, whose characters are narrated as realistic in the novels (Devi, 2015), focused her attention on women in the rural areas and the conflicts they face through their roles as wives (Fiehn, 2015; Yurttaş, 2016). Jane Austen who started to write at an early age was just one of those female authors who raised her voice on behalf of other women in the society. She used her works as a tool to voice the position of women and their roles in society and in their marriage (Alamsyah, Pasaribu and Sahri, 2017; Baker, 2008; Devi, 2015; He and Liao, 2015; Hill, 1997; Miller, 2010; Przybylska, 2015). She showed in her novels that women should have the same rights as men (He and Liao, 2015). She cried out the social position of women and their way of perceiving marriage (Przybylska, 2015). She depicted women in dominant roles in her novels (Devi, 2015). Not only authors but also did poets dwell on women's world and women's rights in their poems. As an example, Sylvia Plath focused on women's feelings about their unknown identities. Plath's poems also revealed neglected and subdued women to the society's cultural norms (Reilly, 1978; Sharma and Gupta, 2014) and their struggle for being free, independent and self-determined individuals (Parkash, 2016; Subaygo, 2009).

When it comes to Turkish literature and Turkish female authors it is witnessed

that the situation is not very different from the world literature. The process that the women have followed in Turkish literature can be addressed in four periods (Bayrak Akyıldız, 2016:152): "The women who have dropped off the map of the men; the women who have been in the shadow of men; the women who are equal to men and the women who triumph over men". Turkish women are not discussed much in the works of the Tanzimat period, even with traditional roles. Mostly slaves, concubines and characters chosen from minorities are presented as powerless "victims". With the Servet-i Fünun period, women are handled in a wide range as angelic, innocent, sultry or lascivious characters. The works of Halide Edip Adivar, who was the leading woman author and politician of the Republican period with her works and approach, constitute the last leg of this process. In her works, Adivar conveys woman as a self-confident, determined and strong character (Bayrak Akyıldız, 2016). As a Turkish female author who lived during the first world war Adivar was a nationalist, women's rights activist, modernist, educator and writer (Akar, 2015; Basmaz, 2008; Nas, 2013; Nazlıpınar Subaşı, 2018; Şahin, 2018). Adivar was also a model for the women who participated in the Independence War actively and contributed to the foundation of an independent country. Moreover, she struggled against the traditional dictations of her patriarchal society (Nazlıpınar Subaşı, 2018) because she could observe and acknowledge the changes and transformations in the society closely (Şahin, 2018) and knew that it would not be easy for women to break free from patriarchal and ethical norms of the society and gain a new woman identity (Nazlıpınar Subaşı, 2018). In her especially early works she reformulated women's roles in society and wanted to show a new kind of existence for women (Başçı, 2003). Like Halide Edip Adivar it is possible to come across a fair number of female authors and poets who both contributed to the development of women's status and society in Turkish literature. To start with, Elif Shafak is one of the most known novelists in Turkish literature. She wrote a lot of novels in a wide range and generally dealt with the themes of love, friendship, culture, nationality, exile and belonging (Görümlü, 2009; İkrâm and Waheed, 2018; Özbaş, 2012; Sazyek, 2013; Singhai, 2016; Tuğlu, 2016) and she spoke the voices of women who are discriminated against in patriarchal system (Singhai, 2016). Similarly, one another Turkish author worth considering is Adalet Ağaoğlu. Adalet Ağaoğlu who is among the leading modernist authors mostly concentrated on novels and short stories (Aslan, 2014). When you see a book, whose story is linked to a woman escaping from her own self and who is alienated from her world and environment (Şahin, 2014), or if you come across the conflicts of people in the process of migration (Polat, 2016) and socio-cultural conditions' effects on people it is absolutely one of Adalet Ağaoğlu's books. Like Elif Shafak, Halide Edip Adivar and Adalet Ağaoğlu there are many other Turkish successful woman writers and poets in Turkish literature, which can be enlisted as Ayşe Kulin, Ece Temelkuran, İnci Aral and Buket Uzuner, and others.

When considered from the aspect of both Turkish and world literature it can be inferred that there is a common point for all these poets and writers: Being a woman. They made the society aware of the women's needs and demands (Sarangi and Mukherjee, 2012). Also, they enabled people to question the position of women -injustice and cruelty endured by women- in the society (McCormick, 2016) because they wrote their point of views that really matter to them (Devi, 2015; Fiehn, 2015; Hill, 1997; Margaret, 2016; Moi, 2009;

Reilly, 1978; Salinovic, 2014; Sarangi and Mukherjee, 2012). They focused on gender equality and women rights (İslam, 2016; McCormick, 2016). Their success provided to break the barriers of gender, race and region and so the world started to be seen from a new perspective through the eyes of women writers (Kumar, 2014). They created determined, assertive, independent, and enterprising characters in their work (McCormick, 2016) and the works in which such characters were narrated acted as a mirror reflecting the outburst of the suppressed feelings of women which had never been taken care of for ages (Sarangi and Mukherjee, 2012). In a sense it can be said that women have come out of their shells with such kind of works; however, it was not easy for women writers to arrive at this position.

Teaching of Literature as a Subject

Besides being a window opening into different cultures and worlds (Hişmanoğlu, 2005; Moi, 2009) and contributing to the development of societies, literature is also an academic subject bearing in mind some skills such as interpretation, problem solving, oral and written communication that can be developed through reading and writing (Bruno, 2011). Actually, the aim of language and literature education is to teach the students to make inferences from a text, interpret, think and have a relationship with the life out of the classroom (Aslan, 2010). Thanks to it, students learn to think critically. They arrive their own interpretations and determine which of them are valid (Zancanella, 1991). According to Demir (2016) who evaluated the aims of teaching literature from the perspective of following the latest developments, the most important objective of teaching literature is to introduce the person with the best examples of the national and universal literature and to inform students about the current changes and developments in this field. As a matter of fact, teaching language and literature is a process of educating a person's feelings and thoughts (Aslan, 2010). "While educating the person, it does not just develop the one's personality by making the person have a relationship with different situations of mankind at the same time it develops one's using the language by increasing his/her linguistic knowledge" (citing Marshall, 1994: Demir, 2016:50). Besides gaining a perspective on daily life, and written and oral expression skills (Çetişli, 2011) it also helps person to gain aesthetic understanding (Kalkan, 2019). Literature provides one to understand the feeling and thought that are handled in the work, empathize and associate it with daily life. It raises people who can see «beautiful» and make evaluations according to aesthetic criteria by gaining aesthetic values that direct ones feelings, thoughts and dreams (Güzel, 2006).

When the objectives and dimensions of teaching literature are examined, it can be said that it is a dynamic process of growing and shaping a person. Thus, it is important to choose the appropriate texts for the teaching and learning of literature. Literature curricula comes to the forefront at this point. Turkish literature textbooks are written according to the curricula and when they are examined, it can clearly seen that male authors or poets are mentioned more often (Çelik, 2019) and the number of female writers in the textbooks are either fewer than men writers or women writers and poets are not included at all (Adıgüzel, 2014; Kuşcu, 2014). Nevertheless, giving an insufficient place to women writers and poets in the textbooks that are the source of literature education is a deficiency in terms of awareness that can be created regarding

the gender phenomenon and gender inequality (Kuşçu, 2014). In this direction, it must be noted that this underrepresentation of women does not only apply to literature textbooks. In fact, it is revealed that while only two women writers from the Turkish literature are included, no women writers are included from the world literature in the list of 100 Basic Works recommended by Republic of Türkiye Ministry of National Education to secondary school students. This does not stem from the low number of women writers or poets; rather, it highlights how the gender inequalities in the society is also reproduced by the Ministry. Adıgüzel (2014) stated in her study that since the number of female authors or poets in the textbooks is insufficient the awareness of teacher candidates on female writers or poets is low. The low representing of women writers' or poets' works in the literature textbooks may have a negative effect on students' perceptions on the gender roles. On the other hand, every female author or poet addressed in the textbooks can contribute to the one's perception on the roles of the women in the society (Adıgüzel, 2014). Textbooks can be rearranged to give more works of women authors. Ensuring the women's studies including more in literature textbooks can change the perspective on women in a positive way. Women from different segments of society can be directed to literature. Thus, it can be ensured that women's point of view reaches more segments of the society. In addition to all these, the visibility of women writers and poets can be increased.

As it is known Türkiye is a developing country in which the women are being represented in work life more in each passing day. In a similar vein, the number of women who speaks up her voice in the literary world is increasing as well. Ayşe Kulin, Elif Shafak, İnci Aral and Buket Uzuner are just a few of them. These female authors have invaluable contributions to the literary world and society in which they grew up. Besides this, they are also role models for the women in the society- who are teachers, mothers, doctors, housewives... and they encourage them to get involved in the literary world more actively. This shows that a woman's place, both physically and psychologically, is not limited to her home. It helps her to come out of her shell. Thus, it will show that women also have a world of emotions and thoughts, and there is no problem in sharing this with the society. In short, they take their place in the world of literature as an example of how women reveal their talents, show their strength and what they can do.

Conclusion

As is the case with Management, Politics and Economics, the number of female authors and poets who are not mentioned enough in the literature is a realm both for Turkish and world literature. Despite the difficulties of the time, these female authors and poets succeeded to be the voice of the other women in the society. They helped develop a consciousness of womanhood in the society. They showed that there are also women in society. Virginia Woolf is a writer who has inspired women with her works. Woolf questions the reality of women in society. She attributes women's invisibility as men to economic independence. She claims that women will be very successful if they have equal rights and opportunities with men (Şengül, 2016). Another author, Elif Shafak, who is the voice of women, announces the existence and voice of women with her works. For example, Siyat Süt conveys the feelings and thoughts of more than one woman with different characters in her novel. It reveals the existence

of women with different personalities, with the world of feelings and thoughts in which there is no single type of woman. However, the low representing of these women can interfere with their visibility in social life. Regarding this, they must become more visible both as the voice of the other women in the society and the women in the literature world. A real transformation in the status of women may be achieved through words (Hoffmeister, 2020). “The women need to take off the men’s clothes in which they feel uncomfortable and create themselves a new skin and then sew a suitable outfit” (De Beauvoir, 1981:191). According to De Beauvoir it is possible for the woman to object the roles imposed on her such as motherhood, household, giving birth and to have the consciousness to do what she wants. In other words, it is possible for women to demand their own freedom and have free actions (Aydinalp, 2020). De Beauvoir stated that the «main woman» is forced to make herself an object in order to be the other, but she must refuse to be the «other» and accept herself as a subject (Donovan, 2005). The woman herself should have the power of control (Bayoğlu, 2010). If women miss the chance of being involved in literature, the society will go on considering them as disproportioned in relation to population; and the existing gender imbalance will deepen. (Coryat and Clemens, 2017). Within this context, including more women authors, poets, and others in the literature curriculum and textbooks has utmost importance in order to enable male and female students to notice the power of women and contribute to gender equality in society. With the increase in the representation of woman authors in literature, the literature surrounded by male writers is getting rid of the sexist circle (Şengül, 2016). The existence of women will be tangibly revealed once again.

References

- Adıgüzel, F. B. (2014). Edebiyat eğitiminde unutulmuş kadın yazarlar. *Yaratıcı Drama Dergisi*, 9(18), 17-31.
- Ahmad, F., & Aziz, J. (2009). Students’ perception of the teachers’ teaching of literature communicating and understanding through the eyes of the audience. *European Journal of Social Sciences*, 7(3), 17-26.
- Akar, N. (2015). A novelist observation on emotional deprivation during the first world war. *The Journal of Pediatric Research*, 2(1), 59-60.
- Alamsyah, A. Pasaribu, A. & Sahri, Z. (2017). Potrayal of the nineteenth century English women in Jane Austen’s sense and sensibility. *Language Literacy*, 1(1), 1–26.
- AlGweirien, H. (2017). Virginia Woolf’s representation of women: A feminist reading of “The Legacy”. *English Language and Literature Studies*, 7(1), 120-125.
- Alver, K. (2006). Edebiyat ve kimlik. *Bilgi Sosyal Bilimler Dergisi*, 2, 32-42.
- Aslan, C. (2010). Düşünme becerilerini geliştirici dil ve edebiyat öğretimi ortamları-Bir eğitim durumu örneği. *Balikesir Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 13(24), 127-152.
- Aslan, A. (2014). The role of the intellectual in contemporary Turkish women’s narratives. CL-CWeb: *Comparative Literature and Culture*, 14(1), 2-8.
- Atasü, E. (2001). *Kadınlığım, yazarlığım, yurdum*. Ankara: Bilgi Yayınevi.
- Aydinalp, E. B. (2020). Varoluşçu özgürlük bağlamında kadın: Simone de Beauvoir ve ikinci cinsiyet. *Litera*, 30(2), 465-488.

- Aydın Satar, N. (2015). Geleneksel kadın rollerinin yeniden üretimi: Elif Şafak'ın Siyah Süt romanında otoriteyle uzlaşmak. *Monograf Journal*, 3, 46-77.
- Baker, W. (2008). *Jane Austen: A literary reference to her life and work*. Facts On File, Inc., NY.: USA.
- Basmaz, Ö. (2008). The rebellious daughter of the republic or the mother of the Turks: Re-considering the late Ottoman Empire and the early Turkish Republic through the politics of Halide Edip Adivar. (Published master thesis dissertation). The University of Akron, Ohio, USA.
- Başçı, P. (2003). *Love, marriage, and motherhood: changing expectations of women in late Ottoman Istanbul*. World Languages and Literatures Faculty Publications and Presentations. Paper 54.
- Bayoğlu, F. (2010). Simone de Beauvoir: öteki olarak kadın. *Uludağ Üniversitesi Fen-Edebiyat Fakültesi Felsefe Dergisi*, 15, 71-78.
- Bayrak Akyıldız, H. (2016). *Edebiyatta kadın ve toplumsal cinsiyet*. A. Altunoğlu (Ed.), In *Toplumsal Cinsiyet Çalışmaları* (pp. 138-159). Eskişehir: Anadolu Üniversitesi Açıköğretim Fakültesi Yayınları.
- Berrian, B. F. (1981). Bibliographies of nine female African writers. *Research in African Literatures*, 12(2), 214-236.
- Bertens, H. (2008). *Literary theory the basics*. Routledge. USA.
- Blackstone, A. (2003). *Gender roles and society*. Julia R. Miller, Richard M. Lerner, and Lawrence B. Schiamberg. Santa Barbara (Eds.), In *Human Ecology: An Encyclopedia of Children, Families, Communities, and Environments* (pp. 335-338). CA: ABC-CLIO.
- Borsheim-Black, C., Macaluso, M. & Petrone, R. (2014). Critical literature pedagogy: Teaching canonical literature for critical literacy. *Journal of Adolescent & Adult Literacy*, 58(2), 123-133.
- Božič, Z. (2016). The Problem of the Representation of Women Authors in Slovenian Secondary School Literature Textbooks. *Athens Journal of Philology*, 3(4), 239-250.
- Bruns, C. V. (2011). *Why literature? The value of literary reading and what it means for teaching*. Continuum. USA.
- Carter, R. (2007). Literature and language teaching 1986–2006: A review. *International Journal of Applied Linguistics*, 17(1), 3-13.
- Coryat, S., & Clemens, C. (2017). Women in or outside of the Canon: Helping high school students investigate the role of women in "Literature". *English Journal*, 106(5), 40-45.
- Culler, J. (2000). *Literary theory: A very short introduction*. Oxford University Press, Oxford.
- Çelik, T. (2019). Edebiyat öğretiminde muhafazakâr kanon. *Folklor/Edebiyat*, 25(97), 95-132.
- Çetişli, İ. (2011). *Edebiyat Sanatı ve Bilimi*. Ankara: Akçağ Basım Yayım Pazarlama.
- De Beauvoir, S. (1981). *Kadın, bağımsızlığa doğru* (Bertan Onaran, Çev.) İstanbul: Payel Yayınevi.
- Demir, S. (2016). Türkiye'deki edebiyat eğitimi üzerine bir değerlendirme. *Mustafa Kemal Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 13(33), 48-68.
- Devi, L. A. (2015). Women issues in Jane Austen and George Eliot novels. *International Journal of English Language, Literature and Translation Studies*, 2(1), 138-141.
- Donovan, J. (2005) *Feminist Teori*. (Çev. Aksu Bora-Meltem Ağduk Gevrek- Fevziye Sayılan). İstanbul: İletişim Yayınları.

- Eagleton, T. (1996). *Literary theory: An introduction*. Blackwell Publishing: USA.
- Easthope, A. (1991). *Literary into cultural studies*. Routledge:London.
- Eğitim Sen. (2010). *Ortaöğretimde Türk edebiyatı, dil ve anlatım ders: kitaplarında toplumsal cinsiyet eşitliği araştırması: edebiyat kitaplarında kadına yer yok*. Ankara. Eğitim Sen.
- Erdem, C. (2017). Türk Dili ve Edebiyatı öğretimi uygulamaları üzerine bazı tespitler. *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi*, 50(1), 99-126.
- Falvey, D. (2019). Two-thirds of published poets are male, so does poetry have a gender issue? (Available: 25.01.2020), <https://www.irishtimes.com/culture/books/two-thirds-of-published-poets-are-male-so-does-poetry-have-a-gender-issue>.
- Fiehn, C. (2015). George Eliot and Her Women: The Representation of Women and Gender in George Eliot's Fiction. (Available: 14.07.2019), https://www.researchgate.net/publication/301560357_George_Eliot_and_Her_Women_The_Representation_of_Women_and_Gender_in_George_Eliot's_Fiction.
- Fratzen, D. (2001). *Rethinking foreign language literature: Towards an integration of literature and language at all levels*. Scott, W. M., Tucker, H. (Eds.), In SLA and the literature classroom: Fostering dialogues (pp.109-130). Boston: Odyssey Press, Inc.
- Gal, S. (1989). Between speech and silence: The problematics of research on language and gender. *IPRA Papers in Pragmatics* 3(1), 1-38.
- Görümlü, Ö. (2009). Elif Shafak's The Saint of Incipient insanities: An issue of identity. *Selçuk University Journal of Faculty of Letters*, 21, 269-279.
- Güzel, A. (2006). Edebiyat eğitiminde amaçlar ve bu amaçlara yönelik yöntem teknik ve örnek uygulamalar. *Milli Eğitim Dergisi*, 34(169).
- He, X., & Liao, L. (2015). Women consciousness exploration in Jane Austen and her works. *Journal of Education and Training Studies*, 3(6), 293-297.
- Hill, R. (1997). Jane Austen: A voyage of discovery. *Persuasions*, 19, 77-92.
- Hişmanoğlu, M. (2005). Teaching English through literature. *Journal of Language and Linguistic Studies*, 1(1), 53-66.
- Hobbs, J. R. (1990). *Literature and cognition*. CSLA, CA.
- Hoffmeister, S. (2020). *Women in poetry: Freedom and expression*. Britt Haas, Michelle Liptak (Eds.), In *Gleanings: A journal of first year student writing*, 10 (pp. 32-37). Siena College.
- Howell, S. (2014). The Evolution of Female Writers: An Exploration of Their Issues and Concerns from the 19th Century to Today, Available from <https://hilo.hawaii.edu/campuscenter/hohonu/volumes/documents/TheEvolutionofFemaleWritersAnExplorationofTheirIssuesandConcernsfromthe19thCenturytoTodaySamanthaHowell.pdf>, on 12/07/2019.
- İslam, A. (2016). Looking at Virginia Woolf: Women and society. (Published master thesis dissertation). BRAC University, Mohakhali, Dhaka.
- Iskandarovna, K.G. & Kenjabayevna, D. G. (2020). The means of image "woman" in the literary world of Charlotte Bronte. *Journal of Critical Reviews*, 7(12), 136-139.
- Kalkan, K. (2019). Edebiyat didaktiği ve edebiyat öğretiminin hedefleri. 21. yüzyılda eğitim ve toplum *Eğitim Bilimleri ve Sosyal Araştırmalar Dergisi*, 8(24), 393-407.
- Keskin, F. ve Ulsan, A. (2016). Kadının toplumsal inşasına yönelik kuramsal yaklaşımlara dair bir değerlendirme. *Akdeniz Üniversitesi İletişim Fakültesi Dergisi*, 26, 47-68.
- Kumar, R. P. (2014). Women as writers. *International Journal of Current Research and Academic Review*, 2(2), 72-75.

- Kuşçu, N. K. (2014). Toplumsal cinsiyet ve edebiyat öğretimi: Ortaöğretim Türk Edebiyatı ders kitaplarında kadın yazarlar. *Eğitim ve Öğretim Araştırmaları Dergisi*, 3(2), 195-202.
- Küçüksayacıgil, A. ve Küçükşen, K. (2021). Tanzimattan günümüze Türk edebiyatında toplumsal cinsiyet yansımaları ve kadının konumu. *Edebî Eleştiri Dergisi*, 5(2), 371- 386.
- Law on Gender Equality in Society (2008). (available: 24.02.2021), https://www.legislation-line.org/download/id/3408/file/Albania_Law_Gender%20Equality%20in%20Society%2024.07.2008%20ENG.pdf
- Mccormick, I. (2016). Women's writing and feminisms: An introduction. (Available:12.07.2019). https://www.researchgate.net/publication/303646100_Women's_Writing_and_Feminisms_an_Introduction, Doi: 10.13140/RG.2.1.2400.9840
- Millier, B. (2010). Mentoring and the female poet's voice. *American Literary History*, 23(1), 117–125. DOI:10.1093/alh/ajq070.
- Margaret, R. A. (2016). The Indian woman writers and their contribution in the world literature- A critical study. *International Journal on Studies in English Language and Literature (IJSELL)*, 4(10), 32-36.
- Moi, T. (2009). I am not a Woman Writer: About women, literature and feminist theory today. (Available: 11.07.2019), <https://www.eurozine.com/i-am-not-a-woman-writer/>, on 11/07/2019.
- Mullen, J.S (1972). Women Writers in Freshman Textbooks. *College English*, 34(1), 79-84.
- Nas, A. (2013). Inside India, outside of Kemalism: Analysis of Halide Edib's writings on anti-colonialism. *International Journal of Humanities and Social Science*, 3(7), 187-193.
- Nazlıpınar Subaşı, M. D. (2018). Halide Edip Adıvar and her perception of the 'New Woman' identity. *International Journal of Human Studies*, 1(2), 277-284.
- Nilsen, H. N. (1990). American women's literature in the twentieth century: A survey of some feminist trends. *American Studies in Scandinavia*, 22, 25-37.
- Özbay, C. ve Baliç, İ. (2004). Erkekliğin ev halleri. *Toplum ve Bilim*, 101, 89-103.
- Özbaş, L. F. (2012). Ramifications of a deportation (or genocide?): The bastard of Istanbul. *Balıkesir University the Journal of Social Sciences Institute*, 15(28), 261-268.
- Parkash, V. (2016). Feminist sensibility in the works of Sylvia Plath. *International Journal of Multidisciplinary Research and Development*, 3(5), 204-205.
- Polat, M. E. (2016). Adalet Ağaoğlu'nun bir göç romanı: Fikrimin İnce Gülü. *Göç Dergisi*, 3(2), 225 – 238.
- Przybylska, Z. (2015). Jane Austen's novel as an example of a depiction of English society in the long nineteenth century. *World Scientific News*, 8, 1-18.
- Reilly, E. (1978). Sylvia Plath: The talented poet, tortured woman. *Perspectives in Psychiatric Care*, 16(3), 129-136.
- Reis, H. (2009). Kitaplarda kadın olmak: Chaucer ve Orta Çağ İngiliz edebiyatında kadın söyleminin sorunsallığı. *Electronic Turkish Studies*, 4(1)-I, 487-506.
- Robinson, L. S. (1983). Treason our text: Feminist challenges to the literary canon. *Tulsa Studies in Women's Literature*, 2(1), 83-98.
- Salinovic, I. (2014). Women writers of 19th century Britain. *Journal of Education Culture and Society*, 1, 218-225.
- Sarangi, I., & Mukherjee, Y. (2012). The Revolutionary spirit of the contemporary woman writers of India. *Journal of Humanities and Social Science*, 5(6), 19-21.

- Sazyek, E. (2013). Phases of multicultural progress at the novels of Elif Şafak. *International Periodical for the Languages, Literature and History of Turkish or Turkic*, 8(4), 1221-1242.
- Sharma, A. B., & Gupta, T. (2014). Pathetic plight of a woman as revealed in Sylvia Plath's poetry. *Indian Journal of Research*, 3(9), 1-2.
- Singhai, C. (2016). Women and the sub-cultures: Turkey in the works of Elif Shafak. *New Man International Journal of Multidisciplinary Studies*, 3(12), 4-8.
- Stephenson, C. M. (2009). *Gender equality and a culture of peace*. J. De Rivera (Ed.), In handbook on building cultures of peace (pp. 123-138). New York, NY: Springer.
- Subagyo, K. P. (2009). Confronted patriarchy in Sylvia Plath's poems. *Teflin Journal*, 20(1), 83-103.
- Şahin, E. (2014). A comparative approach to fictions named Malone Dies and Lying Down to die. *Athens Journal of Philology*, 1(2), 127-138,
- Şahin, V. (2018). Romanla kimlikleşen bir yüz: Halide Edib Adıvar ve edebi yaratımları. *Karama-noğlu Mehmetbey Üniversitesi Edebiyat Fakültesi Dergisi*, 1(1), 1-8.
- Şeker, A. (2019). Feminist edebiyat eleştirisi bağlamında edebi metinlerde kadın gerçekliği. *Feminist*, 4(2): 347-359.
- Şengül, M. B. (2016). Kadın edebiyatı: Bir varoluş mücadelesi. *International Journal of Social Science*, 44, 203-211. Doi number:<http://dx.doi.org/10.9761/JASSS3396>
- Tuğlu, B. (2016). Bodies (re) gained: Gender and identity in Elif Şafak's Pinhan and Virginia Woolf's Orlando. *International Journal of Languages, Literature and Linguistics*, 2(3), 90-95.
- Yurttaş, H. (2016). Representation of Women in George Eliot's Middlemarch, (Available: 12.07.2019), https://www.researchgate.net/publication/330225519_Representation_of_Women_in_George_Eliot
- Uygun-Aytemiz, B. (2016). *Toplumsal cinsiyet ve edebiyat*. F. Saygılıgil (Ed.), In *Toplumsal cinsiyet tartışmaları* (pp. 61-72). İstanbul: İstanbul Üniversitesi Açık ve Uzaktan Eğitim Fakültesi Yayınları.
- Woolf, V. (2014). *Kendine ait bir oda* (Derya Öztürk, Çev.) Ankara: Tutku Yayınevi.
- Zancanella, D. (1991). Teachers reading/readers teaching: Five teachers' personal approaches to literature and their teaching of literature. *Research in the Teaching of English*, 25(1), 5-32.