

WOMEN AND WOMEN MINSTRELS IN THE REPUBLICAN PERIOD OF TÜRKİYE

TÜRKİYE CUMHURİYETİ DÖNEMİNDE KADIN VE KADIN ÂŞIKLAR

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ABSTRACT: The Republican era is a period in which extraordinary changes began for women and women minstrels. This article aims to reveal the changes for women in the Republican period of Türkiye, to evaluate the effects of these changes on women and the women Minstrels in this period. The study argues for changes in women's rights in the Republican period and reveals the lives and mysteries of the prominent women Minstrels in the Republican period. In conclusion, The Republican period is a period of significant changes in women's rights and life. The most important of these changes is the enactment of the Civil Code. In the Republican Period, we see that women minstrels stood out more, and revealed themselves more easily during this period and the number of women minstrels increased. Among the female minstrels, Arzu Yiğit (Arzu Bacı), Ayten Çınar (Gülçınar), Ayşe Çağlayan, Döne Sultan Can, Durşen Mert (Nurşah Bacı), Güllühan, Hatice Şahinoğlu, İlkin Many (Sarıcakız), Kevser Ezgili (Ezgili Kevser), Sürmelican Kaya (Sürmelican), Şahsenem Akkaş (Şahsenem Bacı), Şah Turna Ağdaşan, Telli Gölpek (Telli Suna), Vasfiye Hanım and Yeter Yıldırım came to the forefront.

Keywords: Türkiye, Republican Era, Women, Women's Rights, Women Minstrels

ÖZ: Cumhuriyet dönemi kadınlar ve kadın âşıklar açısından olağanüstü değişimlerin başladığı bir dönemdir. Bu makale, Cumhuriyet döneminde Türkiye'de kadına yönelik değişimleri ortaya koymayı, bu değişimlerin kadınlara ve bu dönemdeki kadın âşıklara etkilerini değerlendirmeyi amaçlamaktadır. Çalışma, Cumhuriyet döneminde kadın haklarında yaşanan değişiklikleri tartışmakta ve Cumhuriyet döneminin önde gelen kadın âşıklarının hayatlarını ve gizemlerini ortaya koymaktadır. Sonuç olarak Cumhuriyet dönemi kadın haklarında ve yaşamında önemli değişikliklerin yaşandığı bir dönemdir. Bu değişikliklerin en önemlisi Medeni Kanun'un çıkarılmasıdır. Cumhuriyet Döneminde kadın âşıkların daha çok ön plana çıktığını ve kendilerini daha kolay ortaya çıkardıklarını görüyoruz. Bu dönemde kadın âşıkların sayısı arttı. Kadın âşıklardan Arzu Yiğit (Arzu Bacı), Ayten Çınar (Gülçınar), Ayşe Çağlayan, Döne Sultan Can, Durşen Mert (Nurşah Bacı), Güllühan, Hatice Şahinoğlu, İlkin Many (Sarıcakız), Kevser Ezgili (Ezgili Kevser), Sürmelican Kaya (Sürmelican), Şahsenem Akkaş (Şahsenem Bacı), Şah Turna Ağdaşan, Telli Gölpek (Telli Suna). Vasfiye Hanım ve Yeter Yıldırım öne çıktı.

Anahtar Kelimeler: Türkiye, Cumhuriyet Dönemi, Kadın, Kadın Hakları, Kadın Âşıklar

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Introduction

The Republican period of Türkiye is a period in which extraordinary changes have begun for women. Women started to gain their rights in every field with the Republic and started to have equal conditions with men. While women have gained great opportunities in the field of education, they have started to work in medicine, law, and other professions in the field of business. Women have paved the way in every field. With her position of giving birth to children, women have been freed from the environment in which their lives were shaped as much as the permission given by men in a male-dominated society and have started to take more part in life. With the Law on Unification of Education enacted in 1924, girls gained the right to equal education with boys. In 1926, the Turkish Civil Code was enacted to grant women the right to divorce, custody and property, and polygamy and unilateral divorce of men were abolished (URL-1).

In the Republican Period, we see that women minstrels come to the forefront more and reveal themselves more easily. Especially after the 1970s, the proliferation of communication sources such as television and radio has freed women Minstrels from environments that are performed in male-dominated environments and where women cannot enter. Women had the chance to make tapes at the beginning, then to show themselves better on television and then on social media. In this period, we see that the number of women Minstrels increased and their number was over a hundred. Among these Minstrels such as Arzu Yiğit (Arzu Bacı), Ayten Çınar (Gülçınar), Ayşe Çağlayan, Döne Sultan Can, Durşen Mert (Nurşah Bacı), Gülhanım Yıldırım, Güllühan,, Hatice Şahinoğlu (Hatçe Ana), İlkin Manya (Sarıcakız), Kevser Ezgili (Ezgili Kevser), Şah turna Ağdaşan, Yeter Yıldırım, Gülhanım Yıldırım, Şahsenem Akkaş (Şahsenem Bacı), Sürmelican Kaya (Sürmelican), Aşık Fatma (Fatma Üzümlü), Vasfiye Hanım, Telli Gölpek (Telli Suna), we see that Özlem Olgaç (Özlemi), Hatice Altuk Keşoğlu (Selvinaz) come to the forefront.

Materials Methods

This article aims to reveal the changes in women rights in the Republican period of Türkiye and the effects of these changes on women and the women Minstrels and reveals the lives and mysteries of the prominent women Minstrels in the Republican period. All written articles in the indexed journals and internet written papers related to women rights changes and women minsterels were evaluated. Among the female Minstrels, Arzu Yiğit (Arzu Bacı), Ayten Çınar (Gülçınar), Ayşe Çağlayan, Döne Sultan Can, Durşen Mert (Nurşah Bacı), Güllühan, Hatice Şahinoğlu, İlkin Manya (Sarıcakız), Kevser Ezgili (Ezgili Kevser), Sürmelican Kaya (Sürmelican), Şahsenem Akkaş (Şahsenem Bacı), Şah Turna Ağdaşan, Telli Gölpek (Telli Suna), Vasfiye Hanım and Yeter Yıldırım were evaluated.

Discussion

The enactment of the Turkish Civil Code has brought significant gains for women. The preparation of the Civil Code was started in the period after the Tanzimat. The law book 'Mecelle-i Ahkâm-ı Adliye' briefly 'Mecelle' was

prepared by Ahmet Cevdet Pasha and the accompanying commission between 1868-1876, and this law included 99 general law principles and was one of the most important steps of Ottoman modernization. (URL-2). The shortcoming of this law was that it did not contain provisions related to family and inheritance law (Koçak, 2019: 82).

On May 19, 1924, the "Ahkâm-ı Şahsiye" and "Vacibat" commissions were established. The "Ahkâm-ı Şahsiye Commission" and a 142-article family law "Vacibat Commission" constituted the Law of Obligations consisting of 251 articles (Velidedeoğlu, 1968: 76-78; Koçak, 2019: 83).

In the opening speech of the Assembly on November 1, 1925, Mustafa Kemal Paşa said,

"If we have been able to overcome the difficulties that all of life has faced in the years we have spent with inadequate laws from previous administrations, it is because of our nation's unwavering commitment to the Republic and the inherent strength and power of Republican governance. But the hardship that the nation has suffered because inadequate laws have been allowed to continue must be addressed without delay. I would especially like to express the urgency of the Criminal Code, the Civil Code and the Commercial Code, which will be presented to the Supreme Assembly this year" (Atatürk'ün Söylev ve Demeçleri, I, (Ataturk's adlocutions and statements, 357) and asked for the civil code to be enacted by the end of the year (Koçak, 2019: 86).

In the Turkish Civil Code adopted on February 17, 1926, the reason for the preference of the Swiss Civil Code was given by the Minister of Justice Mr. Mahmut Esad (Bozkurt): *"... It is not possible for the Republic of Turkey to be deprived of a written Turkish Civil Code, whose national life is the order of society and from which alone it is necessary to draw inspiration, neither with the requirements of the present civilization nor with the meaning and concept required by the Turkish Revolution. ... The present Turkish Civil Code was adopted and quoted from the Swiss Civil Code, which was the newest, most perfect and populist in the course of civilization."* (TBMMZC, II/22, p.1), (Turkish Civil Code, Esbâb-ı Mucîbe Lâyihası (*all of the things that cause something to happen*), p.4) (Koçak, 2019: 89).

Equality between men and women was introduced by the Civil Code, polygamy was banned, men and women were given the right to divorce on equal terms, and equality in inheritance was accepted (Taşçıoğlu, 1958: 56; Goloğlu, 2017: 173).

Mustafa Kemal Atatürk, the founder of our Republic, wanted to see Turkey as a country with equal conditions for women and men, and with the importance, he attached to the subject, the Civil Code was enacted and women began to come to the place where they should be in society (Koçak, 2019: 95).

In the later years of the Republic, there were important changes, and women were given important rights in business life. For the first time in the

1935 elections, 18 women deputies entered the Parliament. In later years the woman became a district governor, governor, minister, and prime minister.

In the Republican Period, we see that women Minstrels stand out more and reveal themselves more easily. Especially after the 1970s, the proliferation of communication sources such as television and radio freed women Minstrels from environments that were performed in male-dominated environments and where women could not enter. Women initially had the chance to make cassettes, then to make television programs, and later to show themselves better in the social media environment.

Women Minstrels of Republican Era

Arzu Yiğit (Arzu Bacı), Ayten Çınar (Gülçınar), Ayşe Çağlayan, Döne Sultan Can, Durşen Mert (Nurşah Bacı), Güllühan, Hatice Şahinoğlu, İlkin Manya (Sarıcakız), Kevser Ezgili (Ezgili Kevser), Sürmelican Kaya (Sürmelican), Şahsenem Akkaş (Şahsenem Bacı), Şah turna Ağdaşan, Telli Gölpek (Telli Suna) · Mrs. Vasfiye · Yeter Yıldırım and Hatice Altuk Keşoğlu (Selvinaz) will be examined as some of the significant female minstrels.

Arzu Yiğit (1964 - ...)

She was born in İncirci Village of Feke district of Adana. She married at the age of twelve and became the mother of two children. After getting married, she finished secondary school from the outside. When Minstrel Hacı Karakılıçık listened to one of her tapes, he was impressed and they did activities together after that. In addition to the negativity of marrying at an early age, she received great support from her husband. She released a large number of cassettes (URL-3).

Arzu Bacı, who can play saz, read bickering and improvised poems, and deals with the issues of nature love and separation in her poems, followed in Karacaoğlan's footsteps (URL-4)

Blowing yales, flying birds, seas,

What news from the lover that heralds love.

Dreams, sleep, sweet dreams,

What news from the lover that cascades in my heart. (URL-4)

She wrote her works in the divan genre and used 8-11 syllables. She took as an example; Minstrel İmami, Gül Ahmet Yiğit, and Hilmi Şahballı (URL-5).

She has works called *Gidip Gelesin Asker (Go and Come Soldier)*; *Bizim Oğlanın Gelini (Bride of our Boy)*, *Yıktın Yuvamı (You Destroyed my Home)*; *Doktor Bey (Doctor)*, *Ver Evladımı (Give my Son)*; *Hâkim Bey (Judge)*, *Vatan Benim Köyüm (Homeland is my Village)*; *Ben Sosyete Değilim (I am not Societic)*, *Döne Döne Beddua (Whirling and Cursing)* ; *Yalancı Dünya (False world)*, *O Benim Babamdır (He is my Father)*, *Kim Geld (Who Came)*, *Derviş Baba (Dervish Father)*; *Kız Sosyetemi Oldun (Girl, has you become societic?)*, *2 Cihan Sultanı (Two World Sultans)*; *Çukurova Karpuzu (Çukurova's*

watermelon), Asker Ođlum (*My Soldier Son*) and Gideceksen Git (*If you are going, go*).

There is a book about Arzu Bacı by Gülperi Mezkit Saban and Nur Korkmaz titled “Yaşayan Aşıklık Geleneğinde Arzu Bacı Hayatı-Sanatı-Şiirleri “ (*in the Living Tradition of Minstrelsy Arzu Bacı’s Life -Art-Poems , 2021*) (URL-6)

Minstrel Gülçınar (1960 – 2018)

Minstrel Gülçınar’s principal name Ayten Çınar was born in the village of Çanakçı in Sivas Şarkışla. In 1973, she married Seyit Ahmet Gencer, who was twenty-five years older than her. She had two children from her seven years of marriage, Fahrettin and Gökhan. She married her second husband Hüseyin Bektürk and had a child from this marriage (URL-7).

As one of the most powerful women Minstrels of our time, Minstrel Gülçınar composed the poems she wrote, and played and sang them with her instrument.

She worked in many jobs before the minstrelsy tradition. There is no profession left that she has not tried. In her own words: “I worked in every job except fraud and theft, I went to household chores, I went door to door selling laundry and did marketing” (Yağmur, 2017).

Gülçınar reproaches her husband “Kocanın Böylesi” (*This form of Husband*):

“When you eat rice, let the stone come to your thirty-two teeth.

Let the pelade trouble enter his eyelashes, brows

Let the nightmare sit down every day in the evening dream” (Turan- Uysal, 2010; Altun, 2017).

She released 3 audio cassettes and CDs called *passenger, unscrupulous, a crazy fall in love* an album in partnership with women Minstrels, and a cd with Minstrel Behram Aktemur from Ardahan titled “Atışmalı türkülü – oy güzel annem” (*Conversational song-oh my beautiful mother*). Her poetry books have been published under the names of Zaman Kara Gözlerinde Güvercin Olsun (let time be dove in your black eyes, 2003), Gözyaşımdan Kızılırmak Beslenir (*Kızılırmak feeds from my tears* 2008) and Gülçınar’ın Can Gülleri (Gülçınar’s Life roses, 2014). She was a Minstrel who could improvise and received awards with her works and squabbles she played and read during the Minstrel festivals organized in some of our provinces in the country. She took Âşık Veysel as her guide, with the belief that love and tolerance are the medicine of every problem, she strived to carry our ancestral heritage, minstrel culture to the future as much as possible (URL-8)

Minstrel Gülçınar had exchanges with Minstrels of both the same sex and the opposite sex.

Gülçınar sang to each other with Minstrel Behrâmî:

Gülçınar:

*Do not look for missing hands, search in your own essence
Do not astray from the road, seek your range in the footsteps of the God
Before you take care of yourself, don't look down on anyone
If you see a flaw, look for it in the eyes of the heart*

Behramî:

*If you look for beauty, look for yourself
If you seek happiness, look for zest in the heart
Don't make excuses for anyone, blame them for nothing
If your face is not smiling from love, look for the reason (Yağmur, 2017: 29)*

Minstrel Gülçınar sang to each other with Minstrel Nihat:

Minstrel Gülçınar:

*Let's are enlightened from Yunus and Veysel
Let's love and respect people, brother
Let's release a folk song to the world with love
Let's spread the culture to the world, brother*

Minstrel Nihat:

*Hearts should be home to love
Love and tolerance must be the case
Our word should be a panacea for troubles
Let's make a point, my sister. (Yağmur, 2017: 40)*

Minstrel Gülçınar sang to each other with Şeref Taşlıova:

Şeref Taşlıova:

*The heart is a caravan, walking on the roads
What happens if I don't look, what happens if I look
Already my life has passed afield
What happens if I don't go out, what if I go out*

Minstrel Gülçınar:

*Tears in the floods flow gushingly
What happens if I don't pour it, What happens if I pour it
My world is scrap and abandoned
What if I don't demolish, what if I do demolish. (Yağmur, 2017: 47)*

Minstrel Gülçınar's displacement with Cefakâr:

Cefakâr:

*The nightingales cry for you
The rose of my Sivas, my sister Gülçınar
It gives you the taste of minstrelsy
The language of Sivas, my sister Gülçınar.*

Gülçınar:

*He sent word to expatriate to come
Cefakâr brother, son of my Sivas
He gave fruits in the culture garden
The section of my Sivas, Cefakâr brother Cefakâr. (Yağmur, 2017:48)*

Öksüz:

*It is the flower of lovers
I saw Gülçınar in rose
Her heart is the honeycomb of love
I saw Gülçınar in honey*

Gülçınar:

*In the land of Mevlana
I saw Öksüz in the province
Both in eternity and tomorrow
I saw Öksüz on the road (Yağmur, 2017: 50)*

Minstrel Gülçınar's displacement with Osman Feryadî:

Osman Feryadî:

*To the tulip of Manisa
I likened you to Gülşen
You came to us like a guest today
I likened you to Mihmâna*

Gülçınar:

*In the connections of my culture
I likened you to a gardener
In the mountains of Manisa
I likened you to Tarzan (Yağmur, 2017: 52)*

Minstrel Gülçınar's exchange with Minstrel Özlemî:

Minstrel Gülçınar:

*Don't show coyness in front of me, Minstrel Özlemî,
I can't put up with your whims anymore.
Don't beat me Sivas beautiful,
I like your splurge, your posture.*

Minstrel Özlemî:

*I don't disobey Minstrel Gülçınar,
I don't trace you on this land.
No matter how hard you try with art, with I,
I don't like your playing the saz. (Yağmur, 2017:52)*

Minstrel Gülçınar's poeticization with Minstrel Kazanoğlu:

Minstrel Kazanoğlu:

Yuruks set up a tent in the nomad group

Greetings from Antalya to the world

The saints have influence

Greetings from Antalya to the world

Minstrel Gülçınar:

There is a festival of yuruks here

Greetings from Antalya to the world

Together in love is an example to the country

Greetings from Antalya to the world (Yağmur, 2017: 57)

Gülçınar, who also had many books of poetry, was trying to continue the minstrelsy tradition. Ayten Gülçınar, who was invited by UNESCO to represent Turkey, was killed in an armed attack allegedly carried out by her fiancé's son.

Ayşe Çağlayan (1939 / 2008)

She was born in Kadirli Harkaçtı Village of Adana. Her mother was a lamenter. Her father sang poems in every subject (URL-9). She started writing poetry at a young age and was not a "bade" minstrel. In her poems; she uses the pseudonyms "Çağlayan, Ayşe, or Ayşe Çağlayan" and has dealt with love, advice, motherhood, death, reproach, separation, and other social issues. She accepted Karacaoğlan and Dadaloğlu as masters (URL-10). In 1982, she published a book of poems under the name "Çağlayan Aşıklar". Çağlayan, who poeticizes mostly in the form of 8 and 11 syllables, running and epic, also gave examples of meaning. Ayşe Çağlayan and her husband Muzaffer Çağlayan, who is also a poet, have also poetized over the theme of love, unlike the poeticizations between other male and women Minstrels (Köksel, 2012: 111-112; URL-10).

Esma Şimşek has a work titled "the place of women Minstrels in the minstrelsy tradition and the Case of Ayşe Çağlayan". She described her minstrelsy as follows (Şimşek, 2011: 325).

Belittled as a woman

I am the female who gives birth to a male.

Don't stay away from my ideal

I am the one who sees the right.

I am Çağlayan, technically proficient

I am the bond that connects the rivers

I defeated many Minstrels

I am the leader of Minstrels (Çağlayan, 1997:39)

She admitted that she was a "bicker" innate herself (Çağlayan, 1997: 15). She preferred to express her feelings through poems. Nuri Çırağı, Hazım Demirci, Fatih Kahraman, Minstrel Vebali, Gürünlü Gülhani, Minstrel Yener, Mustafa İncedil, Minstrel Nihat were some of minstrels she followed

and Minstrel Polat Karacaođlan, Yunus Emre, Minstrel Veysel, Hayati Vasfi Taşyürek were the subjects of her poems.

She sang her poems mostly in the form of 8 and 11 syllables, ballad and epic, and described her ordeal in the minstrelsy way as follows: “*They don’t welcome women to be Minstrel in the countryside. But big cities are different. For example, they do not welcome in Kadirli and its villages. The reason is that they call artists out of order. Comparing me to it; they look at me with the eyes of a ‘fond woman’. This thought still exists in my guy’s family. But no one has been able to stop me until now. They often blocked my way, trying not to make me minstrelsy, but I have come so far with my struggle. They live out my life, they finished me off.*”

Focusing on the poems of Ayşe Çađlayan and her husband Muzaffer Çađlayan; Three books have been published and articles have been written about her: Çađlayan Aşıklar (t.y.), Kadirli’de Çađlayanlar (1997), Kadirli’de Çađlayanlar – II (2000) (Şimşek, 2011: 329). The name of Ayşe Çađlayan, who died in 2008, was given to the street where her house is located (Türkan, 2019).

Döne Sultan Can (1925-?)

Döne Kaya was born in Büyükdere village of Seyitgazi district of Eskişehir as the child of folk poet father Haydar Kaya. Grown up in a family of five children and was illiterate. The date of her death is unknown. She was introduced to the world of literature by Dursun Cevlanî (Turan 2014: 120). She sang her poems irreligiously and was said to have played the reed moderately (Cevlani, 1958:6-8; Çınar, 2010:61).

In 1958, Cevlani published a book about Döne Kaya under the title “Bülbüller Aşık Döne Sultan’ın Hayat ve Şiirleri ve Aşık Dursun Cevlani ile İmtihani” (*Nightingales, the life and poems of Döne sultan and her test with Troubador Dursun Cevlani*) at Ayyıldız Printing House, Ankara. Minstrel Dursun Cevlani has music records called “Leylam”, “Bir Sen İç Sevdiğim” (*just you drink my love*), “Ağaç Destanı” (*tree epic*), “Semah”, “Güzelleme”, “Kağızman’da Bağım Ola” (*Vineyard owner in Kağızman*) and “Kizirođlu Mustafa Bey” which were later read by other artists. He was born in Kars in 1900 and died in 1975.

Minstrel Cevlani:

*Listen to my word Minstrel promise me
Have you been able to reach the realm of love?
What has come and gone in the universe
Were you able to see far away.*

Döne Sultan:

*When I’m fallen in love with this love
I keep this secret, sir
They gathered around me, masters, saints*

I saw her face one-on-one, sir (Cevlani, 1958: 6-8; Çınar, 2010:61)

Durşen Mert (NURŞAH) (1954 -...)

Minstrel Nurşah (Durşen Mert) was born in Eskişehir Mihaliççık (Halıcı , 1992: 332; URL-11). She married at an early age and had two daughters and a son.

Durşen Mert was “bade” minstrel and drank water as a “bade” (the phenomenon of “bade” also has a different importance in traditional Turkish Folk Poetry. According to the traditions of minstrels, who are folk poetry poets, one of the ways for a minstrel to get a pen name is to get his pen name while drinking “bade” in his dream. The folk poet literally falls in love after drinking “bade” in his dream. Undoubtedly, this has a deep connection with the dream motif, which has an important place in Turkish traditions. “Bade” to drink in the dream; It can be a drinkable drink such as wine, syrup or water; It can be any food such as apple, pomegranate, bread, grapes) in her dream and played the saz for the first time in her dream (URL-11). The pseudonym “Nurşah” was given by Minstrel Sefili from Seyitgazili (Çınar, 2008: 55). Durşen Mert, Karacaoğlan, Pir Sultan Abdal, Minstrel Sümmanî and Minstrel Veysel have always been her examples. Seyit Gazili İsmet Sefilî said that she was most influenced by Reyhanî (Yaşar Yılmaz) minstrels from Kars Murat Çobanoğlu and Şeref Taşlıova.

Durşen Mert poeticizes improvised and recites poetry to each other with male minstrels in minstrel assemblies. Minstrel Nurşah had poeticizations with Minstrel Reyhanî and Şeref Taşlıova. She mostly used the 11-fold pattern of the syllable. “Şehit Mehmet” (*Martyr Mehmet*), “Son Yolculuk” (*the last Journey*), and “Gönülden Gönüle” (*Heart to Heart*) are some of her poems. Minstrel Nurşah has nearly 4000 poems and nearly two thousands of them have been published in books, anthologies, local newspapers and magazines such as Anayurttan Atayurda Türk Dünyası, Mersin/ İçel Dergisi, Türk Folklore Araştırmaları (Turkish Folklore Research), Milli Kültür Dergisi, Halk Ozanları Sesi (Voice of Folk Minstrels). Durşen Mert has a total of five tapes in which he has poeticizations with Minstrel Reyhanî. Fatmagül Akalın (2019) prepared a thesis on the stories of Minstrel Nurşah at Eskişehir Osmangazi University (URL-11). About Durşen Mert, Mansur Kaymak – Mustafa Kayacan-İ. Ünver (1989) prepared the books “Sevda Türküsü Aşık Nurşah Bacı’nın Yaşamı ve Şiirlerinden Seçmeler” (*Impossible love Folk Song and selections from Minstrel Nurşah Bacı ‘s life and her poems*) and Abdullah Oktay-Güven Tanyeri (1991) “Aşık Nurşah’ın Deyişleriyle 2000’li Yılların Yunus Emre’si” (*Saying of Minstrel Nurşah, Yunus Emre of the 2000s*).

Gülhanım Yıldırım (1942 - ...)

Gülhanım Yıldırım was born in Saraç village of Şarkışla. She is the daughter of Minstrel Yüzbaşıoğlu / Mihmanî and Minstrel Yeter Ana. She is the eldest child in a family of nine children. At the age of one, she fell from the cradle and became crippled (URL-12).

She had three children, two boys, and one girl. In the following years, she and her husband moved to Ankara and then to Germany, and after working in Germany for a while, they returned to their homeland for sure. A few years later, her husband was in a car accident and died a short time later. Upon the death of her husband, the whole burden of the house fell on Gülhanım's shoulders (URL-13; Kaya, 2001; 69-84). Gülhanım's poem "Feleğin Sillesi" (*Slap of Fate*), in which she describes the obligations of being a woman, is clearly reflected in the verses of gender, expresses the patriarchal social structure and the attitude of men within this structure (Çınar, 2008: 68).

*Come aghas, come and look at my mood
The wrath of fate hit me too.
I'm a woman I can't afford the oppressor
Some were swept and some banished*

*I fell from the cradle when I was a year old
I am crippled from the Minstrel with the wound
A tearful bride came out of the threshold
Some were swept away some banished*

*I don't know what fate had evil intentions against to me.
Subjected to me a fellow wife, upon fellow wife
Subdued her friend and her friend
Some got angry and some broke*

*GÜLHANIM says I learned my lesson
My trouble poured into me, I plucked my hair
When I was young, my love died and became a widow
Some were upset and some denigrated (Kaya, 2001: 69-84; URL-13)*

Güllühan (1925-1930 / ?)

Güllühan (Güllühan Hanım) is from Erzincan. There is a series of articles about Güllühan in Mehmet Gökalp's Turkish Folklore Research. Mehmet Gökalp gave information about the encounter and poeticization between Yusufelili Pervânî and Güllühan in May 1950, who checkmated many Minstrels in their Minstrel encounters (Turan, 2014: 233-234; URL-14).

Hatçe Ana, Hatice Şahinoğlu (1930 / ö.-)

Hatice Şahinoğlu was born in the Mucur district of Kırşehir. She married in 1947 and had six children. She made her living from farming (Turan, 2014: 288). In her poems, she used the pseudonym Hatçe Ana. The Minstrel, who could play the saz, poetized extemporaneously. Hatçe Ana,

who got married at the age of sixteen, expressed the drawbacks of early marriage of girls, the relationship between the bride and mother-in-law, the mother's longing for the child in her poems and expressed old age, illness, poverty and poverty of the region where she lived. She lost her son named Hasan at a young age and lamented for her son. The poems of the Minstrel were collected by her sons (Ahmet, Deniz, Gürsel) in a book called Ana ve Üç Oğul (*Mother and Three Sons*) (2008) (Turan and Saluk, 2014: 288; URL-15).

Our female minstrel Hatice ŞAHİNOĞLU focused on women and women's problems in her poems. She was a poet who tried to cope with these problems and improved herself. She married at the age of 16, experienced the difficulties of early marriage. The Minstrel, who could not live her childhood, advises everyone in her poem that they should not marry her children early, which she says as a testament in her speeches. The poem of our Minstrel who says that children should not marry at a young age:

*"You'll be a bride in the father's house,
work in the field gives bunch
The bunch becomes very heavy and hurts your lower back
Don't get married at a young age it would be a shame*

*They say that the bride does not get up in the morning
Frosty hits the brim very cracks of your hand
Swallows the tongue as soon as it turns in its mouth
Don't get married at a young age it would be a shame (Şahinoğlu, 2008: 9)*

Her six children died and she experienced her pain:

*How cool the inside of your room is.
It hurts, my son's pain is deep
Bride before you can get a wire veil
Cruel fate, how did you take my young (Şahinoğlu, 2008: 76)*

The Minstrel states that she has to work:

*The bread money comes from the rug
Cracks, does not amend, the wound of my hands
The remedy not to stop never existed
Time was such a thing to whom I say what. (Şahinoğlu, 2008: 14)*

The Minstrel calls out to women not to be crushed:

*Reaps crops in the field
Selects grain in the threshing
The man drinks the water first
Don't be crushed women (Şahinoğlu, 2008: 28; URL-16)*

İlkin Manya (1948-...)

The family of İlkin Manya, who was born in Eskişehir and known as Sarıcakız, did not care about her closeness to folk songs and did not support

her. Despite this, İlkin took first place in Konya Minstrel's Day and after that, she started to get to know and be more present in the minstrelsy tradition. Minstrel Sarıcakız, who has been married three times, has made her marriages with Minstrels. She was married to Minstrel Reyhanî, Minstrel İhsanî and Minstrel Emircan. The main reason; is to get to know the minstrelsy tradition, to live in this tradition, to play and poeticize together, to contribute to folk poetry as a woman (Çınar, 2008).

Having achieved success in sports with her father being one of the national referees of athletics, Minstrel was finally able to bring music to the forefront, no matter how much her family opposed it (URL-17)

Minstrel Sarıcakız stated that she was disappointed in her marriage:

You turned Sarıca into a sheep

Didn't you make all kinds of games

Such neck in the hand

You weren't worth the bending. (Çobanoğlu, 2006: 55; Altun, 2017)

İlkin Manya wrote a book about women minstrels called "Ana Sesi" (The Mother Voice) in Folk Poetry. In her poem "Minstrels" she defined minstrelsy as follows:

If anyone asks what Minstrel means

Face is not smiling, see tears in her eyes

There is no Minstrel in the world

See two stones on her grave

The Minstrel's heart is for the lover

The Minstrel will not knuckle under to grace, beneficence

Minstrels do not come to the world in vain

The Minstrel is the victim of her nation, be forgiven. (URL-18)

Kevser Ezgili (1969 / -)

She was born in Çorum. Selamî Saydam gave to her the pseudonym Ezgili (Çınar, 2008: 102). Ezgili Kevser graduated from Anadolu University, Department of Public Relations and Faculty of Business Administration, Department of Accounting-Finance (Ünalın, 2014: 327; Çınar, 2008:101).

Ezgili Kevser grew up in a family that continues minstrelsy tradition (Ünalın 2014: 327). Her interest in poetry was influenced by her father, who poetized extemporaneously in the face of daily events (Çınar 2008:103). She grew up in the Alevi Bektashi culture and participated in Cem ceremonies. She participated in tours with the Anatolian Folk Minstrels Association established in Çorum and carried out minstrelsy activities (Çınar, 2008: 103). She started to poetize in 1985 and her wordsmith was Hayri Uçar; the reed master was Selami Saydam. Ezgili's first cassette was "Gel Heri Heri" released in 1995 (Ünalın, 2014: 327). She was influenced by the works of Pir Sultan Abdal, Shah (Şah) Hatâyî and Minstrel Aşık Veysel

(Çınar, 2008:101). In addition, Hüdaî, Kul Himmet, Davut Sularî, Minstrel Mahzunî Şerif were among the Minstrels she took as an example.

The Minstrel, who uses the syllable measure in her poems, frequently deals with the subject of love and affection and from time to time she also deals with social events. In the events she participated in, Minstrel performed master-made works as well as her own works (Çınar, 2008: 103-104). The Minstrel, who can poeticize in an extemporaneously, is one of the Minstrels who prefer to read in a prepared way (Ünalın, 2014: 327; URL-19).

Şah Turna Ağdaşan (1950-...)

She was born in the village of Sivas Gürün Kaynarca. Şah Turna is known as the Mother of Songs (Türküler). At the age of three, she lost her eyesight due to variola and began to play the saz. She describes this situation as follows: I didn't want to see it, I asked for tools, When my father took me to the doctor, I said to the doctor: 'Doctor, please let my father buy me tools, I don't want an eye.' The doctor, who understood my love for instruments and music, encouraged my father to buy me an instrument (Turan, 2015). Losing her eyesight at a very early age contributed a lot to her to be a Minstrel (Kurt, 2019).

Minstrel Şah Turna's primary perceived image is her political opposition. Her poetry clearly shows her own political ideas. In her poems, the narration of Minstrel which focuses on social inequality and gives priority to social problems shows a rebellious and critical feature (Çınar, 2010: 62).

Minstrel Şah Turna gave importance to nature and described this situation in her own words and wrote the poem "Sun Moon is in Danger":

*The world is captive in the hands of big giants
The sun is in danger, the moon is in danger
Radiation in the blood, in the womb in the tongue
The mare is in danger, the foal is in danger. (URL-20)*

She took Nazım Hikmet, Karacaoğlan, Pablo Neruda, Pir Sultan Abdal, Bertolt Brecht, Mevlâna, Yunus Emre, Dadaloğlu, Şeyh Bedreddin, Ömer Hayyam, Nesimi, Yılmaz Güney, Cem Karaca, Ahmet Kaya, Ruhi Su and Hallacı Mansur as an example. Despite her eyesight, she did not mind this situation and expressed her feelings as follows:

The heart of man is the real thing. The goal is determined by the heart and consciousness. For that, the eye has not been a problem in my life, in my struggle, and in the works I have produced."

In the poem "My Eyes Know No Barriers" she expresses her feeling as follows;

*I'm blindfolded
I know no barriers.
I am the string of a song of hope*

My reeds know no barriers.

I'm a torch I'm not snow

My horizon is wide, not narrow

My heart sees, I'm not blind

My eyes know no barriers.

The politically active minstrel supported protest actions in her 20s, was arrested and sentenced, and stripped of her citizenship after the military coup of September 12, 1980, but was renaturalized in 1992).

Most of her albums were made in Germany. *She has works called "Geçim, (Livelihood) "Cennet ister"(Heaven wants), and "El Bele, Dile Sahip Olanlar "(Those who can control hand, waist, and tongue). She is the author of the books; Şahturuna Ağdaşan (Şah Turna), Şakiyan Turna, Can Yayınları, İstanbul, 1998; Şahturna, Ozan Şiar, Güneşi Kucaklayanlar –İnadına Sevdamız, Şafak Yayın, Berlin, 2004 and Şahturna-Şahkız, Aşık İhsani Berfin Yayınları, İstanbul, 2006.*

Many academicians, minstrels and writers such as Sevilay Çınar and Fatma Ahsen Turan have written about her. Şahturna and her family, who are married to Ozan Şiar, caught the Corona virus in 2021 and 31-year-old Şafak Melodi Ağdaşan passed away.

Yeter Yıldırım (Yeter Yıldırım) (1922 / ?)

She was born in Şarkışla town Saraç village of Sivas. When she was 14-15 years old, she ran away to Hasan Yıldırım (Aşık Yüzbaşıoğlu/Mihmanî) who lived in the same village and had nine children (Gülhanım, Nurettin, Behiye, Gülnaz, Ülfettin, Servet, Erdal, İmdal, Mihriban) from this marriage, five of whom were men. Due to the constant departure of her husband Aşık Yüzbaşıoğlu from home, Minstrel Yeter Ana also undertook the field, threshing, garden and household works in order not to show her children his absence. Her life was spent in poverty (Kaya, 2001: 69, 84; URL-21).

In her poem about his incompatibility with her husband, we see that the language used by Yeter Ana is quite sincere (Çınar, 2010: 64):

Come, my love, let us talk to you for a road

are you able to look at my face?

let us consult the judge who is guilty

have you a place in my heart.

They say men are not offended I saw it in you

What I did to you that broke your heart

You beat and fired me, I went into your bosom again

have you an arm that flirts and behaves coquettishly.

Tell my face what my sin is

*If you have the fault, come apologize
You made your love lowly like this
have You a branch to hold on to without me.*

*I wrapped the plain bread for the runner
I planted crops on the mountain, I plowed
I made a wood-laden basket, got it on my back
You have a planted tree or a bush.*

*You went abroad, you entertained your heart.
You sentenced me to the village, you tied me up
I was a disaster, my wish is that you worked my heart
You have a breeze in my burnt heart.*

*Yeter Ana says, I loved and I was there.
You were bare-footed, I've built your nest
I gave beautiful puppies
To the right word, you have a sweet tongue. (URL-22)*

Minstrel Yeter Ana is a folk Minstrel who can poetize extemporaneous when she is very emotional. The fact that her husband Hasan Yıldırım to be a Minstrel had a great impact on her starting to write poetry (Kaya, 2001: 69, 84; URL-21).

Senem Akkaş (Minstrel Şahsenem) (1945-2022)

Senem Akkaş was born in Sarıkamış Boyalı village. From her marriage in 1963, she had children named Yavuz, Oğuz, and Efsun. Their marriage lasted eighteen years and she separated from her husband, most of them due to disagreements over issues related to Şahsenem's minstrelsy profession (Altun, 2019).

She published her poems in her book "Söz Nereye"(words to were) in 1990. She expressed her feelings with her poem "Neme gerek" (*I don't care*) as follows;

*My tongue I'll carve you
No need to do something that will break the friendly heart
When meeting with a sweetheart
I want to pass the time of day, no need an affectation.*

*I became a post and wrote on the walls
When I became a garden and the vineyards were left without grapes, I was broken
I was kebab and lined up in barbecues
I'm already burned, no need for embers.*

*Masters, all reeds come excited
The conversation of the Minstrels is pleasant
After the fall comes absolute dark winter
Talk about spring or summer no need.*

*Senem Sister (Bacı) made half range
I've been a caravan of troubles side by side
I died when I was born from my mother
No need ice moisture on my head with a snow. (URL-23)
Minstrel Şahsenem passed away in 2022.*

Sürmelican Kaya (1958 - ...)

Sürmelican Kaya was born in Çorum in 1959. The Minstrel, whose first name was Yosma, changed her name to Sürmelican in 1983 (URL-24). She has two children. Her longing for her parents, whom she could not see for 10 years after marriage, was a great factor in her starting minstrelsy and writing her works (Çınar, 2008). While Sürmelican was married for fifteen days, her husband (made another marriage. This sad situation has been the most difficult time of her life and her poems have been his consolation (Çınar etal, 2008).

She has written a book titled "Aşık Sürmelican Şiirleri" (*Minstrel Sürmelican's poems*), "Felek" (*Fate*), "Sen Neye Geldin" (*where you have come*), "Niçin İnanmazsın Ey İnsanoğlu" (*Why You are not believing Mankind*) " and "Vefasız Dost" (*Disloyal Friend*). In her poems, traces of the Alevi Bektashi culture in which he grew up are intensely seen. Names such as Pir, Ali, and Abdal Musa were frequently encountered in her poems. She used syllable measures (Çınar, 2016: 31-36; URL-24). She stated her main problem in her poem titled "Yâr Derdi" (*Lover Trouble*).

*I've walked around the world, I'm tired, I'm tired,
Mother trouble, homeland trouble, love trouble.
Is exile from a human homeland?
Mother trouble, homeland trouble, love trouble.*

*I shared my life, my partner in trouble,
My yellowed spills out leaf, branch,
My cracked and dried soil of my heart,
Mother trouble, homeland trouble, love trouble.*

*Sürmelican I'm angry at my fate,
I cry, dive into the water, write
I'm a merchant of my troubles, a foreign land bazaar,*

Mother trouble, homeland trouble, love trouble.

Aşık Fatma (Fatma Üzüm)

Fatma Üzüm was born in Amasya. Love, separation, the difficulties of life, longing, the difficult struggle of human beings for life, the impermanence of the world, and death have been the main themes of her poems (Aslan 2010: 141; URL-25).

Minstrel Fatma's husband strongly opposes Minstrel Fatma's poetizing and playing the saz. Minstrel Fatma, who provides for her children and is both a mother and a father to them, talks about the support she does not receive from her husband in her poems:

You wouldn't leave ashes on the barbecue when you loved me.

You looked on while people were crushing

Putting her head on the pillow and lying down

Did you ever think that I loved me. (Turan and Uysal, 2010: 146; Altun, 2017).

Fatma Üzüm took Neşet Ertaş as an example. Her works have a weight of grizzlies, legs, and lamentations. With the syllable measure of 7, 8, and 11, she wrote poems about love, separation, the difficulties of life, longing, the difficult struggle of human beings, the temporality of the world, and death (Aslan, 2010: 141).

Vasfiye Hanım (VT) (1914 -)

Vasfiye Hanım (VT) was born in Şarkışla district. Vasfiye Hanım's mother was also a folk poet (Günbulut, 984; 17). She married by an arranged marriage and had six children and lived with her mother-in-law. Vasfiye Hanım's marriage did not go well and she described this situation in her poems with complaints:

Rude man you burned me, you burned me

I stole wood nails (azı) and quickly rotted

My strength is not enough, I ran every job

I forgot to walk lately. (Günbulut, 1984: 23, 25; Altun, 2017).

Suna Gölpek (1956/.)

Suna Gölpek was born in 1956 in Sarıkavak village of Alpu district of Eskişehir. She is married and has three children. She was in line with Hacı Bektaş-ı Velî and was affiliated to Hızır Abdal Quarry (URL-26). Telli Suna. She grew up in the Alevi-Bektashi culture. She was influenced by Dede Durak Bakır, who played the violin and Hüseyin Bakır, who played the bağlama, Minstrel Veysel, Yunus Emre and Pir Sultan Abdal. Minstrel preferred the pseudonym "Suna" and Ali Şar gave the pseudonym "Necefi" in 2003. She wrote poems in the genres of beautification, husbandry, stoning, lamentation; tekke literature, hymn, and breath genres (URL-27). Suna has written poetry books *Bekleyiş* (1993) (*Waiting*), *Özleyiş* (1997) (*Missing*), *Söyleyiş* (2000) (*Utterance*), *Gökyüzüm* (2000) (*My sky*)

and Dođduđum Köy Sarıkavak (2012) (*Sarıkavak, the village where I was born*)(URL-26).

Herpoems "Aşka Gelir Dalgaları Coşardın" (*You came to love, fluctuates and run*) dealt with love.

*You would come to love and fluctuate and get excited,
You would cross the seas, the waves,
You used to live happily with your spouse and friend,
Who are you offended by, are you crossed, heart?*

*Did snow fall on my black hair?
Did it rain on the mountains of hearts?
Was the dagger of the fortune worth you?
Complaining about your troubles, did you keep quiet, heart?*

*You know, there was a tall wife,
You had a coal that burned your heart,
You were suffering from your friend's hand,
Did you grin and bear it, heart?*

*Telli Suna passed through the ages of youth,
Rose-scented ties became ruined,
I heave a sigh, wound my feelings,
Have you given up hope now, heart? (Köksel, 2012: 164)*

ÖZLEMİ, Özlem Olgaç (1982 / .)

Özlem Olgaç was born in Sivas in 1982. Olgaç, who has been interested in Minstrel poetry and folk songs since a young age, started to poeticize in 2008. Her master is Minstrel Derdiyar. She has more than fifty poems, uses the pseudonym Özlemî and took this pseudonym herself (Kaya 2009: 380; Turan, 2014: 385). From Minstrel Veysel and Pir Sultan, she says masterful sayings (Turan, 2014: 385; URL-28).

*In her poems, she told Mevlah to cry with a crazy heart.
You need to desire and attain love,
Cry, crazy heart, cry to Mawla.
It is necessary to know the HAKK (Allah) is one and to fight,
Cry, crazy heart, cry to Mawla.*

*Seeing the visible is not a talent,
Laughter is not peace,
not chanting heart does not have freedom,
Cry, crazy heart, cry to Mawla.*

*Before ÖZLEMİ passed away from life,
Before the soul leaves the body and flies,
Before you look at your notebook and open it,
Cry, crazy heart, cry to Mawla. (URL-29)*

SELVİNİZ, Hatice Altuk Keşoğlu (1969 / . -)

Hatice Altuk Keşoğlu was born in Kahramanmaraş Göksun Aslanbey village. Keşoğlu married in 1990 and had three children from this marriage (Ekici et al, 2014: 133).

Hatice Altuk Keşoğlu, who is the apprentice of Minstrel Ayhan Aslan, continues to receive training from minstrels in playing the saz and poetizing in an extemporaneous manner, and uses the pseudonym "Selvinaz" given by her master Ayhan Aslan. Her poems are available in genres such as beautification and stoning. She both plays and poeticizes in syllable size and has prosody poems such as divan (Ekici et al, 2014: 133). Among her poems, especially her poem "Dedim-Dedi" (*I said-he said*) is very important:

*I said Selvinaz's wound
He said, my luck is already black
I said, look for another beauty
Said, I don't want trouble. (Ekici et al, 2014: 134; URL-30).*

She has a poem called Göksunum written for Göksun which consists of 46 continents.

After all

In the Republican period, women became visible in many areas, especially with the enactment of the civil code. The number of women minstrels has increased and they have taken part in the Minstrel style cultural tradition like male minstrel.

Women minstrels Arzu Yiğit (Arzu Bacı), Ayten Çınar (Gülçınar), Ayşe Çağlayan, Döne Sultan Can, Durşen Mert (Nurşah Bacı), Güllühan, Hatice Şahinoğlu, İlkin Manya (Sarıcakız), Kevser Ezgili (Ezgili Kevser), Sürmelican Kaya (Sürmelican), Şahsenem Akkaş (Şahsenem Bacı), Şah Turna Ağdaşan, Telli Gölpek (Telli Suna), Vasfiye and Yeter Yıldırım tried to keep this tradition alive, and while keeping this tradition alive in difficult socio-cultural conditions, they also defended their rights by leading the women in social life in the rotations they experienced.

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