

Reanalysis of the Literary Works of Sarah Grand, Charlotte Perkins Gilman, And Yaşar Nezihe from A Feminist Orientalist Perspective

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Abstract

We examine women's rights and freedoms using a comprehensive framework that includes all races, ethnicities, and socioeconomic categories and is based on a systematic, conceptual, and theoretical approach. However, during the late nineteenth and early twentieth centuries, it was difficult to speak of a well-established and comprehensive feminist movement. In addition to the fact that there are many limits on movement and the need for reliable and fair sharing of information across different countries, social classes, racial groups, and genders, the orientalist view of the Western world has also affected the quality of feminist literature. Some major Western studies on women have portrayed Turkish women in a negative light, suggesting that they are oblivious to feminist principles. However, upon retrospective examination of British, American, and Turkish literary works created in the late nineteenth and early twentieth centuries, it becomes evident that each society has exhibited analogous quests for women's rights and freedoms. This article aims to reveal the collective experiences of women, irrespective of their race, socioeconomic class, or ethnicity. It also aims to show how male-dominated discourse and orientalist perspectives obscure these experiences, revealing similarities in areas like education, work rights, representation, and violence, from the past to the present. Accordingly, this article provides a comparative examination of following literary works from feminist orientalist perspective: "When the Door Opened" (1908) by Sarah Grand, "The Yellow Wallpaper" (1892) by Charlotte Perkins Gilman, and "For May 1" (1923) by Yaşar Nezihe Bükülmez.

Keywords: orientalism, feminism, "When the Door Opened__", "The Yellow Wallpaper", "For May 1", Mary Wollstonecraft

SARAH GRAND, CHARLOTTE PERKINS GILMAN VE YAŞAR NEZİHE'NİN EDEBÎ ESERLERİNİN FEMİNİST ORYANTALİST BİR BAKIŞ AÇISIYLA YENİDEN ANALİZİ

Öz

Günümüzde sosyoekonomik sınıfların yanı sıra tüm ırk ve etnik grupları kapsayan geniş bir çerçeveden yararlanarak kadın hak ve özgürlüklerini metodik, kavramsal ve teorik bir yaklaşımla araştırmaktayım. Ancak, on dokuzuncu yüzyılın sonları ve yirminci yüzyılın başlarında, bu kadar köklü ve kapsamlı bir feminist hareketten bahsetmek zordu. Bununla birlikte, bilginin çeşitli

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uluslara, sosyal katmanlara, etnik kökenlere ve cinsiyetlere güvenilir ve tarafsız bir şekilde yayılmasının zorluğu gibi birçok nicel kısıtlamanın yanı sıra, Batı dünyasının oryantalist bakış açısı feminist çalışmaların kalitesini etkilemiştir. Batıda kadınlarla ilgili bazı önemli araştırmalar Doğulu/Türk kadınlarını olumsuz bir şekilde tasvir etmiş ve onların feminist ilkelerden habersiz olduklarını öne sürmüştür. Ancak on dokuzuncu yüzyılın sonlarında ve yirminci yüzyılın başlarında üretilen İngiliz, Amerikan ve Türk edebiyat eserleri geriye dönük olarak incelendiğinde, her toplumun kadın hak ve özgürlükleri konusunda benzer arayışlar sergilediği ortaya çıkmıştır. Bu makalenin amacı, ırk, sosyoekonomik sınıf veya etnik kökene bakılmaksızın kadınların deneyimlerinin kolektivitelerini göstermek ve erkek egemen söylem ve oryantalist bakış açılarıyla gölgelenen kadın deneyimlerinin eğitim, çalışma hakkı, temsil ve şiddet gibi alanlarda benzer olduğunu göstermektir. Bu doğrultuda bu makale, Sarah Grand'ın "Kapı Açıldığında_" (1908), Charlotte Perkins Gilman'ın "Sarı Duvar Kağıdı" (1892) ve Yaşar Nezihe Bükülmez'in "1 Mayıs İçin" (1923) adlı eserlerin feminist oryantalist bir perspektiften karşılaştırmalı bir incelemesini sunmaktadır.

Anahtar sözcükler: oryantalizm, feminizm, "Kapı Açıldığında", "Sarı Duvar Kağıdı", "1 Mayıs İçin", Mary Wollstonecraft

INTRODUCTION

Despite the significant contributions made by women in several fields, including law, art, literature, and science, they continued to be overshadowed by patriarchal dominance. Regrettably, the patriarchal narrative fails to acknowledge women's achievements. All cultures, religions, and regions, on the other hand, emphasize the prevalence of masculinist social behaviors while disregarding the contributions of women. History has established masculinist social behaviors as the normative standard (Harding, 1987, pp. 2–6). Men have largely shaped fields such as history, literature, science, and medicine, reflecting their dominant roles and centrality in these domains. Consequently, the experiences and achievements of women throughout history have often been overlooked or marginalized. Nevertheless, it is important to acknowledge the contributions of poets, writers, and intellectuals who have advocated for women's rights and challenged the oppression and devaluation of women. In this regard, Jeffrey R. Di Leo addresses the historical context of the feminist movement, stating that "the first wave of feminism is most often considered to begin in the late eighteenth century with figures such as Abigail Adams and Mary Wollstonecraft"; however, it goes back much earlier (2023, p.179):

The origins of the first wave of feminism—or, alternately, the *old-* or *classical* feminism—can be stretched all the way back to the ancient Greek poet Sappho, who flourished in the second half of the seventh century BCE, which is about a century after the time of Homer and two centuries *before* Plato. In her poetry, Sappho celebrates the existence of women and advocates for their worth. She is also often the leading figure in an educational circle of choruses of unmarried girls (*parthenoi*). (Di Leo, 2023, p.179)

The historical presence of women's rights advocates illustrates that in contexts of oppression and injustice against women, there exists the potential for discourse around the pursuit of rights and freedom. Women have been building the foundations of today's feminist movement for generations.

Historically, women who have achieved the opportunity for education or financial autonomy have played an active role in women's movements, working for the collective benefit of all women. For example, Fâtima El Fihri is an unexpectedly prime example of Eastern women's significant contributions to the field of education and deserves acknowledgment and appreciation. She built the first university, known as "Karaviyyin," in the Moroccan city of Fez in 859 AD. (Özer, 2023, p. 105). It is regarded as the earliest university in history. This demonstrates that women, regardless of their geographic areas, have universally expressed their desire for the right to education, participation in the workforce, and representation.

However, in addition to the ongoing oppression upheld by the patriarchal system, the colonial powers imposed their orientalist viewpoint, utterly ignoring the representation and achievements of other women from other cultures. "Western feminism as a way of Orientalizing, deepening stereotypes" has obscured these feminist endeavors of the Eastern women in the late nineteenth century and the early twentieth century (Maggi, 2020, p. 91). It took a while for feminist organizations to recognize and rally behind the struggle of women of various colors, ethnicities, and nationalities. The recognition of women's rights, achievements, and liberties for women belonging to various skin tones, ethnicities, nationalities, faiths, and cultures was only achieved during the third wave feminist movement in the 1990s.

In this study, I highlight the accomplishments of women who are marginalized by patriarchal oppression and biases, taking into account an orientalist viewpoint. I aim to examine the literary works of women writers who came to prominence in the late 19th and early 20th centuries from a historical standpoint. I particularly compare British and American works from the same era to feminist Turkish literature, as well as the identity of Turkish women, which is stereotyped and otherized by both patriarchal and orientalist tendencies. I argue that in contrast to the orientalist viewpoint, British, American, and Turkish literary works addressed similar subjects at roughly the same time. I examine the common themes that appear repeatedly in the writings of Sarah Grand, Charlotte Perkins Gilman, and Yaşar Nezihe. These themes include equity in representation, equal participation in the workforce, and equal access to education.

Edward Said defines orientalism as "a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident'", and then he furthered to explain its purpose as "dominating, restructuring, and having authority over the Orient" (Said, 1979, pp. 2-3). The point of convergence between the orientalist perspective and feminist views is where the West creates binary oppositions to assert its dominance over the East. It attributes anti-feminism, barbarism, and backwardness to the Eastern identity while elevating the Western identity as feminist, modern, and civilized. In relation to Edward Said's orientalism theory, Diego Maggi defines feminist orientalism as "any form of domination or superiority, not only political and economic but also cultural, from the West on the East, justified by women's rights and/or Western feminism" (Maggi, 2020, p. 91). Therefore, I use feminist orientalism as a theoretical framework to analyze the patronizing stance of Western feminism towards women from the East or Turkey, as well as their endeavors to get educational rights, career opportunities, and representation. I will examine the topics of educational rights, professional chances, and

representation in “When the Door Opened__” in *Emotional Moments*, “The Yellow Wallpaper,” and “For May 1,” published in *Kadınlar Dunyası (Women’s World Magazine)*, which are British, American, and Turkish works, respectively.

While it is often acknowledged that 19th-century women’s suffrage campaigners played a significant role in starting women’s movements, women across the globe have incessantly strived for equal rights, educational opportunities, and participation in the workforce. There is a rich and lengthy history behind the feminist movement. Olympe de Gouges, for example, emphasized her concern about women who contributed to the French Revolution but were denied the rights and freedoms they deserved. Gouges addressed French women in “The Declaration of the Rights of Woman” in 1791:

Enslaved man increased his power and had to have recourse to yours in order to break his fetters. Freed he became unjust towards his companion. Oh women! Women, when will you cease to be blind? What advantages have you gained through the Revolution? A greater scorn, a more pronounced disdain. (de Gouges, 1791, pp.124-129)

Olympe de Gouges, acknowledged as a forerunner of French feminist organizations, encouraged women to rise and demand their rights, and she fearlessly stated the existence of “ignorance, neglect, or contempt for the rights of women” (de Gouges, 1791, pp.124-129). Despite facing accusations of unnatural behavior and guillotine punishment from the male-dominated social system, Olympe de Gouges inspired women across Europe.

Soon after “The Declaration of the Rights of Woman” was announced in 1791, Mary Wollstonecraft wrote *A Vindication of The Rights of Woman* (1792), which is regarded as a trailblazer and influenced the following generations. *A Vindication of The Rights of Woman* (1792) can be viewed as a criticism of the patriarchal system and those masculinist remarks in Jean-Jacques Rousseau’s *Emile* and Edmund Burke’s *Reflections on the Revolution in France*. Rousseau’s image of a woman as “an alluring object of desire, a sweeter companion to man, whenever he chose to relax himself” in the book *Emile* lays the basis of misogynistic prejudices (Wollstonecraft, 2004, p. 19). Wollstonecraft criticizes both men who subjugate women and women themselves for their “uncultivated understandings,” which stem from their adherence to stereotypes of submissive and ornamental femininity (Wollstonecraft, 2004, p. 24).

The significance of Wollstonecraft’s work for this research lies in its exemplification of feminist orientalism. Wollstonecraft asserts from the onset of her assertion that Western intellectuals’ misogynist and disparaging attitudes are founded in Islam and that these misleading beliefs have an impact on them. Wollstonecraft begins her criticism by claiming that “all the writers...from Rousseau to Dr. Gregory, “have contributed to render women more artificial, weak characters” (Wollstonecraft, 2004, p. 10). She especially emphasizes Rousseau’s misogynist declaration: “Rousseau declares that a woman should never for a moment feel herself independent, that she should be governed by fear to exercise her natural cunning, and made a coquettish slave” (Wollstonecraft, 2004, p. 19). She aligns the misogynistic ideas of these intellectuals, whom she describes as “men of genius,” with Islam at the very beginning of the book (Wollstonecraft, 2004, p. 39). Here is where the idea of patriarchal oppression having been projected onto other religious and political groups, especially Islamists, is rooted (Zonana, 1993; Lewis, 1993; Özcan Demir, 1999;

Heffernan, 2000; Cahill, 2019; Maggi, 2020). Wollstonecraft separates misogynistic views, societal actions, and the perception of women as inferior from Western culture and associates them with Eastern civilization and its religious principles, stating that “the books of instruction, written by men of genius, have had the same tendency as more frivolous productions; and that, in the true style of Mahometanism” (Wollstonecraft, 2004, p. 2). In doing so, Wollstonecraft “displaces the source of patriarchal oppression onto an ‘Oriental,’ ‘Mahometan’ society,” and as Joyce Zonana terms it, she creates “feminist orientalist discourse” (Zonana, 1993, p. 593). Because of its influence on the generations that followed, this work has a significant influence on feminist orientalism.

Due to her influence on subsequent feminist literary and creative works, Mary Wollstonecraft propagated both orientalism and feminist principles. Virginia Woolf describes Wollstonecraft’s influence in her essay “Four Figures” as follows: Mary Wollstonecraft “is alive and active; she argues and experiments; we hear her voice and trace her influence even now among the living” (p. 163). In parallel with Virginia Woolf’s comment on the influence of Wollstonecraft on future generations, we see the feminist orientalist discourse, which was made popular by Mary Wollstonecraft, has also been transmitted to the next generations. In company with feminist oriental perspective, “the vocabulary of oriental misogyny” became “an invisible component in feminist representations” in the 1800s, as evidenced by Charlotte Brontë’s famous work, *Jane Eyre* (Perera, 1991, p. 79). In *Jane Eyre* (1847), Charlotte Brontë uses oriental misogynistic imagery to portray a negative characteristic of a Western woman, associating it with the perceived qualities of an Eastern lady, whom she portrays as “cross-legged, like a Turk” (39). Furthermore, Brontë satirically refers to the sultan/slave binary in Eastern culture to criticize patriarchal domination in the West, which is modeled on “the true Mahometan strain” (Wollstonecraft, 2004, p. 10), writing, “He smiled; and I thought his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his gold and gems had enriched” (Brontë, 1985, p. 297). As a result, due to their feminist orientalist perspective, Western writers who supported women’s rights often distorted the portrayal of Eastern female identity, hence perpetuating a sense of inferiority regarding Eastern/Turkish female identity. Regarding the feminist orientalist discourse, Joyce Zonana states that:

If the lives of women in England or France or the United States can be compared to the lives of women in “Arabia”, then the Western feminist’s desire to change the status quo can be represented not as a radical attempt to restructure the West but as a conservative effort to make the West more like itself. Orientalism—the belief that the East is inferior to the West, and the representation of the Orient by means of unexamined, stereotypical images—thus becomes a major premise in the formulation of numerous Western feminist arguments. (Zonana, 1993, p. 594)

The struggles of women from non-Western cultures to achieve independence and rights, as well as their efforts to shape their own identities, were overlooked because of the stereotypical depiction of Muslim and Eastern women perpetuated by orientalist views. Due to Orientalist perspectives and the assumption of Western superiority, women of all races and ethnicities faced significant barriers in being adequately portrayed.

Teresa Heffernan argues in her article “Travelling East: Veiling, Race and Nations” that the desire to “rescue and modernize” Muslim women, as Edward Said noted, is driven by Europe’s self-

interest rather than a genuine concern for the long-standing oppression of women (Heffernan, 2011, pp. 159-167). Heffernan says that the idea that Ottoman women were slaves led to calls to free them from their harems and headscarves. These calls created a mixed population and hybrid influence, which made it impossible for society to be stable and homogeneous. These calls were made because the colonial governments didn't like how cosmopolitan Ottoman society was (Heffernan, 2011, pp. 159-167). Nevertheless, in contrast to the notion popularized by feminist orientalism, feminism has consistently been ingrained in Turkish society. Although Eastern or Turkish women have been represented as far more oppressed, passive, and in need of liberation than the Western women, Turkish women encounter comparable problems to those faced by women in the West, and they fight for comparable rights and freedoms. The situation for Turkish women is no worse than that of Western women. Considering authentic Turkish social and cultural context, in fact, even before the Turks converted to Islam in 751, Turkish women were even far ahead of Western women in terms of social status, privileges, and freedoms. In time, women in the Ottoman Empire and its successor the Turkish Republic fought for further gender equality throughout several aspects of social life and held significant positions in state administration, as well as in domestic and commercial spheres, in comparison to the Western women. In his book *The Principles of Turkism*, Ziya Gökalp stresses the rooted feminism and the equality of men and women in Turkish culture:

A newly married couple would pool their belongings and acquire a jointly owned house. They would not live in either the groom's family heart or the bride's *törkün* but would establish a new household (house). This is why a new household is resulted from every marriage among the Turks, hence the term *evlenmek* and *ev bark sahibi olmak* as synonyms for "to marry"...Among the ancient Turks, as among the Arabs a house belonged not to the husband alone but to the husband and wife jointly. The man of the house was called *öd ağası*, the woman *ev kadini* (Gökalp, 1923, p. 111).

Citing these cultural practices as an example, Ziya Gökalp stated, "Just as the most democratic people in the world were the ancient Turks, so are the most feminist generation" (Gökalp, 1923, p. 151). The Ottoman Empire passed on sharia law, which protected women's rights, in addition to adopting the feminist traditions of the ancient Turks into their cultural standards in succeeding generations. The Ottoman Empire followed Islamic law up until 1917. Although Islam, as an Abrahamic religion, is as restrictive in certain versions as Catholicism, Protestantism, or Judaism, the feminist orientalist perspective of the West, driven by prejudice, portrayed Islam as a source of violence that suppresses and silences women. In fact, Turkish women were subject to religious restrictions to a similar extent as Western women faced religious oppression. Furthermore, despite the efforts of the feminist orientalist perspective to depict women in Western civilization as superior, it can be argued that Turkish women experienced greater freedom in comparison to their Western counterparts. We can infer that, despite major religious restrictions, Turkish women's rights were protected under Islamic law and that, compared to women in the West, they enjoyed better economic and legal rights. For example, according to Taşçıoğlu (1958), "property separation was crucial in Ottoman society. By law, women had the right to use their property any way they wanted" (p. 9). Marriage would be only permitted under Islamic law if the lady consented and could be witnessed by two women or one male. To make the marriage valid, the husband had to give the woman he

was marrying an amount of money or property decided by the woman. This would ensure the woman's security in the event of divorce or widowhood (Sancar, 1999, p. 20). If the husband and wife agreed, they might divorce by mutual consent, or the lady could petition the court for a divorce. During the marriage, the husband was responsible for household expenses, and for three months after the divorce, it was determined if the lady was pregnant or not, and the expenses and obligations for a potential child fell back on the father (Sancar, 1999, p. 21). In terms of inheritance, although women receive fewer shares than men, their rights are safeguarded by the court and left to their own discretion (İnan, 1982, p. 60).

In addition to feminist orientalist writers and travelers, there are other writers that challenge traditional beliefs about Turks and promote the societal standing of Turkish women. In her *Turkish Embassy Letters* (1763), which was compiled by Robert Halsband in *The Complete Letters of Lady Mary Wortley Montagu* (1967), Lady Mary Montagu criticized orientalist notions and myths about Turkish ladies and their status, and she demonstrated that Turkish women were in better condition than Western women, remarking in one of her letters, "Your whole letter is so full of mistakes from one end to t'other. I see you have taken your ideas of Turkey from that worthy author Dumont, who has writ with equal ignorance and confidence" (p. 368). In her letters, Lady Mary Montagu observed and described the lifestyles and experiences of Turkish women. According to her, Ottoman women had a greater degree of independence compared to women in the Western world. She even went as far as to say that Turkish women "are perhaps freer than any ladies in the universe" (p. 406). It is well known that women in the West throughout the 18th and 19th centuries had little to no legal rights in contrast to Turkish women. Until the French Revolution, the subject of whether "women are human beings" was debated (Pizan, 1985). In the nineteenth century, Western women "were not authorized to stand security or make a loan. Similarly, they were prohibited from serving as witnesses in trials" because they were considered "incompetent to enter into contracts or appear in court" (Gerhard and Meunier, 2016, p. 254). It was "French women—the first to demand human rights for women" in Europe (Gerhard and Meunier, 2016, p. 251). In comparison to Muslim Turkish women, French women were only able to exercise their "freedom to divorce" starting in 1792 and were granted the ability to inherit property as late as 1793 (Gerhard and Meunier, 2016, p. 257).

When it comes to employment prospects, Joan W. Scott and Louise A. Tilly (1975) give an account of the civil status of British women, focusing on the influence of religion on women's roles. It is evident that there was no change in the proportion of employed women during the transition from the late 19th century to the early 20th century, despite the emergence of women's movements during this period.

In Great Britain, a Protestant country, the civil status of women was reformed through the married women's property acts of the late nineteenth century, and political emancipation in the form of suffrage came in 1918. In 1851 and 1861, about 25 percent of British women worked; in 1921, the figure was still about 25 percent. (1975, p. 37)

The circumstances for the Islamic Ottoman populace were largely same. In terms of job opportunities, women were permitted to perform domestic tasks like childcare and housework, irrespective of their nationality. While Islamist writers held the belief that women should be responsible for domestic tasks such as maternity and childcare, there were also pro-Western writers

who shared this viewpoint. In his article titled “What Should We Teach Our Daughters?” published in the *İslam Dünyası Magazine*, İsmail Safaih, who is thought to be associated with the Young Turks, stressed that women’s main responsibilities were within the home and contended that they should refrain from pursuing education as it would hinder them in their domestic duties. He made comparisons to British society to support his point. Ismail Safaih states that:

Girls being educated in this manner causes men to lose interest in marrying them. This is exactly what happened in England. There were men who preferred not to marry educated women. It is because these educated women believe they are superior to their husbands because of their knowledge and expertise in science or art, which hinders the development of a healthy marital relationship.¹

While feminist orientalist accuse Eastern cultures and Islam of sexism and anti-feminist social norms, it is worth noting that Eastern intellectuals such as İsmail Safaih model themselves after Western social order. This illustrates that patriarchy and male supremacy transcend cultural boundaries and doctrines of religions. Western civilization erred by exonerating itself and seeking external causes for the male-dominated social structure. Nevertheless, it is documented that women from both the eastern and western cultures resist the notion of being subservient, a stance that implies that women are “beings only designed by sweet attractive grace and docile blind obedience to gratify the senses of man” (Wollstonecraft, 2004, p. 10). Nevertheless, in the Ottoman Empire, women’s rights activists such as Müfide Ferit, Fatma Aliye, Nezihe Muhiddin, and Yaşar Nezihe campaigned for women’s access to employment and education. During a conference on feminism, Mufide Ferit made the following statement:

Due to the economic status of our society, it is necessary for everyone to engage in employment in order to meet their financial needs. In essence, it exerts a compelling force on you, compelling you to take action. From an ethical perspective, women are no longer required to tolerate the disgrace of being subordinate to males and depending on them for survival. Currently, Turkish feminism is focused on advocating for the right to work.²

Müfide Ferit contends that the foremost necessity for women is to have access to education and the chance to get employment opportunities, enabling them to attain equal representation alongside men. This is the unifying goal of all women's movements around the world, regardless of nationality. Comparisons of British women’s status and educational rights to Turkish women's status demonstrate that, despite feminist orientalist notions, women struggled against the same patriarchal framework and male dominance regardless of nationality. Women are urged to engage in education, have equal chances in employment, and be treated with respect in order to achieve representation in the public sphere in English, American, and Turkish society. Literary works, “When the Door

¹ The original quote from İsmail Safaih’s article: “Kızların bu usulde terbiye görmeleri izdivâca rağbetten düşmelerine bâis olur. Nitekim İngiltere’de böyle olmuştur. Orada erkekler mütefennine kadınlar ile izdivâca rağbet etmemişlerdir. Çünkü evvela o kadın sâhibe-i ilm ve fen olmak itibariyle zevcine karşı kendinde daima bir ruchân ve tefevvuk gördüğünden hüsn-ü muâşeret te’sis edemez.”

² The original quote from Müfide Ferit’s speech: “Bizim cemiyetimizin iktisadi vaziyeti, herkesin çalışmasını, kendini beslemesini icab ettiriyor. Ahlaken de kadın artık erkeğe tabi olmak, erkekten ekmeğini beklemek zilletinden kurtulmalıdır. Demek ki Türk feminizmi, şimdilik gaye olarak, tabii muvakkat bir gaye olarak ‘hakk-ı mesai’yi isteyecek. Kadınların çalışmak tabiatlarına, iktidarlarına göre her bir mesleğe girmek hakkını talep edecektir. Bu cihetten erkeklere tamamıyla müsavi bir hak isteriz.”

Opened__", "The Yellow Wallpaper", and "For May 1" have effectively tackled the rights to education, employment, and representation, which are commonly addressed by women's movements.

1. "WHEN THE DOOR OPENED__"

Sarah Grand, who is considered one of the primary advocates of feminist resistance following Mary Wollstonecraft, introduced the phrase "new woman" and effectively conveyed the challenges faced by women in her novels and short stories. The word "new woman" quickly became a symbol of an independent woman over the world (p. 271). Sarah Grand introduces the new awakened woman who rejects the assigned subordinate subject position and advocates for women's right to equal representation alongside men. She argues that women who reject their submissive status and demand respect are often criticized for being unfeminine and unnatural women. Centuries ago, Olympe de Gouges faced allegations of being an unnatural woman too. It is evident that the prevailing mindset, which is dominated by men, lacks familiarity with women who deviate from their assigned roles. Moreover, they mock women who advocate for rights and liberties beyond what is already bestowed upon them and condemn them as not being natural women. Sarah Grand raised awareness about this similar matter and introduced males to the notion of enabling and empowering women who defy patriarchal conventions in her writings.

"The New Aspect of the Woman Question" (1894) by Grand is a groundbreaking piece of writing that challenges harmful gender stereotypes by arguing that women deserve respect and equality in society. In this article she presents a new awakened woman that seeks equality and respect in addition to the two stereotyped categories. Following Mary Wollstonecraft's critique of women perpetuating the stereotype of female submissiveness and reliance on men, Sarah Grand categorized women into three distinct groups in 1894. These groups include the "scum-woman," who employs deceitful tactics to garner male admiration and attention, the "cow-woman," who dutifully adheres to all societal rules dictated by the patriarchal system, and finally, "the new woman," who fights for equal access to representation, employment, and education (Grand, 1894, p. 271). In her short story collection *Emotional Moments*, she has a short story titled "When the Door Opened__" in which she illustrates men's obliviousness to the unfathomable new woman. The husband questions if his wife is a good or evil woman, but it turns out that she is a new woman who belongs in neither category.

In "When the Door Opened__" the narrative features an unknown man and his unnamed wife. An unnamed husband erroneously accompanies a woman to a masquerade party, mistakenly believing that she is his wife and is a "scum-woman," meaning an immoral and promiscuous woman (Grand, 1894, p. 271). By inviting the woman to his house, he intends to test her loyalty as the person he claims to be his spouse. At the very moment when the husband is beginning to grasp his own frailty, he is interrupted by the sound of his wife's latchkey ringing at the door. He understands that the woman he accompanies is not his wife. The man gets off the train before telling the ending, leaving the reader and the narrator in suspense. The story centers on the true identity of a woman

and the false assumption that is held by her husband. In this way, Sarah Grand introduces a new woman identity to the readers.

Sarah Grand's work centers on the investigation of women's identity and portrayal, particularly through the use of disguise, with a focus on the unrecognized and unfamiliar aspects of female subject. The author uses a masquerade party as a literary tool to represent the societal constructs of gender roles, which are established on false assumptions, thereby obscuring the genuine essence of both males and females. Sarah Grand offers an evaluation of the matter concerning the representation and man-made gender roles in this short story portraying a speechless woman who is unable to express herself and engages in the narrative through the interpretations that the man ascribes to her. When portraying the male character, Sarah Grand intentionally leaves out the husband's name in order to create the impression that she is portraying any other man belonging to the patriarchal social structure. In this way, by intentionally not naming the main characters, Sarah Grand has successfully emphasized the importance of gender identity and representation in society as the main theme of "When the Door Opened__".

I read "When the Door Opened__" as an exploration of the Victorian men's ignorance and false assumptions towards the subject position of women. In the patriarchal society of the Victorian era, males typically perceive women as either the idealized "angel in the house" or as promiscuous beings in public (Hoffman, 2007, p. 264). Because of this, the husband concentrates on two preconceptions of women that society holds: the obedient/angel and the scum/bad, while he looks into the identity of the woman, he believes to be his wife. The story ends before the spouse reaches a decision about the woman's identity, and this inconclusive story implies that the woman does not fit into conventional stereotypes of female subjects. So, I regard the wife as a new woman who occupies an alternative role or position than "the cow-woman" or "scum-woman," which the husband is unfamiliar with (Grand, 1894, p. 271). Because she symbolizes a newly emerging female identity that is yet unidentified at the fin de siècle, the woman in the story remains unknown.

The husband's attempt to identify his wife only based on her clothing rather than her demeanor can be interpreted as a critique of women's objectification and the issues of not recognizing their individuality. Moreover, observing his spouse in a public situation beyond their customary domestic surroundings elicits feelings of insecurity and skepticism within him. It is because in Victorian society, males have perceived women in the domestic sphere as submissive and obedient, akin to docile cows. However, women in the public sphere have been often stigmatized as immoral, deceitful, or even prostitutes. That is why the unnamed husband in "When the Door Opened__" perceives the lady outside of her domestic realm as filthy and undesirable.

The incompatibility and noncommunication between men and the new woman are highlighted by Grand, who states, "The new woman is a little above him, and he never even thought of looking up to where she has been sitting apart in silent contemplation all these years, thinking and thinking" (Grand, 1894, p. 271). The new woman in the story does not occupy the place where the husband looks at. This new woman defies conventional categories and stereotypes her husband is familiar with. She has the liberty to attend a masquerade party and have a door key, as her husband does. However, these equal terms with the husband do not mean "unsexing" for the

woman, but they are a demand for equal rights for representation (Grand, 1894, p. 270). Notwithstanding Sarah Grand's suggestion of developing a new female identity, the author deliberately leaves the story unresolved. Thus, she portrays female identity as a phenomenon that falls well outside the realm of definition by men.

2. "THE YELLOW WALLPAPER"

Sarah Grand exerts a significant impact on later feminist studies, the same as she has been impacted by feminist writers who came before her. Sarah Grand and her contemporary Olive Schreiner were successful feminist followers of Mary Wollstonecraft's *A Vindication of the Rights of Woman*, which is accepted as the first instance of feminist movements in feminist literature. Similarly, English literary figures endeavors and their advocacy for equal rights, encompassing women's education and involvement in working life, have had an impact on Margaret Fuller and Elizabeth Cady Stanton and many literary figures in the USA too. Elizabeth Cady Stanton advanced the pursuit of women's rights movements in the United States. She organized the first Convention for the Rights of Women in 1848, along with Martha Coffin Wright, Mary Ann M'Clintock, Lucretia Mott, and Jane Hunt. She co-wrote the Declaration of Sentiments for the meeting, which served to raise awareness for women's suffrage. Alongside these social strides towards women's representation and equal rights, Charlotte Perkins Gilman wrote "The Yellow Wallpaper" in 1892 as a culmination of these feminist attempts. In this article I specifically examine the influence of domestic violence and financial dependence on mental well-being in "The Yellow Wallpaper," stressing the prevalence of issues related to access to education, economic independence, and equal representation tackled in English, American, and Turkish literature.

The story of "The Yellow Wallpaper" revolves around an unnamed protagonist who suffers from postpartum depression after having a baby and her husband, John, while they live in a remote place. In an attempt to alleviate her depression, her spouse John plans to take a "rest cure" by spending the summer renting a country house. However, along the course of the narrative, her emotional condition shifts from depression to psychosis. The unnamed protagonist, who is also the narrator, becomes consumed by a strong fixation on the yellow wallpaper in his bedroom, resulting in a psychosis. Jennie, who is John's sibling, resides with them and contributes to household chores in order to assist the family with their domestic duties. John, a physician, and his sister Jennie seem to aid the narrator in restoring this health condition. However, the underlying cause of the wife's suffering is domestic violence, where the husband and Jennie exert control and power over the narrator, the unnamed wife. The narrator's husband, representing patriarchal ideals, has imposed restrictions on her physical environment, ability to express herself, autonomy, and professional opportunities, thus confining her within their rental country house. I analyze Charlotte Perkins Gilman's nuanced criticism of the restricted mobility, lack of liberty, and restricted access to education and jobs that housebound wives face through a few instances from the story.

Similar to Sarah Grand's persona, Gilman revolves around a woman who is rendered completely inert when her voice is suppressed. Charlotte Perkins Gilman criticizes the identities of subjugated women in marriage and social life through the nameless and silenced subordinate wife

who fades into dysfunctional agency. The female narrator, who remains unidentified throughout the story, introduces her husband, John, as “a physician of high standing,” and herself as a figure who possesses no authority, no name, no profession, or a saying in the house (Gilman, 1997, p. 18). This can be seen as a subtle criticism against male and female subject positions. The man of the house is portrayed in such a higher, superior, and represented subject position that the narrator emphasizes his profession, name, high standing, and assertiveness, whereas the wife is in such a lower, lesser, and under-represented subject position that her name or profession is not mentioned. Despite the detrimental impact it has on her well-being, the main character is a submissive woman who dutifully obeys her spouse's every directive and refrains from expressing protest towards him for fear of rebuke.

This story also exemplifies the impact of cultural norms and male-dominated power dynamics inside marriage, which reduce a woman to a vulnerable and dependent being, akin to an infant. The story centers on the sick woman as she endures her husband's dominance, domestic violence, constraints, and prohibitions. By the end of the story, the woman's health has deteriorated to the point where she is seen crawling on the floor, resembling an infant incapable of communicating, functioning, making decisions, or speaking. Despite the negative consequences it has on her overall health and happiness, the narrator obediently follows her spouse's every command and refrains from voicing any kind of dissent towards him due to presumed male superiority. The narrator mentions that she has experienced psychological violence and that her fundamental rights, like the ability to express herself and her thoughts and feelings, are being violated. She goes on to say that her husband makes fun of her whenever she does so, saying that this kind of behavior is so common that “one expects that in marriage” (Gilman, 1997, pp. 18-19). John asserts his dominance over his wife by regularly exercising control over all aspects of their lives, including dictating her health condition, establishing her needs, selecting their place of residence, and prohibiting her from engaging in writing or socializing activities, all of which she must comply with. This controlling manner impairs her cognitive functions and self-regulation, ultimately leading to a complete loss of sanity.

Although she knows that he has a serious depression and she needs “congenial work, with excitement and change” to get better, she chooses to remain silent, avoiding disputing the decisions of John, who “assures friends and relatives that there is really nothing the matter with one but temporary nervous depression—a slight hysterical tendency” (Gilman, 1997, p. 18). It is because the narrator recognizes the insignificance of her words compared to those of her husband, and she chooses not to communicate her feelings and ideas, even when she knows that John and his dismissiveness are the source of her prolonged illness. She cannot openly express herself but privately writes about her sentiments and thoughts in her diary that “John is a physician, and perhaps—I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind—perhaps that is one reason I do not get well faster” (Gilman, 1997, p. 18). The woman possesses awareness of the current problem at hand, yet she opts to maintain silence due to her awareness that her ideas will not be well received inside the patriarchal structure.

On one hand, I consider the narrator's ineptness in confronting her husband as her consent of John's authority and superiority because he is a scientist and "practical" (Gilman, 1997, p. 18). In other words, she views herself as mentally ill and therefore irrational and weak, while positioning John as a rational and arbiter subject. John's domineering acts have rendered the narrator unable to articulate her health situation. On the other hand, the narrator says that her husband is not the only one, as her physician brother prescribes the same things as her husband. This leads to a consensus among long-established patriarchal figures in the family whom she must face. As a result, I conclude that the narrator submits to her husband's authority after growing weary of fighting against the patriarchal majority. The narrator's frequent use of the phrase "What can one do?" reinforces the notion that she becomes exhausted and ineffectual when confronted with the patriarchal throng (Gilman, 1997, p. 18). Rather than appreciating and acknowledging the emotions of the narrator, everyone depends on the words of the husband, indicating that in any situation, the husband is considered the esteemed figure in the family.

As a husband, John has entire authority over his wife, restricting her right to work or express how she feels or what she needs for herself. The narrator states that she is "absolutely forbidden to 'work' until [she is] well again" (Gilman, 1997, p. 19). She cannot protest against work prohibitions or being restrained in a creepy yellow wallpapered room, but the narrator defies one of her husband's commandments, which is not to write, by covertly keeping a diary. Not only does she feel fatigued, but she cannot continue her clandestine attempts at writing. On this subject, she states that "I did write for a while in spite of them, but it does exhaust me a good deal—having to be so sly about it, or else meet with heavy opposition" (Gilman, 1997, p. 20). In this way, the male figure in the family prohibits the narrator from expressing herself, which eventually drives her to create an imaginary person who is imprisoned in the wallpaper, and she associates herself with that imprisoned woman in the wall.

Through the narrator, Charlotte Perkins Gilman examined women who were denied the right to work, denied the opportunity to socialize, imprisoned in an undesirable residence, and denied mental and psychological comforting opportunities and rights such as reading and writing, criticizing the inequality in women's identity across borders. She used a powerful example of women being denied their rights and freedoms to criticize the male-dominated, repressive social structure. In this regard, it is obvious that Charlotte Perkins Gilman's contribution to the women's rights movement was both inspired by and a forerunner to subsequent work in the field.

3. "FOR MAY 1"

The feminist literary works I study, "When the Door Opened__" in *Emotional Moments* (1908) by Sarah Grand, "The Yellow Wallpaper" (1892) by Charlotte Perkins Gilman, and "For May 1" (1923) by Yaşar Nezihe Bükülmez, were written in the late nineteenth and early twentieth centuries, about 15 years apart, and show how women in the same era dealt with similar challenges to freedom and rights of work, education, and representation. It is apparent that English, American, and Turkish women, regardless of geography, religion, language, or color, are all concerned with women's

fundamental rights and freedoms, such as the right to an education, the right to representation, and the liberty to work in these literary works.

Regarding the women's movement in the Ottoman Empire, aside from Yaşar Nezihe, the initial cohort of Ottoman women who participated in the movement hailed from affluent and prominent family backgrounds. As a result, the children of wealthy households were either educated or enlightened ladies capable of following European and global events. Influenced by modernizing movements, the Young Ottomans, in tandem with prominent Turkish feminist women like Fatma Aliye Topuz (1862-1936), Selma Rıza Feraceli (1872-1931), Nezihe Muhiddin (1889-1958), and Halide Edip Adivar (1884-1964), endeavored to inspire women to engage in politics, national affairs, and women's associations, especially after the Second Constitutional Monarchy (1908). To that end, it was around this time that the Turkish women's movement originally gained momentum. The widespread printing press allowed prominent educated Turkish women to work towards the goal of granting Muslim Turkish women the same rights as Western women. The press has played a significant role in popularizing modernization movements, such as women's rights to education, employment, and equal representation, as well as other related causes.

Ottoman women used to get informed about the changes, social events, and women's movement through the journals. The first women's journal *Terakki-i Muhadderat* specifically addresses Muslim women. Additionally, women were allowed to express themselves and raise awareness of women's issues by directly publishing their letters in this newspaper. This newspaper features a letter penned by Rabia, in which the female author redefines the notion of female identity. Rabia states that:

While men are capable of supporting themselves and others through their abilities and talents, why should we not also possess the strength to acquire knowledge and skills?...Is it solely the disparity in our genders that has caused us to behave this way? If that were indeed true, European women would possess similar characteristics to ours. (Rabia, 1869)

Rabia's comments indicate that she is making comparisons between herself and European women regarding educational chances. This demonstrates her awareness of the advancements in women's rights and standing in Europe. While many Turkish Muslim women used pseudonyms such as Rabia to maintain their anonymity, leading figures like Yaşar Nezihe Bükülmez, Ulviye Mevlan, and Mükerrerrem Belkıs actively contributed to multiple publications, notably *Kadınlar Dünyası* magazine, which was specific to women and enabled Ottoman women's voices to be heard in the press via their poems and writings.

In this article, I focus on the distinguished Turkish feminist poet, Yaşar Nezihe Bükülmez, and her poem "For May 1" (1923). Yaşar Nezihe stands out from other feminist writers and poets for three reasons. First and foremost, Yaşar Nezihe hails from the lowest rung of Turkish society, having learnt Arabic and Persian on her own and educated herself. Secondly, despite all of the violence and abuse she faces, she consistently fights not only for women's rights but also workers' rights.

As a third point, Yaşar Nezihe's works hold great literary and political/cultural importance due to the fact that she is known as the first to write a poem specifically devoted to the Turkish Republic's Labour Day. Yaşar Nezihe adeptly conveys economic disparities and the injustice of a female individual's subordinate status through her personal encounters. Yaşar Nezihe, a female poet

from a lower social rank, distinguishes herself through her poem "For May 1" and advocates for the rights of under-represented and impoverished working-class individuals, irrespective of their gender. Her efforts deserve acknowledgement in a world where women are often silenced and lack agency.

Yaşar Nezihe stands out as the only poor and uneducated woman who can be associated with the Turkish/Muslim women's movement. Yaşar Nezihe was born in a highly disadvantaged and unfavourable environment. It is known that she lacked an affluent family to provide for her, a loving father to support her schooling pursuits, and the sociocultural readiness to support her development. She reveals the scale of the poverty she was born into by such words: "On a cold night when the storm rocked the roofs, I was born on a poor street in Silivrikapı. The night I was born, our house had no drop of gas" (Toros, 1992, p.125). Yaşar Nezihe's account of her personal past reveals her keen understanding of social concerns, her comprehension of class consciousness, her recognition of the injustice inherent in social hierarchies, and her awareness of unequal distribution of capital and resources across various social strata. For example, she mentions the particular locality of Silivrikapı where impoverished individuals reside without access to basic amenities such as gas. The poet Yaşar Nezihe champions the plight of women and workers in her writings after she endures the starvation deaths of her two children and works many jobs to make ends meet. Yaşar Nezihe overcomes several social and economic obstacles to acquire an education for a year, which enhances her skills and abilities. That's the only education she receives. In an interview with Taha Toros (1992), she states that:

I couldn't get over my passion for reading. I did not have any money. I used to collect daisy and hibiscus seeds along the streambanks and sell them to herbalists. I would give 40 liras of my earnings to my teacher and 40 liras to her trainee. (pp.125-142)

Yaşar Nezihe attends lessons at the local school secretly. When her father hears this, he mockingly says, "Are you going to be a secretary to the Sublime Porte?" and kicks her out of the house (Uraz, 1941, p.144). Facing dire circumstances due to domestic violence, Yaşar Nezihe steadfastly refuses to relinquish her rights to education and a job, persistently pursuing self-improvement. Her background as a disadvantaged child who had to work from a young age makes her sensitive to both working-class and feminist issues. Poverty, which the poet endures from childhood, and patriarchal barriers to her education influence her feminist and socialist identity. Therefore, Yaşar Nezihe develops the capacity to recognize and comprehend the distinctions among different professional and social divisions, as well as their presumed hierarchy, and the underrepresented female individuals who were denied educational or vocational opportunities.

O, Worker!

While you have the right to live freely.

The bosses took that right away from you.

With your efforts, you enrich the parasites.

Why don't you hold any malice against him? (Bükülmez, 1923, p. 377)

The poet compares capitalism bosses to parasites, "tufeyli," in her poem "For May 1" (Bükülmez, 1923, p. 377). In this poem, Yaşar Nezihe advocates for the working class, claiming that capitalists abuse their labor and unfairly distributed incomes, preventing them from achieving the

quality of life they deserve. By writing these lines, she not only fights for women's rights, but she also portrays a strong female figure capable of defending the rights of repressed men. It is because she addresses working men and women without discrimination, whose labor has been undervalued and exploited. It can be seen that the subjects that she explores in her poems echo those that she explores in her life. However, her writings, including "For May 1," published in *Aydınlık Magazine*, lead to her detention on communist allegations. Despite all of this, Yaşar Nezihe campaigns for the rights of workers and education, opposing the abuses of capitalism and masculine superiority. In this way, she shows what a woman can accomplish on her own.

Furthermore, Yaşar Nezihe faces several anti-feminist attitudes as well as economic hardships that extend to hunger. Despite being a victim of violence and being subjected to physical abuse, Yaşar Nezihe seeks the right to an education and economic independence for both subordinated women and the working class. She is known to have been subjected to physical violence, verbal abuse, and forced marriage while living on the streets during her critical developmental years. Similarly, she is denigrated and unrepresented due to her gender in the domestic sphere. For example, her husband believes he has the right to name his wife in the same manner he names his pet, based on men's perceived dominance in society. Although the poet's name is originally Yaşar Zeliha, her husband says that he detests the name Zeliha and changes it to Yaşar Nezihe on the day of their wedding. In response to this, when the surname law was passed in 1934, she chose the surname Bükülmez, which means unbending and determined, which fits her personality and stance. According to İlknur Tatar Kırılmış, Yaşar Nezihe "thus turned her survival into an act of representation in exchange for her never-ending misery" (2015, p. 29). After all, she has exhibited her intelligence, skills, and reasoning by actively creating, rather than succumbing to the subjugation of women and the destitution they encounter. She has actively engaged in labor associations and women's rights associations, and she has written numerous essays and poems advocating for the protection of women's and workers' rights (Tatar, 1997, p. 32). It is also known that she joined the Müdafaa-i Hukuk-i Nisvan Association (women's rights defense association) in 1913. Her involvement with these civil defense groups, however, causes her problems. The following are the verses from "For May 1" that advocate workers' rights and caused Yaşar Nezihe to be imprisoned on charges of communism.

This world was not the same yesterday when you were working.

Look, the factories seem to have gone sleeping.

Everyone is on foot; there is no train or tram.

Always consider these to be personal honors.

People were taken aback when the worker abruptly quit his job.

Every clamor vanished like a light, leaving no sound behind. (Bükülmez, 1923, p. 377)

After writing similar poems themed on socialist issues, Yaşar Nezihe was detained on June 3, 1925, on allegations of communism (Tatar, 1997, p. 32). The fact that she wrote for *Aydınlık* magazine, known as a communist magazine, and supported the strikes in her poems leads to her imprisonment (Tatar, 1997, p. 30). Yaşar Nezihe's "For May 1" suggests that the workers' strike has had far-reaching consequences, paralyzing daily life. The poet further proposes that the profound effect of the strike should be regarded as a "personal honor" for the workers (Bükülmez, 1923, p. 377). In this way,

Yaşar Nezihe reminds the subaltern of their power and impact on the privileged capitalist who establishes dominance over the subordinated working class.

Finally, Yaşar Nezihe is featured on the cover of *Kadınlar Dünyası Magazine's* 124th issue, headlined "The Great Poet, Ms. Yaşar Nezihe," in 1913 (Kırılmış, 2015, p. 17). "Sadly, her writings were not printed in Latin"; however, what set her apart was her fearlessness in speaking out for social justice and women's rights (Çakır, 2021, p. 142). She had a great impact on Turkey's socialist and feminist movements due to the fame she achieved as a consequence of her life story, articles, and poems in socialist and feminist journals. Among her poems, "For May 1" distinguishes itself by being the first poem written for Labour Day in the Turkish Republic, which is significant for both literary and political/cultural history. At the same time, Yaşar Nezihe's poem "For May 1" earned her the title of "May 1 Poet" (Halavut, 2021, p. 83). Similarly, she posed as the first underclass feminist. Yaşar Nezihe Bükülmez, a significant feminist figure at the time, created a feminine identity that was recognized and admired all over the world from scratch. Consequently, her accomplishments made her an exemplary figure and a beacon of optimism for workers and women hailing from disadvantaged situations.

CONCLUSION

I began the article by discussing the orientalist perspective of western feminist literature. I argued that the assertions that women in the East or Turkey are inherently anti-feminist or have fewer rights than their Western counterparts are unfounded. I illustrated my points with instances to show that the facts do not support this orientalist viewpoint and that Turkish and Eastern women work hard to secure employment, representation, and education. Furthermore, I evaluated and contrasted feminist writings from Britain, America, and Turkey that were written fifteen years apart at the close of the nineteenth and the start of the twentieth centuries. The case of Yaşar Nezihe demonstrates that, in contrast to Mary Wollstonecraft's perception of Eastern women as mere instruments designed to provide pleasure to males, Turkish women stand up for visibility, equitable access to employment prospects, and education. As a result, I concluded that Western orientalist works attempt to assert superiority over the East by associating anti-feminist characteristics with the Eastern civilizations. Given that British, American, and Turkish feminist literature all espouse similar feminist principles and critiques of male hegemony, it may be concluded that all women invariably encounter patriarchal violence. As Sarah Grand and Charlotte Perkins Gilman, Yaşar Nezihe Bükülmez stands for all women who pursue educational opportunities, stay up to date on current events, work and support their families, and even possess the resilience to risk imprisonment to defend their male counterparts' rights.

APPENDICES

برلوره دوتيا ايشيلىرى بىرلشكنا

آيدىلىق

۰.۴

مايس ۱۳۲۳-۱۳۲۹

اجتماعى ، تربوي ، ادبى آيلىق مجموعه در

مايى ۱۵

۱ مايس اچون

باشدن باشه ايشته قوجه دونيا حر كتمسز ؟
يىلرجه بوبرلكنده دوام ايليكسرسز .

باطرونده فقير ايشجيلر ك قدرنى بيلسون
تعظيم ايله ، حرمله سكا باشلر اكيلسون .

دون سن چاليشيركن بوجهان بويله ده كلدى .
باق فابريقالر اوبقوره دالمش كى شيمدى .

هر كس يايلا قالدى ، نترن وار ، نترامواى .
سن بونلرى هب كندك اچون شان وشرف صاى .

يزكون براقينجه ايشى خلق شاشقينه دوندى .
سس قالمادى ؟ هر ولوله بر موم كى سوندى .

. . .

سايا كده سعادتله مظهر بشريت ؟
سن اولماسه ك اتمزدى تعالى مدنيت .

بوينو كدن اسارت باغنى پارجالا ، كس ، آت !
قونده در حق ، حقى حفسرلره اكالات .

بشار نىبه

أى ايشي !

أى ايشي ! ..
بو كون حر يشامق حقى سنك كن
باطرونلر او حقى سنك المشلر الكدن .

سعيكده ايدرسكده « طفيلي » لرى زونكين .
قلىكده بچين يوق او كا قارشى بيه بر كين ؟

راحت يشابور ؟ ايشي آلك امرينه منقاد ؟
لا كن سنى فقر اجمده كوندن كونه برباد .

زونكينلره پاى و برمه ، يازيقدر امكندن .
عزم ايتده اسارت باغى قوبسون بيله ككدن .

سن بوينو كى قالدبركه اونك بوينى بوكولسون .
برپارچه ده اولادلرينك چهره سى كولسون .

. . .

أى ايشي ! ..

مايس برده ؟ بو برلشمه كوننده
بى شبه بوكون قالمادى بر مانع او ككده ..

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