



WOMEN'S RIGHTS, EDUCATION AND THE APPEARANCE OF WOMEN IN THE FIELD OF LITERATURE DURING THE TANZIMAT AND SECOND CONSTITUTIONAL PERIOD OF OTTOMAN EMPIRE IN TÜRKIYE AND THE CONTRIBUTION OF WRITERS AND POETS

Sibel Karadeniz Yağmur¹

¹*Dr. Faculty Member, Turkish Language Department, Gaziantep University, Türkiye*

Abstract

This article uncovers women's rights, education, and the appearance of women in the field of literature during the Tanzimat and Second Constitutional Period of Ottoman Empire in Türkiye and the contribution of several writers and women poets. Working with correspondence, institutional and Social Science Index, and Google scholar publications, I show how women were provided with educational opportunities, and what legal and social regulations were done for women to be seen in the field of literature during the Tanzimat and Second Constitutional periods. I argue the activities of Poets and writers like Namık Kemal, and Şemsettin Sami and Women poets Makbule Lem'an Hanım, Yaşar Nezihe Bükülmez, Nigar Hanım, İhsan Raif Hanım, and Şükûfe Nihal for women to be seen in the field of literature. This article concludes that during the Tanzimat and Second Constitutional periods, women's liberation was experienced in all aspects of life. Women poets pioneered the beginning of women's poetry.

Keywords

Women rights and education, Tanzimat and Second Constitutional period, writers, Women Poets (Makbûle Lem'ân Hanım; Yaşar Nezihe Bükülmez; Niğâr Hanım; İhsan Raif Hanım and Şükûfe Nihal)

During the Tanzimat Period, Turkish women started to go out of the house, became socialized, and started to study in the Tanzimat Schools, and in this period, it was tried to ensure that they were able to enjoy their social life. Women were provided with an education opportunity above primary education, and the schools called Rüştiye and Dârümuallimât were opened for girls. Dârümuallimât, the first girls' teacher's school, started education in the Sultanahmet district in Istanbul in 1870 to train teachers for primary and secondary girls' schools. (Dârümuallimât-Vikipedi). The opening of Dârümuallimât enabled Turkish women to enter the working life officially, and the women who graduated took part as teachers. Women gained rights in education and social areas with the Tanzimat but reached the position they deserved with the Republican revolutions.

Before the Tanzimat and Second Constitutional monarchy, women poets could not present enough existence, which had social, historical, and religious reasons. In addition to the low number of women poets, research on women poets was also scarce. Except for a few individual and serious studies, no studies were made on the women poets whose numbers increased after the Tanzimat (Bekiroğlu, 2000). The number of women poets increased during the Tanzimat and Second Constitutional periods. For the first time, women were provided with an education opportunity above primary education. There was an increase in the number of schools for girls. Women's magazines such as Kadın (Women) Mehasin, Kadın Bahçesi (Women's Garden), Kadın Hayatı (Women's Life), Kadınlar Duygusu (Women's Sense), and Kadın Kalbi (Women's Heart) have been active in women's rights and for women to be seen in the field of literature.

Among the writer and poets of the Tanzimat and Second Constitutional Era Namık Kemal, Şemsettin Sami, Makbule Lem'an Hanım, Yaşar Nezihe (Bükülmez), Niğâr Hanım, İhsan Raif Hanım, and Şükûfe Nihal defended women's rights during their period, pioneered the beginning of women's poetry and gained an important place in our history by having their names.

Writers and poets Namık Kemal, Şemsettin Sami, Makbule Lem'an Hanım, Yaşar Nezihe Bükülmez, Nigar Hanım, İhsan Raif Hanım, and Şükûfe Nihal defended women's rights, pioneered the beginning of women's poetry and art, and gained an important place in our history by having their names written in this period. During the Tanzimat period, Rüştiye and Dârümuallimât were opened for girls. A Girl's Teacher's School was opened, and in 1914, the Darülfünun was opened for girls. During the Second Constitutional period, women's rights and education changed when women established associations and acted. Women began to take part in government jobs. Women's rights were defended in newspapers and magazines called Hanımlara Mahsus Gazete (Newspaper for Ladies), Kadın Dünyası (Women's World), and Hanımlar Alemi (Ladies' World).

During the Second Constitutional Monarchy period, the first Ottoman feminists came together and established various organized feminist societies based on women's rights. The most prominent of these societies and the one that made the most radical demands was the Ottoman defense of Law Society. In this period, women's magazines; Woman, Mehasın, Women's Garden, Women's Life, Women's Sense, and Women's Heart during this period have been active in women's rights and for women to be seen in the field of literature.

Women in the Tanzimat Era

The Tanzimat period (3.11.1839-22.01.1876) began with the Tanzimat Fermanı (Tanzimat edict) read by Ottoman Sultan Abdulmecid's Minister of Foreign Affairs, Koca Mustafa Reşit Pasha. This was a step of westernization, ensuring all citizens' safety of life, property, and honour (Tanzimat, Wikipedia). Religious lessons, language and literature lessons, and positive sciences such as mathematics, geography, and logic were taught to the children admitted to the Enderun School, and some of the staff was needed in the palace and administration (Sıbyan Mektebi, Wikipedia). Rüşdiye was a secondary education institution that opened after the Tanzimat Edict. The first girls' secondary school was opened in 1862, and nursing education began to be given within the faculties of medicine. Girls' High Schools were opened only in Istanbul with names such as Sultan Ahmet, Şehzade, Yusuf Paşa, Altay, At Pazarı, Üsküdar, Gülfem, İbrahim Paşa, and Eyüp high schools, and women's education could not be expanded across the entire geography (Rüşdiye, Wikipedia; Kocak,2020). To my opinion, it was a good step for women's education but it could have been better if the opening of Girls' High Schools were nationwide.

Kanun-ı Esasi, or the Constitution of 1876, was the first and last constitution of the Ottoman Empire announced on 23 December 1876 (Kânûn-ı Esâsî, Wikipedia). The Kanûn-ı Esâsî consists of 119 articles, and article 15 states that everyone has the right to education and training (*kanun-i-esasi, islamansiklopedisi*). The 1869 Maarif-i Umûmiye Nizamname (National Education Regulation) was inspired by the French national education system, the state's education system was restructured, teaching was compulsory, the schools were divided into sections and degrees, and the education and training method was arranged (Mehmed Esad Safvet Paşa, Wikipedia). With this regulation, classical Ottoman madrasah education was abandoned and a new education regulation was prepared.

Şemseddin Sami (1850-1904), one of the important names of Albanian and Turkish Literature who made great studies on Turkish Language and grammar revealed that giving social rights to women is not against Islam. Şemseddin Sami published his book "Kadınlar (Women)" in 1893 and listed his ideas: ' We wouldn't be exaggerating if we said that the nature and importance of women were understood too late, and they were never treated as they agreed. The happiness of society of humanity depends on the upbringing of women; then, the first lesson of progress is to be discipline of women. The need we have shown for the upbringing of women is that men can live happily only with the help of well-behaved women. Two other reasons will reveal the importance of women's education: one is because women are the class of the people of the world, half of the humans will be educated with their education, and other women are like human factories, and women are brought into the world by them and educated by them. Since the education of women will be passed on to their children, it is the article that all human beings will be educated for the future through the education of women. Şemseddin Sami stated that the primary school teachers in America were women, that he wanted to see women teachers in his country, that women's education was important, that women's involvement in working life was in the interests of society, and this way will pave the way for women's liberation (Doğramacıoğlu, 2018, p.222; Sami,1996, p.21). I believe Şemsettin Sami was a versatile Ottoman intellectual supporting education of women and accepting women as the basis of society and was aware of the formation of civilization of society depends on the education of women.

Namık Kemal, who was a writer, journalist, statesman, poet, and one of the most important thinkers of the Tanzimat period, criticized the inequality between men and women and stated that the most important responsibility for the education of children or their poor upbringing lies with ignorant mothers, that is, ignorant women. He considered the need for girls and women to receive an education suitable for them as a condition for the progress of Ottoman society (Akyüz, 1994). He insisted on the education of girls in the İbret newspaper and argued that the first educator of the family, which forms the core of the society, was the mother. He stated that in Europe, girls are allowed to study and get a job, however, in our country, girls were immediately married and deprived of education (Doğramacıoğlu, 2011, p.1001). Namık Kemal, in his article titled 'Maarif', stated that half of the teachers working in schools in the country should be women and that a woman who has not received any education

will not have any economic contribution to the country (Kocak,2020, p.494 ; Gündüz, 2013). As we see, Namık Kemal was one of the important literary man of the Tanzimat era, frequently addressing the issue of women in his novels. In his play “Vatan Yahut Silistre (Homeland or Silistra)” for the first time he portrayed women participating in the war on the side of the man. Unfortunately, his thoughts were realized more commonly during the republican years.

Fatma Aliye Hanım, one of the women writers in the Tanzimat Period, was the first woman novelist to discuss the problems of Turkish women in society in her work titled ‘Nisvan-ı İslam’. Like Ahmet Mithat, she said that Turkish and European education should be given together and that women should be educated and learn so that they could feel safe (Kocak,2020, p.494; Aliye 2012, p.21).

The woman writer of the Tanzimat Era, Poet Nigâr Hanım, expressed her thoughts by saying that what statesmen should do was to prepare an environment that will give women national education and training (Kocak,2020, p.494; Nigar, 1959, p.63-64). One of the publications published only by women during the Tanzimat Period was the ‘Women's Journal’ published by poets Nigâr, Fatma Aliye, and Makbule Leman.

We see that with the Tanzimat, women began to receive salaries from the state for the first time. Women were actively involved in social life, their voices could be heard through magazines, newspapers, and literary works, and the idea that women should have education rights and equal rights with men in social life was clearly expressed.

On February 18, 1856, the Islahat Fermanı or the Islahat Hatt-ı Hümayûnu gave new rights to non-Muslims regarding the practices after the proclamation of the Tanzimat (Islahat Fermanı – Vikipedi). It was regulated that official permission should be obtained for marriage and that imams should be given the title of marriage officer. (Çaha, 2010).

On January 27, 1847, the Istanbul slave market was closed, and the slave trade was banned in the African continent. In 1857, Abdülmecid issued an edict on obeying the ban on the slave trade. (Atamer, 1967).

Although it was a big step taken in terms of westernization, the Tanzimat Edict did not include provisions regarding women. Despite this, women gained the right to marry before a judge (1845), the right to receive secondary and higher education, and the right of equal inheritance to girls with boys (with the 1847 *irâde-i seniyye* and the 1858 Land Code), while women were bought and sold as slaves and concubines banned (1856) (Dulum, 2006, p.18). With the communiqué dated April 23, 1847, the *irâde-i seniyye* (the sultan’s order), which was one of the most important steps taken regarding the land law to implement the basic principles of the Tanzimat, was one of the daughters of the law of land inheritance. (Paksoy,2019, p.4). The Land Code of 1858 was the most successful and complete national law study of the Tanzimat, and it formed the foundations of the land law of the Republic Period. (Osmanlı Dönemi Mülkiyet rejimi ve Osmanlı Paleografyası. With the renovation, the first girls' school was opened in 1869 (Öztaş, 2016). With the 1869 Regulations, some arrangements were made regarding the girls' secondary school (Kocer, 1974).

Women in the Second Constitutional (II. Meşrutiyet) Era

The Second Constitutional Monarchy was the period that started with the re-declaration of the Ottoman Constitution on July 23, 1908, after 29 years of suspension, and ended with the liquidation of the Chamber of Deputies on April 11, 1920, by Sultan Vahdettin (Second Constitutional Era – Wikipedia). Concept of freedom and equality during Second Constitutional period was felt strong and educated Ottoman women living in major Ottoman cities such as Istanbul, Izmir, and Thessaloniki started to work on women’s rights (Uyar, 2001; Cesur, 2017):

The first Ottoman feminists came together and established various organized societies based on women’s rights and with a feminist character. The most prominent of these societies was Osmanlı Müdafaa-i Hukuk-ı Nisvan Cemiyeti (the Ottoman Defence of Law Society of women). This society was founded one month after the foundation of the magazine called “Kadınlar Dünyası (women’s world)”, and the privileged person of both was Nuriye Ulviye Mevlana Civelek.’ This society defended the women's law of feminists and started to argue that the inequality between men and women should be abolished, that the right to divorce should be given to women, that they should have equal rights in inheritance (Koç, 2016 p.31; Özcan Demir, 2016 p.110; Cesur, 2017 p.126).

The Meşrutiyet (Constitutional) Era was a period in which legal rights were given to women, and its influence continued in the next period. With the family decree of 1917, a legal perspective was given to the engagement. Age 17 for women and age 18 for men was accepted as the lower limit for marriage. At the same time, marriage with two witnesses and a civil servant became mandatory Ziya Gökalp, Ahmet Şuayip, and İbrahim Hakkı Mansurizade Saib were influential in the enactment of the decree (Çaha, 1996, p.102; Kurnaz, 199, p.61; Özcan Demir, 2016 p.111).

After the declaration of the Second Constitutional Monarchy, the most important women's magazines such as Musavver Kadın (Musavver Women), Kadın (Women), Kadınlar Dünyası (Women’s World), Güzel Prenses (Beautiful Princess), Kadınlık (Femininity), Seyyale, Hanımlar Alemi (Ladies’ World), Kadınlık Hayatı (Womanhood Life), Bilgi Yurdu Işığ (Light of Knowledge Home), Türk Kadını (Turkish Women), Genç Kadın

(Young Women), Kadın Duygusu (Feminine Emotion), İnci (Pearl), Kadınlar Saltanatı (Women's Reign), Hanım (women) were published. Kadın dergisi (The Women's magazine) was published in Thessaloniki (Selanik). The aim of the magazine, which published its first issue on October 26, 1908, was to appeal to every woman. The magazine, which gives importance to women's participation in social life, advocated the education of women. Mehâsin, the first women's magazine of the Second Constitutional Era was a monthly women's magazine that was published for the first time with colorful pictures, which published 12 issues between 14 September 1908 and 25 November 1909. Demet magazine started its publication life in 1908. The magazine was a literary magazine that mainly included works such as poetry and stories. One of the most important women's magazines of the period was Kadınlar Dünyası (Women's World). This journal was the publication organ of the Müdafaa-i Hukuk-ı Nisvan Society, which was established between the years 1913-1921, followed a publishing policy that defended women's rights and interests, brought up the problems faced by women, and offered solutions (Kurt, 2015).

During the Second Constitutional Era, Women started to work in positions such as post-office clerks, which were left vacant due to men's fighting on the fronts during World War I, and by entering factories, they found employment in the food and textile industry. In 1917, legal arrangements were made for women in the Sharia laws; Polygamy was left to the will of the woman, moreover, by giving women the right to divorce (Şemşek, 2020).

Tanzimat and Second Constitutional Era Women Poets

To the extent that women have gained their social rights in the historical process, they have had the opportunity to reveal their existence more in art than in other areas of life (Nutku, 2010). Women's saying 'I exist too' not only in poetry but also in other fields has been difficult (Yılmaz, 2012, p.47).

During the Tanzimat period, İffet Halim published the newspaper Kadın (Women) for women and published some of her articles on women in the newspaper Hakimiyet-i Milliye, and her articles on social and political issues in the Ulus newspaper (Zelal, 1994, p.173). Nigar Binti Osman, the first name of innovation, published her first work Efsus I in July 1887. There were no explicit women's signatures in women's magazines such as Mürebbi-i Muhadderat, Aile (Family), or İnsaniyet (Humanity). In some of these, nicknames such as 'Lisan-aşına bir Hanım' (Language- a Familiar Lady) or 'Mektepli bir Kız (School girl)' or single names such as Belkis, Hayriye, Adile that do not allow identification came across (Dârümuallimât).

Fatma Makbûle Lemân (1865-1898) was the daughter of one of the palace officials. Her life was spent with sickness. Some of her poems and stories were published under the name of Ma'kes-i Hayal (Çelik, 2020, p.198). She was one of the poets and writers of the Modernization Period and created her literary works during a period when Turkish women began to gain a lively and strong-willed identity. After her first work, the poem 'Hazan', the poem 'Spring in Hazan' in 1887, and her essay 'Mehtapta İhtisâsâtım', published in the newspaper Tercüman-ı Adalet in 1888. Ma'kes-i Hayâl (published on February 11, 1897) in which she approaches the women, stuck between rebellion and submission/obedience, within the framework of Turkish/Islamic understandings internalized the identity of women and writers, and takes feminine steps towards women gaining an identity. There were eight poems, three stories, and a letter to the reader in Ma'kes-i Hayâl (Eliüz, 2008, p.177).

Fatma Makbule Lemân struggled for the existence of women and questioned the secondary position of women limited and marginalized by social norms.

Yaşar Nezihe Bükülmez (1882 -1971) was one of the active female poets of her period and continued her literary life from 1896 to 1953. Yaşar Nezihe Bükülmez was a different female writer who tried to make her voice heard in Turkish literature with her poems (Tatar, 1997, p.70). Yaşar Nezihe's poems are published in Malûmât Newspaper, Hanımlara Mahsus Gazete, Kadın, Kadın Âlemi, Kadın Dünyası, Terakkî magazines. Yaşar Nezihe Bükülmez collected her poems in the books named 'Bir Deste Menekşe (A Bunch of Violets)' and 'Feryatlarım (My Cries)'. She wrote poetry in prosody (Kırılmış, 2012).

Yaşar Nezihe is the most unfortunate poet of the Ottoman period female Poets. Her life is like a novel. During her 91 years of life, she struggled for life. She did not find comfort from her father, husband, fate, or regime.

She lost her mother when she was only six years old, and her life was accompanied by a crippled aunt and her drunken father. She expressed her feelings about the sadness of losing her mother at a young age as follows:

O Lord, it was not befitting to die.

To be buried in that ground while I am. (Kırılmış, 2012).

Yaşar Nezihe's father, Kadri Efendi, marries his daughter to Atif Zahir Efendi, who was twenty-seven years older than her, thinking that he will be a cure for their poverty. After a short time, he divorced Yaşar Nezihe, because she had no children although he was married three times before but could not become a father. she married again with Engineer Fevzi Bey and had three sons named Sedat, Suat, and Vedat. After a while, Fevzi Bey followed the person he fell in love with, leaving his wife and children behind. Sedat and Suat die of starvation. Yaşar Nezihe does not forgive her husband's betrayal and irresponsibility. 'Five years after our separation, news came from Engineer

Fevzi Bey. He was seriously ill; he was calling me to his house. I went without trembling. He was living his last moments in his cot. He asked for a sip of water from my hand. I immediately fulfilled his wish. After drinking the water, he said with tearful eyes, 'Forgive me, Nezihe!' Discussion of five years of creeping into my brain, losing my two children like a sapling because of him. I gave the final answer to my heart, which was calloused by the pain I suffered. - I can't forgive! Three seconds later, his eyes closed. His hand in my palm became cold as ice; was dead (Toros, 1992).

She had a marriage again to a journalist, but the marriage lasted just 50 days. her husband took Yaşar Nezihe to another city called Cide. He had two wives there and brought them home too. Because of this shame, she divorced him.

The First Book: *Bir Deste Menekşe* (A Bunch of Violets), was published in Istanbul in 1913 (Bükülmez, 1913). These years were handled in her poem titled 'Rah-ı Maîşet'.

This helpless needle is in my hand, a frame in front of me
To trouble, my heart has become the target
I always watch for a dry bread
I'll be devastated by the scourge of livelihood.

Yaşar Nezihe, with her poem titled 'Ekmek Kömür ihtiyacı (Bread Coal need)' published in *Nazikter*, points to the social wound caused by the war by describing her neighborhood:

"Bread was not given from the neighborhood for two days
It's not easy to suffer this hunger day and night
The poor nation has been hungry for four and a half years.
The issue of subsistence was not settled, what was this?...
The goods of the houses have been sold, always for a piece of bread.
What did people do to suffer this torment?
Who didn't have a bed quilt for sleeping
When they were hungry, many could not find it, a pity dry bread.
Surprised young women their way, was humiliated
What made this nation hungry was always this rank miserable. (Bükülmez, 1918).

Yaşar Nezihe Bükülmez publishes a poem called 'May 1' in May 1923. This poem supports the workers' strike. (Bükülmez, 1923).

"O, Worker! When you have the right to live free today
The bosses took that right away from you.
by working you made those who live off others rich.
Why don't you have a grudge against him in your heart?"

I think Yaşar Nezihe should not be accepted as a poet writing with ordinary pain and feelings. She wrote in almost every issue of "Women's World" and contributed to much for women's voices being heard in the press. She is an example of a woman poet with miserable childhood, unwanted marriages, left with kids during the marriage, and lost her kids, but with her socialist side struggled for women and labor. She deserves to take her place in women's literary history.

Nigâr Hanım (1856-1918), who lived in the Tanzimat period, was born in Istanbul in 1856 and was the daughter of Macar Osman Pasha. She studied at the French school in Kadıköy and was known to play the piano well, speak eight languages, and started poetry at a young age. She had three sons named Salih Münir, Salih Feridun, and Salih Kerâmet from her unhappy marriage at the age of 14, and then separated from her husband. She made herself accepted by society with her clothing, speech, and behavior, leading to the view that women's place in social life should change. Nigâr Hanım, who was awarded an Order of Compassion by Abdülhamid, was the editor-in-chief of *Hanımlara Mahsus Gazete* for a period. She traveled to Serres, Vienna, Pest, Egypt, Italy, Romania, and Paris. After the Balkan War, she gave conferences highlighting national feelings and played a role in the formation of national consciousness with her poems (Nigar Hanım, teis.yesevi.edu.tr).

Her poems were *Efsûs I* (1877), *Efsûs II* (1891), *Niram* (1896), *Aks-i Seda* (1900), *Safahat-ı Kalb* (1901) and *Elhan-i Vatan* (1916). *Nigar Binti Osman Hayatının Hikâyesi* (Memory book 1959) and *Tesir-i Aşk* (Stage play, 1978) were published after her death (Nigar Hanım, [wikipedia](http://wikipedia.org)). Nigâr Hanım's innovative attitude showed itself in the preface of the book with the title 'Arz-ı mâfi'z-Zamir' (in the heart) (Nigar Hanım, teis.yesevi.edu.tr). You could hear the private cries of a sensitive soul in *Efsûs (Part One)* 'The image of hopeless love was quite common in the poems of this book (Demirdağ, 2015, p.368).

Efsûs (Second Part, 1890) was a poetry book published by Nigâr Hanım after her marriage. Nigâr Hanım married at a young age and did not find happiness in her marriage. Nigâr Hanım returned to the family home as her problems with her husband grew and her husband did not send the children with their mother. Nigâr Hanım reflected on her health problems and the problems caused by being separated from her children in this book. However, the image of love bears traces from her poem from the first book 'Bu muydu aşk? (Was that love?)' (Demirdağ, 2015, p.369).

Nigâr Hanım's third poetry book "Nirân" was published in 1896 at the age of thirty-four years. She officially divorced her husband İhsan Bey in 1899. They married for the second time in 1895. However, İhsan Bey deceives Hanım again as before and made her unhappy. Her bad relationship with her husband was the main reason for her unhappiness and despair. Aks-i Sadâ (1899), a book of poems, was published at the end of those sad years. (Demirdağ, 2015, p.370)

I could say Nigar Hanım defended the existence of womanhood and its place in the country and struggled for national education and training of women. She wrote love poems throughout her life in a time when writing and reading love poems was negated. And when women writers had difficulty overcoming the authoritarians both at home and in literature. She managed to overcome these obstacles. So with her actions, she took place in women's history.

İhsan Raif Hanım (1877 - 1926), who was born in Beirut, was the daughter of Köse Mehmed Raif Paşa. Combining Western education and lifestyle with localism, she realized the spiritual synthesis of the West and the East, sought after since the Tanzimat. Her poems were published in Mehasin, Rübâb, Yarın (Tomorrow), and Genç Yolcular (Young Travelers) for women ((Coşkuntürk 1987 ; Çetindaş, 2019).

İhsan Raif Hanım was a poet who adopted the national literature movement and wrote poems in the 'National Romantic Sense Style'. She tried to create national sensitivity, national unity, and national consciousness in her poems (Baykuş, 2020, p.19). Her first poem was 'Bir Âlîlin Duygusu (a Crippled, Patient's feeling)' published in the journal Rübâb, dated February 28, 1912. The poet's 'Dilenci (Beggar)', 'Sadâ-yı Şüheda (the voice of the martyrs)', 'Tarhan'ın Anası (Tarhan's Mother)', 'Vurduğu Yere Bir Daha Vursun (Hit Where He Hits Again)', 'Ağlarım (My Cries)', 'Bu Sevdadan Geçersin (You Pass Through This Love)', 'Sevgilim (My Beloved)', 'Acaba Kimdir (I wonder who is it)', 'Ey Firdevs'I Hayalim (O My Dream of Firdevs)', 'Ruhumun Ayrılma Yoldaşına (To the Comrade of My Soul's Separation)', 'Ninni (Lullaby)', 'Gecelerim (My Nights)', 'Sen Gideli (You Are Gone)', 'Zevâl (extinction)', 'Kınalar Yaksın (Put henna on hands)' were published in the Rubab magazine in 1913. In 1909, in the Mehasin journal, there were poems like 'Gel Gidelim (Come and Let's Go)', 'Verem (tuberculosis)', and 'Sonbahar (Autumn)' (Coşkuntürk, 1987, p.42-43).

İhsan Raif Hanım had married four times and had 2 sons and 1 daughter: from her first marriage. her first marriage was dramatic. While she was living in his father's Taş mansion, director Mehmet Ali opened the door of the room she was in and tried to kidnap İhsan Raif Hanım. He was unsuccessful, but her father did not accept this incident and not listened to his innocent daughter and considered "breaking into the house", as a stain on the name of the family, accepted his daughter as "dirty" and forced his 13-year-old daughter to marry. her father sent them to Izmir in exile, and she became a mother at the age of fourteen. İhsan Raif Hanım's unhappiness does not end with her marrying the wrong person. On top of that, she learned that her husband, Mehmet Ali, also had a wife named Aspasya in Istanbul and that she had a child. İhsan Raif Hanım expresses her silence about all the events that happened to her in the autumn when the poplars were falling leaves in İzmir with the following poem (Aydoğan, kayseriulkergazetesi.com)

"I do not complain to anyone; I cry to myself
I tremble as I look at my future like a criminal
The curtain of oppression has been drawn, I'm afraid of my good fate
I tremble as I look at my future like a criminal..."

İhsan Raif wrote these lines with the feeling of a woman in pain, despair, loneliness, and oppression in a male-dominated society. These verses were a torch of rebellion that illuminates even the present day of a woman's heart. Even today, Girls are forced to early age marriage. So İhsan Raif should not be accepted just as a "poet" . she should be a voice of women suffering from her suffering.

Şükûfe Nihal (1896-1973) was born in Yeniköy, Istanbul. The author, who married twice and broke up with her second husband in the late 1950s, started writing under the name Şükûfe Nihal (Argunşah, 2018). Şükûfe Nihal had two marriages and two great loves. The first of these names is Osman Fahri, and the second is Faruk Nafiz Çamlıbel. Şükûfe rejected Faruk Nafiz's marriage request, thinking of her daughter Günay. Osman Fahri's love was much more painful and deep. Osman Fahri, the first love and first wound of Şükûfe Nihal's heart, the first guilt of this sensitive woman; He had a forbidden love for Şükûfe Nihal, attempted suicide for the sake of this love, and died when He was twenty-nine years old. The traces of Osman Fahri's love was seen in Şükûfe Nihal's poetry books, Sabah Kuşları (Morning Birds) and Yerden Göğe (From earth to sky) , whose loneliness was increasing day by day (Çetindaş, 2010, p.157-159).

Şükufe Nihal wrote various articles in various journals during the Second Constitutional Monarchy years. The article titled “*Today's Young Woman*” was published in the first issue of the magazine “*Kadın (Woman)*” on March 21, 1914, drawing attention to the inability of women who could not show their power to unite on the edge of the new differentiated world. she expected the enlightened, patriotic woman to wake up the nation, which has fallen into a terrible sleep and end the misery (Akagündüz, 2016, p.113).

Şükufe Nihal became a student of Darülfünun and Darü-l İnas during the years when society and women experienced a serious transformation. Şükufe Nihal participated in the Asri Kadın Cemiyeti (Asri Women's Association) in 1919, which organized national struggle and anti-occupation rallies, and carried out activities. They organized the first anti-occupation rally in Istanbul together with the students of İnasDarü'l-Fünun. On May 30, 1919, at the Sultanahmet Meeting attended by 100,000 people, she gave an enthusiastic speech (Zihnioğlu, 2008, p.785; Buruş, 2017, p.51).

Her life, which became bedridden, ended on September 24, 1973, in a nursing home in Bakırköy (Argunşah, 2011).

Şükufe Nihal was one of the best artists who encouraged the women of her time to write and represented the female working for women's sensibility in all its dimensions. She frequently emphasized the demand for education and the necessity of working for women in her writing. she has been one of the important advocates of innovations in women's education. she tried to be the voice of women in her writings and defended women's rights to education.

Conclusion

During the Tanzimat and II Constitutional periods, women were provided with an educational opportunity, for the first time, women were provided with an education opportunity above primary education, and a Rüştiye and Dârülmualimât were opened for girls. legal and social regulations were done for women to be seen in the field of literature during the Tanzimat and Second Constitutional periods. These were as follows: During the Tanzimat period. the number of schools for girls was increased. A Girl's Teacher's School and in 1914, the Darülfünun was opened for girls. women were enabled to be more active in the social field and literary fields. During the Second Constitutional period, various organized feminist societies were based on women's rights, and legal rights were given to women. women's magazines; Kadın (Women), Mehasın, Kadın Bahçesi (Women's Garden), Kadın Hayatı (Women's Life, Kadınlar Duygusu (Women's Sense), and Kadın Kalbi (Women's Heart), have been active in women's rights and for women to be seen in the field of literature. women's liberation was experienced in every aspect.

The number of women poets, writers, and minstrels increased during the Tanzimat and II Constitutional periods. Poets and writers like Namık Kemal, and Şemsettin Sami and Women poets Makbule Lem'an Hanım, Yaşar Nezihe Bükülmez, Nigar Hanım, İhsan Raif Hanım, Şükufe Nihal defended women's rights during their period, pioneered the beginning of women's poetry and gained an important place in our history by having their names written in this period. This article concludes that during the Tanzimat and Second Constitutional periods, women's liberation was experienced in all aspects of life. Women poets pioneered the beginning of women's poetry.

Works Citation

- Akagündüz, Ümüt (2016). *II. Meşrutiyet Döneminde kadın hareketi ve Şükufe Nihal'in Bugünün genç kadınına adlı yazısı* [The Women's Movement in the Second Constitutional Era and Şükufe Nihal's To Today's Young Woman] *Fe Dergi* 8(1), 111-117, p.113.
- Akyüz, Yahya. (1994). *Türk Eğitim Tarihi* [Turkish Education History], (İstanbul: Kültür Koleji Yayınları.
- Aliye, Fatma. (2012). *Nisvan-ı İslam*. H. Argunşah (Ed.), İstanbul: Kesit Yayınları, 2012.
- Argunşah, Hülya. (2011). *Bir Cumhuriyet Kadını Şükufe Nihal* [A Republican woman Şükufe Nihal], İstanbul: Timaş Yayınları, 97.
- Argunşah, Hülya. (2018). Şükufe Nihal. <http://teis.yesevi.edu.tr/madde-detay/sukufe-nihal>.
- Atamer, Hamdi. (1967). *Zenci Ticaretinin Yasaklanması* [Prohibition of Negro Trade], *Belgelerle Türk Tarihi Dergisi*, 3, 23-27.
- Aydoğan, Osman. http://www.kayseriulkergazetesi.com/koseyazilari/kadin_sairimiz_ihsan_raif_hanimi_da_anlatmadan_gecmek_istemedim-2729.html (Retrieved: 27.07.2022).
- Baykuş, Satiye. (2020). İhsan Raif Hanım'ın şiirlerinde millî romantic duyuş tarzı [National romantic affective style in İhsan Raif Hanım's poems]. *Amasya Üniversitesi Sosyal Bilimler Enstitüsü Türk Dili ve Edebiyatı Ana Bilim Dalı Yüksek Lisans Tezi*, p.Vi; p.19.
- Bekiroğlu, Nazan. (2000). Osmanlıda Kadın Şairler [Women Poets in the Ottoman Empire], <http://www.nazanbekiroglu.com/2000/01/02/osmanlida-kadin-sairler/> (Accessed 03.08.2022).
- Buruş, Duygu. (2017). *Şükufe Nihal'in Yazılarında Kadın*. [Women in Şükufe Nihal's Writings]. *Sosyal Bilimler Araştırma Dergisi (KOUSBAD)* 6, 39-60.
- Bükülmez, Yaşar Nezihe. (1913). *Bir Deste Menekşe* [A Bunch of Violets] İstanbul: Cihan Matbaası.
- Bükülmez, Yaşar Nezihe. (1925). *Feryatlarım* [My cries]. İstanbul: Vatan Matbaası.
- Bükülmez, Yaşar Nezihe.(1918). *Ekmek Kömür İhtiyacı* [Bread Coal Need] *Nazikter*, 20,1.
- Bükülmez, Yaşar Nezihe. (1923). *1 Mayıs*. [1.st May] *Aydınlık*, 15, 377.
- Cesur, Fusun. (2017). Feminist Teoriler ve Türkiye'deki İzdüşümleri [Feminist Theories and Their Projections in Turkey], *Yüksek Lisans Tezi*, Isparta: Süleyman Demirel Üniversitesi, 126.
- Coşkuntürk, Hüveyla. (1987). *İhsan Raif Hanım*. Ankara: KB. 1987, 42-43.
- Çaha, Ömer. (2010). *Türkiye'de Kadın ve Sivil Toplum* [Women and civil Society in Turkey] Savaş Yayınevi, 2010, 108.
- Çaha, Ömer.(1996). *Sivil Kadın: Türkiye'de Sivil Toplum ve Kadın* [Civilian Women: Civil Society and Women in Turkey], Ankara: Vadi Yayınları.
- Çelik, Aysun. (2020). *Gülün Bülbül Olduğudur: Osmanlı'nın Kadın Şairleri Üzerine Bir Bibliyografya Denemesi* [The Rose Is a Nightingale: A Bibliographic Essay on Ottoman Women Poets] *Journal of Humanities and Tourism Research* 10 (1),182-212. p.198.
- Çetindaş, Dilek. (2019). İhsan Raif. <http://teis.yesevi.edu.tr/madde-detay/ihsan-raif> (Accessed 15.08.2022).
- Çetindaş, Dilek (2010). 'Hüzünlü Bir Aşkın Biyografik Okuması: Şükufe Nihal ve Yakut Kayalar', *TÜBAR*, P. XXVIII, Güz, p. 155-170. p.157-159.
- Dârümuallimât, <https://tr.wikipedia.org/wiki/Dârümuallimât>. (Accessed 03.08.2022).
- Demirdağ,Refika Altıkulaç. (2015). *Osmanlı İmparatorluğunda Bir Kadın: Şair Nigâr Hanım ve Aşk Şiirleri* [A Woman in The Ottoman Empire: Poet Nigâr Hanım and Her Love poems] *International Journal of Language Academy* 3/4, 367-373.
- Doğramacıoğlu, Hüseyin. (2011). *Namık Kemal'in İbret Gazetesinde Sıraladığı Sosyal Tenkitler ve Çözüm Önerileri* [Social Criticisms and Solution Suggestions Listed by Namık Kemal in İbret Newspaper] *Turkish Studies- International Periodical for The Languages, terature and History of Turkish or Turkic* Volume 6(1), 999-1010.
- Doğramacıoğlu, Hüseyin. (2018). *Şemsettin Sami'nin Kaleminden Kadınlar* [Women from the Pen of Şemsettin Sami]. *Asian Minör Studies* 6(12),221-239.
- Dulum, Sibel. (2006). *Osmanlı Devleti'nde Kadının Statüsü, Eğitim ve Çalışma Hayatı (1839-1918)* [Status of Women, Education and Working Life in the Ottoman Empire (1839-1918)] (Osmangazi Üniversitesi Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, Eskişehir).
- Eliuz, Ülkü.(2008). *Meşrutiyete Giden Süreçte Yeni Kadın İmgesi: Fatma Makbule Leman*. [The New Image of Women in the Process of Constitutional Monarchy: Fatma Makbule Leman] *Bilig* 47, 177-192. P.176-180.
- Gündüz, Mustafa. (2013). *Osmanlı eğitim mirası. Klasik ve modern dönem üzerine makaleler* [Ottoman educational legacy. Articles on the classical and modern period] *Birinci Baskı*. (Ankara: Doğu-Batı Yayınları) *Maarife dair bir makale Namık Kemal* [An article on education, Namık Kemal], 425-432.
- Islahat Fermanı – Vikipedi. https://tr.wikipedia.org/wiki/Islahat_Fermanı (Access time 15.08.2022)
- Kânûn-ı Esâsî, https://tr.wikipedia.org/wiki/Kânûn-ı_Esâsî (Accessed 15.08.2022)
- kanun-i-esasi, <https://islamansiklopedisi.org.tr/kanun-i-esasi> (Accessed 15.08.2022)

- Kırılmış, İlknur Tatar. (2012). *Şair Bir Halk Kızı Yaşar Nezihe Bükülmez* [A Poet, People's Daughter Yaşar Nezihe Bükülmez] Uluslararası Türkçe Edebiyat Kültür Eğitim (TEKE) Dergisi, 1 (4), 70-84. p.71;p.72.
- Koç, uygu. (2016). Türk kadın hareketini kadınlar dünyası ve Türk kadın yolu dergileri üzerinden okumak, [Reading Turkish women's movement thorough Women's world and Turkish Women's way magazines]Yayımlanmış Yüksek Lisans Tezi, Hacettepe Üniversitesi, p. 31.
- Koçak, Ülkü. (2020). *Tanzimat Dönemi Kadın Hareketlerinin Eğitime Etkisi* [The Reflection of the Women Movement on Tanzimat Reform Era Education]. EKEV Akademi Dergisi 24(82): ,487-500.
- Koçer, Hasan Ali. (1974). *Türkiye'de Modern Eğitimin Doğuşu ve Gelişimi (1773–1923)* [The Birth and Development of Modern Education in Turkey, (1773–1923)], İstanbul, 93.
- Kurnaz, Şefika. (1991). *Cumhuriyet Öncesinde Türk Kadını* [Turkish Women Before the Republic] Ankara: T.C. Başbakanlık Aile Araştırma Kurumu Yayınları.
- Kurt, Songül Keçeci. (2015). *II. Meşrutiyet Dönemi Osmanlı Kadın Dergilerinde Aile ve Evlilik Algısı*. [Perception of Family and Marriage in Ottoman Women's Magazines of the Second Constitutional Period] Belleten Türk Tarih Kurumu 79;286, 1073-1098. DOI: 10.37879/belleten.2015.1073.
- Mehmed Esad Safvet Paşa, https://tr.wikipedia.org/wiki/Mehmed_Esad_Safvet_Paşa (Accessed 15.08.2022)
- Nigâr Hanım. (1959). *Şair Nigâr: hayatımın hikâyesi* [Poet Nigar: the story of my life], İstanbul: Ekin Basımevi.
- Nigar Hanım. <https://www.antoloji.com/nigar-hanim/hayati/> (Accessed 15.08.2022).
- Nigar Hanım. <http://teis.yesevi.edu.tr/material-detay/nigar-hanim>(Accessed 15.08.2022).
- Nigar Hanım. https://tr.wikipe.dia.org/wiki/Nigar_Hanım. (Accessed 15.08.2022).
- Nutku, Özdemir.(2010). *Kadın ve Sanat* [Women and Art], Dokuz Eylül Üniversitesi Güzel Sanatlar Fakültesi Dergisi YEDİ, 4,137-141.
- Osmanlı Dönemi Mülkiyet rejimi ve Osmanlı Paleografyası [Ottoman Period Property Regime and Ottoman Palaeography]. <https://acikders.ankara.edu.tr/course/search.php?search=Osmanlı+dönemi+mülkiyet+Rejimi> (Accessed 26.07.2022).
- Özcan Demir, Nilüfer. (2066). *II. Meşrutiyet Dönemi Osmanlı Feminizmi* [Second Constitutional Era Ottoman Feminism]. Hacettepe Üniversitesi Edebiyat Fakültesi Dergisi 6;107-15.
- Öztaş, Kaya (2016) *Kadın, Yarı Kurban, Yarı Suç Ortağı* [Woman, Half Victim, Half Accomplice] Ankara: Telgrafhane Yayınları, 34.
- Paksoy, İrfan. (2019). *1858 Arazi Kanunnâmesi Bağlamında Tanzimât'tan Cumhuriyet'e Arazi Mülkiyet Sistemi* [Land Ownership System from the Tanzimat to the Republic in the Context of the Land Code of 1858] Ankara Üniversitesi Gayrimenkul Geliştirme ve Yönetimi Bölümü, Tezsiz Yüksek Lisans programı Dönem Projesi, Ankara, p.2; p.4.
- Rüşdiye, <https://tr.wikipedia.org/wiki/Rüşdiye>. (Accessed 26.06.2022).
- Sami, Şemsettin. (2018). *Asian Minör Studies* 6(12),221-239.
- Sami, Şemsettin. (1996) *Kadınlar* [Women], (İstanbul: Gündoğan Yayınları.
- Second Constitutional Era – Wikipedia https://en.wikipedia.org/wiki/Second_Constitutional_Era (Accessed 15.08.2022).
- Sıbyan Mektebi, https://tr.wikipedia.org/wiki/Sıbyan_mektebi. (Accessed 06.08.2022)
- Şemşek, Vesile. (2020). *Osmanlı Döneminde Kadının Yeri Üzerine* [On the importance of women in Osmanlı Period] International Journal of Social and Humanities Sciences (IJSHS), 4(3), 191-200.
- Tanzimat, <https://tr.wikipedia.org/wiki/Tanzimat>. (Accessed 06.08.2022)
- Tatar, İlknur.(1997). *Yaşar Nezihe Bükülmez Hayatı ve Şiirleri* [Yaşar Nezihe Bükülmez Life and Poems], Yüksek Lisans Tezi, İstanbul: İstanbul Üniversitesi Sosyal Bilimler Enstitüsü.
- Toros, Taha (1992). *Mazi Cenneti I* [Past Paradise I] İstanbul, p.131.
- Uyar, Hakkı. (2001). *Türk siyasal yaşamında cepheleşmelere bir örnek: Vatan Cephesi*. [An example of confrontations in Turkish political life: Vatan Front] (zmir: Büke Yayınları, 7-9.
- Yılmaz, Ayfer. (2012). *Geçmişten Günümüze kadın Şairlerin Konumuna Genel Bir Bakış* [An Overview of the Position of women Poets from Past to Present]. 21. Yüzyılda Eğitim ve Toplum Eğitimi Bilimleri ve Sosyal Araştırmalar dergisi, 1(2),46-63.
- Zelal, Naime – Ovalı, Leyla (1994). *Cumhuriyet Döneminde Aydın Kadınların Durumu ve Kadın Şairler* [Situation of Intelligent Women and Women Poets in the Republican Era] SOMBAHAR, Kadın Şairler Altarı, 170-181.
- Zihnioğlu, Yaprak (2008). *Şükufe Nihal Bütün Eserleri Cilt 5 /yazılar* [Şükufe Nihal All Works Volume 5 /articles], İstanbul: Kitap Yayınevi.