

## **ABSTRACTS**

### **LITERARY NETWORKS OF MUSLIM WOMEN WRITERS IN THE LATE OTTOMAN İSTANBUL (1869-1923)**

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This paper aims to analyze literary networks produced and performed by Ottoman Muslim women writers focusing on the women's periodicals published between 1869 (the date of the first women's magazine in Arabic-script Turkish, namely *Terakki-i Muhadderat* [Women's Progress]) and 1923, that is the date of the establishment of the Republic of Turkey. This period will be examined in four sub-eras determined by political, cultural and gender-based criteria: 1869-1890, 1890-1908, 1908-1914, and 1914-1923. The dynamics and transformations of the literary networks of women writers will be shown with this categorization. The functions and agencies of Fatma Aliye, Emine Semiye, Nigar Hanim, Halide Edib and Müfide Ferit in this network will be given special attention.

The main questions to be asked during the discussion are: what kind of tensions and collaborations were there between female writers, editors and publishers and their male counterparts? What were the characteristics of the negotiations being conducted between them? Who were the women writers outside the Ottoman domain, presented or translated into Ottoman Turkish in these periodicals and how were their literary works' critical reception? How much and in what ways were the doors of these magazines open to non-Muslim and / or non-Turkish women writers of the Ottoman Empire? Based on these questions, I will discuss how the Ottoman women's authorship and publishing practices inform us about the degree of autonomousness of the female literary field. The fundamental theoretical framework of the "literary field" question will be based on the conceptualization of Pierre Bourdieu.

### **AN ENTERPRISE OF ONE'S OWN: GREEK WOMEN PUBLISHERS IN OTTOMAN TERRITORIES AT THE BEGINNING OF THE 20TH CENTURY**

**ANAGNOSTOPOULOU CHRYSOULA**, PhD, Department of Philosophy and Social Studies, University of Crete

The entrepreneurial dimension of women's publishing activity at the turn of the 20th century in Ottoman territory took the form of an effort to promote women's press as the most important step towards the exit of cultivated and increasingly educated women out of the protected private environment and into the challenging public sphere. The continuous efforts of these publishers to successfully engage themselves in personal, family, social and business activities and eventually live up to their "programmatic" commitments shaped the personality of their publications and the potential for corporate survival, recognition and acceptance while adhering to their own ambitions and ideology.

Several of these female publishers emerged from the field of education. Because of their increasing literacy, combined with their developing social, financial, religious and similar business networks, they were among the first women to tentatively engage themselves in publishing activities. They then had the opportunity and the ability to develop entrepreneurial skills. They managed to gain

further access into the public realm, to strengthen their position and to expose themselves and their “products” through the modern channels of influence of the time, addressing to a wide reading audience.

When they perceived their editorial work in business terms, they had to deal with a demanding economical/business sector- in parallel to their writing, poetic and journalistic work- making the most of their financial resources and potential. Social origin as well as inherited cultural and business capital, often served as a springboard to those who dared invest in new financial activities. Their cultural capital, less in terms of a university degree and more in terms of knowledge and internalized practices, shaped the perception of themselves and the world that surrounded them, accompanied by a know-how and a conduct suitably adapted to their aspirations for their role and their place in the business sector.

### **THE EDITOR ARTEMISIA LANDRAKI AND ‘SPINTHIR’, THE FIRST GREEK MAGAZINE PUBLISHED BY A WOMAN IN CRETE**

**DELAKE MARIA**, PhD, Aristotle University of Thessaloniki

The proposed survey intends to present the woman editor Artemisia Landraki whose name is linked to Spinthir the first Greek magazine in Crete published by a woman, for which she was at the same time Director, editor and the main columnist.

The methodological approach combines historical- hermeneutical analysis of documentary sources.

More precisely, at a first level the paper attempts to present the conditions which enable and frame the professional transition of Artemisia Landraki from the educational field to the publishing activity. Furthermore, the survey explores how she deploys, apart from her excellent skills in writing, on the one hand the critical time of a transition period which dictates a conservative modernization of social structures as a requirement for the Union of Crete with the Greek official state and on the other hand the capacity -due to her middle class origin- to support financially her promising business project as well as to be supported from powerful networks.

At a second level, the survey investigates whether the aforementioned initiative should be considered as a pioneer challenge in the publishing activity of that period and if the first demands for social justice expressed by the female community shaped within the magazine should be perceived as the beginning of a dynamic change in women's position. Further to the above, the survey explores if the magazine's orientation that Artemisia Landraki is trying to establish accomplishes its mission in line with her expectations by creating a space for a common debate between genders and by promoting her positions on social and political issues, mainly on the need of education as a prerequisite for the women to extend their activity in the public sphere.

Finally, the survey demonstrates how Artemisia Landraki manages her professional career after the short-term circulation of Spinthir. Without giving up she keeps promulgating her conservative demands for gender based social justice by continuing her publishing activity as coeditor of another literature magazine and at the same time by expanding her activities in philanthropy, labor unions, unions for the animals' welfare and Committees with national mission.

## **READING *EURIDIKI* [=EURYDICE] (1870-1873) AS THE FIRST “POLITICAL” WOMEN’S PERIODICAL**

**DENISSI SOPHIA**, Associate Professor- Athens School of Fine Arts

In the long tradition of anglo-american women’s periodicals starting as early as the 17<sup>th</sup> century, the first edited by women were “ladies magazines”; a type of domestic alongside with dress and fashion periodicals followed, and finally the “political” magazine appeared at the last decades of the 19<sup>th</sup> c. The so called “political” according to Beth Palmer was a magazine targeted to a specific reading group related with some sort of demand having to do with the amelioration of the position of women in society. Women assuming the role of editor at this type of magazine seldom came from a literary background, had a target audience and campaigned for different types of reforms: educational, employment opportunities, suffrage, etc. They had to learn the working practices of editorship on the job and work with the reward of reform rather than remuneration. These editors were usually politicized women of the middle and upper classes who tied their publishing work to a dynamic activism that involved speaking at institutions and lecture halls.

Although Greek women’s periodical history lacks the plurality and variety of the anglo-american tradition it is surprising that women editors inaugurated this tradition with magazines aiming at improving the condition of women (*Kypseli*) at a rather early age. In this paper I will try to read *Euridiki*, the first collaborative women’s periodical edited by a Greek woman, as a political editorship aiming throughout its pages at improving women’s education and ameliorating the social status of women. Central to my approach will be the profile of the confessed “ghost” editor of the periodical Sappho Leondias, the most eminent and active pedagogue of the 19<sup>th</sup> century. I believe that the entire periodical mirrors her progressive thought in more ways than her singed articles allow us to see.

## **FASHION AND WOMEN’S MAGAZINES IN THE LAST DECADE OF THE OTTOMAN EMPIRE**

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Women’s magazines in the Ottoman Empire had a major role in the introduction of Western fashion into women’s lives. They also became a sphere for anti-fashion reaction by elite women who supported the idea of a national fashion increasingly after 1913, when the CUP was in total power and began to implement national economy policies. Due to war-time conditions, the publication of women’s magazines came to a halt during the Great War, and the discussions of national fashion seemed to disappear for a while. At the end of the war, women’s movement once again returned to the subject of national fashion and started a national fashion movement to create new and national standards in clothing. Until the beginning of Turkish Republic, national fashion campaigns occurred as attempts to create a partial uniformity in women’s clothing. Using magazines, women’s movement had a pioneering role in these campaigns. Based on an empirical research on the magazines of the period, I attempt to show how women’s movement discussed the questions of Westernization, nationalism and gender with the problem of fashion on the background. I investigate the role of women’s magazines in the introduction and problematization

of fashion. This research will hopefully shed light on the role of fashion as well as women's magazines in the construction of the new gender identity of urban women in this period.

### **THE QUESTION OF 'CONSPICUOUS CONSUMPTION' IN THE OTTOMAN MUSLIM WOMEN'S PERIODICALS (19<sup>th</sup>-20<sup>th</sup> CENTURIES)**

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The role of women's magazines as a platform for intellectual, social and political debates, allowing women to express themselves and participate in the public sphere has been greatly discussed in modern historiography. The periodical, thus, becomes an essential link in the dissemination of new ideas, a forum for discussion and comparison of different, often opposing views, a place of sociability and innovation.

Women's periodicals did their appearance in the Ottoman Empire during the last decades of the 19<sup>th</sup> century. From the appearance of the first Ottoman Turkish periodical named *Terakki-i Muhadderât (Women's Progress)* in 1869 consisting of some 48 issues until the adoption of the Latin alphabet in 1928, one can count nearly thirty periodicals.

Covering a large range of topics such as efficient household management, childrearing, cooking, marriage issues, economics, education, beauty tips and health advice, hygiene, fashion and clothing, sewing patterns, the role of Islam, literature and philosophy, poems, moral tales and advertisements Ottoman Muslim women's periodicals were addressed both to elite and middle class women having acquired a certain level of reading and writing.

My paper aims to examine the question of conspicuous consumption in the Ottoman Muslim women's press of the late 19<sup>th</sup> and early 20<sup>th</sup> century and to point out the discourse similarities with the periodicals of other ethno-religious communities especially the Greek Orthodox. Thus, I argue that the Ottoman society was not a closed society, but rather a society preserving opportunities for communication and dialogue whose dimension was more social than ethnic.

### **WOMEN'S BIOGRAPHIES IN 'LADIES' JOURNAL': MODELS FOR THE CONSTRUCTION OF WOMEN'S IDENTITIES**

**GIASAFAKI CHARITOMENI**, MA researcher, University of Crete

This paper focuses on Charikleia Melandinou's two-year periodical, named *Ladies' Journal*, fortnight women's periodical published in Constantinople (1909-1911). A description of the basic features of the publication will be presented here: subjects, authors, readership, the magazine's distribution areas and its character as a "women's" periodical. Home economics and women's biographies are quantitatively dominant in the category of "women's" issues. According to the publisher's statement, women's biographies, both contemporary to the publishing period and earlier, will be pursuant with the "female purpose". Important women's achievements are always associated with positive male influence. Thus the model of a wife, mother and philanthropist is highlighted, with a view to defend christianity and preserve national identity, both prior to and during the publication of the *Ladies' Journal*. Promoting established role models as the ideal

response to readers' demands and prevailing social norms reflects shifts towards national ideologies and changes in the sociopolitical conditions in the Greek Orthodox community of the early 20th century.

### **IN QUEST OF FEMALE PUBLIC SPACE: A SPATIAL ANALYSIS OF READERS' LETTERS IN *KADINLAR DÜNYASI* MAGAZINE**

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This paper aims to integrate space as a dimension of historical analysis by focusing on women's periodicals. It does so by employing digital cartographic tools such as Geographic Information Systems and Recogito. Spatial history is developing as a novel field which enriches our historical perspective by providing a better understanding of space as multi-dimensional and dialectical. The tools and techniques that it employs provide us with the possibility to produce new questions for historical inquiries. The subject-matter of this study is the spatial analysis of readers' letters published in the Ottoman *Kadınlar Dünyası* magazine during the early twentieth century.

By mapping the readers' letters of *Kadınlar Dünyası* magazine we may come up with new questions on the basis of "from where", "to what or whom?" and "how" the audiences responded to and participated in the discussions. While the act of public writing has long been discussed as the enhancement of the presence of women in the "public sphere", the flow of information and ideas that penetrated the women's daily lives of through the women's periodicals might encourage many among them to become "visible" and participate in discussions. In this sense, the periodicals can be perceived as an entry point of women to the "public sphere". By examining the processes of one's involvement in "public debates" through time and space, we intend to detect proxies of multiple trends and socio-cultural affiliations, rather than snapshots of self-referential identities. The spatiality of our subject matter that is constructed by multiple connections among places and temporalities is going to serve, in this context, as a key for the analysis of the involvement and participation of readers in a public "realm" which was exclusively for women.

### **“WHAT ABOUT PICTURES?” IMAGES, PHOTOGRAPHS AND ILLUSTRATIONS IN GREEK ILLUSTRATED JOURNALS (1912-1922)**

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It has been generally recognized that especially with the turn of the 19th century Illustrated Journals figure as prominent and effective instruments of forming social perceptions and/or political discourses. A decisive element in this persuasiveness constitute the here used illustrations including drawings, graphics, photographs as well as caricatures. This has been especially – but not exclusively - emphasized for times of conflict as World War One. Since - at least in Western Europe - the war triggered to a great extent the use and the spread of photographs in the international press-coverage, Illustrated Journals played a major role in transmitting news and images from the different theatres of war. The same must be assumed for Greek illustrated Journals

which actively engaged in visualizing the events already since the outbreak of the Balkan Wars. However, Greek Illustrated Journals have been rather neglected in research, since they have neither been taken seriously as historical sources of the history of the Greek Press nor as sources of Visual Culture. This presentation looks at Illustrated Journals as a self-contained medium within the field and attempts to investigate the various modes, forms and functions of Illustrations displayed in three Greek Illustrated Journals (ELLAS, Eikonografimeni, Eikonografimenos Parnassos) in the period of 1912 to 1922. Perceiving Illustrated Journals as an own media genre it discusses on the one hand the inter-relations of Illustrations (image-image) as well as image-text relations. In the focus are on the other hand also issues of context(s) of production and publication of images as well as the specific utilization and function of photographs in the chosen magazines in times of national conflict.

### **TRANSCULTURAL ENCOUNTERS AND DISCOURSES ON WOMEN'S RIGHTS: PERIODICALS IN THE OTTOMAN EMPIRE, GREECE AND TURKEY FROM THE MID-NINETEENTH CENTURY TO THE INTERWAR PERIOD**

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Women's collective interventions for civil (and political in some cases) rights, in the last decades of the Ottoman Empire, are inscribed in the widespread debate of the period about the future of the imperial order – a debate that embraced the Ottoman realm and the overall Balkans. In this framework gender issues became significant as new notions of citizenship became elaborated in gendered ways. Women of every ethno-religious origin became major agents of these renegotiations in the Ottoman territories, subsequently in Turkey, and in the wider Balkans. Their collective interventions for civil and political rights are aspects of this process. While many scholars have focused on these women's collective initiatives, these initiatives are implicitly regarded, in most cases, as discrete phenomena taking place within the boundaries of separate ethno-religious contexts. Thus, they are usually studied as parallel processes.

In this paper, I attempt to examine the discourses on women's rights that appear in women's periodicals amongst various ethno-religious groups in the Ottoman Empire, Greece, and later Turkey from the mid-nineteenth century to the interwar period. These discourses are correlated to broader relevant interventions (feminist or not) that took place in these environments. Both are approached as effects of communication between ethnoreligiously disparate people across the entire Balkans. This interaction created a common canvas of challenges and imperatives with significant differentiations. The latter are linked to the different political agendas prevailing in each community. Such an approach enables us to revisit such dominant historiographical concepts as nationality or the millet and their role in people's everyday lives during this period. This paper also attempts to correlate feminism to nationalism, namely to the stance vis-à-vis the empire. Turkish feminist interventions of the interwar period can be seen as an outcome of the cultural encounters that occurred in the late-Ottoman world and of the radicalization generated by the development of Turkish nationalism.

## **WOMEN IN PUBLISHING IN SAMOS AT THE BEGINNING OF 20<sup>th</sup> CENTURY: 'THE ALMANAC OF ASIA MINOR' BY ELENI SVORONOU**

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At the turn of the 20<sup>th</sup> century, women of urban Greek-speaking areas of the Ottoman Empire are expanding their publishing activity and through this initiative they claim an independent position in public life. In this context, in an environment of changes in the social and economic structures of the Samian Hegemony, the editor and poet Eleni Svoronou publishes the *Almanac of Asia Minor* (1907-1919), works as a journalist and directs her own printing - house. The edition of the *Almanac* is a long lived publishing endeavour, as it circulated widely for 13 consecutive years. It includes rich material with her own texts and a large number of collaborators and addresses every reader regardless of gender. This paper is an attempt to portray the profile of the journal, as it is presented in its first five volumes, focusing on its technical characteristics, its structure and the issues that it deals with. Furthermore, I will try to shed light on the parameters that may be associated with Eleni Svoronou's editing choices and strategy and which probably interpret the longevity of her journal.

## **BULGARIAN WOMEN'S PERIODICALS FROM THE END OF THE 19<sup>TH</sup> CENTURY - BETWEEN THE NORMATIVE FEMININITY AND THE FEMINIST DISCOURSE**

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The attention to the so called "women's question" or the emergence of the public interest in women's situation and needs was born in the Bulgarian context due to the penetration of civilization and emancipatory trends in a previously closed patriarchal society. First registered from the middle of the 19th century (within the period of the Bulgarian Revival), those tendencies had been intensifying since 1878, with the creation of the national state.

The first to publicly share their views on the role and place of women in family and society were a number of Revival men of letters and national activists. They insisted that women should be educated, but using traditionalist arguments - to support a normative view of femininity (to improve the role of women as mothers, wives, educators of future Bulgarian citizens and patriots). Those were the suggestions of the first Bulgarian periodical addressed to women - *Ruzhitsa ili red knizhki za zhenite* (Ruzhitsa or a number of booklets for women), 1871, edited and published by Petko Rachov Slaveikov.

The establishment of the independent Bulgarian state (1878) brought changes in infrastructure and stronger efforts to modernize the urban physical environment. The mentality and normative culture of Bulgarian society however, changed slowly, with an inconspicuous rate. Women continued to exist primarily through their families, being deprived of a number of privileges and benefits provided to Bulgarian male citizens.

Within the state, the civilization trends and quest for assimilation of European experience were largely demonstrated by the further development of the press as a modern form of publicity. An

expression of the specialization and intensification of the latter was the wave of women's periodicals (over a dozen and printed in a French pattern), that appeared in Bulgaria up to the World War I. Some of them, mostly led by women associated with the women's organizations in Bulgaria (the newspapers *Zhenskii sviat* (Women's World), 1893-1898 and *Zhenski glas* (Women's Voice), 1899-1944, the body of the Bulgarski Zhenski Sujuz (BZhS, Bulgarian Women's Union) as the first and most influential), were characterized with a clearly stated feminist discourse, demonstrating women's experience in focusing on topical socio-political issues that corresponded to the situation of the second sex in Bulgaria. Other types of periodicals like the first illustrated fashion magazine in Bulgaria – *Moda i domakinstvo* (Fashion and Household) deliberately avoided politicization, striving to modernize (Europeanize) their readers within the "women's world", understood as home and family.

**‘LADIES’ ALMANAC’ (1888-1889) BY ALEXANDRA PAPADOPOULOU AND CHARIKLEIA KORAKIDOU: A PUBLISHING ATTEMPT OUT OF THE “ALMANAC CANON”**

**PAITAKI MARIA**, MA researcher, University of Crete

Press was for women the means which allowed them to enter the public area. Women's publishing activity started in the middle of the 19<sup>th</sup> century in Ottoman as well as in Greek space. By editing their journals, women intended to educate other women and to spread their ideas about their gender. In women's publishing interests Almanacs were included as well. Almanacs were annual publications which included a variety of thematics. They had an informative and amusing character and covered the interests of a broad reading public. This presentation is about the Almanac *Hmerologion ton Kyrion* (1888-1889), edited in Istanbul by Alexandra Papadopoulou and Charikleia Korakidou and is an attempt to construct its "editing" profile in comparison to other journals of the same genre. More particularly, I will focus on the technical characteristics of the Almanac as well as its structure, its topics, its contributors and its release, in order to present the Almanac as an "exception to the rule".

**TOWARD EMANCIPATION – ‘JEDNAKOST’ SOCIALIST WOMEN’S MAGAZINE IN KINGDOM OF SERBIA (1910–1914)**

**PANTELIĆ IVANA**, Research Associate, Institute of Contemporary History, Belgrade Serbia

Goal of this presentation is to show how in the, very patriarchal and rural Serbian society, at the beginning of the 20<sup>th</sup> century, one progressive and emancipatory magazine was established. Politicians from Serbian Social Democratic Party decided to organize women's section, within the Party. In 1910 Women's Section of Social Democratic Party was officially established. Aim was to gather and organize as many women workers as that was possible in that moment. One of the most important social engaging tool was magazine *Jednakost* (Equality). This was the official magazine of the Women's Section of Social Democratic Party, and it was monthly published from 1910 to 1914. Articles publishes in *Jednakost* were very interesting, progressive, emancipatory, revolutionary based. In *Jednakost* we can read about women's suffrage, women's human rights as well as about women's labor law. This was rather revolutionary approach, since the official



Serbian Law did not recognize married women as the active, equal subject within the inheritance law and women were not political subjects as well. From 1911 *Jednakost* expanded their target group to youth as well, and produced many emancipatory articles dedicated to youth issues. Although it was published just for four years this magazine by its content deserves to be detailed analyses and contextualized.

### **CULTURAL AND RECREATIONAL ANNUAL EDITIONS: “‘LESVOS’-THE ALMANAC OF LADIES’ NEWSPAPER” (1912) BY CHARIKLEIA MELANDINO**

**PAPADOPOULOU YPAKOI**, MA researcher, University of Crete

In the late 19<sup>th</sup> and early 20<sup>th</sup> century, women's press thrived in both Ottoman and Greek space. A large number of journals were published by women, while in the second half of the 19<sup>th</sup> century they started to edit Almanacs as well. Almanacs were annual philological editions which were released at the end of the year and had an encyclopedic and recreational character. They were characterized by the variety of their subjects, their informative character, their abundant illustration, while most of the time they referred to the historical and social life of a particular place. For this reason, Almanacs addressed not only to women readers but also to a broader reading public. The objective of this paper is to present the “‘Lesvos’, Ladies’ Almanac Newspaper” (1912), edited in Istanbul by Charikleia Melandinou. More particularly, I will present the technical characteristics of the publication, its style, the topics included, its contributors and finally its reception.

### **THEODOSSIA AND THE LITERARY JOURNAL ‘MAARIFET’ (1898-?): WORLD PERSPECTIVES AND WOMEN’S REPRESENTATIONS**

**PASPARAKI VASILIKI**, MA Student in Culture, Education and Human Development, Department of Philosophy and Social Sciences, University of Crete

Theodossia, of Greek-orthodox origin, was the director and chief-editor of the hitherto unknown *Maarifet*, the “*only weekly francoturkish magazine*” founded in Constantinople in 1898. The magazine defines itself as literary. Its sixteen, so far known issues, were all published in the year 1898, during the reign of Sultan Abdulhamid II. This first attempt to shed light on the personality of Theodossia initially reveals fragments of her own philosophical and ideological position towards positivism and materiality, creating assumptions about her own stance towards aspects of Young Ottoman thought. *Maarifet*’s contents reveal a whole new set of dimensions embedded in the tentative transformation processes that define late 19<sup>th</sup> century upper class ottoman women’s subjectivity amongst competing discourses. Particular emphasis will be given on Theodossia’s short stories signed under the pen name *Dieudonnée*. These are divided into those in which exotic women of the ‘Far East’ threaten the integrity of the domestic sphere and those in which real Ottoman women strive for survival, self-definition and self-fulfillment, sometimes beyond middle-class moral stuffiness and prescribed patriarchal norms. Attempting to strike a balance among patriarchal imperatives, bourgeois ethics inscribed on the regulated female conduct, as well as western-centered modes of public bodily performance and female socialness, the journal’s contents generally mark a deliberation between acts of female self-definition and patriarchally modeled axes

of self-articulation, timidly planting the seeds for the growth of a distinct female consciousness in late 19<sup>th</sup> century Constantinople.

### **EDUCATION AND LITERATURE AS CRUCIAL FACTORS OF WOMENS INCREASED PRESENCE IN THE PUBLIC DISCOURSE AS REVEALED BY THE WOMEN'S GREEK PRESS OF THE LATE OTTOMAN PERIOD**

**THEMOPOULOU AIMILIA**, Associate Professor, Department of Turkish and Modern Asian Studies, University of Athens

Greek-language women's magazines in the late Ottoman period were a multi-layered activity of women in the editorial, journalistic, and literary fields, as well as a major factor of development of their own public discourse. In this paper, we will survey the consequences of female education in the presence of women in the public sphere, through the print media. We will study the political context and the social conditions in the ethnic and cultural setting of Constantinople in the 19th century in order to shed some light on the emerging role of Greek Ottoman women in the press of that time.

### **OTTOMAN WOMEN'S LITERATURE IN PERIODICALS/JOURNALS (1869-1923)**

**TIMUROGLU SENEM**, Assistant Professor, Özyeğin Üniversitesi

The Ottoman women movement rises in the Ottoman literary environment. Within the transformation of Ottoman woman thinkers' intellectual world created by the Enlightenment Thinking, Ottoman women hold their pens and start the adventure of being the subject and individualization. The medium of this journey was the periodicals / journals published in the Ottoman territory.

In this study, the literary Works in periodicals published till the establishment of Turkish Republic, the emancipation and individualization of Ottoman Muslim Women will be handles within the context of women movement around the World and global women literature.

The relation of Ottoman women writers with writing, the individual and social functionality of literature on Ottoman women, themes at literary works, the feminist views / flavors within the themes and Ottoman men writers will be examined in comparison with other man and women writers in World literature, aiming to set the panorama of the Ottoman Women using Transnational Comparative Methodology.