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## WOMEN'S PORTRAITS IN TURKISH HISTORICAL NOVELS

Since creation of civilization, a woman became an inseparable part of it and was present on every stage of the world history. The theme of women is encountered in both oral and written literature. In the pre-Islamic period, Turks, who lived a nomadic life and had a nomadic culture, gave their women equal rights with men, so they held the positions of rulers, poets, doctors, and priests (oracles). Women rode horses, shot arrows, played with swords and participated in battles along with men. Over time, the role of women in social life of the Turkic society, which has moved to a sedentary life and accepted the Islamic religion and culture, has gradually become passive. If in the pre-Islamic period the Turkic woman was at a reliable position among the ancient Turks, over time as a result of the changes in the social and political life she was gradually excluded from social life. The loss of many rights and statuses by Turkish women in society due to cultural change coincides with the last days of the Ottoman Empire. Turkish novels tell very little about women's life, political situation, education, social and cultural status in those times. Especially in historical novels, which are the most interesting and controversial types of the novel genre, since the main characters are men, women are usually invisible hidden in their shadow. However, despite this, in historical novels, it is possible to encounter female characters, who are not inferior to their Turkish husbands with their heroism, bravery, loyalty, and fighting spirit. The object of the present research is the female characters in the novels "Devlet Ana" by Kemal Tahir, "Osmanjik" by T. Bughra and "Konak" by M.N. Sepetchioghlu, which are considered to be the best examples of the historical novel in Turkish literature, written after the second half of the 20th century about the history of the Ottoman Empire. Here, the place and role of women in the Turkish society in the historical period was studied, and the leading female characters of each novel were widely analyzed. The novel "Devlet Ana" tells the story of the struggle of Ertugrul Gazi and Osman Bey for the creation of a state, the novel "Osmanjik" depicts how the Kayi clan which is Osmanjik grew up into the beylik, and later became the Ottoman state, and the novel "Konak" shows Kumral Dede's travel from Yesi to Anatolia where he built a big house "konak", what marks a creation of the Ottoman Empire. The events in all three novels involved in the research take place in the Ottoman period and depict female characters as both physically and spiritually strong, willful, and combative. K. Tahir in his "Devlet Ana" and T. Bughra in "Osmanjik" gave more space to female characters compared to the novel "Konak" by M.N. Sepetchioghlu. The main female characters in "Devlet Ana" are Devlet Khatun and the Rum Sisters, in "Osmanjik" – Malhun Khatun and Jankız, and in "Konak" – Hayme Ana.

**Key words:** Turkish, novel, Kemal Tahir, Tarik Bughra, Nejati Sepetchioghlu, woman, history, Ottoman, state.

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## ЖІНОЧІ ПОРТРЕТИ В ТУРЕЦЬКИХ ІСТОРИЧНИХ РОМАНАХ

З моменту створення цивілізації жінка стала її невід'ємною частиною і була присутня на кожному етапі світової історії. Жіноча тема зустрічається як в усній, так і в писемній літературі. У доісламський період турки, які вели кочовий спосіб життя і мали кочову культуру, надавали своїм жінкам рівні права з чоловіками, тому вони займали посади правителів, поетів, лікарів і священиків (оракулів). Жінки їздили верхи, стріляли стрілами, грали з мечами і брали участь у боях нарівні з чоловіками. З часом роль жінки в суспільному житті тюркського суспільства, яке перейшло до осілого життя і прийняло ісламську релігію і культуру, поступово пасивіла. Якщо в доісламський період тюркська жінка займала надійне становище серед давніх тюрків, то з часом у результаті змін у суспільно-політичному житті вона була поступово виключена з суспільного життя. Втрата турецькими жінками багатьох прав і статусу в суспільстві через культурні зміни збігається з останніми днями Османської імперії. Турецькі романи дуже мало розповідають про життя жінок, політичне становище, освіту, соціальний і культурний статус тих часів. Особливо в історичних романах, які є найцікавішими та найсуперечливішими видами романного жанру, оскільки головними героями є чоловіки, жінки, як правило, непомітні, приховані в їхній

*міні. Проте, незважаючи на це, в історичних романах можна зустріти жіночих персонажів, які своїм героїзмом, хоробрістю, вірністю та бойовим духом не поступаються своїм чоловікам-туркам. Об'єктом даного дослідження є жіночі образи романів «Девлет Ана» Кемалі Тахіра, «Османджик» Т. Бугри та «Конак» М.Н. Сепетчіоглу, які вважаються найкращими зразками історичного роману турецькою мовою. літератури, написаної після 2-ї половини 20 ст про історію Османської імперії. Тут було вивчено місце і роль жінки в турецькому суспільстві в історичний період, а також були широко проаналізовані провідні жіночі персонажі кожного роману. Роман «Девлет Ана» розповідає про боротьбу Ертугрула Газі та Осман-бея за створення держави, роман «Османджик» зображує, як клан Кайї, який є Османджиком, переріс у бейлік, а згодом став державою Османської імперії, а роман «Конак» показує подорож Кумрала Деде з Єсі до Анатолії, де він побудував великий будинок «конак», що символізує створення Османської імперії. Події в усіх трьох романах, залучених до дослідження, відбуваються в османський період і зображують жіночих персонажів фізично та духовно сильними, свавільними та войовничими. К. Тахір у своїй «Девлет Ана» і Т. Бугра в «Османджик» приділили більше місця жіночим образам порівняно з романом «Конак» М.Н. Сепетчіоглу. Головні жіночі персонажі в «Девлет Ана» – Девлет Хатун і сестри Рум, в «Османджик» – Малхун Хатун і Джанкіз, а в «Конаку» – Хайме Ана.*

**Ключові слова:** турецький, роман, Кемаль Тахір, Тарік Бугра, Неджаті Сепетчіоглу, жінка, історія, Османська імперія, держава.

**Introduction.** Interest in historical novels in Turkish literature has increased after the establishment of the Republic. A historical novel is a type of novel that reflects any era or event in a realistic but literary aesthetic form. (Duran H., 2018: p. 15) In Turkish literature the question of which works are considered as historical novels remains as one of the disputable issues. In order for a novel to be considered a historical novel, it is important that the subject has been completed in history and received the stamp of time. When any historical event is recorded, it is imperative that the event is completed in history. Thus, it is possible to observe a period of 60-70 years in the historical novels of V. Scott. In other words, this means that the writer did not talk about the events that he witnessed in his novels, but about the events that happened and ended 60–70 years before his time.

As in other societies, in Turkic communities women appear as an important element of society. In Turkic history, the place, role, and duty of women varied according to the historical period and cultural affiliation.

The small number of female writers and poets in Turkish literature in perspective of the small number of female characters in novels is also noteworthy. It is no coincidence that the researcher A.H. Tampinar connects the weak position of women in society with the lack of development in the Turkish novel: “One of the reasons why the genre of novel is not developed in our country lays in the absence of women in society. This is explained by the close, one-sided, incomplete life without women” (Kaplan L., 1998: 62).

Although in the ancient Turkish history women were an active social figures, this fact was scarcely reflected in the literature. In fiction, women's characters are given less space than men's. Considering that the research is held in the context of historical novels, we see that the result is not encouraging at all. In general, female characters are in minority in historical

novels and are usually portrayed as weak characters in the shadow of men.

**The study degree.** The theoretical-methodological base of the topic is primarily made up of many values such as female characters, respect for women, and love for women in differently evaluated by researchers historical novels. Although there is no systematic research in the Azerbaijani Turkology on the question of women in Turkish history and women's characters in historical novels, the analysis of historical novels involved in the present research and researches on women's identity in novels can be found in Turkish literature. In M.K. Bash's article “Women's identity in Tarik Bughra's Osmanjik novel” and Hilal Doghan's bachelor's thesis entitled “Female protagonists in Kemal Tahir's novels” the theme of women was deeply studied.

The difference of the present research from other researches and its novelty is that here it primarily looks at the history of the Turks and determines the place and position of women in the ancient Turkic societies from ancient times to the times of the Republic. Then, the individual qualities of female characters in three historical novels, which do not repeat each other in terms of plot, style and language and tell about the history of the establishment of the Ottoman state, were studied and involved in a comparative analysis.

**The purpose of the study.** The purpose of the research is to study female characters in historical novels written after the second half of the 20th century on the establishment of the Ottoman state, as well as the place and role of women in Turkish history, and the value given to women.

**Research methods.** Scientific-theoretical provisions of modern philological thinking were taken as the basis, experience and conclusions of relevant works in the Turkish Turkology via methods of historical-comparative and systematic analysis were used in present research.

**Main body****Women in the Turkish history**

The place and role of women in Turkish society can be studied on the examples of oral and written literature that reached our days. The Turkic eposes tell the stories where women held a high position in the society of ancient Turks. According to the earliest beliefs of the Turks about creation, God was the dream of a beautiful woman named “Ak Ana” who gave Kaira Khan the idea of creating the universe (Banarlı N., 1971: 2). The mother of Oghuz in the Oghuz epos is shown as a holy being born from light.

In the monuments of Orkhon, which are considered to be the most important examples of written Turkic literature, Bilge Kagan’s words “God takes my father Ilterish Kagan and my mother Ilbilge Hatun to the top of the sky so that the Turkish nation does not perish, but becomes a nation” reveal the trust in the Turkic woman. This indicates how important a woman is in terms of the existence of a nation and the continuation of its lineage (Duran H., 2004: 413).

In Dede Korkut’s stories, women are depicted as having the same status as men in social life. When describing the spouses of Bamsi Beyrey and Ganturali, the words “he must have gotten up before I got off my seat, he must have mounted before I got on my horse, he must have reached the bloody infidel before I reached him and bring me his head” are proof that women are not behind their husbands in bravery. Women, in turn, pay particular attention to the presence of bravery in their chosen husbands’ characters. It is no coincidence that before introducing herself to Bamsi Beyre, Banuchichek tried him in archery, horse riding and wrestling.

In Dede Korkut epos a mother’s love for her son and a son’s for his mother is at a heroic level. The woman in Dede Korkut’s stories is a woman who supports her husband, who fights shoulder to shoulder with him when necessary, who can ride a horse and shoot an arrow. In addition to these listed heroic deeds, a woman’s loyalty to her husband has great value among Turks (Duran H., 2004: 32).

In Chinese, Persian, Greek, and Latin sources, the woman who is seen more as a symbol of love and lust in Turkic traditions is held equal to men in all spheres of social life. Moreover, Turkic khagans consulted with their wives in state affairs.

Turkic women, who had a high position and political rights in the ancient Turkic societies, partially preserved their political, social and legal positions even during the Karakhanid, Seljuk and Ottoman rule. It is even known that there were female soldiers during the Seljuk and Anatolian principalities. At the beginning of the 15th century, the Turkmen women

forces, whose number is said to be from 30,000 to 100,000, were said to dwell in Dulkadir principality (Göğebakan T., 2004: 2). Ashiq Pasha’s work “Tevârih-i Âl-i Osman” mentions 4 groups, namely Gaziyan-i Rum, Abdâlân-i Rum, Ahiyan-i Rum and Bâjiyan-i Rum (Duran H., 2018: 419). And thanks to the voluntary services of these groups Turkish-Islamic culture began to spread from east to west.

Bâjiyan-i Rum was a group that showed the organization of women as well as men in Anatolia. Koprulu mentions that the armed and knightly Turkmen women were led by Ahi Evre’s daughter Fatma Baji (Duran H., 2018: 419). As women who have mastered many sciences and know various handicrafts and weaving, they taught women living in cities, villages and even remote areas to ride horses, shoot arrows and hunt. Along with being a mother and wife, they were also brave warriors. The leader of the Rum sisters Bajibey who appeared in K. Tahir’s novel “Devlet Ana” would not listen to anyone except Ertugrul Bey. The writer named the novel Devlet Hatun after her. Devlet Hatun, distinguished by her stern appearance on the one hand and being protective on the other hand, is shown as a symbol of the Ottoman state. In T. Bughra’s “Osmanjik” novel, we also find the image of the Rum sisters. In the novel, Gokche Baji, who is always by Osman Bey’s side and gives him advice and recommendations, also fights shoulder to shoulder with him in battles. In M.N. Sepetchioghlu’s trilogy “Konak”, “Chatı”, “Three, Seventies, Fourties”, the Rum sisters are represented by the image of Aybuken Ebe.

Among the Seljuk khatuns, Togrul Bey’s wife Altunjan Khatun, Alpaslan’s sister Govher Khatun, and Malikshah’s wife Terken Khatun were significant female figures in terms of reign and social life. Later, with the change of political life and preference for harem life, women began to be engaged more in social and cultural activities, built mosques, baths, libraries, madrasahs, and medical schools. In the Ottoman times, women use their power in the rule of the state not directly, but through the influence they had on the rulers.

During the Ottoman period, court women used marriage diplomacy as means of peace and the acquisition of new lands by creating inter-dynastic marriages. Germiyanoghlu Suleyman Shah’s daughter Devletshah Khatun by being the wife of Yıldırım added Kutahya, Tavshanli and Simav to the Ottoman lands as a dowry.

The decline in the status of the Turkish woman occurs as a result of the increasing relations of the Ottoman Empire with Arabia, Persia and Byzantium.

In the times of Fatih, Turkish women, especially palace city women, were confined to the house. In 1892, during Abdulhamid's time, women could only go out with a headscarf. Abdulhamid II banned the wearing of headscarves on the grounds that women wearing black headscarves and thin black gloves looked like mourning Christian women (Bulut R., 1968: 34). In 1882, women were included in the census as part of total Ottoman population.

After the modernization phase and the Tanzimat period held in order to prevent the collapse of the Ottoman Empire, the place and role of women in society began to change. During the Tanzimat period, foreign women who came to Istanbul became a role model for Turkish women. Especially rich Egyptian women increase Istanbul women's desire to live in a European style (Ergin M., 2005: 50). Writers and intellectuals such as A.M. Efendi, N. Kamal also played a big role in changing the role of women in society during the Tanzimat era.

#### **Woman in Kemal Tahir's novel "Devlet Ana"**

Kemal Tahir brought a new breath to the historical novel genre with his novel "Devlet Ana", which continued in popular style until the 60s of the 20th century. With this novel the writer tried to realistically reflect the period of establishment of the Ottoman state.

In Ottoman society, a woman has been described as a force that stands beside her husband since the state was established and helps him in everything. Inspired by the bravery and courage of a Turkish woman, K. Tahir named the novel "Devlet Ana" in honor of Bajibay – Devlet Hatun, the leader of the Rum sisters. Alemdar Yalchin is one of those who also think that the name of the novel is related to Devlet Hatun (Tampinar A., 2000: 234).

N.S. Banarli mentions the existence of such women's organization in his work "History of Illustrated Turkish Literature" and says that, apart from the history of Ashik Pashazade, women have also existed in Turkish sects and tekkes since A. Yasavi (Banarli N., 1971: 297).

Devlet Hatun, the mother of Kerimjan and Demirjan, was named Bajibey after being elected as the leader of the Rum sisters. Bajibey, who is tall, strong, patient and brave, would not obey anyone except Ertugrul Bey. Devlet Hatun, distinguished by her stern appearance on the one hand and being protective on the other hand, is shown as a symbol of the Ottoman state.

Bajibey, who was both mother and father to her children, tried to raise them without making them feel the absence of their father. The fact that Bajibey did not want her son to study and become a mullah,

but to wear a sword and become a warrior, shows the heroism of a Turkish woman.

After the murder of her eldest son, she burns her mullah son Kerim Chelebi's books, forces him with a whip to take off his mullah clothes and put on a warrior's uniform, instructing him to avenge his brother.

Although it may seem cruel, Bajibey at the same time was a hospitable woman who did not hesitate to feed, drink and take care of her guests.

In addition, Devlet Hatun appears as a compassionate mother who hides and did not hand over to the enemy escaped from the hands of Filiatos, the brother of Karajahisar tekfur, Mavron, a Christian boy, and puts him in the place of her dead son Demirjan.

In Turkic tradition, as women get older, their status in society also increases. Thus, the Milk Mother who was nursing Osman Bey, in the hierarchy of the manor house comes after Ertugrul's wife Hayme Ana.

Devlet Hatun and the Rum sisters had a special role in Osman Bey's conquest of Karajahisar and Bilejik. On the eve of the wedding, they entered the city and occupied it under the pretext of bringing a gift to Rumanos.

The Rum sisters, distinguished by their combativeness, were also known for their humanly qualities. They try to help the warrior who was captured in sea battles and who was collecting money to get out of captivity by collecting gold and silver among themselves. This shows how compassionate they are.

In addition to fighting, the Rum sisters had many heavy social responsibilities, such as handing over all their belongings to Bilejik tekfur during migrations to the plains.

With their bravery and combativeness the Rum sisters were able to cause as much fear as the Turkish men in the eyes of the enemies of the principality. The words of the enemy about them are a clear proof of this idea: "When Bajibey says "Come on" and the women jump up and draw their swords, it means that the job is done" (Sepetçioğlu M., 1992: 27).

A woman is also the main factor in the formation of a family. Bajibay's insistence that her daughter-in-law must be a Muslim indicates that a woman has a say in Turkish society.

#### **A woman in Tarik Bughra's novel "Osmanjik"**

Among the historical novels written after the second half of the 20th century in Turkish literature, Tarik Bughra's "Osmanjik" novel has a special place. In the novel of the author involved in the research, it is told about the growth of Kayi clan, what is Osmanjik, into a beylik (principality), and later into the Ottoman state. In the novel, the structure of the state is given

over the moral evolution and improvement of the individual.

The main attracting female characters of the novel “Osmanjik” are Malhun Hatun, Jankiz, Gokche Baji, Ayna Melek. The main feature of the female characters in the novel is that they are ideal mothers and wives.

In the novel “Osmanjik”, Malhun Khatun lays in the foundation of Osmanjik’s spiritual evolution and his transformation from Osmanjik to Osman Bey and Osman Gazi Khan. In the work, Malhun Khatun is described as a motivational element in the transformation of Osmanjik into an ideal personality. Here, Osman Bey was able to change and become mature due to her love. It is his love for Malhun Khatun that gives Osmanjik the power to build a state that rules the world.

Osmanjik has a dream while waiting to meet Edebali in his tekke. In his dream, he sees a moon coming out of Edebali’s chest and entering his chest. The moon that entered his chest grew into a large plane tree and spread its branches all over the world. The fifteen-day Moon emerging from Edebali’s chest in the dream is a sign of Malhun Khatun, and the plane tree symbol is a sign of the state she will build.

Osmanjik opened his feelings to Malhun Khatun and proposed her. Although Malhun Khatun accepted his proposal, Edebali did not want to give his daughter to him and set a trial period for the young and naive Osmanjik to purify himself and deserve the title of “Bey”. Having been rejected several times, Osmanjik expresses his desire to Edebali again with passion and insistence. When Osmanjik was wandering in the darkness Malhun Khatun was the one who lightened his way, therefore he said to Edebali, “Edebali, I know how to reach the stars and what I needed to clear my way. Those roads need a phoenix, Edebali. My phoenix is Malhun Khatun. Give her to me so that I can shrink the world” (Buğra T., 1995: 99). In the novel Malhun Khatun was characterized as a phoenix by Osmanjik. Here, a phoenix is a symbol of self-contemplation. Apparently, Malhun Khatun accompanies Osmanjik along his way of purification to find himself again.

At the same time, Malhun Khatun is one of the women of Kayi clan who receives the most guests, works the most, makes the most sacrifices and continues her daily life with limited opportunities and without showing off.

Another female character of the novel is Ertugrul Bey’s wife Jankiz, who is depicted as a woman who nurses Osman on horseback, throws slingshots at the enemy in battle, feeds and milks cattle, spins wool, weaves carpets, cooks and stirs the butter.

Mother Jankiz also guides her son with her wisdom and experience and supports him in his upbringing as a gentleman worthy of the state. Even when on her deathbed, she encourages Osman to be brave, intelligent, patient, and modest like his brothers. On her deathbed mother Jankiz prays for her grandchildren, saying, “May God show your father and mother your good days”.

And Osman names his new born daughter after her to keep the memory of his mother Jankiz alive and for that he does not forget to ask permission from Malhun as well. This is an indicator of respect for women in Oghuz tribe.

In the novel, we see the portrait of a mother and wife whose husband and son were martyred in the character of Ayna Melek, the wife of Osman’s brother Savji Bey. Ayna Melek, who received the news of the martyrdom of her son Baykoja, and then of her husband Savji Bey, is a tenacious and brave Turkic woman who did not leave her home, nest, hearth and return to her father’s house. Saying “I will not let my husband’s hearth cool down”, she wishes her daughter Banu Chichay to leave her brave father’s house as a pure bride.

One of the characters representing the wise Turkish woman in the novel is Uruz dervish’s mother Gokche Baji. Osman Bey attaches particular importance to her advice and ideas. Gokche Baji always knew his strength and the power of will in him, therefore in her prayers she always prayed “Let Osmanjik become a bey”. Gokche expresses her belief in Osman’s brave, courageous, agile mind and leadership personality and emphasizes that he is “wise”.

Although the main duty of women in the novel is shown as to support their fighting husbands and give them spiritual support, they do not hesitate to fight the enemy themselves side by side with them when necessary. In Osman Bey’s battle with the Bilājikli, it is shown how women take weapons and fight along men.

Young girls of Kayi clan choose their husbands themselves. Thus, Emine sends Osman’s brother Savji Bey’s son Bay Koja “red kaftan” expressing by this her love for him. This custom indicates the free rights of women in Turkic societies.

In the novel, the Turkish woman’s dedication and devotion to traditions are also noteworthy. Although the Dodurga clan’s Bey Kara Gune’s niece Kutlu Melek loves Rahman from Kayi clan, the fact that these clans are enemies made her give up this love, what shows the selflessness of a Turkic woman (Buğra T., 1995: 168).

On the other side, the Byzantine women Eudoxia and Holofira for the sake of their love willingly converted into a new religion, accepted Islam and began to live in

accordance with Turkic customs. All of Kayi women in the book were remembered as strong-willed women who showed great endurance and patience in the face of pain and continued living for new ideals.

#### **Woman in M.N. Sepetchioglu's novel "Konak"**

M.N. Sepetchioglu's novel "Konak", which tells about the history of the Ottoman Empire, is the first novel of the writer's "Ottoman Trilogy". Kumral Dede, one of the characters of the novel, came to Anatolia and built a mansion here. The establishment of the Ottoman state is described by being identified with this mansion.

Hayme Ana, wife of Ertugrul Bey, is also among the main female characters of the novel. In the story, Mother Hayme is described as a brave, zealous, caring, selfless wife and mother, just like Jankiz. When Ertugrul Bey died, Dundar Bey's wife started saying laments rising up a clamour. This situation irritates Mother Hayme. Hayme Ana immediately silences her: "Have our customs changed? Such a great man as Ertugrul should not be mourned, but celebrated" says she and sends the lady back home. Next time, Dundar Bey's wife started to tell laments for Bey Koca, but she was silenced too. "Who is Bey Koca? He is the grandson of Ertugrul Bey. He was martyred. Let the eyes see no woman here. The brave must be buried by the brave",- she calms the people down (Karabulut M., 2013: 280-281).

When on his deathbed Ertugrul Bey received the news from Hayme Ana about their son's son (grandson), he looked for her hand and placed it on his chest, and happily asked how Malhun Khatun was feeling herself. Ertugrul Bey's words to Hayme Ana, "let her hands not fall over our Osman's heart like yours over mine" shows the value given to women in the family. Also, here the reader witnesses how Turkish women love their husbands with great love.

While watching the woman who comes to Kumral Dede Dalaman gazes off into the view of women washing the clothes. And when he asked always threatening him Hamza, whether he trusts the women next to him, he received the answer: "Don't look at the Soyut sisters washing clothes here, you don't seem to know how they ride horses and play with swords" (Karabulut M., 2013: 230). After this answer, Dalaman got scared of the women in front of him and had to retreat.

Aybuken Ebe, one of the Rum Sisters, is one of the significant female characters of the novel "Konak"

**Conclusion.** In the pre-Islamic times in the nomadic Turkic societies women had equal rights with men, rode horses and participated in battles along them. The examples of oral and written literature that have come down to us indicate the importance of the role and status of women in Turkic communities.

In the oldest sources of Turkic history, the Oghuz epos, the Orkhon monuments and the Dede Korkut epos, it is clearly shown that Turkic women have equal rights with men. As can be seen from the listed examples, the women described here are as brave, courageous, warlike, honest and zealous as men. This situation continues also in the Seljuk and Ottoman periods. Only towards the end of the Ottoman Empire, with the expansion of harem life, women were forced to live in the palace. Thus, the Turkish woman, who was in a reliable position in the ancient Turkic communities and shared the same status as men, was gradually excluded from social life as a result of the changes that took place in the social and political life of the state in the later period. The loss of many rights and statuses of Turkish women in society due to cultural change coincides with the last days of the Ottoman Empire.

The analysis of women's characters in the historical novels on the history of the Ottoman Empire involved in the research reveals the following conclusion. The Turkic women represented by Malhun Khatun, Devlet Khatun, Jankiz, Ayna Melek, Hayme Ana, and Kutlu Melek, have such high qualities as the bravery, fearlessness, combativeness, dedication and reliability.

Although the main duty of a Turkish woman was to provide moral support to her husband, when the time comes, she girds her sword and fights the enemy side by side with him.

Intelligent, self-confident, making logical decisions and not afraid to fight for their homeland, these Ottoman women are not only devoted to their homeland, but also have the characteristics of an ideal mother and wife. A Turkish woman who owns her husband's house, manages it, is responsible for all the work, has managed to stand out on the stage of history with her honor and dedication.

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