

# BOOK OF ABSTRACTS

## 8<sup>th</sup> International Conference on Gender Studies: GENDER & ART and Other Gender Studies



Eastern  
Mediterranean  
University



CENTER FOR WOMEN'S STUDIES  
EASTERN MEDITERRANEAN UNIVERSITY  
KADIN ARASTIRMALARI VE EĞİTİM MERKEZİ  
DOĞU AKDENİZ ÜNİVERSİTESİ

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GENDER STUDIES

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12-14 May 2022

The Deadline of Abstract Submission:  
13 January 2022  
Please send your abstracts (not more  
than 250 words) through e-mail;  
gsart@emu.edu.tr



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8<sup>th</sup> International Conference on Gender Studies: **GENDER &  
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12-14 May 2022, Famagusta-North Cyprus - <https://gsart.emu.edu.tr>

## **8<sup>th</sup> International Conference on Gender Studies: GENDER & ART and Other Gender Studies**

### **BOOK OF ABSTRACTS**

Famagusta, North Cyprus - May, 12-13-14, 2022

#### **Editors**

Kağan GÜNÇE  
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Eastern Mediterranean University  
Center for Women's Studies

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**EMU-Center for Women's Studies**  
**8<sup>th</sup> International Conference on Gender Studies: GENDER & ART and Other Gender Studies**

**The Published Call for Papers for the Conference**

The 8<sup>th</sup> International Conference on Gender Studies, which has been held regularly since 2004, will be held on 12-14 May 2022 within the framework of 'GENDER & ART and Other Gender Studies'. The conference, which aims to address all aspects of art producers' and critics' engagement with gendered bodies and a social order based on inequality, as well as how gender roles based on ideologies of domination, socio-cultural fictions, and heteronormative systems are produced, supported, and critiqued through art, offers leading academics, researchers and practitioners the opportunity to present and discuss their work and shed new light on the field. At the same time, this platform will also include Other Gender Studies.

Feminism, which cannot be separated from the concept of gender, has met resistance from all institutions that feed the patriarchal system since its inception but has continued its struggle against discrimination despite all pressures. While this struggle continues with its various dimensions, its reflections in art have also proved effective over time and feminist art has become a part of feminism. Feminist art, which rejects any kind of othering and includes queer representations in this context, has played an important role in bringing about positive changes in the social structure. The link between gender and art, which also brings about a paradigm shift in the social sciences, has the richness of being discussed and studied in both an interdisciplinary and a disciplinary dimension. Therefore, looking at the mutual emergence of gender and art will also provide new ideas about current changes in different disciplines.

Although there are few researches on feminist art in the Turkish Republic from Northern Cyprus, in recent years there has been an increasing interest from various disciplines such as gender and women's studies, sociology, anthropology, and history in examining the relationships between gender and art. This conference aims to bring new studies into the literature by encouraging academics, researchers, and activists to engage in intergenerational and intersectional dialogues around gender and art.

Submissions for presentation are invited on topics relating to the Conference topics – Gender and Art through the following areas:

- ART
- PERFORMING ARTS
- LITERATURE
- AND OTHER GENDER STUDIES



In addition to covering the following sub-topics, the conference also covers other studies with a gender perspective:

- Aesthetics and Gender
- Art as Activism
- Art History
- Artist Gender Representation in Art Streaming
- Architecture and Gender
- Design Issues and Gender
- Feminism and Art
- Future of Women in Arts and Humanities
- Gender Equality in Art from Past to Present Gendering the Artistic Field
- Philosophy of Art
- Struggling of Women in the Art
- The Face of Art in the Pandemic
- Writing Queer Histories
- Photography and Gender Roles
- Reinventing Sculpture
- Being a Woman “Meddah (Public Storyteller)”
- Feminist Theatre/ Feminism in Theatre
- Gender of Cinema
- Performance and Identity
- Gender and Dramatic Writing
- Gender and Humor
- Other Gender Studies

Due to the international nature of the conference, only abstracts written in English will be accepted for review. However, presenters can choose to present their papers in English or Turkish. Full papers can be submitted in English or Turkish for the conference book.

Submissions are subject to blind peer review at every stage. Papers without gender perspective will be rejected. Abstracts and papers will be accessible to all participants on the conference website once the complete program is set.

Please send your abstracts (not more than 250 words) through e-mail; [gsart@emu.edu.tr](mailto:gsart@emu.edu.tr)

Please do not hesitate to contact us if you require further information.

THE CONFERENCE WILL BE HELD FACE TO FACE. HOWEVER, AT LEAST ONE OF THE SESSIONS CAN BE "ONLINE" IF REQUESTED.

## A Literature Analysis on Female Isolation and Interiors

Sema Haritash Erođlu<sup>1</sup>  
Duygu Koca<sup>2</sup>

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The notion of space defined by the perpetual relation of the subject and the objects it contains, has lost its social and egalitarian character to the exclusion of women within the patriarchal system. Cultural codes in the space surrounding us that we cannot interfere with, are embodied in normative forms and infiltrated into the discipline of architecture and interior design. In this study, which focuses on what gender means in space and how it interacts with other variables, the "home space" area was chosen as the field of research. Because gender-based discrimination takes place primarily at home. Subsequently, it has been strengthened by control mechanisms in the dominant mode of production through the spatial segregation that makes men responsible for production and women responsible for reproduction.

This study tries to find an answer to the question of whether the arrangement and the spatial configuration of the interiors exercise hierarchical power through the scenarios of female isolation. The current situation was questioned through a qualitative methodology by examining and analysing the existing literature in the aforementioned field. As a result, the study tried to reveal the ideological and historical transformations of the aspects of privacy in space.

**Keywords:** Interior Design, Space Design, Gender, Home, Woman's Place.

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## A Pioneering Woman in Interdisciplinary Architecture Education and Pedagogy in Turkey

Meral Ekincioglu<sup>1</sup>

Page | 10 Pelin Karaçar<sup>2</sup>

This paper discusses Ayla Karacabey (1939, Bursa - 2012, Istanbul) as one of the pioneering and postwar women architects and urban designers in interdisciplinary architecture education and its pedagogy in Turkey in the 2000s. It can be easily claimed that she is one of the early postwar Turkish woman architect and urban designer whose educational background is based on a synthesis of design and history of architecture, urban design and planning. Studying at American College for Girls (1954), Vassar College (1956) and the Harvard University-Graduate School of Design (1960), she could successfully integrate her interdisciplinary background in architecture into design curriculum during her professorship in Turkey, unlike traditional design studio education and its pedagogy. In addition, with her the real-world practical experience in the US and in Turkey, in her teaching practice, her emphasis on climate, ecology, environment, and gender, which are currently top concerns of educators in architecture due to the COVID-19 pandemic, also merit a considerable attention for her significant contributions to the next generation of design professionals in the field. In spite of these facts, there is no scholarly study discussing this postwar woman's inspiring involvement with interdisciplinarity into architectural design curricula, and architecture history in Turkey is still slow to examine women's contributions to architecture education. In light of this gap, focusing on her teaching experience at the Yeditepe University, one of the well-known foundation universities in Turkey, this study aims to expand scholarly literature on (postwar) women's accomplishments in (contemporary) architecture education and pedagogy.

**Keywords:** Woman Architect, Urban Design, Architecture Education, Pedagogy, Postwar Architecture.

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## **A simple evaluation of the concepts of Turkish Genderism and European Feminism with Carol Hanisch's concept of "The Personal is Political"**

**Ahmet Alasya<sup>1</sup>**

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The feminism movements have increased recently in the Western World to emphasize the equality of men and women, and conceptual analysis of European Feminism highlights this. The article "The personal is political" written by Carol Hanisch, emphasizes that the personal problems of women, as a subject, have political content and it has been studied to show that as a result of these feminist movements a "success model" of feminism is obtained. The "Success Model", makes invisible links between gender inequality and the violence experienced by many women all over the world. It demonstrates that violence against women does not only exist in Turkish communities and that there are similar dynamics all over the world. The limitations of the "Success Model" in feminist movements in the West, is that it has been evaluated within the framework of an objective viewpoint, and thus only covers the existing problems and prevents them from being discussed in detail. Turkish Genderism denotes that the inequality between men and women only happens in that society. It is discussed as being 'unique' to the culture. It should be understood that inequality is a universal concept and patriarchal structures, belief systems, political relations, and laws protecting men all over the world, instead prevents us from discussing the inequality between men and women. While deepening the concepts as meaning, the connection of feminism with fashion has been used in detail. The obtained results were brought together with the concept of Radical Feminism in a common area to emphasize the importance of feminism. As a result, it is stated that fashion is important for women and fashion is a powerful communication tool by itself in which women might express themselves. It has been tried to show the positive and negative results of the success of the feminism movement in recent years through the usage of fashion.

**Keywords:** Alaturca Genderism, European Feminism, Radical Feminism, Social Genderism, Clothing Fashion.

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## **Aging Women Body: Oneself as Another**

**Ersan Ocak<sup>1</sup>**

**Duygu Onay Çöker<sup>2</sup>**

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Agnes Varda is an image-gleaner-woman-filmmaker who is known through her unique feminism. In this study, we read Varda's documentary-essay film *Gleaners and I* (2000) in a reciprocal relation with the philosophy of Paul Ricoeur. We attempt to discuss one of the most important Ricoeurian concepts "narrative" and its openness to the other to be ethical in conjunction with Varda's attempt of including the other and her openness to the narrative and dialogue of the other. On the one hand, we try to unfold filmmaker's search for ways to include the audience, the way Varda transforms her "self" while opening herself to the narrative of the other and the way she realizes this by including images of her own body into the film. On the other hand, this study discusses Ricoeur's path through "self" and "other" in a similar way. Within multi-layered readings, we consider the way Varda intertwines documentary and fiction, in parallel with the fact that the unfixable narrative, which Ricoeur bases on the context of plurality, flexibility, and hospitality, includes life and fiction together.

**Keywords:** Agnes Varda, Paul Ricoeur, Narrative, Body, Other.

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## **An Appraisal on the Kyrgyz Women's Narratives on Immigration and Work Experiences in Turkey**

**Aikanysh Eshnazarova<sup>1</sup>**  
**M. Murat Şahin<sup>2</sup>**

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Since the declaration of independence, Kyrgyzstan has been a country of emigration due to the prevalence of unemployment and low income. Although men frequently participate in international labor migration in many parts of the world, more women participate in this moment in Kyrgyzstan. For instance, %40 of labor migrants who immigrated from Kyrgyzstan to Russia and %73 of migrants from Kyrgyzstan who head to Turkey are women. Moreover, the share of the female population in Kyrgyzstan's international migrant stock has reached %60 in recent years. The share of the female population participating in international migration is increasing every single day has been defined with the expression "feminization of migration" in recent years. Migration is seen by Kyrgyz families and households not as an expression of women's free and independent will, but as a mechanism for coping with economic difficulties or a development strategy. However, many women who participate in labor migration from many countries that gained independence from the former USSR experience a disadvantage in terms of labor, earnings and gender inequality. Kyrgyz women who immigrated to Turkey generally work in the domestic services sector, which consists of child, elderly and patient care, cleaning and kitchen work. The aim of this study is to question the reason for the participation of Kyrgyz women in international labor migration and to critically examine the disadvantages they experience during their immigration experience in the context of gender and in the light of the perspective theory. In this research, by using the interview technique – one of the primary data collection tools, in-depth interviews were conducted with Kyrgyz women working in the domestic services sector in Turkey. Findings reveal that these women are frequently forced to work illegally by employers, and they are mainly exposed to labor exploitation and psychological violence. It is understood that these migrant women who often faced with limitations in accessing health services, they are helpless to develop a coping strategy to tackle problems.

**Keywords:** Kyrgyz Women, Immigration, Immigrant, Labor, Informal Sector.

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## **An Assessment on the Position of Women in the Persian Era**

**Seren S. Öğmen<sup>1</sup>**

**Page | 14** Illustrations on archaeological artifacts are vital in the process of determining the way of life in the era they were made in. In this study, the position of the women during the Achaemenid Dynasty within social and political circles, economics and cultural values have been examined using archaeological artifacts found in West Anatolia and Iran. The Persian people, who originated in the ancient times in modern day Iran, have ruled vast lands during the Achaemenid Dynasty using the satrapy system. Experts' analysis of figures on the artifacts related to this multicultural Persian Empire as well as the artifacts' existence in terms of quantity and quality have been taken into consideration in determining the responsibilities of women in the satrapy system. The written sources about the Achaemenid Dynasty state that women and men had equal rights, however the mentioned equality is not well represented on artifacts. Demonstrations and drawings on artifacts reveal the life style of the society they were produced by. The surviving artifacts have a limited number of women imagery, leading to the thought that women have been held back. Written accounts of powerful women have been studied. Women working as satraps and managers within the boundaries of the Empire, as well as female characters within the ruling family have been discussed. The role of women within society and how they were depicted in the male-focused works explaining the Persian social and political life, have been questioned. Comparisons have been made to enlighten the status of women using the works of Persian and Greek writers as well as other archaeological artifacts. The identity of women within the administration of the land has been studied based on gender. Different perspectives have been formed and discussed.

**Keywords:** Achaemenid, Persian, Society, Woman, Artifact.

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## **An Investigation into the Levels of Human Development, Contraceptives' Usage and Maternal Health in the Indian States**

**Divyanshi Singh<sup>1</sup>**

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Women's right to have choices, a sense of self-worth, and their right to have access to opportunities has been a subject of serious concern. The health of women and their children in Indian society is adversely affected by the woman's inferior status within households. The level of human development in society is a reflection of the better status of a woman which has a clear impact on the usage of contraceptive methods and maternal health. The study is an attempt to assess the performance of Indian states on the parameters of levels of development and to see how the developmental trajectory is influencing the choice of contraception and maternal health.

The objective of the paper is to study the relationship between the usage of contraception, maternal health, and levels of human development in Indian states. Data from NFHS-4th round, AHS (2012-13) and census 2011 is used. Three indicators of human development (effective literacy, infant mortality and gross district domestic product) have been taken. Maternal health for the study has been measured in MMR, IMR, and pregnancy resulting into abortions, stillbirths and miscarriages. A multiple regression analysis has been done to analyse the relationship between them. The Developmental factor is found to be greatly influencing the choice of family planning and thus they both show strong relation with maternal health.

**Keywords:** Human Development, Contraceptive Usage, Maternal Health, Women, India.

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## **An Overview of Women's Surname within the Scope of Gender Equality**

**Merve Acun Mekengeç**<sup>1</sup>

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The surname, which we can call the family name, continues only as the surname of the man in some legal systems. On the other hand, some legal systems give spouses the right of choice. In the past a woman had to carry her husband's surname when she got married under Turkish Law, this practice was softened in time and the woman is allowed to carry her husband's surname along with the surname prior to the marriage (TCC art. 187).

In case of divorce, there is no change in the surname of the man. However, the same cannot be said for women. Especially working or known women are forced to start all over again in case of divorce after they are known by their husbands' surnames in their professional life. In order to prevent this situation, amendments were made to the Law, and the woman is allowed to carry her husband's surname in case of certain circumstances. However, the consent of the ex-spouse is required in this regard. However, the fact that the woman, who has to carry her husband's surname when getting married without being asked for her own consent, is left in expectation of consent from her ex-spouse while getting divorced, in fact, is an indication that gender equality has not been established in this sense.

Divorce has effects not only on women but also on children. In case of divorce, as a rule, the surname of the woman changes while the child continues to carry the surname of the father. This situation can have negative effects on the child from time to time. Especially when it is considered that the mother is mostly concerned with the issues such as the care of the child and education life, where gender equality cannot be fully achieved, the divorce situation has to be announced at school. However, the marital status of the person is related to her/his private life. It is personal information. In a sense, it is not appropriate to be obliged to "forced" explanation regardless of whether there is consent. There have been positive developments in this regard with the decision of the Constitutional Court dated 19.12.2013, with application number 2013/2187 and the decision of the Court of Cassation 2nd Civil Chamber numbered 20471/18704, dated 28.04.2015.

In our study, the historical process of women's surname in Turkish law will be evaluated. While making these evaluations, various judicial decisions, international conventions, practices in foreign law, and the approaches of Turkish courts on the recognition and enforcement of foreign court decisions that we mentioned above, will be included.

**Keywords:** Gender Equality in Society, International Conventions, Woman, Surname, Recognition-Enforcement.

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## **An Up-To-Date Look at the Search for Balance: Equality for Women or the Women's Version of Equality?**

**Nur Esra Atmaca<sup>1</sup>**

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In a society, the fact that women and men have to fight unequal in their daily lives, education and working standards is a danger that must be taken into account for human rights on the one hand and social peace and tranquility on the other. However, even for an internationally binding convention on gender inequality, it was necessary to reach the second half of the 20th century. Gender equality is an important data in terms of welfare, economic and political development levels among societies. For this reason, it has been seen as an important need to focus on the phenomenon of gender equality with up-to-date data on different areas where discrimination is fed. For this purpose, the representation of women in the media, the effects of the Covid-19 pandemic, the effects of artificial intelligence technology on gender roles and women's employment will be emphasized. The big picture will be rationalized with the results of international and national gender-focused indices, including WEF, UN, IMF, OECD, ILO and UNESCO. What kind of a picture does the world's latest situation show in the search for balance towards gender equality these days when touristic travel plans are made to Mars? This study aims to answer the question of whether equality for women on the planet is implemented in politics or is it being consoled with a version of equality for women.

**Keywords:** Gender Equality, Women in Media, Social Development, Covid-19 Effects on Women, Women's Employment.

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## **Analysis of Elif Şafak's Novel "Intimate" from the Perspective of Gender and the Female Body**

**Tuba Usseli<sup>1</sup>**

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The aim of this study is to discuss certain concepts and issues of health social science with reference to the novel "Mahrem/Intimate" written by Elif Şafak. The concepts are mainly body perception, medicalization and stigmatization of the female body. The issues are mainly diet, eating disorders and labour and birth.

Stigmatization is traced in the narratives about "too fat", "too short", "too ugly", and "too beautiful" as well as about the concept of being seen.

The heroine's stories of overeating and vomiting are interpreted not only basing on her eating disorder, but also basing on her self-perception, which has been damaged by the sexual abuse she has experienced in her childhood.

The heroine's attempt to transform the appearance of her body with today's beautification and slimming trends such as diet, gymnastics, aerobics, acupuncture and hypnosis is interpreted with reference to medicalization. An effort is made to explain the meanings of the ceremonies of giving as well as assisting birth for all women who experience them.

This novel written on women, female body and the gaze over the female body uses a semi-realistic, semi-surrealistic fairy-tale language while also telling the stories of people who are being overlooked by society. It also reminds us of the existence of identities that are stigmatized as dwarf, fat, ugly, unnoticeable or undesirable.

**Keywords:** Female Body, Gender, Medicalization, Stigmatization, Visibility.

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## **Artist Women in Their Stories: 'Artist as a Subject in the Context of Gender and Art'**

**Tuba Batu<sup>1</sup>**

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An autobiography is a person's self-life story. The source is herself, her own experiences, her own history and her own story. Autobiography, which we know as a literary genre, is a definition that has a counterpart in plastic arts. Words turn to color, stone, mud, and sometimes the artist's body and portrait become a tool, and now the subject of art is the artist.

This relationship that the artist established with herself showed itself in the history of art with self-portraits. In contemporary art, on the other hand, the relationship between the work of art and the artist has been moved to another dimension in the performances in which the artist adds herself with her whole body. The relationship between these works and the artist and her work reflects the artist's relationship with the reality of her own life. The work of art turns into a tool that the artist uses in self-interpretation and manifests itself as a way of accepting the truth.

In this study, the positioning of the artists in their own stories was investigated through artist women who were not valued as much as their opposite sex throughout the history of art. The subject of the work of art is itself, not through the eyes of a man, but through the eyes of a woman. Thus, we begin to watch women who cease to be an object of spectacle and construct themselves as subjects.

**Keywords:** Art, Woman, Gender, Autobiography, Artist.

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## Artistic Representations of Violence Against Women in Turkey

Özgen Yediyıldız<sup>1</sup>  
Aslan Nayeb<sup>2</sup>

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Human are one of the most perilous creatures that harm their environment. The fact that human has consciously directs the power he has to the feeling of anger and embodies this emotion creates violence. Violence can show its existence against women. Violence can also show its existence against women. This violence can be physical and also psychological. Nowadays this kind of violence has become an important point in Turkish society. One of the most effective tools to react to this situation is artistic approaches. Artistic approaches have touched on many problems, as well as the problem of violence against women.

In this research, various works produced in Turkey will be examined. These productions are installation, digital art, sculpture, painting, photography, music and monuments. The information on the websites and news sites, social media shares and interviews were used to collect data for investigation of these art works. The inspiration points of the artists were evaluated through the main sources.

These works in the research touch on different aspects of violence against women. Subjects such as the type of violence that women are subjected to, the number of murders of women, and the effects of the problems experienced by women who are exposed to violence have addressed. Although the ways of representation differ, the subjects they want to tell and touch on are similar. Just as women who are exposed to violence are not injured in a single aspect, these representations also change shape.

**Keywords:** Women, Violence, Art, Representation, Gender.

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## Being an Artist and Transgender in Turkey: The Case of Bülent Ersoy

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Bülent Ersoy is one of the most well-known artists in Turkey, besides his artistic qualities, he is also known for his legal struggle after undergoing gender reassignment surgery abroad. It is remarkable that it has led to a significant transformation in Turkey in terms of law.

After Bülent Ersoy had sex reassignment surgery, an amendment to the Civil Code added an article for transgender people and allowed those who fulfill certain conditions to change their gender and be recognized with this gender before the law. The fact that this opportunity is in our country before many European countries reveals another interesting aspect of the subject. The legal struggle of the artist has a great role in this.

After changing her gender, the artist wanted to change the gender record in the population register and work with this new identity. Since the legal process took quite a long time, she was also prevented from working for a long time due to the obstruction of the military administration after the 1980 coup, and she had to take a break from her stage life. After attaining the “pink identity” given to women, she returned to her artistic life.

In this article, the legal struggle and the process of Bülent Ersoy and the changes made in the Civil Code regarding transsexuals will be discussed.

**Keywords:** Transsexualism, Gender Reassignment, Civil Code, Gender, Sex.

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## Body as Identity and Frontier from Feminist Theory: A Case Study of My Artworks Created Between 2013-2019

Diana-Carolina Bejarano-Coca<sup>1</sup>

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We could consider feminist consciousness as a reflexive form of existence of being a woman, characterised by the constant reinterpretation, transgression and resignification of what it means to be a woman. This requires to interrupt the chain of inherited meanings, in order to alter it creatively & visually from a critical perspective. In order to carry out my artistic work since 2013, I have been following this line of theoretical and practical research. The publication of *Este puente mi espalda. Voces tercermundistas en los Estados Unidos* (1988) a compilation of works by black and Chicana women edited by Gloria Anzaldúa and Cherríe Moraga, with Anzaldúa's symbolic figure of the new mestiza is the starting point of my projects where I use the body as a frontier, developed between Mexico, China and Balearic Islands from 2013 until 2019. Judith Butler's work is also a fundamental key for my art production and a reference for queer movements and contemporary feminism, mainly through *Gender Trouble* (1990). What Butler proposes and interest me is to dismantle the sex-gender system as the matrix from which bodies are constructed. For the philosopher, gender is a fiction, regulating and normalising, from which certain bodies acquire meaning while others are marginalised and stigmatised. Both femininity and masculinity are constructed within this fiction performatively, that is, through a repetitive ritual practice - accepted as natural and intrinsic - that produces us as sexed subjects. Donna Haraway introduces the concept of the cyborg as an allegory that overcomes dualisms and makes us think beyond human bodies, corporealities that cross the boundaries between human, animal or machine, transhuman and transgeneric bodies. Therefore, here I present the need for rethinking these constructions that the above-mentioned philosophers have dealt with in order to speak of an open identity, multiple and contradictory, generated within the transversal experience of class, race and gender; appealing even to a subversive, abject laughter, to make possible an eccentric subject that crosses the limits and boundaries of identity, whether territorial, sexual, personal or even human.

**Keywords:** Body, Identity, Gender, Feminist Theory, Artwork.

- 2018-2019: <https://diana-coca.com/2019/04/26/terra-ferida-illes-balears/>
- 2017: <https://diana-coca.com/2017/11/24/videovigilancia-tabacalera-madrid/>
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- 2015: <https://diana-coca.com/2017/11/24/the-artist-is-not-present-madrid-palma/>

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## **Cultural Causes and the Inability to Establish Sisterhood Bonds: Examples from Turkish Theater**

**Hatice Şaşmaz<sup>1</sup>**

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In order to prevent gender inequality, a struggle has been started a long time ago and some gains have been achieved gradually. Despite this, many oppression and violence that women are exposed to because of their gender are still on the agenda as a current problem. One of the reasons behind these negative events is the inability to establish a strong sisterhood bond.

The number of playwrights who consciously focus on women in Turkish theater texts is increasing. On the other hand, there are countless examples such as ensuring the flow of the stage play from the past to the present, the reflection of daily life on the stage plays, and the current problem not being perceived as a problem. The fact that many stage plays include situations in which sisterhood bonds are damaged due to cultural reasons, traditional values, and habitual lifestyles, which makes it necessary to emphasize the sensitivity of this situation.

The aim of this study is to discuss the phenomenon of sisterhood on a cultural plane with examples from the texts of playwrights such as Güngör Dilmen, Dinçer Sümer, Adalet Ağaoğlu, Memet Baydur, Murathan Mungan, Zeynep Kaçar, Ebru Nihan Celkan. It is seen that there is a direct or implicit relationship between gender inequality and sisterhood in the stage plays. This relationship takes place in the form of custom, learned helplessness, and idealized social life styles regarding women. It is noteworthy that the playwrights made more due diligence until the 2000s, after the 2000s they dealt with the issue critically and tried to make the problem visible from different angles.

**Keywords:** Turkish Theatre, Playwriting, Sisterhood, Cultural Causes, Custom.

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## Design Thinking in Entrepreneurship: Is Gender Perspective Fitting in the Room?

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Page | 24 İzzet Atalay<sup>2</sup>

Hüseyin Karşılı<sup>3</sup>

Design thinking, which evolved out of psychological studies of creativity, deals with designing artefacts that solve complex problems for people. It goes back to the approach by Herbert Simon (1969) who identified a seven-stage process consisting of defining the problem, research, ideation, creating a prototype, choosing, implementing and learning. Since then, different approaches emerged that frame the design thinking process by means of creating empathy with consumers, engaging in prototyping and tolerating failures. Nevertheless, little has been done to integrate gender perspectives into the design thinking approach. As Tanova and Atalay (2018) suggest, women and other disadvantaged members of the society feel that they are less effective in their abilities to become entrepreneurially active. Therefore, there is an urgency to integrate the gender perspective into design thinking as an enabler of entrepreneurship. The aim of this contribution is twofold: Firstly, providing a critical overview of the concept and presenting approaches for bridging the gap between gender perspectives and design thinking in entrepreneurship. Secondly, incorporating insights from three familiar disciplines, HRM, open innovation, and ergonomics to bridge the gap between developing sensitivity towards an inclusive gender perspective and entrepreneurial thinking. By doing so, the present approach focuses on a thematic literature review to derive insights from the aforementioned familiar disciplines. Hence, the contribution aims to go beyond present approaches towards integrating gender perspectives in using design thinking for entrepreneurship to develop novel ways of tackling the issue of a gender-sensitive entrepreneurial action. From the progress towards the entrepreneurship during the Covid-19 pandemic, in the best way to improve their development and upbringing with design thinking, a gender perspective should be developed.

**Keywords:** Design, Design Thinking, Entrepreneurship, Gender, Covid-19

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## Digitalisation of Women's Activism: The Potential for Fourth-Wave Feminism in Turkey

Pelin Dinçer<sup>1</sup>

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Although the 1980s was a significant turning point in the women's movement in Turkey, as the feminist movement came to prominence, it is a century-old movement which started during the Ottoman Empire era in the late nineteenth century. In this first era, the traditional roles of Ottoman women as mothers and wives were questioned and the rights to education, work and participation in public life were defended. During the early years of the Turkish Republic, women became the cultural bearers of modernisation. The main focus was the public emancipation of women, hence women were granted rights such as suffrage earlier than many European countries. The meaning and aspirations behind the Republican reforms and the rights given to women, however, were questioned by feminists during the 1980s. Like the second wave of feminism in Western context, women in Turkey started to question the limits of formal equality and demanded liberation of women from all patriarchal societal norms. When it comes to 1990s, with the global rise of identity politics, women, such as Islamic women and Kurdish women, started to discuss their diverse needs based on their different belongings, such as religion, ethnicity, race, nationality etc., to achieve full equality. In all these examples, women's activism took place in the streets, in gatherings, rallies, boycotts to meet their demands. The current forms of women's activism across the world and in Turkey, however, seek change through women organising via digital channels, which is discussed as fourth wave feminism. Recent substantial examples can be seen in the #metoo movement and such in Turkey. This qualitative analytical study focuses on the potential of achieving digital feminist activism in Turkey, during the current neo-conservative political climate, using the social movement theory, particularly the political opportunity structures. It is argued that none of the hashtags used for similar purposes in Turkey, such as #sendeanlat and #susmabitsin, could create such a massive social movement like the #metoo. Thus, the main argument of the paper is that the domestic political opportunity structures in a country, as well as citizenship rights and liberties, play a significant role for the success of women's activism and in their engagement levels.

**Keywords:** Digital Activism, Fourth-Wave Feminism, Women's Movements, Intersectionality, Turkey.

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## Each Look is Queer: An Audience Research on “La Vie D'adele”

Alican Eralp<sup>1</sup>

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This study is concerned with how the movie *La Vie d'Adèle* (2013), which is about a homosexual relationship between women, is received by women who (also) like women. This very broad set of “women (who also) like women” is restricted to women engaged in gender studies. Because, despite the lengthy lesbian sex scenes it contains and the subject of lesbian love, *La Vie d'Adèle* is accused by (mostly feminist) women of being a copy of the heterosexist porn industry or the product of a male gaze. The fact that it was shot by a heterosexual male director is one of the essential points of this discussion. As a result of in-depth interviews conducted with eight women who are interested in women and gender issues, it is claimed that each look is queer, despite the fact that a pattern is identified among the comments.

**Keywords:** Queer Cinema, Lesbian Movie, Male Gaze, Visual Pleasure, Audience Research.

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## Em-Placing Women in Geography: An Indian Context

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Nurul Hoda<sup>3</sup>

Pankaj Rawat<sup>4</sup>

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Geography as a discipline has undergone a process of re-writing over the last few decades. The most noticeable change in the subject has been introducing women and gender studies. But the area for concern is that despite these developments, the discipline continues to isolate and exclude women in the academic and scientific communities. This argument of mine can be complemented by the insignificant number of women in academic geography in comparison to other social sciences. The studies done in this regard suggest that there has been overwhelming male composition in geography in the past, continuing to the present. Even in its demographic composition, the discipline has been masculine.

The present article examines how the spaces for women have been constructed in geography, keeping the above background in view. The first part of the article deals with the demographic composition of geography in India and how women are placed in this discipline. Here the study is based on Central Universities (approximately 30) with Geography as a Masters and Research Programme. The second section with the concept of 'glass ceiling' prevalent within the discipline and relates how this concept defines the place of women geographers in India.

**Keywords:** Women's Place, Glass-Ceiling, Geography, India, Feminist Geography.

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## Evaluation of Margaret Atwood's the Novel of the Handmaid's Tale in the Context of Catharina Mackinnon's Views

Arca Begüm Bayır Oğuz<sup>1</sup>

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Masculine law and social structures exploit and subordinate women systematically in every field. Many norms that serve the patriarchal system of law to reproduce the disadvantage position of women, but women have been struggling for years to obtain their human rights. The most significant of these fields are literature and law. In her novel *The Handmaid's Tale*, Margaret Atwood talks about a place where women lose their rights and the status of women is protected by law in regime. She causes to ask who is involved in the law and who is not involved. This situation is reminiscent of the feminist legal studies of Catharina Mackinnon who claims that laws are made by men and do not include women's problems. This study aims to examine the *Handmaid's Tale* Novel written by Margaret Atwood in the context of Catharina Mackinnon's views with in intersectionality of literature, law and feminism. The importance of this work is that historically words, pens, and rules have always been the male voice, but the developing feminist perspective towards literature and law has enabled women to become visible in these areas. The novel is important example for creating awareness women's voice in law. The parts are written for women in the novel that consider in a determined theoretical perspective. The novel tries to demonstrate women's subordination and domination under gendered system of law in Gilead regime. Mackinnon's way of thinking helps to identify these gendered law rules in novel.

**Keywords:** Literature, Law, *The Handmaid's Tale*, Catharina Mackinnon, Radical Feminist Law Theory.

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## Evaluation of Northern Cyprus Street Flavours in Terms of Consumer Preferences within the Scope of Gastronomy Tourism and the Place of Women in Street Flavors

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Mustafa Erbilin<sup>3</sup>

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Over the years, interest in the tourism sector has been increasing day by day. Our changing and developing world, which is also globalizing, can now be very close with the spread of technology. Especially after the French Revolution, when people had money to take a vacation as well as their time, tourism movements started with the sense of curiosity and learning among people. Today, there are many sub-branches of tourism, and the most popular of these recently is 'Gastronomic Tourism'. Of course, every country or region has a cultural story. Street flavors are also a part of these cultures. Many different issues such as urban planning, legal regulations on street food and the practices of local governments, food safety and public health, the right to access food, the freedom to choose one's own business, the family as a production unit, and the position of women in society come to the fore with street food and the contribution of researchers from different disciplines. Another positive feature of street food is that they can have a Michelin Star, which is considered the top classification degree in the restaurant industry. You do not need to buy one of the expensive menus to have this experience in one of the Michelin-starred restaurants in many parts of the world, but you can visit the buffet in Bangkok, where they serve street delicacies, run by female chef Jay Fai. The data we obtained in our research were analyzed with the SPSS program. In line with the findings we obtained ( $P < 0.05$ ), it was concluded that women also have a special place in street tastes, and according to the results of the research, there is a significant difference between men and women. Street food which is a business line for women to be the boss of their own business, can also do this with small capital. Recently, it has been observed that the interest of female operators in street delicacies has been increasing day by day.

**Keywords:** North Cyprus, Gastronomy, Tourism, Street Flavours, Women.

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## Evaluation of Turkish Cypriot Dwelling Based on Gender Roles from Tradition to Present

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Page | 30 Kağan Günçe<sup>2</sup>

The dwelling, which entered the life of human beings with the instinct of protection, is not only a shelter but also an important phenomenon that reflects the culture and self-identity of the individuals in the dwelling. The women, men and child/children of the family members living in it, are in constant interaction with the dwelling and their effects on each other cannot be ignored. In societies, there are value judgments attributed to individuals at different times. These value judgments constitute gender roles and, in parallel, the structure of society. The social structure and related gender roles are important factors that play a role in the shaping of the dwelling, which is a cultural indicator. The dwelling, which changes with gender roles, becomes the unit of gendered spaces. Just as in public spaces, in the dwelling, while women are identified with the interior space, the situation for men is the opposite of that. The spatial separation between men and women first affects the dwelling function organization, then the family structure, and then the social life of the family, that is, the social balance. And this separation poses a threat to the equal balance of the social structure. For this reason, understanding the gender roles in society and the effects of these roles on the dwelling is very important in terms of understanding the social structure and dwellings, which are cultural indicators. The aim of this study is to show the effects of gender roles on dwellings by considering the dwellings and users in the traditional and present periods of the island of Cyprus, which has a rich cultural background. In order to achieve this aim, case study analyzes based on observation, literature review and site survey will be made.

**Keywords:** Cyprus, Culture, Traditional and Contemporary Dwelling, Gender Roles, Space.

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## Examination of Career Plan Preferences and Problems to the Gender of Newly Graduate Interior Architects

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Şebnem Ertaş Beşir<sup>3</sup>

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It is an inevitable fact of today that interior architecture has developed on a global scale and has become a necessity. Newly graduated interior architects who are about to finish school and begin their careers can find work in a variety of professions, including designers, visualization specialists, various branches of the building business, sales or project design in the furniture industry, and academia. However, many factors such as the narrowing of the jurisdictions of these job resources in Turkey by uneducated people, the preference of experienced employees by employers, and the low level of economic income create a great disadvantage in the professional careers of new graduates. Furthermore, several issues such as overtime, pay, job intensity, mobbing, and promotion have a big impact on the business lives of fresh graduates. These problems also affect the preferences of the genders.

The goal of the research is to look into new graduates' career plans and the differences in challenges experienced by men and women. In this context, 5 male and 5 female interior architects who graduated from Karadeniz Technical University and worked in the profession for at least one year and at most three years were questioned using semi-structured open-ended questions. Although it is seen in the examinations that the difficulties experienced and the preferences in the career plans are similar according to gender, there are also reasons why they differ.

**Keywords:** Newly Graduate, Freshly Graduated, Female Interior Architect, Male Interior Architect, Gender.

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## Exploring Gendered Creative Geographies: Redefining Public Spaces in Delhi, India

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Page | 32 Pawan Kumar Yadav<sup>2</sup>

Different art in different autonomous cultures addresses unspoken social issues and reflects societal thoughts. Public spaces in urban areas provide opportunities for displaying such arts and cultures. Some of the common forms are murals, advertisements, etc. Numerous campaigns like women's education, cleanliness, environmental issues, and inequalities in many domains are shown in the urban public spaces. The art-site relationship thus represented in urban spaces provides creative geographies as they provide different possibilities and challenges to represent various urban phenomena in creative forms.

In-country like India, it advocates an adequate representation of gender inequality in the way women are treated in their life cycle in urban areas in murals or advertisements. Interestingly, this urban art modifies the conventional method of representation. The journey of urban public spaces from urban art to new genre public art and strategic urban planning to art-based urban planning has a significant impact on the city dwellers. The vibrant hues in the walkways like in the streets or the metro station, even the metro pillars convey and cultivate the curiosity among some people about history.

In this framework, the present study looks into the urban spaces created by the Delhi metro - a rapid mass transit system - where thousands of people commute regularly and how different urban art forms have been displayed in these newly created spaces.

**Keywords:** Gender, Creative Geographies, Urban Public Spaces, Urban Art, Delhi Metro.

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## **Fatherhood/s and Fathers Reflecting on the Life Stories of Academician Mothers**

**Sibel Ezgin-Ağılı<sup>1</sup>**

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It is seen that the debates on masculinity have been about change in recent years. As a matter of fact, it is stated that the man in the house, who is called the father of the family, is in a transformation. Since ancient times, fatherhood or father has been symbolically represented by power and authority. In this direction, the power of the father was often seen as equivalent to creating. However, with the participation of women in working life, women's movements and masculinity movements, fathers and fatherhood practices have changed. The direction of change is from an authoritarian, disinterested father figure to a participatory and involved new father. Thus, the debate on whether the patriarchy/father's authority has disappeared in the family continues. Of course, it is very important to discuss fatherhood in order to analyze gender issues, masculinity and family relations. However, in order to understand such phenomena, women are often left out of the discussion, especially women who are mothers. However, it is necessary to include women's views in order to understand fatherhood and the change in fatherhood, to follow the traces of different fatherhoods, and to understand the position of women who become mothers against their fathers. Because fatherhood is not independent from motherhood, on the contrary, these two parents are in relation and interaction. In this context, the aim of the study is to understand how women who are actively working in the academic profession define fatherhood and how they position themselves and 'other' men's fatherhood against the fatherhood of their spouses as a mother, and in this way, to reveal whether the fatherhood role has changed and whether there are different father models today.

The study was carried out using life history, one of the qualitative method patterns. In this context, the life stories of 8 female academicians working at a state university in Turkey, married and having at least one child, were listened to. In order to listen to the mothers' life stories, face-to-face interviews lasting approximately 2-3 hours were held. Although the life story is a rich source of data, there is a possibility that the subject may evolve into different directions during the interview. For this reason, pre-prepared semi-structured interview forms were used to draw the attention of the participants to the subject. In order to prevent any data loss during the interviews, voice recorders were used based on confidentiality principles. The life stories recorded with a voice recorder were converted into text by transferring them to a Word file. After all the narratives were deciphered, the data were analyzed with the discourse analysis technique.

As a result, it was revealed that fatherhood changed in the narratives of mothers. The differences between fathers or fatherhoods are included in the narratives of mothers. While expressing this difference, they glorify the new "good" fatherhood of their spouses rather than the authoritarian father. The fact that academician mothers glorify the fatherhood of their spouses shows that they place the fathers in the family hierarchically above the mothers.

**Keywords:** Fatherhood, Masculinity, Life Story, Motherhood, Gender.

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## Female Playwrights in Turkish Theater After 2000

Ezgi Deniz Alpan<sup>1</sup>

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The first female playwright in Turkish theater is Fatma Nudiye Yalçı, known with her play *Beyoğlu* 1931 (1932). However, there is not much information about Nudiye Nizamettin and the play is also has been lost. Until the 2000s, there were very few female playwrights such as Adalet Ağaoğlu, Gülten Akın, Nezihe Araz, Bilgesu Erenus, Ülker Köksal, Sevgi Sanlı, Gülten Dayıoğlu, Pınar Kür, Şule Gürbüz, Nezihe Meriç, Sevim Burak. However, after the 2000s, this situation began to reverse.

In this study, female playwrights whose plays were published as books after 2000 and continue to be staged today: Aslı Mertan, Ayşe Bayramoğlu, Beliz Güçbilmez, Ceren Ercan, Ebru Nihan Celkan, Gülce Uğurlu, Hilal Kuvvet, Nur Can Kara, Yeşim Özsoy, Zeynep Kaçar, Zehra İpşiroğlu's plays will be researched. Thirty plays written by these eleven playwrights have been analyzed. There are common themes such as morals, abuse, love, bodily concerns, freedom, and migration in these plays. The female characters are mostly handled with the pressures they are exposed to in the private and public spheres. Even in plays written in science fiction or dystopia, it is observed that there are gender concerns. It is known that women in the field of literature mostly idealized in the private sphere with features such as fragility, naivety, grace, moral perfection, domestic or auxiliary works. However, women's literature stands against these stereotypes. Women writers in the post-2000 period of Turkish theater also make women visible in social life and in multiple ways.

**Keywords:** Theatre, Gender, Playwrights, Female, Art.

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## Femininity and Homosexuality as Marginal in the TV Series “Çukur”

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A very popular television series “Çukur” had taken place in 2017-2021 in Turkey. From the beginning, it took a huge attention because of its scenes about mafia, violence, guns, criminality and gender discrimination. In almost all scenes, it is observed that dominant hegemonic masculinity is represented as dark suits, beard/moustache, prayer beads, swearing, violence and guns. On the other side, women are represented as wearing long skirts, no-makeup, natural knobbed hair in a conservative way. Also, they are mostly shown at home while doing housework or cooking. There are only few modern women characters in a series but it is observed that they are marginalized and labelled by these conservative women. Besides, there is an important male character who is gay but cannot come out from beginning till at the end of the final. He is always labelled as weak, coward, and sensitive because of his “non-masculine” attitudes. As a gay character his story did not come to end and never exposed as “gay” during the series. As a result of this strong patriarchal perspective, a domination of sexist language can also be observed throughout the series. In consideration of this sexist view, in this research, the first ten episodes are analyzed by content analysis method. Each episode is watched in detail and scenes are analyzed in terms of gender perspective. As a result of the analysis, three themes are formed as femininity, masculinity and homosexuality as marginal. Under femininity there are categories as violence against women (in all kinds-physical, emotional, sexual, etc.), representation of women in private space, women as victims of violence, women as a dependent being, motherhood, marginalisation of gay character. In a masculinity theme there are categories such as hegemonic masculinity, glorification of masculinity, representation of men in public space, men as perpetrator of violence, powerfulness, fatherhood, marginalisation of gay character. Lastly in a theme of homosexuality as marginal there are isolation of LGBTI+ individuals, psychological violence against gay character, hegemonic masculinity, being a husband.

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**Keywords:** Femininity, Homosexuality, Hegemonic Masculinity, Gender, Art.

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## Fethi Naci and Berna Moran's "Forgotten" Women Writers

Hülya Bulut<sup>1</sup>

Page | 36 When we look at the literature of the Tanzimat and Republican Turkish Periods from a general perspective, it is striking that the number of women writers is quite limited. However, these limited number of women writers are subjected to re-screening while creating a literary history. In the first volume of Berna Moran's three-volume work, ("A Critical Look to the Turkish Novel"), which is one of the building blocks of the history of literary criticism in Turkey, the novels from Ahmet Mithat to Ahmet Hamdi Tanpınar are analyzed, only Halide Edip Adivar's work as a woman writer and her work. She includes her novel "The Clown and His Sister". Names such as Zafer Hanım, Fatma Aliye, Emine Semiye, who gave the first examples of the novel genre, which started to be included in the Ottoman-Turkish literature from the second half of the 19th century, together with male authors, cannot be included in this work. In the second volume of the work, that is, in the section where the novels of various male authors from Sabahattin Ali to Yusuf Atılgan are discussed, there is not a single female author. In the third volume of the study, Berna Moran talks about the works of Sevgi Soysal and Adalet Ağaoğlu. Pınar Kür and Latife Tekin, who are examples of today's literature, also found their place in this volume with separate evaluations, and thus, at least a numerical equality was achieved in the evaluations of male and female writers. A similar situation can be seen in the work of Fethi Naci, one of the important critics of Turkish literature, called "100 Turkish Novels of the Century". While Fethi Naci refers to the writers of the years before he started to analyze the novels of Sevgi Soysal and Adalet Ağaoğlu in the 1970s, he does not open a separate title for a woman writer other than Halide Edip Adivar. Women writers who could not be included in the literary canon and who were marginalized were made invisible for many years shows that the sociological and political dimensions of literature and literature history should also be investigated.

**Keywords:** Criticism, Literature, Canon, Authoress, Ignoration.

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## Gender and the Future of Women in the Context of Artificial Intelligence and Transhumanism

Mehmet Emin Koç<sup>1</sup>

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The universe is rapidly evolving into a new cyberspace. Humanity is faced with an uncertain transhumanist situation where even J. Huxley, one of the chief architects of transhumanism, cannot predict where it will lead.

Transhumanism is the new religion of the postmodern cyberspace in the near future. His goal is to create a new posthuman, a new superwoman.

Where does the philosophy of transhumanism lead gender, women and family?

It seems from today that there will not be a female identity in the near future.

When transhumanism achieves its goals, "Will the woman be human, or will she be an iron pile of computer parts?" It is possible to answer the basic question of the from today by looking at the course of Artificial Intelligence.

Indeed, a Brisbane man in Australia explained how he fell in love with a robot. The man named Geoff Gallagher said: I'd love to be the first person in Australia to marry a robot.

Really, is Artificial Intelligence exempt from the boundaries of the gender gap? How true is this perception, which is common in the field of cybernetics.

Where does the philosophy of transhumanism lead gender, women and family?

We must see our near future from today: Who is the man, who is the woman, what is the gender?!

It should be important for our future that scientists and intellectuals find scientific and logical answers to these questions.

**Keywords:** Gender, Artificial Intelligence (AI), Robot, Cyborg, Postwoman, Transhumanism.

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## **Gender Equality in Conducting Research and Science Education Processes in Turkey, a Feminist Ethical Analysis in terms of Justice Principle**

Page | 38 **Banu Buruk<sup>1</sup>**

In order for the woman to express her own problems and create solutions to these problems, she should have representation in the relevant academic field. According to European Commission in Europe, women remain grossly under-represented in STEM fields of science, technology, engineering and mathematics. The female researcher representation in social science fields (law, industrial design, literature, fine arts, etc.) is not as sharp as it is in positive science fields, but still dramatic. The main purpose is to improve the gender balance within scientific community. On the other hand, it is important to support the decision-making, creative and solution-generating activities of women academicians to be role models for the next generation of women academics.

The aim of this study is to compare the representation of female students, graduates and faculty members in higher education institutions providing undergraduate and postgraduate education in Turkey on the basis of scientific field. In addition, the distribution of academic titles of female faculty members by field, the rate of these academicians in research activities and the type of research they design will be examined. The qualitative and quantitative data obtained within this study, which determines the intensity of the effect of gender roles on the choice of profession and research field as a research question, will be interpreted based on the principles of equality, equity and justice within the framework of the feminist ethical approach, and suggestions for improvement will be presented.

**Keywords:** Research, Female Scientist, Gender Role, Justice, Feminist Ethics.

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## Gender Equality in Turkish Higher Education

Özlem Atay <sup>1</sup>

This paper examines gender equality in Turkey and Turkish Higher Education. A success case study university is presented because it had made great progress in gender equality in education, research and training. First, the historical background and an overview of the legislative context for gender equality is explained. A series of reforms enacted by the state of the Turkish Republic following its foundation by Mustafa Kemal Atatürk in 1923, were aimed at giving women equal status with men. The secular ideology and Westernizing reforms enabled the rise in women's education and senior management in Turkey. Since 1993, there has been a significant increase in the number and share of women teaching staff (Özkanlı, 2007). There has also been an increase in research and publications on gender (Arslan, 2014). Historical, social and cultural factors explain the relatively high representation of Turkish women in professorial positions, and the support to advance to senior academia (Özkanlı and White, 2008). However, there are disciplinary differences, with a higher representation of women in language-based studies at almost every level and a lower representation in engineering and technology. The number of academic women varies by discipline. Besides, there is a high representation of women in professoriate in Turkey. On the other hand, women are under-represented in senior management, especially at Rector/Vice-Rector and also at Dean levels in Turkey (Neale and Özkanlı, 2010). Qualitative data analysis from interviews and document analysis using the "Success Case Study Method" (see Yin, 2018) were undertaken in this paper. Ethics approval was secured before conducting in-depth interviews. According to the findings of this research, increased support from the university such as mentoring for leadership roles, improved childcare/elderly care facilities, positive segregation and quotas can increase the number of female managers.

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**Keywords:** Gender Equality, Turkish Higher Education, Success Case Study Method, Mentoring, Academic Women in Senior Management.

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## Gender Fluid Art in China – the Case of Ma Liuming

Maciej Szatkowski<sup>1</sup>

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The issue of gender fluidity does not often appear in contemporary Chinese art. In the 1990s, the performer Ma Liuming (born 1969) created his unconventional art by crossing the traditional view of the concepts of gender and sexuality (apart from his own anatomical sex). Ma Liuming was performing naked while wearing facial makeup. His artistic persona asks: 'What is the real border between man and woman? What makes a man a man and a woman a woman?' In his performances in Beijing East Village Ma often performed in unusual or dangerous situations to probe the limits of the spectators.

When analyzing his art, one should take a closer look at the Chinese tradition. Ma Liuming in crossing gender boundaries seems to draw on the Chinese tradition. There, one can find the centuries-old heritage of Chinese opera, where female dan roles were played only by men, and in Chinese folk religion some deities over the centuries could change their gender.

The key to understanding the art of Fen-Ma Liuming (artistic crossgender creation of Ma Liuming) not only can be found in Western gender theories, but also in the idea of seeking balance from the Chinese philosophical concept of yin (representing femininity) and yang (representing masculinity).

This paper aims to provide brief information about Ma Liuming artistic activities and his role in developing the Chinese avant-garde.

**Keywords:** Contemporary Art – Gender Fluid – Chinese Art – Performance – Ma Liuming.

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## **Gender Inequality and the Importance of Socio-Economic Transformation of Women for the Development of India**

**Saumya Singh<sup>1</sup>**

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The women folk in India play a passive role in the workforce. They are not engaged in remunerative work as such, but handle informally the entire household work and thus, bear the burden of rearing the children and nourishing the family members, all without any formal payment. The women in India have enjoyed low socio-economic status simply because their level of education is low although increasing over the years and also, they are not engaged in formally remunerative workforce. Majority of them are not well educated enough to participate in the formal job market.

The objective of the paper is to analyse the factor and forces that promote or inhibit women empowerment. The gender gap thus created, is a great hindrance to reaping the demographic dividend to the full major. Lastly, the paper purports to explore the initiatives and majors required to or resorted to by the government in this direction. The data-source for the given research is taken up from Census of India 2011 for various indicators such as workforce participation, sex ratio, level of education, income etc., at national level i.e India and a regression analysis has been used to observe the relationship between the workforce participation and various socio-economic and demographic determinants that either help or hinder the process of women empowerment in economic terms.

**Keywords:** Women Empowerment, Gender Inequality, Demographic Dividend, Economic Development, Social Transformation.

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## Gender Representation in the Posts of Metropolitan Museum of Art on Instagram

Özlem Tören<sup>1</sup>

Page | 42 Evrim Tören<sup>2</sup>

Art, which is associated with the expression and application of human ingenious craft and creative power, includes paintings, sculpture, and other pictures or objects. The artworks are produced for people to attract and admire or think deeply about. Nowadays, people easily find the artworks of different museums in the world on social networking sites. Based on Elihu Katz's the Uses and Gratifications Theory, the study examines posts of the Metropolitan Museum of Art (MET) on Instagram for the period between January and April in 2022 through content analysis in SPSS 22.0 software. The MET in New York is selected for the sample because of being one of the world's largest and finest art museums. While doing content analysis, the study aims to demonstrate gender representation by focusing on masculinity, femininity, gender stereotyping, and sex and relationships in the posts of the MET on Instagram according to different time intervals and topics as people explore five thousand years of history from across the globe.

The research findings confirm that representations are interesting and attractive enough to inform people about the artworks posted on Instagram because these people stay connected regardless of geographical distance, difference in time, or other context-specific barriers.

**Keywords:** Art, Gender Representation, Uses and Gratifications Theory, Content Analysis.

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## Gendered Perceptions of Urban Parks as Recreational and Fitness Spaces in Delhi

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Increasing urban population denotes a decrease in open spaces in cities. However, as mentioned in the eleventh SDG, one cannot negate their critical role in balancing urban ecology and the inclusiveness of a city. The open spaces, especially the green ones, provide physical, psychological, recreational, and aesthetic benefits to the urban people. Public parks are a part of open spaces within the city, comprising gardens, parks, natural environment, etc. These open spaces provide a recreational space where humans interact with the natural environment. Therefore, it is imperative to evaluate the gendered experience of urban parks to focus on designing of these open spaces as recreational spots.

Apart from this, these areas provide spaces for fitness to the urban dwellers. The issue needs to be addressed as urban women have faced significant gender differences in such spaces. The Open Gym Project initiated by the Delhi government in 2012 provided one step towards bettering women's health. Over the last ten years, these open gyms have become the hotspots for meditation, jogging, walking, aerobics, and yoga. As these are located in the urban parks, they help women engage with their community too.

In this framework, this study focuses on the gendered perceptions of these parks as a source of recreational spaces as well as spaces for gaining fitness and health benefits in Delhi Metropolis.

**Keywords:** Gender, Recreational and Fitness Spaces, Public Parks, Sustainable Development, Delhi Metropolis.

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## **How Innovation in Pathological Markers Can Make Pregnancy a Modest and Convenient Process with Notable Positive Efficacy on Socio-Cultural, Prosperity and Artistic Progress for Women Society**

Page | 44 Ehsan Nankali<sup>1</sup>

In today's society, one of the most contentious ideas is that pregnancy can be harmful, with some women believing that pregnancy is a retrograde occurrence that affects their ability to perform in a variety of situations such as art, careers, and even just going about their daily lives. According to recent research and statistics, one of the most important reasons to avoid pregnancy is the unanticipated physiological and biological changes that occur during pregnancy, which can cause severe emotional stress as well as maternal anxiety disorders and other complications, such as miscarriage. Therefore, pregnancy becomes scary step that make them weak and independent, which is comprehensible and logical, However, there is an outstanding pathway that can be followed in order to transform pregnancy from a stressful event into an utterly great and beautiful event for them. A golden pathway has been designed in this case by specialized and experienced professionals in this field, which includes pathological laboratory tests such as sequential screening tests combined with cell free DNA base method that increase capacity of detection rate due to control their pregnancy with high detection rate reports, while these tests are designed to provide them with a reliable result about the baby's health from any genetical abnormalities such as syndromes (Down, Edward Turner etc.) which are more essential than other issues disorders. As a result, this pattern presents a tremendous opportunity for all women who have any ideas about becoming pregnant can make them a relapse into their lifestyle.

**Keywords:** Pregnancy, Biomarkers, Women's Lifestyle, Genetic Abnormalities, Cell Free DNA Test.

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## Identity Formation and Concept of Family in Tezer Özlü's Cold Nights of Childhood and Journey to the End of the World

Sinem Çapar İleri<sup>1</sup>

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Tezer Özlü's first novel, *The Cold Nights of Childhood* (1980), contains sections from her own life and it is claimed to have an autobiographical quality. As the title suggests, the author's internal reckoning with her childhood and the reality of her own time is narrated with flashbacks throughout the work. While trying to cope with the obligations of being a woman and the loneliness of modern human who is trying to become a free individual, the author tries to "exist" with the label of "sick" or "missing". In Özlü's second novel/narrative, *Journey to the End of the World* (1984), in which she follows the traces of his favorite authors (Kafka, Pavese and Svevo) and continues her search for her own identity, we witness the author's effort to "exist" as herself, as seen in the *Cold Nights of Childhood*. In this article, while examining the concept of identity formation and family in Tezer Özlü's novels *Cold Nights of Childhood* and *Journey to the End of Life*, Sigmund Freud's theories on subconscious-mind and identity formation and Julia Kristeva's concept of "abject" will be discussed in the light of psychoanalytic reading. I will analyze the cases of "being deficient" in the formation of female identity, falling away from life and society and falling into the "other" position, and consequently being seen in parallel with concepts such as "disease" and "disgusting".

**Keywords:** Turkish Literature, Modern Literature, Women Writers, Family, Psychoanalysis.

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## In This Time Rewriting the Continuous Re-Reading Tante Rosa as the Untameable Orgasmic Scream of Feminine Literature

Mert Tutucu<sup>1</sup>

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Sevgi Soysal's novel, Tante Rosa, was first published by Dost Yayınları in 1968 with the signature of Sevgi Sabuncu. In an interview with Adnan Binyazar for Varlık magazine in 1969, Sevgi Soysal states that her grandmother's name is Rosa, in response to Binyazar's question about who Tante Rosa is. Soysal's grandmother lived in a Bavarian village, excommunicated and, immigrated to the city, leaving her husband and children behind. According to Soysal, Tante Rosa represents a line that starts with her grandmother and ends with herself. Based on Sevgi Soysal's words, Tante Rosa's fourteen-part adventure, which we can accept as a feminine legacy, has been constantly re-read but has not been rewritten as an indicator of a feminine heritage with an intertextual study. Two of the most important examples of these readings are Atilla Özkırmı'lı's articles titled "'Tutkulu Perçem'den 'Şafak'a Sevgi Soysal'ın Yazarlık Çizgisi" and Meltem Ahıska's "Teyzeniz Olur: Tante Rosa'yı Yeniden Okumak". The common point of both articles is that they reproduce the patriarchal discourse and code Tante Rosa as "the only name for all female ignorance". In Özkırmı'lı's article in which masculine discourse is dominant, Tante Rosa draws as a child who can be easily manipulated, who sees life as a game and is gone wherever the wind blows. Just as a child lacks the power of agency, Tante Rosa, far from rebelling against the order, is a passive subject or even an object that adapts to the order. Tante Rosa is a woman who, due to her "stupidity", is constantly tossed between new loves and husbands, and turns life into a game like a child. Ahıska, on the other hand, sees the magazine named "Sizlerle Başbaşa" in the book, as a threat that seduces and deceives Tante Rosa. Just as the novel is seen as dangerous for women as an illusion, the magazine "Sizlerle Başbaşa" is a threat as an illusion. At the same time, features such as being mistaken, deceived, and easily manipulated are always considered with the female identity. However, what Tante Rosa does is not to be deceived, but to rewrite the magazine "Sizlerle Başbaşa".

Tante Rosa, whose shadow the masculine discourse has not lost its shadow on, is a heterotopia narrative. With her life and experiences, Tante Rosa undermines the utopia of modernity constructed by masculine discourse, the political and aesthetic values presented as truth by this utopia and tries to establish her feminine utopia. In this study, this utopia will be traced, the readings of Tante Rosa by Atilla Özkırmı'lı and Meltem Ahıska will be approached critically and the feminine literature (*écriture féminine*) with intertextual references ranging from Tante Rosa Jacques Derrida to Jacques Lacan, Karl Marx to Michel Foucault. will be tried to be rewritten as an example.

**Keywords:** Sevgi Soysal, Tante Rosa, Intertextuality, Feminine Literature, Masculine Discourse.

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## Legal Battle for Branding Process of Fragrance as an Art Form: Example of Chanel No.5

Hakan Bilgeç<sup>1</sup>  
Nisa Sunca<sup>2</sup>

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Branding, in general meaning is marks that distinguish goods or services of an enterprises from other goods or services is an important area of intellectual property law nowadays. The limited counting model is not accepted in international literature on what can be brand, all marks accepted that which are distinctive and displayable in register. Therefore, it is possible that branding of fragrance. Naturally, fragrances without any distinctives can not be registered as a brand. Because of this feature, art of fragrance and brand of fragrance are related. Although it took 1980's for the artists to take handle with fragrance as an different and applicable art form, a legal struggle that took place long before this is worth examining in terms of both process of fragrances branding and barriers due to gender roles in intellectual property law.

Almost 100 years ago, Coco Chanel took a first step in different ways. In the circumstances of period when it was hard got into business life, Chanel discovered she can brand her name with specially formulated and distinctive fragrance even though labels "woman", "orphan" or "mistress" she had which took her disadvantaged position in society. Chanel with her perfume No. 5 designed with Ernest Beaux, being the first person who was branding a fragrance with her name, as well as being a producer of world first synthetic perfume. Chanel had deal with many legal struggles because of lack of capital and difficulties due to being woman in 1920's Europe which is aspiring to get into business life. In our study, we aim to discuss leading legal process of branding fragrance from gender perspective.

**Keywords:** Intellectual Property, Chanel, No. 5, Fragrance, Fragrance Brand.

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## Never Without Ethics - Ethical Responsibility of Art and Artist in Ensuring Gender Equality

Özge Özgür<sup>1</sup>

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In the century we live in, we are faced with the bombardment of various visual/auditory/intellectual products that are presented as works of art and spread to larger masses in a much shorter time with new media tools. While the debates on what can be considered as a work of art and valued are narrowing in the scientific, philosophical and ethical fields, it becomes more important how much the product is appreciated and how many people watch, talk and buy. The criteria for evaluating a product as a work of art are also presented as materialist criteria expressed only in numbers. However, every work in which the ethics and ethical responsibility are not observed creates new burdens and new problem areas that the society has to deal with, and also causes the old ones to consolidate their place. As one of the leading social problems, we witness that the issue of "gender inequality" is reproduced over and over again on the grounds of "reflecting the realities of society". While subjects such as violence against women, the presentation of the female body as a material for sexual pleasure, rape, women gaining power and meaning only with a man and their pacification are increasingly normalized. And also, the works presented for the freedom of women do not go beyond presenting women as a sexual commodity. In this study, the questions of "what is ethics?" and "why art/artist should be ethical?" related with gender issues are discussed with examples from today's popular culture and art products. The phenomenon is discussed within the framework of the philosophy of art which seeks answers of "what is art?" "who is the artist?" outside the field of general aesthetics. In this evaluation, it is discussed with philosophical and sociological facts why it is "indispensable" to consider the ethical and social context while searching for the "beautiful" in the work of art.

**Keywords:** Art, Ethics, Ethical Responsibility, Gender, Gender Equality.

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## On Gender Values Attributed to Crowds and Their Images

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In 20th century, although researchers have focused on the representation of crowds, their underlying thoughts and feelings about the crowds can also be seen. A crowd under control can function as a structure that maintains the ruling political power. Ungovernable, emotive crowds have been associated with women by authors such as Le Bon. Huysen mentions that the threatening mass movements are identified with the image of woman, by means of their raging nature or the loss of identity. The studies which refer to men's fear of women and the bourgeois' fear of mass, turns into the statement that there is no place for gender characteristics attributed to women in society in the Manifesto of Futurism.

According to Brown while the male body is political, the female body is mystical. This understanding can be found in images such as the frontispiece of Hobbes' Leviathan by Bosse and Liberty Leading the People by Delacroix. Gender values attributed to men predominate Canetti's war and hunting masses. The transition to regular masses with modernism, differentiated the representations of male and female bodies. Gender values related to women have been generally accepted as the "other" of modernism. While Berger regards that the ideal spectator is men, Baudelaire positions women as objects for the observer of modern urban life. Kracauer brings out the Mass Ornament aesthetics where the male body is represented by the militarist order. As Buck-Morss conveys the female body is driven away from the chain of command and becomes the object of the culture industry.

It is essential to establish new images of crowds for women by transforming the public space as allied bodies, as Butler suggests.

**Keywords:** Crowd, Multitude, Gender, Image, Women.

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## One of the Forgotten Pioneers of the Ottoman Women's Movement: Nezihe Muhittin

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Page | 50 Süheyla Üçışık Erbilin<sup>2</sup>

Gaining the citizenship rights of women in Turkey, obtaining the right to vote and be elected, before many Western countries, has been achieved thanks to the struggle of modern and educated women who lived during the establishment of the Republic. The foundations of these gains started with the influence of educated women during the Ottoman Empire - Tanzimat Period and the gains continued with the accelerated feminism movement in the freedom environment of the Ottoman period.

One of the unknown pioneers of the feminist movement of the period is Nezihe Muhittin. Muhittin, in the 20th century's Ottoman Empire, struggled for women's participation in social life in and for women's political rights after the proclamation of the Republic. At the same time, she is a strong female figure, an Ottoman-Turkish intellectual with a journalist, writer, activist identity who pioneered women's movements and political formations. In the social and political change environment experienced with the foundation of the Republic, seeing how the gender hierarchy was constructed with the example of Nezihe Muhittin, let us to understand the struggle of women for their citizenship rights. In the founding period of the Republic, within the framework of political ideologies, discourses towards women and the image of women were limited by men. This point also explains the negative reactions to Nezihe Muhittin's struggle for women's rights. Nezihe Muhittin, as an Ottoman Turkish woman, involved in many political activities and pioneered the establishment of charity associations. Muhittin also has nearly twenty novels and nearly three hundred short stories. She also pioneered the publication of the journal "Kadın Yolu / Woman's Way". Despite her sophisticated and struggling character, unfortunately, her existence was ignored until the 1990s.

In this study, the feminist struggle which started in the Ottoman period, continued during the War of Independence and lasted until the establishment of the Republic will be examined. In this context, under the political and social light of the period, the study aims to make Gender readings with Nezihe Muhittin, one of the pioneers of the Ottoman women's movement, which official history does not want to see.

**Keywords:** Nezihe Muhittin, Ottoman-Turkish Feminism, Woman Image, Women's Struggles, Turkish Women's Rights.

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## **Pandemic, New Hobbies, Unpaid Care and Housework for Women**

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The lifestyle changes associated with working from home and the reduction of commuting hours during the pandemic lockdowns have left many people additional free time for any activity, such as painting or exercise, which is undertaken voluntarily in their spare time (Paggi et al., 2016; Office of National Statistics, 2020). On the other hand, during the pandemic period, chores such as housework and childcare have mostly been the responsibility of women. Actually, "Social distancing measures, school closures and overburdened health systems have put an increased demand on women and girls to cater to the basic survival needs of the family and care for the sick and the elderly." (unwomen, 2021). For this reason, it is a matter of curiosity whether women can spare time for new hobbies during the pandemic period. For this purpose, this study examines whether women who had to stay at home during the pandemic period and whose domestic workload increased, could not spare time for new hobbies. Qualitative interviews were planned with women who work regularly in a workplace for the study. In the study, the interviews made after the literature review will be analyzed.

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**Keywords:** Pandemic, Unpaid Care, Unpaid Housework, Gender Equality.

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## Queer Visibility and Queer Spaces in the City of Ankara

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In recent years, the increase in the number of studies focusing on the visibility of queer (LGBTQI) individuals in urban geographies draws attention. In urban geographies where, socio-cultural structures change from one society to another, the efforts and strategies of queer individuals to hold on to urban life and to exercise their visibility also show differences. This paper aims to examine the policies, walks, opening experiences and spatial practices of queer individuals in the city of Ankara. Although the study is based on a feminist approach, it has been constructed in the light of factors (policies, opening experiences and spatial practices) that affect/determine queer visibility. Spatial practices and opening experiences that affect the visibility of queer individuals selected for the research and in-depth interviews are explained using intersectionality, content and discourse analyses. The findings of the study reveal that the opening practices of queer individuals increases their visibility. On the other hand, it is understood that the inability of policies and politicians to adequately represent queer individuals continues as an important requirement in terms of their visibility. It is noteworthy that in the process of opening and becoming visible, the police's controls increased and the problem of segregation of spaces occurred with the determination of safe-insecure spaces. Furthermore, the dominance of the traditional socio-cultural structure, the legitimacy of the heteronormative-spatial regulation and the inadequacy of both physical and social elements to represent the queer individuals spatially constitute the most obvious disadvantages of the city. This research is especially important in terms of explaining the spatial strategies of queer individuals in social life and what opportunities they need to express themselves.

**Keywords:** Queer, Opening, Visibility, Urban Space, Feminist Geography.

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## Reconstructing Women as Social Capital: The Silent Worker

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A woman's identity in society is often overshadowed by biased roles based on gender discrimination. Their domestic work responsibilities, household chores, and caring for men have become part of her identity as a mother, wife, and caregiver that has always been taken for granted. Throughout history, the control of women's entity: dependency on men's physical strength and biological functions led to unequal power dynamics - a sex class system. In such a system, men wield power over women. Women are confined to private spaces, her domestic realm. Thus, the private and public spaces are separated. Various scholars have rightly put forward those women are more avid social capitalists than men. Their contributions in everyday life in unpaid domestic labour, maintaining valuable networks, norms, mutual trust in family, and marriage as institutions are prolific. Moreover, her role in maintaining traditional arrangements fosters better civic commitment (social capital) that serves as a cultural template for future social capital collaboration. So, one has to consider the relationship between gender and work, and it should not be based on the notion of the 'great divide' between home/private and work/public.

In this context, the paper tries to encapsulate women and their everyday work in the social capital framework. Her role in building a home as a foundation for social networks and trust needs to be appreciated to recognize herself and her contribution as social capital.

**Keywords:** Woman, Social Capital, Private Space, Domestic Work, Patriarchy.

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## Reflections on True Short Stories of Rebel Girls: One More Step Toward Empathy and Perspective-Taking

Büşra Çandırılı<sup>1</sup>

Page | 54 Naciye Kunt<sup>2</sup>

The aim of this study is to investigate how true short stories including real-world issues based on real women are related to the perspective-taking and empathy of preparatory school pre-intermediate level students. This qualitative study aims to understand how English language learners perceive themselves in terms of their perspective-taking and empathic concern, and through written reflections and focused discussions, to explore how they reflect their perspectives and empathy by relating to these stories in which the main characters, based on real women, are portrayed as alternatives to the stereotypical representations of females in (non)fiction (i.e. a Disney princess) or books about heroes which mainly emphasize male protagonists by drawing on their physical superiority as more probable in the real life (i.e. formidable warrior). To the best of our knowledge, this specific material, from which these stories were selected, is used in only one study (Lalatović, 2020), which is a theoretical paper, with a focus on the transformation of female portrait genre from left-wing avant-garde to postfeminism. Hence, the present study could be significant along with its findings and implications by employing a highly novel data collection tool with its own original content in terms of its essence by addressing an underresearched field of research. By triangulating the data concerning the participants' self-perceived perspective-taking and empathic concern, their written reflections related to the four main characters' difficulties and ways to overcome in the four chosen true short stories, and how they relate them all, and by delicately keeping in mind the fact that empathy is highly flexible and context-dependent phenomenon (Fernandez-Quintanilla, 2020), the present study yields several insights regarding the underlying parameters of English language learners' ways of relating different perspectives and empathizing.

**Keywords:** Reflections, True Short Stories, Perspective-Taking, Empathy, Preparatory School English Learners.

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## Rereading the Narrative of Marx's 'Mystery of Paris' on the Basis of His Critical Theory from the Point of View of Gender

Seda Orbay Yücel<sup>1</sup>

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Writing has a rhythm that drags people. This rhythm, which absorbs the harmony of sounds behind the verses, invites the reader to a journey through the world of narrative fiction. This open invitation does not provide the reader with an indication of what he should draw from the characters and events he depicts when weaving narratives. On the contrary, the reader can conduct inquiries by going beyond what is presented to him as he glides through the eclectic of fiction of the story, which the narrator images with prejudice and blind spots. According to Marx, this reading is a real reading that can capture the rhythm of reality in the dialectics of social, individual and historical conditions. What makes literary criticism possible is that it can infiltrate the deep narrative in a spiral of historical facts and social relations; this competent opening, which requires the coordinated use of many different information and propositions. As a reader, a thinker and an intellectual critic, Marx has tried to relate to literature through this eclectic approach throughout his life. In this respect, re-rhythmizing the narratives while reading the literary works aloud has based its deep complex on the opening of a dialectic space adorned with poetry, saying, epic, fairy tales, plays and novels. Marx's best critique of a single fictional work that developed in this dialectic field is included in the Holy Family book he wrote with Engels in 1844. Focusing on the novel "The Mystery of Paris", which crowned its author Eugène Sue a "critical critic", it examines the narrative based on a fiction that portrays the class structure and the story of the different characters of social life that reigned in Paris in the 1840s. In this respect, Sue's fiction, adorned with extraordinary depictions, dramatic openings, social advice and class tameness, is placed at the center of various interrogations by Marx and subjected to evaluations based on the concept of "alienation" in the intersection of "class"- "gender". Our study will attempt to unearth the analyses that He developed on the basis of gender by turning to these critical questions made by Marx through Sue's narrative. At this point, the argument will be made that the phenomenon of gender is an important key element in the division of labor, production and social dialectics. On this basis, although Marx has not developed a systematic theory on gender, it will be shown that he frequently resorts to meanings that give rise to feminist openings in social theory.

**Keywords:** Marx, The Mystery of Paris, Gender, Feminism, Woman.

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## **“Self-Commitment”: Evaluation of Parenting Experiences of Families with Adult Disabled Children in the Context of Gender Roles**

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Page | 56 Ayşe Özada Nazım<sup>2</sup>

Disability is a situation in which there are many disadvantages that affect the individual and the whole family. The experience of raising a child with special needs causes parents to experience problems such as stress, anxiety, depression and burnout. In this study, it is aimed to reveal the feelings, thoughts and expectations of families with adult children regarding their child-rearing experiences. The research participants consist of 14 parents, 9 women and 5 men. In the study, in which qualitative research method was used, a semi-structured interview form prepared by the researcher was used during the deeply interviews. Each of the interviews lasted between 55-75 minutes, and audio recordings were taken with the permission of the participants. Then, the audio recordings were written down, codes and themes were created and the data was analyzed by content analysis method. The most striking finding of the research is that women try to create themselves through the care of their disabled children by gradually isolating themselves from their "I" identities with the birth of their disabled children. On the other hand, it is revealed that women direct their requests, in order to meet the needs of their children where they cannot do, to the family members of the same gender. This shows an intergenerational transfer of gender roles from woman to woman. It has been determined that men take little or no responsibility for the care of the disabled person at home compared to women. As a result, traditional gender roles still seem to have a strong influence on many family activities. Particularly in the case of disability, the unequal distribution of domestic roles and child-rearing activities between genders is remarkable.

**Keywords:** Disability, Parenting, Gender Roles, Adulthood, Human Needs.

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## Sex, Gender, Identity in Ceren Tekin Karagöz's Works

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In almost every age and culture, the images of men and women have been the most used elements of plastic arts. Over the years, with the continued development of art and changes in social norms, there have been changes in the images of the roles attributed to women and men. The depicted human image revealed the way of thinking, social structure, and the perspective of gender perception on women and men of that period. Therefore, the main purpose of this study is to conduct a qualitative research to evaluate the figures in the works of Ceren Tekin Karagöz, a female artist, and the meaning that the figures attribute to the concept of sex and gender. The data of the study, which is planned with the document analysis design, one of the qualitative research methods, will be collected by using the semi-structured interview method and by analyzing the contents of the work. The common point in the works in question is the image of pure human, independent of identities and focused on power, and this image has been examined together with different qualifications on the axis of gender. In particular, depictions that go beyond stereotypes, free from gender identity, and far from sharp expressions come to the fore. With her works, the artist presents a narrative on the relationship of human beings with the world, independent of cultures and identities, from past to present.

**Keywords:** Gender, Images of Women and Men, Human Figure, Identity, Ceren Tekin Karagöz.

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## **Sexist Representations of Geographical Elements on the Paintings of Romantic Period**

**Ali Osman Yalçın<sup>1</sup>**

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Nature which existed before the human was processed with abstract interventions in the construction of meaning as much as it was exposed to concrete interventions with the existence of human on earth. These interventions have brought over the instrumentalization of nature for human ideologies. Considering the existing sources, the history of humanity is teeming with works of art that depicts the relationship of human with nature, while equipping an identityless nature with sexist codes. Art that is not independent of human ideologies has reflected its sexist images in its many branches and strengthened and reproduced gender roles. In this study, the painting art which has strong ties with the nature-human relationship was taken into the center, and gendered depictions in works dominated by geographical elements were examined. The ways in which the paintings of the romantic period depict the sexist ideology through geographical elements and sexist codes have been determined by adopting the critical paradigm which increases its effectiveness in the discipline of geography as in social sciences. This qualitative study which focuses on the works of painting art in the romantic period was carried out by using the content analysis method, and the sexist codes of the paintings were determined.

**Keywords:** Art Geography, Feminist Geography, Gender, Human-Nature Relationship, Romanticism.

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## Sexual Harassment Prevention and Response Practices: A Qualitative Research in the Context of Performing Arts

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This research aims to reveal what kind of strategies the performers, working in private or independent theater organizations, devise against sexual harassment in Turkey. To disclose performers' perceptions, observations and experiences of sexual harassment, phenomenology design of qualitative research method is employed. A total of 27 performers, consisted of 13 women and 14 men, working in private theaters with a five-year history which produce 2 or more productions per year in Istanbul, Ankara and Izmir participated in the research. In the data collection process, in-depth interviews were facilitated to conceive what kind of prevention or reporting tools participants use to prevent possibility of sexual harassment from occurring and what results they have encountered. In the research, it has been detected that as sexual harassment prevention practices, performers utilize an open dialogue with their partners; cautiously select the ensemble they will work with; rehearse with more than two people; set clear professional boundaries; participate in activities that will increase their knowledge and awareness about sexual harassment; employ consent-approval mechanism; disclose harassment through humor. In addition, some of the female performers produce artificial identity through mannishness and machismo. Participants stated that grievances are not reported since the authorities or the units to carry out the investigations tend to veil sexual harassment. Also, participants explained their silence for fear of being ostracized as a result of their complaints. Therefore, participants prefer to share the sexual harassment they experienced with their friends first, thereafter, unofficially warn the harasser and after that they inform the director or the managers. Lack of information on where to report sexual harassment, concerns about the lack of appropriate responses to the reports, and leaving the victim alone are among the other findings of the research. Participants emphasize that the attitude of the organization and the director is crucial in the fight against sexual harassment and it is vital to increase sexual harassment awareness.

**Keywords:** Sexual Harassment, Performing Arts, Prevention Practices, Reporting Practices, Sexist Attitude.

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## **Shifting Our Attention to Emotions from Conflict of Rights: 'Abortion' Story of Evans v. United Kingdom and Her Partner**

**Muhammet Koçakgöl<sup>1</sup>**

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In the case of Evans v. the United Kingdom, Natallie Evans' only opportunity to have a child is the embryos previously created by in vitro fertilization method. Despite this, the woman could not have children because the man later withdrew his consent. She applied to ECtHR and especially after the evaluations made within the scope of article 8, the ECtHR rejected the application. The arguments of the court were in the context of conflict of rights.

In this paper, it will be argued that although it is not technically an abortion, it is possible to talk about a type of abortion because the pregnancy is terminated other than childbirth, and that this is important in seeing emotions. It will be stated that this abortion is about eliminating the feeling of motherhood just because the man does not want it. In other words, there is nothing different from forcing a woman to have an abortion. The only difference is that the embryo is in the tube, not in the womb. This difference may seem important when we start from the conflict of rights. Because there are rules enacted by the state and it recognizes the man's right not to be a father regarding in vitro fertilization. Also, there is clearly no interference with the mother's body. However, when we shift our attention to emotions, it will be much easier to see the violation and violence. Because in both cases, the feeling of motherhood is eliminated by joint will of public order actors and Ms. Evans' partner.

**Keywords:** Evans, Conflict of Rights, Abortion, Sense of Motherhood, Article 8.

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## **Singing the Unsung: Unveiling the Gendered Soundscapes in Folk and Popular Music in India**

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**Taruna Bansal<sup>2</sup>**

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Music represents the cultural identity of the humans and the region to which they belong. They offer abundant rich source material for deep anthropological inquiry in a very peculiar manner. It is because the songs are pedagogical, critical, and interrogative. Such a study can easily (de)construct the cultural identities at all the levels that are individual, regional, or national. Through such (de)constructions, one can quickly draw or dismantle cultural and social boundaries. One of such investigations can see through the social (de)construction of the gendered musicscape of India. Moreover, the songs are the shared tradition through which emotions are expressed; thus, providing a medium of expression of what might be a taboo in everyday practice. Some of the types like folk are forms of women's cultural expression. For example, many folk songs give insight into how women's access is restricted to public spaces in the so-called interest of protecting them. The popular music of the modern time is dominated by men and is highly patriarchal. The women's songs offer a uniquely female point, such as weddings or intimate gatherings of female friends and relatives. However, the men's songs are generally described as epic or heroic. Furthermore, this gender disparity leads to sexist representations within the folk and popular music culture throughout India.

In this framework, the present paper will understand the (de)construction of gender within the folk and popular songs of India. Secondly, the paper will also try to examine representations of femininity and masculinity within particular genres of music.

**Keywords:** Folk Music, Popular Music, Gender Discrimination, India.

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## Space, Security and Smart City: Looking Through Gendered Lenses in Delhi, India

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Page | 62 Taruna Bansal<sup>2</sup>

Pritha Roychowdhury<sup>3</sup>

Pankaj Rawat<sup>4</sup>

Cities have been gender-biased; gendered public transport and governance environments have raised questions on how women access the city. As a result, women have been marginalized and alienated from urban places and spaces. The fear of alienation leads to insecurity, making them more vulnerable to crime and violence. Several attempts have been made to make the city gender-equitable, and one of the recent ones is the Smart City concept. It is opined that such cities would be more viable and may answer safety and security problems.

The present paper analyses the relationship between gender, security, and the smart city in this framework. Firstly, the study tries to understand Delhi's perception of security and safety. Secondly, the paper attempts to analyze the situation of security in different districts of Delhi. Delhi is the case study here, as it is often regarded as one of the most unsafe cities in the world. Moreover, it is one of the cities selected under the Smart City Mission (2015), Government of India. The paper also tries to identify the pitfalls of this Mission as only a part of Delhi, New Delhi Municipal Council (NDMC), has been included in this Mission.

**Keywords:** Gender, Security, Safety, Smart City, Delhi.

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## Street Art, Gender and Protests in MENA Region Since the 2011 Arab Uprisings

Nur Köprülü<sup>1</sup>

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One of the main questions that has resurfaced in the post-2011 Arab Uprisings era has been to what extent the street protests and demands for democracy would bring a structural transformation in the Middle East North Africa (MENA) region. Millions of people taken on the streets with plenty of slogans –calling for political reforms, ending corruption and unemployment. Although the Arab protests have first erupted in Tunisia, the public demonstrations swiftly engulfed most of the Arab countries including Egypt, Tunisia, Jordan, Morocco, Syria, Bahrain and Libya. The 2011 Uprisings have unlocked the threshold of fear and given rise to a new moment of socio activism in the region, each country has experienced different trajectories of state-society relations in re/formulating their social contracts. Having said that, the protest movements are still on rise since 2018 and 2019 given the confluence of economic and social problems in these countries. Precisely, Algeria, Lebanon and Jordan experienced large scale protests which have become to be considered as the second wave of Arab Uprisings.

In this regard, this paper will highlight and examine both the impact of the Arab Spring and its enduring social activism in the region calling for change and also its legacy in the realms of art, gender and culture. Arab citizens since then have found an open public sphere to articulate and aggregate their demands in the form of social activism as well as artistic activism at the streets. In light of this, this paper draws its motivation from the necessity to re-address the state-society relations in the MENA region in light of new conceptualization of citizenship in the post-2011 era in various cases in MENA region.

**Keywords:** Arab Uprisings, MENA Region, Democracy, Art, Gender, Citizenship.

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## Surname Problem of the Married Woman in Turkish Law

Rabia Karasaç<sup>1</sup>

Page | 64 The name is an integral part of personality. Every person has personal right over his/her name. The name is an absolute and strictly personal right that can be asserted against anyone. For this reason, the personal right over the name is inviolable, indispensable and inalienable.

The surname of a married woman is regulated in Article 187 of the Turkish Civil Code. According to the article 187, "Woman takes the surname of her husband upon marriage..." As opposed to other personality rights of woman, the right on her surname is regulated as a relative right under the article 187. A woman's surname changes depending on her marital status. This means as a consequence of each marriage or divorce her identity changes too. This is the reflection of the patriarchal mentality in law. Besides, the concerned regulation contributes to the development of the patriarchal way of thinking. The issue of the surname of the woman has been brought to court for many times. The European Court of Human Rights has ruled for the violation of the European Convention on Human Rights against Turkey due to the Article 187. The Turkish Constitutional Court decided that the mentioned article is in conformity with the Constitution. Despite this decision, the Court has also decided that women can solely use their maiden name if they brought their cases before the Court through individual application. Similarly, the Turkish Court of Cassation changed its rulings in 2015 and started to give decisions that it is possible for a married woman to solely use her maiden name.

In our study, we examined the legal nature of the surname, the surname problem of the married woman in Turkish Law, the patriarchal way of thinking which the regulations and the related judicial decisions depend on.

**Keywords:** Surname, Surname of a Married Woman, Article 187 of the Turkish Civil Code, Personal Right, Gender Equality.

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## **The Women Body Image: An Analysis of “The Lunch on the Grass” Painting Which Marks the Beginning of Modernism Édouard Manet**

**Fatma Miralay<sup>1</sup>**

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When the history of art is examined, it is accepted that modern art started in 1880 and the impressionist art approach was dominant between the years 1960-70. This approach, which continued its influence until the 1960s, is also called avant-garde art in general. Although the foundations of modernism in art emerged through works for propaganda purposes, it would not be wrong to say that artists are now starting to see the world from a different perspective. According to Greenberg, Kant's counterpart in art is the French painter Manet, who is considered the first modernist painter. The artist's painting "Lunch on the Countryside" (Le déjeuner sur l'herbe) is shown as the transition point to modernism in the history of art. This huge painting, made in 1863, broke the rules of perspective at the time and depicted two naked (nude) women dining with dressed men outdoors at noon. The painting Lunch on the Countryside has led to putting aside the bourgeois error and creating great scandals in France. The painting was accused of being obscene, shameful and immoral in its time. When Manet's painting is examined, the depiction of two naked women is depicted in everyday life, unlike the naked women we see in mythology. The women in the painting are shown to threaten social morality, or in other words, their chastity and erotic femininity as the worst enemies of masculine hegemony. This research will discuss the marginalization of naked women's bodies as objects in the painting Lunch on the Countryside, which is an important breaking point in the history of art, on the contrary to the point of view of modernization.

**Keywords:** Manet, Women, Image, Impressionism, Modernism.

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## The Effect of Creative Drama Based Education Program on the Attitudes of Guidance and Psychological Counseling Candidates Towards Gender Roles

Page | 66 Dürdane Lafcı Tor<sup>1</sup>  
Sümeyye Derin<sup>2</sup>

Gender studies examine how perceptions of men and women are shaped in society during the socialization process, what kinds of problems social roles cause for men and women, and which dynamics in society cause gender inequality. While researches in higher education reveal the gender perceptions, attitudes, and thoughts of university students, they also aim to take precautions regarding gender inequality. This study was based on the need for the students of the Guidance and Psychological Counseling Department to have a sensitivity to gender equality and to prevent gender inequality in the schools and other institutions where they work in their professional lives with the skills they acquire. Therefore, this study aims to examine the effect of the creative drama-based education program designed to develop gender role sensitivity on the attitudes of students in the guidance and psychological counseling program towards gender roles. The research is quantitative research and an experimental design with a pretest-posttest control group was used. The research was carried out with 26 students, 13 in each of the experimental and control groups, studying at a state university in the Central Anatolia Region of Turkey. As a data collection tool, the 38-item Attitude Scale on Gender Roles, developed by Zeyneloğlu and Terzioğlu (2011) to determine university students' attitudes towards gender roles, was used. In practice, a 12-week program based on the creative drama method was carried out. Program content includes media products (newspapers, films, posters, advertisements), and written cultural elements (proverbs and idioms). Non-parametric Mann Whitney-U test and non-parametric Wilcoxon Signed Orders Test were used for data analysis. According to the results, there was a significant difference in post-test scores of the experimental and control groups and this difference was in favor of the experimental group. As a result, the creative drama-based program was effective for psychological counseling candidates to gain sensitivity to gender roles.

**Keywords:** Gender Roles, Creative Drama, Guidance and Psychological Counseling Candidates, and Higher Education.

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## **The Effect of Creative Drama Studies on the Gender Equality Awareness in Legal Education**

**Eylem Ekinci<sup>1</sup>**

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It is important to develop different perspectives on legal issues in legal education. For this reason, it is possible to use different alternative education methods in raising awareness of gender equality in legal education. One of the methods that can be used in legal education is creative drama studies. Creative drama studies can help students develop their legal reasoning ability in legal education. The use of some alternative methods such as creative drama, especially when dealing with the gender equality, can be a very effective way to improve the awareness of ethical reasoning. Creative drama allows students to perform on stage about many legal issues. In this sense, creative drama studies that will be carried out especially with a gender perspective can guide students in making sense of the forms of discrimination. It allows students to discuss equality with its ethical aspect. For example, a court decision does not merely mean solving a legal problem. This decision also includes the narrative of whether the expectation of fair demand has been met. In this study, the gains of the students of the creative drama studies in the Eastern Mediterranean University Faculty of Law will be discussed.

**Keywords:** Legal Education, Gender Equality, Creative Drama, Ethics, Equality.

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## The Effect of Identification in Digital Art on Gender Roles and Law

Emre Şimşek<sup>1</sup>

Page | 68 NFT (Non-fungible token) refers to “cryptographic” assets in Blockchain technology which represents an inimitable digital certificate of ownership of any data stored in blockchain networks. The digital arts have gained unprecedented popularity in parallel with the widespread use of NFTs. NFTs can be included in a smart contract, allowing the owner to benefit from a percentage of future sales. Digital art producers can benefit greatly from NFTs. Although their production is time-consuming, the circulation of the work is accelerated and the security structure is strengthened. The uniqueness of digital art content facilitates the identification of an asset area that can be subject to intellectual property rights. Thus, it is in question that any digital work gains an identity and has a property right that can be asserted against everyone. A digital artwork can be a digitally saved image data, database, or a program. Unlike mainstream works of art, the art object as perceived by human being is not the same thing. The basic form is made visible/heard/perceivable by human beings through a technical style. In this respect, there is a similarity between digital art and performing arts. Due to the COVID-19, the requirements of remote access to many things have emerged. In this respect, the transformation and development of digital art is accelerating. On the axis of NFTs and the parallel popularity of digital art, a chance for gender inequality arises. Because, in the production process of digital art content, the equal distribution of social roles might affect many people directly or indirectly. Identification processes, can also be instrumentalized to eliminate gender inequality for which the law has not yet fulfilled the regulations in this respect. In this perspective, this paper tries to explore a new field on the trail of the "new normal".

**Keywords:** NFT, Non-Fungible Tokens, Digital Art, Gender Studies, Law.

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## The Effects of Gender Differences of Users on User Experience Analysis in Industrial Design Education Project Process

Pınar Cartier<sup>1</sup>  
Ayşem Başar<sup>2</sup>

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The discipline of Industrial Design is one of the professional fields in which user experience analyses are naturally involved and used the most throughout the historical process. Today, the reason why people from this profession are preferred as user experience analysts is that user experience analysis methods are included in industrial design project processes and the data obtained from these ongoing researches at every stage shape industrial design projects dynamically and uninterruptedly. In the industrial design departments of the universities, in the courses that include the industrial design process such as project and introduction to design, user experience analyses are included with various methods in the project courses held during the education process, and this information is reflected in the projects and continued throughout the process.

Determination of the user sample, moodboard and persona studies, interviews, observations and surveys carried out to understand the meaning and value frequently used by sciences such as social sciences anthropology, ethnography, and user research through models and prototypes have an important place in the later stages of project studies.

User experience analysis processes enable us to easily access cultural, sociological and psychological data about users, as well as anthropometric or cognitive data through studies carried out with prototypes. Detailed data obtained as a result of persona researches show that gender differences also affect preferences. This information about how much the products will be preferred before they are produced reduces the risks. Meaningful and valuable products that users prefer more and more have become increasingly important for companies.

In this research, the methods by which the students who took the industrial product design project course performed the user and user experience analyzes were revealed with the examples examined throughout the process (14 weeks). The ways in which gender differences affect and shape projects in different project subjects are presented with comparative examples. It has also been determined that students differ in reflecting the information they obtained from user information and user experience analyzes to the project in stages such as creating ideas, creativity, researching and revealing materials and production methods, and presentation. The information obtained by comparing these differences and their reasons over 40 projects is presented with examples and visuals.

**Keywords:** Industrial Design, User Experience Analysis, Gender Differences, Product Preferences, Design Project.

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## **The Feminist Language in Zeynep Kaçar's Plays within the Context of Wittgenstein's Language Philosophy and Cixous' Deconstruction**

**Özge Tatar<sup>1</sup>**

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In this article, the plays of Zeynep Kaçar who is one of the most important representatives of feminist theatre in Turkey had been reviewed. Firstly, the development of feminist theatre is briefly explained. Then, the language philosophy of Ludwig Wittgenstein who is one of the leading philosophers of analytic philosophy is explained and that language philosophy is discussed as representative of masculine language and patriarchal system. Feminine language and feminine writing are briefly mentioned in the context of the deconstruction approach of Helene Cixous as an alternative to Wittgenstein's philosophy. Within the framework of all these approaches, the plays of Zeynep Kaçar's "Dış Ses", "Krem Karamel" and "Böyle Bir Aşk Masalı" are examined and feminist language and feminine literature is exemplified.

**Keywords:** Ludwig Wittgenstein, Helene Cixous, Feminine Writing, Feminist Theatre, Deconstruction.

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## **The Ideology of Motherhood in the Early Republic Period: The Novel of “A Young Girl and Death (Genç Kız ve Ölüm)”**

**Hatice Uysal<sup>1</sup>**  
**Ahu Sumbas<sup>2</sup>**

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As the scholarly works on Turkish Modernization in the early republican era argue that the role of women in the construction of the modern nation-state was mainly based on their motherhood identities and responsibilities. Novels are regarded as supplementary materials to understand the socio-cultural and political realms of the existing societies and periods. Based on such arguments, the aim of this study is to examine the ideology of motherhood in the Early Republic period through Aysel Özakin's, one of the well-known female authors, novel “A Young Girl and Death (Genç Kız ve Ölüm)” published in 1980. The novel tells the story of a female writer, called Nuray addressing her relations with her mother, daughter, and ex-husband.

The effects of the republican ideology on the hegemonic motherhood identity are discussed through the narratives of Nuray on her mother, who is described as an idealist teacher and mother. The research scrutinizes how the motherhood ideology of the early republican period was portrayed in the character of Nuray's mother. Qualitative content analysis and feminist literary-critical perspective are used to interpret the narratives and characters in the novel. It is believed that the research contributes to the literature on gender studies by addressing the role of female writers and their female characters to portray the gender ideologies in a specific historical period or in society.

**Keywords:** Genç Kız ve Ölüm, Early Republic Period, Motherhood Ideology, Female Writers, Feminist Literary Critics.

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## The Impact of #Metoo and #Timesup Women's Movements on the TV Series Sector in Turkey

Mine Demirtaş<sup>1</sup>

Page | 72 Zeynep Banu Dalaman<sup>2</sup>

After the emergence of harassment allegations against famous producer Harvey Weinstein in the United States, women in many parts of the world have started to express their experiences more loudly through social media. The movement that started against sexual harassment and attacks in the US movie industry turned into a digital women's activism with the hashtags #MeToo and #TimesUp, demonstrating the power of social networks by condemning sexual harassment and promoting gender equality. Despite this, the underrepresentation of women in the media and especially in television series and their stereotyping from a patriarchal point of view have continued. The #TimesUp movement has voiced the need to increase the number of women in front of and behind the cameras to expand female role models used for character design/analysis, and to embed the effects of social movements in media productions. Despite the benefits of female role models in storytelling, they are based on patriarchal and ethnocentric myths that do not value female diversity. It is believed that even if the #MeToo movement is supported in Turkey with the #sendeanlat (tell me about it too) tag and violence against women campaigns are launched, they cannot be fully disseminated. In this study, it is assumed that both the #MeToo and #TimesUp women's movements have an impact on the scripts and set work environments of TV series in Turkey. In the research, the three most watched women-themed TV series "Yasak Elma (Forbidden Apple)", "Evlilik Hakkında Her Şey (Everything About Marriage)" and "Girl in the Glass (Camdaki Kız)" have been discussed. In-depth interviews were conducted with the producers and directors of the aforementioned series. The research looks at how stereotypical perceptions of femininity and masculinity are reproduced in series scenarios, especially from a feminist perspective, and focuses on the effects of the #MeToo movement on the script and series flow.

**Keywords:** #Metoo, #Timesup, Women's Movement, Turkish Serials, Feminism, Sexual Harassment.

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## **The Impact of Covid-19 on the Happiness Levels of Women in Academia in Turkey: A Quantitative Approach**

**Aslı E. Mert<sup>1</sup>**

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The pandemic has been expected to create negative outcomes regarding the well-being of women in academia in relation to the increased burden of unpaid labour alongside the unmitigated expectations concerning research outputs as well as added administrative and teaching-related workload. Conditions in the private sphere, especially during lockdowns, combined with other expanded work-related responsibilities have been underlined to diminish the productivity of women in this area of work, which was anticipated to be reflected on their happiness. This study specifically focuses on the impact of intensified unpaid work and different aspects of extended responsibilities in paid work on the happiness levels of female academics in Turkey by using descriptive statistics, correlation analyses, and multilevel models. Findings demonstrate an apparent positive impact of job satisfaction and financial satisfaction on the reported happiness levels of women in academia since the beginning of the pandemic (post-pandemic happiness levels) alongside partner/spouse and employer support. On the other hand, their reported post-pandemic happiness levels are statistically significantly deteriorated with increasing anxiety surrounding how the pandemic will affect their career prospects, decreased research productivity and corresponding reactions received from the workplace, and reported negative impact of extended administrative duties on academic productivity. Interestingly, household- and family-related responsibilities are found to have no statistically significant impact on female academics' post-pandemic happiness levels, which could be due to the unchanging patterns of unpaid work after COVID-19 especially concerning housework, neutralizing impact of partner support and/or paid help (to a limited extent), or work-related issues overpowering the influence of household chores and care responsibilities for women in academia in Turkey. It is also seen that women's experiences do not vary to a considerable extent regarding the above-mentioned issues: there is a variance between different academic ranks only for the variable stating that one's institution has reacted towards decreased research productivity, and between faculties for financial satisfaction and employer support variables. Results refer to the importance of specific post-pandemic workplace policies at universities in Turkey for improving women's well-being.

**Keywords:** Women in Academia, Turkey, COVID-19, Happiness, Well-Being, Domestic Division of Labour, Research Productivity, Quantitative Methods, Multilevel Modelling.

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## **The Narratives of Women: Who Have Spoken out and the Transformation of Law**

**Olcay Karacan<sup>1</sup>**

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Both dominant narratives and alternative narratives play a role in individuals' reasoning and perception of the world, as well as in their development of common understanding. Of course, dominant narratives are usually about rationalizing the discourses of the powerful, while alternative narratives are about seeing problems from the perspective of the powerless. However, the formation and development of alternative narratives is not easy. For, the powerful people suppress the voices of weaker individuals or groups. Since law is directly related to power relations, the voices of less powerful individuals or groups are suppressed in the courts. Yet, alternative narratives have been emerging and evolving in the courts, thanks to those who speak up. These narratives also have significant contributions to the transformation of law. In this study, the contribution of the narratives of some women who have spoken out despite all the difficulties to the transformation of law will be discussed.

**Keywords:** Narrative, Alternative Narrative, Dominant Narrative, Women, Voice of the Powerless.

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## The Performer's Perception of Sexual Harassment Encounters in Performing Arts in Turkey

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This research was carried out to identify and examine the thoughts, perceptions and experiences of the performers working in independent theaters in Turkey regarding sexual harassment. In the study, conducted by four researchers, 'sexual harassment' was considered as a phenomenon, and in-depth interviews were conducted with 27 performers about this phenomenon, including demographic and field questions. In the interviews, answers were sought to the questions of when, where and between whom sexual harassment occurred. In addition, the perceptions and thoughts of the performers regarding sexual harassment and sexist attitudes were determined, and the essence of their comprehension of sexual harassment was revealed. Analyzing the data obtained from the interviews, it was found that performers can be grouped under four different categories based on their perceptions and experiences about the presence of sexual harassment and sexist attitude in the theatre world. The first group consisted of those performers who claimed that they never experienced sexual harassment, the second group stated that sexual harassment can happen in any workplace, the third group stressed that they have been exposed to sexual harassment themselves and the fourth group pointed out that relative to other sectors, the situation in performing arts is much more improved. Performers also emphasized that hierarchy, informal networking, and competitiveness laid the ground for blurred relationships and sexual harassment.

**Keywords:** Sexual Harassment, Sexist Attitude, Performing Arts, Performer's Perception.

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## **The Pioneer Woman Architect at Restoration - Cahide Aksel Tamer -**

**Alihan Keskin<sup>1</sup>**

**Page | 76** The physical cultural heritage from the past to the present continues to shed light on the next generations with its various aspects. In this respect, the Turkic Republics continue to exist as examples in this geography which are coming from various nations and religions, with the most architectural diversity and cultural heritage in the world. These outstanding structures have been restored many times. Restoration is a difficult process. Restoration design and applications require expertise. Many valuable experts have been trained in this area. These experts have done very valuable work. Among these experts, of course, women also made valuable contributions. Being a woman and working as an expert on a subject was difficult in 1940s Turkey. She was Cahide Aksel Tamer who overcame this challenge and became one of Turkey's first restoration specialist architects. She even explains this in an interview: "When I was restoring the roof of the Archaeological Museum, I met a bad contractor. When they saw the female architect, they were trying to ignore me. But then they regretted." Cahide Aksel Tamer believes in the necessity of gender equality in all areas of working places. She succeeded to reach this idea. She is one of the rare woman architects who managed to change the perception of architecture and gender. When she worked with two other women architects in the restoration of Rumelihisarı, the project was known as the project of Three Republic Girls at that time.

**Keywords:** Women Architects, Cahide Aksel Tamer, Restoration, Cultural Heritage

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## **The Representation of Istanbul in the 2000s in the Films of Women Directors**

**Burcu Bakö<sup>1</sup>**

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As it is generally known, there is an increasing urbanization process in Turkey under the impact of neoliberal politics. Istanbul is the only city that became part of the increasing economic and cultural globalisation process in Turkey. While this has turned the city into the focus of new urban politics of the government, it also led to high levels of social tension. Since 2002 increasing processes of global urbanisation engaging with conservative/nationalist ideologies have caused changes in socio-spatial practices within the city. Parallel to this socio-spatial transformation, it is evident that there has been a shift in the cinematic definition of Istanbul from an epic city, and an oriental city, to a fragmented city, a place of struggle, and a construction site. Simultaneously we see the number of films dealing with urban issues caused by globalisation increase in number over the last ten years, with a more frequent focus on female characters. This study aims to examine the representation of Istanbul in the 2000s from female perspectives in the selected films: *Present Tense* (*Simdiki Zaman*, dir. B. Söylemez, 2012), *Dust Cloth* (*Toz Bezi*, dir. A. Öztürk, 2015), *Until I Lose My Breath* (*Nefesim Kesilene Kadar*, dir. E.E. Balci, 2015). I seek to analyse how the selected group of films made by women directors produces images of Istanbul and also reflects the sense of the city in relation to social and spatial transformations in urban space in the 2000s.

**Keywords:** Cinema, Urban Space, Gender, Feminist Geography, Urban Imagination.

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## The Role of Due Diligence Standard in the Protection of Women Against Violence

Nazime Beysan<sup>1</sup>

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One of the most important contributions of the global women's movement and feminist debates for preventing and combating violence against women has been to highlight the positive obligations of the states regarding the issue. With the elimination of the debates based on the duality of the private and the public spheres, the violence against women has begun to be seen as a human rights violation and a form of discrimination. In line with these progress, international standards and mechanisms have started to be formed and institutionalized towards combating violence against women. Immediately afterwards, the reflections of these have begun to be observed in the policies and practices of the states. Especially since 1990's, states have started to take a positive attitude regarding violence against women and have developed and implemented various strategies. Especially the European Convention on Human Rights (ECHR) and in the context of its implementation and interpretation, the decisions of the European Court of Human Rights (ECtHR) have played an important role in the development of the notion of positive obligation.

In the time, with the judicial decisions of the ECtHR, the notion of positive obligation has gone beyond the understanding that the state is responsible only for the violations of rights which is committed by the state. Henceforward the notion of positive obligation includes the states' liability for failing to provide effective protection against violation of rights by non-state actors and third parties. In this context, the state is responsible for taking the necessary measures to protect the individual against the possibility of violation or an actual violation of fundamental rights and freedoms by the third parties. It should be stated that the concept of due diligence standard emerges at this point. The concept of due diligence indicates the positive attitude that states should take both before and after the occurrence of a human rights violation.

This study will discuss the concept of due diligence and due diligence standart that have been used to hold states responsible for their actions or ommissions concerning violence against women, in the light of different judicial decisions and practices.

**Keywords:** Due Diligence, Gender Based Violence, Human Rights of Women.

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## **The Transformations in the Forms of Family in the Ottoman and Turkish Republic: From a Traditional Family to a Secular Family**

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**Ahu Sumbas<sup>2</sup>**

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The new nation-state in Turkey not only aimed to reform old state institutions but also targeted the modernization of family and, thereby reformulated the role of women in the family in the beginning of 20th century. This study aims to understand how the “ideal” family is formulated and where the woman is located in this formulation addressing the features of both the Ottoman period and modernization project. By doing this, the main goal was to understand similarities and differences between the two ideal family types. It is therefore, starting from the Second Constitutional Era of Ottoman Empire through the Early Republican Era, a historical framework is introduced to understand the impacts of changing regime on the structure of family and the gender roles of women.

This study applies a feminist critical perspective, based on the review of secondary sources. It intends to understand and compare the similarities and differences of the family structures of the two periods by looking at the traditional heteronormative family institution in Turkey from a historical perspective. It is found out that the new family model differed from the traditional Ottoman period in terms of its size and practices but the role of women continues to be formulated addressing their motherhood and wife’s responsibilities.

**Keywords:** Family, Women, Turkish Modernization, Ottoman Period, Gender Roles.

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## Unisexing Trends in Urban Public Spaces in Future Cities

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The fractures in gender preferences in world societies and the increasing number of sexual preference categories have deeply affected the basic approach of public space designers as well as digital system designers. So far, unisexing has become the default design or coding setting in most robotic algorithms and smart city designs and systems. When we look at it from the point of view of urban sociology, which is the collective reflection of individual human psychology in urban areas, we see traces of unisexation in both the digital infrastructure, macro structures and mega structure designs of smart cities. Especially in the film industry of 2000 and later, the perception of gender either refers to free gender values or idealizes the genderless (unisex) structure. Especially after the epidemic process, the mandatory digitalization process in social life significantly suppressed this socio-scientific mentality transformation and made it a rising trend.

Although the national policies of the states do not look very sympathetic to the concept of gender, with the influence of cinema and internet culture, the process of producing solutions by either pacifying the masculine and feminine elements or looking at these phenomena from above has been entered into.

The most prominent of these are the removal of the distinction between men's and women's toilets in developed societies and multicultural spaces, and the unisexation process in clothes and human names have become elements that complement each other. Such accelerations in the cities of the future offer an extremely practical solution to the designers in system designs and public space designs. We need to demonstrate that such designs are highly constructive developments in the prevention of social and sexual violence. In our study, the system designs of artificial algorithms in the digital infrastructure of smart cities of the future and the contribution of space designs to social consensus will be emphasized. The parameters of this contribution will be discussed in terms of the sustainability of the cities of the future in terms of urban sociology. We hope that our work will be useful to the scientific community.

**Keywords:** Gender, Cities of the Future, Smart Cities, Unisexing Process, Design.

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## Urban Memory Centers as Areas of Gender Exclusion: A Case Study of Izmir's Urban Memory Centers

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Urban memory centers have recently become new areas of urban memory documentation in Turkey. As urban landscapes rapidly change, the need to preserve the past and the present and to carry these memories to new generations has led to a mushrooming of museums focusing on city histories. The third largest city of Izmir currently has six such centers in the districts of Balçova, Ödemiş, Seferihisar, Selçuk, Tire, Torbalı and with several others under way.

How these centers preserve urban memory and frame these experiences for future generations presents us with a chronic problem of gender exclusion in these spaces. A critical gendered analysis is required to review who has been chosen for display in limited areas, who has curated the exhibits and how the space is used to showcase the history of the cities in question.

In this study, we aim to provide critical insight into urban memory, how urban memory is defined in these spaces leading to women's exclusion from urban history, how content and representation of gender is produced and displayed in limited urban spaces, by means of permanent and/or temporary exhibitions as well as various events and publications.

We follow a case study methodology in which the original data are gathered through field visits to and on-site observations and interviews in the selected urban memory centers. Our observations have shown that these six centers incorporate different representations of citizens' urban experiences and include and exclude gender in varying ways. This study will make a comparative analysis of the similarities and differences between these centers and will provide a critical gendered reading of how cities structure their histories.

**Keywords:** Urban Memory, Gender, Exclusion, Representation, Case Study.

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## **Verbal Hygiene and Gender Roles: Exploring Language Learners' Awareness of and Attitudes Towards Politically (In)correct Language**

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Page | 82 **Naciye Kunt<sup>2</sup>**

Language is a value-laden construct informed by social, cultural, political and historical realities from the perspective of Critical Pedagogy, and it might be argued to have a significant share in the promotion of an inclusive society in terms of gender. In this respect, politically correct language (PCL), as a conscious linguistic and behavioural intervention to initiate social change, might be considered as a significant tool to promote gender equality. Although political correctness (PC) has long been associated with non-offensive, bias-free and inclusive language, there have been many opponents to this notion on the basis of being a trivial oversensitivity in order to shift attention from the real issues. This study, therefore, aims to uncover language learners' awareness of gender-related PCL along with their opinions and attitudes towards this debated construct. The findings reveal a certain level of awareness of the issue and positive attitudes towards the concept particularly in the formal settings and occasions. Further issues regarding the daily correspondence of this concept are voiced by the participants. The study bears several implications with regards to PCL from the female and male perspective, the ambiguous relationship between equality and PC, the level of awareness in the society and the difficulty of changing fixed politically incorrect expressions in the language.

**Keywords:** Political Correctness, Sexist Language, Gender Roles, Language Learners, Foreign Language Education.

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## Where are the Women? Women in Turkish Cypriot Politics

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Julie Alev Dilmaç<sup>2</sup>

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Women are underrepresented in Turkish Cypriot politics, no woman has ever held the highest political office, Turkish Cypriot presidency, ministerial offices are rarely held by women and women usually occupy just one fifth of the parliamentary seats. Although recent electoral reforms brought quotas for party lists to include women candidates for parliamentary elections, electorate overwhelmingly continues to prefer male candidates over female ones. Our research seeks to identify practical as well as discursive barriers leading to underrepresentation of women in Turkish Cypriot politics. An overview of the political culture and institutions is conducted to specify the hurdles. We argue that the legacy of the Cyprus conflict is one of the main reasons why women are either less interested in politics or facing higher odds to be elected for political office. The male dominated discourse of politics, which all mainstream Turkish Cypriot political parties still adhere to, is another major obstacle. We highlight a set of policy recommendations to increase women's involvement by drawing on examples from countries which have recently increased women's participation and representation in politics. The final part of the paper discusses how having more women in politics could help improve governance and contribute towards Cyprus' reunification.

**Keywords:** Women, Turkish Cypriot Politics, Political Representation, Quotas, Elections.

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## Women and Social Exclusion: Syrian Dom Women in Adana

Duygu Yilmaz <sup>1</sup>

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The concept of Social Exclusion can be defined as the situation in which a person, society, gender, ethnic group is exposed to discrimination for various reasons. With the increasing immigrant population, the visibility of social exclusion has also increased as a result of the migration movements that started to increase due to various reasons across the world. In consequence of the socio-political events that took place in the Syrian Arab Republic in 2011, millions of people obliged to migrate to different countries. Turkey is one of the countries most affected by this situation, hosts a great number of Syrian immigrants within its borders. The purpose of this study is to analyze the exclusion experiences of Syrian Dom women, who were forcibly displaced after the war in Turkey, in order to analyze it from the perspective of gender, ethnicity, origin and refugee. In order to collect data, the semi-structured interview technique was used. Starting with the Third Wave Feminism and at the intersection of women's differences such as religion, ethnicity and culture, the increase in exclusion is discussed within the framework of the concept of "intersectionality". In-depth interviews were conducted with Dom women who came to Turkey after the Syrian war and live in Adana. In consequence of the interviews, it was seen that the discrimination experienced by women as a result of gender roles settled in their own communities continued even though there were differences after the war. Among the findings obtained, the exclusion they experienced in their country of origin was also experienced in the country they migrated to. Dom women protect themselves from this exclusion in a similar way. As a result of this, it has been seen that communication with people from different ethnic origins is limited, they are not included in the public sphere unless they have to, and they hide their traditions outside the community they belong to. It has been observed that the languages of the community are spoken only within the community members.

The economic impact of migration has made it mandatory for women to work to contribute to the family economy. It has been observed that women who are involved in the work life work in the same conditions as men in some jobs, but the daily wage they receive is lower. The effect of migration on traditional lifestyles is also among the findings obtained. It has been observed that Doms, who have adopted a nomadic lifestyle, have restricted their migration mobility in order to benefit from social assistance and have adopted a more settled life. In the neighborhoods where they live, they keep contact with the local people to a minimum.

**Keywords:** Social Exclusion, Dom Women, Syrians, Gender, Intersectionality.

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## **Women as a Canvas of Art: in the case of Ethiopian Art**

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This article presents a brief review of Ethiopian art and the ways in which art is expressed in women's everyday lives. Ethiopia is one of the world's oldest and the very few autonomous states, uncolonized by any European or other entity. Ethiopia has created breath-taking works of art throughout thousands of years, and some of the art has been recognized by UNESCO. Throughout this historical period, women have been the key to building the kingdom, commanding the army, and establishing their own empire. Seeing women in positions of authority in the past and present is a typical occurrence across the nation. When nations and subjects are referred to in a feminine manner, Ethiopia is one of those places where the beauty of things is expressed in a feminine manner. This magnificent work of art has a profound effect on urban and architectural typologies, religion, social alignment, language and script, culture and tradition, cuisine and beverages, and even communication techniques. Using themselves as a canvas for art, these women magnified art more than any other subjects. They produced, performed, wore, and served art in all of its manifestations. Gender continues to have an effect on art, sometimes explicitly, sometimes subtly. The canvas informs the spectator about the responsibility, wealth, marital status, and a few other characteristics of that unique beauty of women.

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**Keywords:** Gender, Art, Feminine, Canvas, Social alignment, and Culture

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## Women in Art of Justice

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As we far moved into the 21st Century Law as a profession keeps its high demand for young generation despite the lack of public trust to justice mechanisms and confidence for legal professionals. The fast-paced time of our era came with ethical confrontations in legal field and questions on justice and equality which has been highlighted during the time of pandemic.

When we investigate the historical developments in legal profession, we see that in ancient Rome, advocacy started as a profession which could be practiced only by men, free persons. Although justice was represented by Justitia, the roman Goddess of justice. Definition of legal profession is made often by debates, even battles of facts whereas the course of justice is linked with absolute decisions and labeling right or wrongs. Similarly, the Greek goddess Themis was the guardian of justice and fairness but at the courts only men were present to find and defend justice often open to public in grand arenas via controversies.

Limited practical learning imparted in law schools, very little time dedicated for the development of interpersonal skills essential for conflict prevention and resolution, raise lawyers which are qualified only for the rigid application of rules. Young lawyers lack adaptability to changing conditions and contemporary needs of the society. Articulation of different notion of professional responsibility inspired the research on the role of women legal professionals to the extent how and whether they could present their sensible and nurturing qualities on “art of justice”.

In one of the most popular far eastern writings in the Art of War, Sun Tzu defined law as an expression of love. Today it is critical to root legal professional practices in a social context. Today’s legal professionals should not isolate their private morality as distinct. They should integrate their individual emotions and instincts to be able to reconnect with the moral dimensions of the profession to put into professional decision-making.

The social, economic, and cultural barriers to women together with political and legal barriers limited the women legal professional presence up until the 19th century. Although the number of women has increased steadily over the years, as in other professions we may observe gender-oriented stratifications in legal professions as well which is presented between different occupations in the field of law as well as in the distribution of power positions within the same occupation, in Turkey.

This article aims to bring about a new viewpoint to the presence of women in law practice, referencing to the attributions to qualities new era requires in legal professions. Instead of fitting in to the men’s world we would like to remind that justice and law has been related care, trust, and love, not with battle or war since ancient teachings.

In this study, we would like to look into how this qualities could be re-integrated into legal education for a harmonious well-functioning society where future legal practitioners will play an active role in law making, conflict resolution, dispute prevention and court trials.

**Keywords:** Justice, Women, Legal Profession, Law, Trust.

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## Women in Fashion- Feminism Eclectic

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Merve Nur Değerli<sup>2</sup>

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Fashion is one of the concepts that reflect the way we perceive and describe life. Fashion is not only about determining the color and pattern of clothes but it is a reflection of thoughts, emotions and the message desired to be sent to the outer World. In other words, it is a method of communication that allows people to express themselves without talking. However, fashion is temporary and mutable as well. Because the most favorable colors, patterns and styles of a certain period can be forgotten and fade away immediately. Therefore, fashion may rise, spread and decline suddenly. What is being suppressed in a society in a specific period becomes the pattern with which the new styles and understanding is developed. Those new styles and understandings are the ones with which the communal structure is reconstructed. Consequently, there cannot be any sense of fashion independent from the society and the past can always turn into the future within the concept of fashion.

Fashion that influences every aspect of human life, has an essential role in reconstructing social identities by giving meaning to the artifacts. One of the other functions of the fashion is reinterpretation of the relations arisen from the interaction of individual understanding and the social identity that is based on the sense of belonging. The paper examines this interaction based on the social expectations, reputation and statute. With this paper, it will be focused both on the effects of fashion on the role of women in the society and the issues of freedom-restriction dialectic based on Feminism's critical explanations. It is argued that social norms and social reputation concerns together with the patterns oppressed by the perception of beauty creates an issue of freedom. A woman has the right to wear what she wants and express herself freely. Any restriction on women based on their behaviors as conflicting with requirement of social customs, should be considered as an unacceptable intervention. This objection, accompanied by feminist principles, reintroduces new openings with different images. The fact that this is based on a movement for change and transformation in the field of fashion and clothing reveals the right of women to freely display their ideas and ideas through style/fashion. Based on this framework, our paper will try to address the issue of women's freedom within fashion - feminism eclectic.

**Keywords:** Feminism, Fashion, Gender, Women, Social Identity.

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## Women in Turkish Modernization and The Disconnected

Nurcan Gündüz<sup>1</sup>

Page | 88 The Disconnected is not only an award-winning novel by the great writer Oğuz Atay, which makes a magnificent entrance to the world of literature, but also a painting that immortalizes the spirit of its time. It is known that literature is a genre of fiction that reflects the spirit of its own time or other times. The Disconnected is a novel that takes Turkish modernization with it on its journey from the mind of Atay to the mind of the reader. It is both the novel of the life of a man who is an acceptable person, a powerful family man, who is looking for his own missing life in pursuit of a disappearance case, and a fairy-tale, playful, song-based novel with 'White Nights' in it. Themes such as those who cannot hold back, existentialism, alienation, and death are at the forefront. The detailed psychological analyzes of the characters are also discussed. However, The Disconnected has not been the subject of detailed evaluations from the perspective of gender, as it has discussed foreignness at length in theory. It can be said that why talk about women that the author has left the strangeness of the themes on which his work has been built on, and that he almost does not even dwell on? However, the four women (or four groups of women represented by female characters) in the novel say a lot about Turkish modernization. When we think chronologically, the first woman to stand out is Turgut Özben's almost incompetent wife, who appears as a married woman representation. The second woman, the single woman, is the depiction of the enlightened woman of her period, which we see as the representation of the modern strong woman, Günseli. It is possible to draw a comparison between the traditional mother and the modern mother by comparing Selim Işık's mother, perhaps with the motherhood of turgutözben's wife. Finally, the group of the marginalized, a group of 'other' women, accompanies the story. This last group is the women who are not in the 'normal' life, whose entrances and exits to the story do not seem to make any sense, who take part in certain scenes and then disappear. This group is the 'other' women who can enter the universe of those who cannot hold on in dreams. Women who are worse off than everyone else in society - even those who can't hold on. It can be said that the troubles of those who cannot hold back are not with women, modernization and the fight against patriarchy with its bright and solid marble surface, which does not deteriorate even a nick, this is possible. However, it is not possible for us to say that The Disconnected do not say anything about women. On the contrary, it is essential to look at what Günseli, as the only character who can hold on, imply about women in Turkish modernization.

**Keywords:** The Disconnected, Novel, Modern Life, Modernization, Woman.

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## Zaha Hadid's Approach to Design in Macro and Micro Scale

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Zaha Hadid is one of the most famous architects known for being rare as a woman on a male dominated discipline. Zaha Hadid's architecture from the beginning was named as deconstructed. In 1980s and early 90s her designs were considered radical and too avant-gard to be built. Her public buildings were very dynamic and have expressive curves and also seen as from a frozen mobility in form. Zaha Hadid has a portfolio which also includes Industrial Design examples including accessories, jewellery, exhibition, furniture, lightning and also interior and set designs. Although she was mentioned as an architect, she has a design approach and have concious reasons for using concepts in industrial design work. Zaha hadid's projects has a very dominant artistic effect that there is a misconception about her designs as an arbitrary artistic works but on the other hand her projects has a very professional design research process to solve all the problems about design function, adaptability, sustainability, user needs, ergonomics, urban and social connection.

In this research the effect of Zaha Hadid's architectural design (macro scale) as well as the effect of product design on the interior (micro scale) and the mutual effects of all has been examined comparatively. From macroscale architectural examples to microscale industrial and also interior designs from both her own style in terms of the concepts and also from design approach such as ergonomics, sustainability, aesthetic, material, new production forms, luxury etc. were compared by considering the similarities and differences.

**Keywords:** Architect, Industrial Design, Design Approach, Interdisciplinary Approach, Design Issues.

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