

An investigation on the relationship between the image of women and modern housing in the magazines of the Early Republican Period

Erken Cumhuriyet Dönemi dergilerinde kadın imajı ve modern konut ilişkisi üzerine bir inceleme

Gönderim Tarihi / Received: 03.09.2023

Pınar ŞAHİN¹

Kabul Tarihi / Accepted: 08.10.2023

Doi: [10.31795/baunsobed.1354721](https://doi.org/10.31795/baunsobed.1354721)

ABSTRACT: The Early Republican Period was a transition from traditional culture and life to modern life. This process of change and transformation, experienced in almost every aspect of life at the beginning of the twentieth century, also manifested itself in social life, urban space, and the field of architecture. In particular, the empowering role of woman as individual and its effects on social relations significantly affected daily life and, thus, the most basic living unit, housing space. During this period, the new concept of *housing*, associated with the image of *modern, educated, and social* woman, was also widely featured in the print media, which considered it its duty to teach modern life to society. When the culture, art, and life-themed magazines of the period are analysed, it is seen that there were many contents in which modern housing design, interior arrangement, and furniture choices were associated with the theme of modern woman. This draws attention to the fact that the house was considered a reflection of the new living culture rather than a place of shelter, and the woman was regarded as the representation of this culture. In this context, this study aims to investigate the relationship between the concept of modern housing and the image of woman in the Early Republic through the magazine contents of the period. In the study, *Muhit, Ev Kadın, Ev İş, Yıldız* and *Yedigün* magazines, which were popular publications of the period, were examined. As a result of the study, it was determined that the woman was generally accepted as the primary user and decision-maker of the house in the contents. Furthermore, it has been observed that the details, spatial suggestions, and furniture preferences of the new housing design were expressed through modern women-themed images and discourses.

Keywords: Early Republican Period, Housing, Woman, Magazine

ÖZ: Erken Cumhuriyet Dönemi, geleneksel kültür ve yaşamdan modern yaşama bir geçiş niteliği taşıyor. Yirminci yüzyılın başında, hayatın hemen her alanında hissedilen bu değişim ve dönüşüm süreci, toplumsal yaşamda, kent mekânında ve mimarlık alanında da kendisini göstermiştir. Özellikle, kadının birey olarak güçlenen rolü ve bunun sosyal ilişkilerdeki etkileri, günlük yaşamı ve dolayısı ile en temel yaşam birimi olan konut mekanını önemli ölçüde etkilemiştir. Bu dönemde, *modern, eğitilmiş ve sosyal yaşamda var olan* kadın imajı ile ilişkilendirilen yeni konut anlayışı, topluma modern yaşamı öğretmeyi görev bilen yazılı medyada da çokça yer almıştır. Dönemin kültür, sanat, yaşam temalı dergileri incelendiğinde modern konut tasarımı, iç mekân düzenlemesi ve mobilya seçimlerinin modern kadın temasıyla ilişkilendirildiği pek çok içeriğin yer aldığı görülmektedir. Bu da konutun barınma mekânı olmaktan öte, yeni yaşam kültürünün bir yansıması, kadının ise bu kültürün temsili olarak değerlendirildiğine dikkat çekmektedir. Bu bağlamda çalışmada, Erken Cumhuriyet'in modern konut anlayışı ve kadın imajı ilişkisinin, dönemin dergi içerikleri üzerinden araştırılması amaçlanmıştır. Çalışmada, dönemin popüler yayınlarından *Muhit, Ev Kadın, Ev İş, Yıldız* ve *Yedigün* dergileri incelenmiştir. Yapılan çalışma sonucunda, içeriklerde genel olarak kadının evin birincil kullanıcısı ve karar vericisi olarak kabul edildiği belirlenmiştir. Bunun yanı sıra, yeni konut tasarımına dair detayların, mekânsal önerilerin ve mobilya tercihlerinin, modern kadın temalı görseller ve söylemler aracılığı ile ifade edildiği görülmüştür.

Anahtar Kelimeler: Erken Cumhuriyet Dönemi, Konut, Kadın, Dergi

¹ Dr. Öğr. Üyesi, Bahçeşehir Üniversitesi, Mimarlık ve Tasarım Fakültesi/Mimarlık Bölümü, pinar.sahin@bau.edu.tr, <https://orcid.org/0000-0003-3956-9440>

GENİŞLETİLMİŞ ÖZET

Giriş

Erken Cumhuriyet Dönemi geleneksel kültür ve yaşamdan modern yaşama bir geçiş niteliği taşır. Bu dönemde, çağdaş, eğitilmiş ve sofistike bir imajla yansıtılan *kadın* figürü de Cumhuriyet dönemindeki köklü değişimin önemli simgelerinden biri olmuştur. Kadının değişen rolü, toplumsal yaşamda ona yeni bir kimlik kazandırmış ve modern kültürün taşıyıcılarından biri haline getirmiştir. Bunun yanı sıra, bu dönemde kadın, bireyin en temel yaşam alanı olan *konut mekânı* ile de çokça ilişkilendirilmiştir. Dönemin dergilerinde yer alan içeriklerde, modern kadın söylemleri ve görselleri sıkça kullanılmış, tasarıma ve iç mekân organizasyonuna dair detaylar kadın kullanıcı üzerinden ifade edilmiştir. Bu durum çalışma çerçevesinde dikkat çekici bulunmuş ve konunun dönemin dinamikleri çerçevesinde irdelenmesi hedeflenmiştir. Bu bağlamda çalışmada, Erken Cumhuriyet'in modern konut anlayışı ve kadın imajı ilişkisinin dönemin dergi içerikleri üzerinden araştırılması amaçlanmıştır.

Literatür özeti

Literatür araştırması kapsamında, öncelikle Erken Cumhuriyet Dönemi'nde modern mimarlık ve değişen konut anlayışı üzerinde durulmuştur. Hasol (2020), Avrupa ve Amerika'da yaygınlaşan modern mimarlığın Türkiye'yi de önemli ölçüde etkilediğini belirtmiştir. Sözen (1984), mimarlığın, devletin resmi siyasetinin ve egemen ideolojinin aktarıcısı olduğunu ifade etmiştir. Bozdoğan ise (2005), modern mimarının, eleştirel bir söylemden çok, Cumhuriyet projesinin taşıyıcısı olan bir sembol niteliğinde olduğunu belirtmiştir.

Konut, barınma yeri olmanın ötesinde toplumların yaşam kültürünün bir yansımasıdır. Konut mekânı, sadece fiziksel bir mekân değil, sosyal etkileşimlerin ve ritüellerin gerçekleştiği, temel sosyal ve kişisel değerlerin incelenebileceği bir alan olarak tanımlanmıştır (Ozaki, 2001; Chapman and Hockey, 1999). Erken Cumhuriyet Dönemi'nde, konut mekânı modern toplumun bir yansıması olarak görülmüştür. Bu dönemde *yeni modern mimarlığın nasıl olması gerektiği* medya aracılığıyla anlatılmıştır. Buna göre farklı içeriklerde, mimarlıkta işlev, malzeme ve modern tasarım anlayışı konuları hakkında bilgiler verilmiştir (Alsaç, 1976). Batur (2005), 1931 yılında kurulan Mimar Dergisi'nin bu bağlamda önemli olduğunu ifade etmiştir. Sözen de (1984), bu yayınlar aracılığıyla toplumsal, siyasal, ekonomik ve kültürel değişimlere paralel olarak mimarlıkta da tartışmaların yapıldığı belirtmiştir. Konut mekânı bu dönemde yazılı basında sıkça yer almıştır. Batı standartlarında konut anlayışına ilişkin tasarım kriterleri, mobilya çeşitleri ve malzeme seçimleri ön plana çıkmıştır. Aslanoğlu (2001), dönemin mobilya anlayışına dair bazı kriterlerden ve örneklerden bahsetmiştir.

Literatür araştırmasının ikinci kısmında ise, kadının değişen imajı üzerinde durulmuştur. Bu kısımda öncelikle Osmanlı'nın son dönemlerinden kısaca bahsedilmiş, daha sonra Erken Cumhuriyet Dönemi'ne dair gelişmeler aktarılmıştır. Bakacak (2009), Osmanlı Devleti'nde kadın ve erkeğin eşit olmadığını ifade etmiştir. Kurnaz'a göre (1991), Tanzimat ile birlikte, kadına tanınan imkanlar görece artmıştır. I. Dünya Savaşı ve Kurtuluş Savaşı dönemlerinde ise, erkeklerin askeri görevlerde yer almalarından ötürü, kadınların iş yaşamındaki varlığı zorunlu olmuştur (Şahin, 2016). Ancak, kadının varlığı gerçek manada Cumhuriyet ile birlikte gündeme gelmiştir. Tekeli (1981), İsviçre Medeni Kanunu ile Türk kadınının haklarına kavuştuğunu ifade etmiştir. Kıray (2006) ise, toplum yapısından ötürü, kadınların iş hayatında var olmalarının kolay olmadığını, ancak eğitim ve çalışma haklarının çabuklaştığını belirtmiştir. Bunun yanı sıra, bu dönemde, yeni Türkiye'nin başkenti Ankara'da kadının toplumsal yaşama katılımına teşvik eden etkinlikler düzenlenmiştir (Bayraktar, 2016). Bozdoğan (2012), Yedigün Dergisi üzerinden verdiği bir örnekle, kadının medyada değişen imajını ifade etmiştir. Atatürk'ün de kadının toplumsal hayattaki yeri ile ilgili tavrı ve söylemleri önemlidir. Atatürk, kadınların erkeklerle aynı haklara sahip olması gerektiğini ifade etmiştir (Abadan-Unat, 1978). Kadının erkeğin ortağı, dostu, yardımcısı olması gerektiğini savunmuş, kendi evliliğinin de modern aile hayatı için örnek teşkil etmesini amaçladığını ifade etmiştir (Gökçe, 1990; Akcan, 2012). Bunun yanı sıra, bu dönemde kadın, konut mekânının ana kullanıcısı ve sorumlusu olarak görülmüştür. White (2003), ideal kadının, şehirli, kibar ve sosyal ama aynı zamanda evine bağlı ve çocuklardan sorumlu olduğunu ifade etmiştir.

Yöntem

Çalışmada, Erken Cumhuriyet Dönemi'nde kadın imajının modern konut anlayışı ile nasıl ilişkilendirildiğinin belirlenmesine yönelik olarak bir içerik araştırması yapılmıştır. Buna göre, dönemin dergilerinde, kadın figürünün, modern konutla birlikte yer aldığı köşe yazıları, haberler ve reklamlar araştırılmıştır. Çalışma kapsamında, Erken Cumhuriyet Dönemi'nin süreli yayınlarından Muhit, Ev Kadın, Ev İş, Yıldız ve Yedigün dergileri incelenmiştir. Bu dergiler dönemin sosyal hayat anlayışına, yeni yaşam kültürüne ve kadın imajına dair eğitici içerikleri olan popüler dergilerdir. Buna göre, öncelikle yayınlardaki konut ve kadın temasını işleyen içerikler ayrıştırılmıştır. Daha sonra, seçilen örnekler "kadın temasının söylem olarak kullanıldığı yayınlar", "kadın temasının görsel olarak kullanıldığı yayınlar" ve "kadın temasının söylem ve görsel olarak kullanıldığı yayınlar" olmak üzere üç kategori altında incelenmiştir.

Bulgular ve tartışma

Erken Cumhuriyet Dönemi dergilerinde konut mekânıyla ilişkilendirilen *güçlü* ve *modern* kadın figürü çokça ön plana çıkmıştır. Araştırmada, Cumhuriyet'in ilanından 1950'lere kadar geçen süreçte, kadın figürlerinin bazen görsellerde, bazen ise ev, dekorasyon, tasarım, mobilya ya da kullanıcı temalarıyla ilişkilendirilen söylemlerde kullanıldığı görülmüştür. Bazı içeriklerde ise hem söylem hem de görselin bir arada kullanıldığı dikkat çekmiştir. Bu dergilerdeki kadın, sofistike, kültürlü, modern giyinen, sosyal hayata dahil, ama aynı zamanda evin birincil kullanıcısı ve sorumlusu olan modern bir kadın olarak tanımlanmıştır.

Araştırmada, bazı içeriklerde modern konuta dair tasarım kriterleri ifade edilirken doğrudan kadın temalarına başvurulduğu, bazı içeriklerde ise, modern yaşama dair farklı konuların yine konut mekânı ve modern kadın imgeleri ile dolaylı olarak desteklendiği dikkat çekmiştir. Bu da konut mekânının ve kadın figürünün, modernleşmenin bir yansıması olarak dönemdeki etkisini ifade eder niteliktedir. Erken Cumhuriyet Dönemi'nde medyada kadın figürünün kullanıldığı bir diğer örnek ise ev eşyası reklamlarıdır. Paylaşılan örneklerdeki gibi, bakımlı, stil sahibi ve kendine güvenen kadın görselleri, hedef kitlenin kadınlar olduğu fikrini daha da güçlendirmiştir.

Sonuç ve öneriler

Erken Cumhuriyet Dönemi'nde yeni yaşam kültürü, kadının sosyal hayattaki rolü ve konut mekânında yaşanan değişim konuları, toplumu bilgilendirme görevini üstlenen medyada kendisine sıkça yer bulmuştur. Dönemin dergi içerikleri üzerinden yapılan araştırmada, geleneksel konut kültüründen oldukça farklı olan yeni *modern konut* anlayışına dair tasarım kriterlerinin, *modern kadın* imajıyla ilişkilendirilerek ifade edildiği görülmüştür. İncelenen içeriklerde, kadın figürü hem söylem olarak hem de görsel olarak farklı biçimlerde kullanılmıştır. Bu bağlamda, yaşamın her alanında modernleşme söylemlerinin hâkim olduğu bu dönemin, toplumsal rollerin yeniden tanımlanması ve kadının görünürlüğü açısından belirleyici olduğunu söylemek gerekir. Kadının görünmeyen -hatta saklanan- kimliği yerini eğitimde, iş hayatında ve sosyal hayatta var olan yeni, modern, eğitilmiş kadın imajına bırakmıştır. Öte yandan, incelenen içeriklerde toplumsal yaşamda aktif olarak yer alan modern kadının, konutun ana kullanıcısı ve konuta ilişkin kararların birincil belirleyicisi olarak tanımlandığı da belirlenmiştir.

Erken Cumhuriyet Dönemi dergileri, modernleşme söylemleriyle konut anlayışının değişmesinde ve kadının toplumdaki yerinin yeniden tanımlanmasında önemli bir rol oynamıştır. Medyanın toplumsal algıya yön verme gücüyle yarattığı bu yeni anlayış, konut mekânının geleneksel bağlamından koparak yeni bir kimlik kazanmasında etkili olmuştur. Medyanın ikna gücü ve toplumu yönlendirici tavrı dikkate alındığında, bu radikal değişimdeki rolü daha iyi anlaşılabilir.

Introduction

The Early Republican Period was a time of significant political, social, and economic change, spanning from the proclamation of the Republic on October 29, 1923, to the rule of the Democratic Party in 1950. This period is also noteworthy for its role in transitioning from traditional culture and life to modern life. In this period, a multifaceted and effective framework and "infrastructure" were created with the law, political structure, education, and especially lifestyle regulations (Kıray, 2006: 364). Also, the changes that took place during this period regarding the role and position of women were decisive and impactful, significantly altering the balance in social life. The identity attributed to women began to change, and efforts were made to reshape the position of women in both social and political spheres and to redefine their roles in society (Bakacak, 2009). In addition, these changes allowed women to get rid of the limitations that hindered them in the past, to be more involved in daily life, and to become more active and valuable individuals.

In the Early Republican Period, the radical changes in all areas of life laid the foundations of the new *modern* Turkey. In addition to the alterations witnessed in political, economic, cultural, and social spheres, significant modernization movements also emerged in the domains of urbanization and architecture. According to Tekeli (1998), in this period, it was aimed to organize the country as a nation-state place and the cities as the place of modernity. In this context, the modern approaches in urbanization and architecture, which made an impact in the Western world, also became one of the aspirations of the newly formed country. Furthermore, architecture was deemed essential in representing the modern transformation and departure from conventional attitudes. Therefore, a more rational understanding was adopted in terms of design, materials, and construction technologies, free from the eclectic and ornamental approaches of the past in the architectural field. Moreover, materials such as reinforced concrete, steel, aluminium, and glass have brought new possibilities in architecture (Hasol, 2020: 85). These changes, which started in the realm of architecture, especially in public buildings, also manifested themselves in housing, the most basic dwelling unit. This approach has been influential in the interior as well as the exterior of the building, and exaggerated and decorative elements, far from spatial requirements, were replaced by simpler and modern solutions. This new housing concept of the new Turkey can be considered as a reflection of the changing living culture.

In the Early Republican Period, the media was one of the most essential tools that reflected the dynamics of the modernization process. The expectations of the state administration from the media to support the new Republic was also remarkable. Atatürk's speech at the dinner given to journalists in Izmir in 1924 confirms this: "The Turkish press will create a steel castle around the Republic, which is the manifestation of the true voice and will of the nation. A castle of ideas, a castle of mentality. It is the right of the Republic to demand this from competent press. Today, it is essential for the nation to be in sincere unity and solidarity" (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Atatürk Araştırma Merkezi, 2006). Also, the media, as an ideological device, has undertaken an important role in informing and educating the society (Uzun and Hasdemir, 2010; Yenituna, 2013). In this context, newspaper and magazine contents of the period played a role in conveying political, economic, and ideological issues, as well as informing the society about the changing understanding of life. Another important issue that stands out in these contents was the woman identity and her changing role in socio-cultural life. In the Republic's first years, the modernity of the new state was symbolized by the images of women, which were important in the iconography of the regime (Kandiyoti, 2005). The *modern woman* was a significant symbol of the radical transformation during this period. Women's evolving role in society provided a new identity and made them bearers of modern life and culture. Furthermore, *modern house*, the new hub of modern life, was frequently linked with woman in various contents. However, unlike her previous roles before the Republic, woman was reflected not through the concept of privacy but as the primary user and decision-maker of the house. In particular, the images of modern women were frequently used in the articles and visuals in the magazines of the period, and the details of the design and interior organization were expressed through the female users. In this context, this study aims to investigate the relationship between the concept of *modern housing* and the image of *woman* in the Early Republic through the magazine contents of the period. The research focused on *Muhit*, *Ev Kadın*, *Ev İş*, *Yıldız* and *Yedigün* magazines that produced contents about socio-cultural life and addressed various topics related to society, family, house, and art of the period.

The structure of the study is as follows: In the literature review part, firstly, the understanding of housing changed with the Republican Period was examined. The concept of modern housing was reviewed, and the issues related to design, interior, and furniture details were emphasized. The second part of the literature review explained the image of the woman and her changing role in social life. The importance of the factors and developments that brought about this change were emphasized, and their positive effects on the representation of women in different areas of life were explained. The next chapter included the research part. According to this, first of all, the research method was mentioned, and then the magazine contents were examined through selected examples. In the conclusion, a general evaluation was made through the studied samples, and the inferences about the relationship between woman image and modern housing were discussed.

Literature review

Modern housing in the Early Republican Period

The understanding of modern architecture, which became increasingly widespread in Europe and America, also significantly affected the new Turkey, which aimed to "reach the level of contemporary civilizations" (Hasol, 2020: 84). For this purpose, the importance of architecture and urbanism was emphasized to meet the requirements of modern city life, bringing about fundamental changes, particularly in Ankara, the capital city of the new Turkey. In this context, it is possible to say that architecture served as the transmitter of the official policy of the state and the dominant ideology (Sözen, 1984: 276). In other words, *modern architecture*, used as a synonym for modern forms, became a symbol that was the carrier of the Republic project rather than a critical discourse in the architecture discipline (Bozdoğan, 2005). This approach led to the initiation of a quest for a novel style, particularly in public buildings across Turkey.

During the Early Republican Period, modern architectural discourses had a significant impact on residential space as well as other structures. However, the modernization of housing actually started with the Tanzimat reforms in 1839, and contemporary approaches began to be seen in the residences of the commercial and bureaucratic elites (Bozdoğan, 2012: 212). With the advent of modernist approaches inspired from the West, European-style apartment buildings began to be constructed in areas predominantly inhabited by non-Muslims and Levantines. These buildings, which offer a different spatiality compared to the traditional housing concept, were preferred by the upper-income group of the society as a new trend. In the Early Republican Period, besides the design and spatial organization, the representation of the housing also differed. In addition, modernization in domestic space was developed with an approach targeting all segments of society. This transformation was not only influenced by the search for a new style but also by the changing social structure and the roles of genders in society. This is not surprising, considering that the house is a reflection of the living culture of societies beyond being a place of shelter. Housing is the space that represents the dominant family structure, relationships between individuals, and gender-based decisions in a society. Chapman and Hockey (1999) consider housing space as a space where basic social and personal values can be examined at the intersection of the public world of planners and policymakers and the personal world of family, friends, and neighbours. Ozaki (2001) also states that the house is not only a physical space but also a place where social interactions and rituals take place. Therefore, evaluating housing solely through its sheltering function is not sufficient. Based on this approach, it is possible to evaluate the housing as a reflection and embodiment of the changing socio-cultural dynamics of the Turkish society.

In the Early Republic Period, the concept of modern housing was a transformative force that radically altered the way people perceived and organized their living spaces. It introduced a new discourse that offered a new perspective on life and an unusual spatial order that challenged traditional norms. Because of this reason, in order to inform the society, the subject of "how the new architecture should be" was explained through published articles, radio talks, and magazines. Accordingly, information was given about the formation of the buildings in accordance with their functions, the use of materials, and the understanding of space free from unnecessary ornaments (Alsaç, 1976: 22). Mimar Magazine, which started its publication life as the first architecture magazine in 1931, became a powerful medium for introducing modern architecture, discussing practices, and announcing contemporary trends (Batur, 2005). Through the content of this magazine, it is possible to observe the concerns and desires of the

architects to follow the developments in the Western world. Moreover, these publications indicate that architects discussed architecture in parallel with the social, political, economic, and cultural changes of the time (Sözen, 1984: 78).

In this period, there were also several popular magazines with educational content about the social life, and the new living culture. In this context, they also included information about modern housing, one of the important topics of the period. Accordingly, in these magazines, the design criteria, furniture types, and material selections regarding the understanding of housing in Western standards were shared. Along with the modern understanding of life, the interior layout of the traditional Turkish houses in the cities left their places to the furniture influenced by the industrial designs of the Bauhaus period in the 1930s. These were generally nickel-profile lacquered tables, cabinets, and sideboards, leather armchairs with tube pipes, tables with glass top and metal tube legs, rounded-shaped solid wood buffets, table and armrests, chandeliers with white sphere lantern carried at the end of thin metal rods (Aslanoğlu, 2001: 85). These furniture and household items were also frequently encountered in the contents of the period. In the magazines of the period, the residential space was generally portrayed through the concepts of woman and family. In addition, the necessity of modern living was frequently emphasized in the contents, and it was stated that a social awareness about modern life was gained with the Republican regime. A quote from an article in the monthly Modern Türkiye Magazine of the time is particularly striking: "A modern house is a house that is arranged in a way that ensures that the housewife can work as easily as possible and that those living in the house can rest as much as possible. For a European, a house is a private thing that belongs only to him. In our country, the house is now beginning to become an institution and an organization that has risen to this civilized level... Turkish citizens, like many good things, also recognized the house during the Republic period" ("Ev nedir," 1938). The article highlighted the fact that the Republican era was a time of change and transformation in Turkey. It emphasized that the citizens of the country were exposed to new ideas and concepts, and they learned how to adapt to the changes that were taking place. Building and furnishing a house was no longer just a matter of personal preference but an essential aspect of modern living. The article thus emphasized the importance of modernization in Turkey and how it transformed the way people lived and perceived their homes.

Changing image of women

In the Ottoman Empire, men and women were not equal in social life due to Islamic law, and women were in secondary position in society (Bakacak, 2009: 628). This situation isolated women from social life, and women were generally at home. Some developments regarding women's rights started with the Tanzimat in the Ottoman Empire. This was also a period when Turkish women's opportunities for vocational and cultural education increased (Kurnaz, 1991:5). There were also some positive developments in the legal field. During this period, various magazines were published with the aim of educating and raising awareness of women. However, the contents of the published magazines were generally aimed at women in big cities rather than women in rural areas. In addition, although women's constitutional expectations increased through magazines, the state gave women limited rights and freedoms (Efiltili Atay and Karavar, 2021). In the Second Constitutional Era, there were discussions on women's rights that involved various intellectuals such as Western, Islamist, and Turkist. While the Western group initiated the discussions, Islamist intellectuals held more traditional views towards women's rights. On the other hand, Turkists demonstrated a more inclusive approach by taking both traditional and modern views into account (Bulut, 2013). During the First World War, the place of women in business life increased, and women started to work in different positions due to the participation of men in the military. This situation continued during the War of Independence, and women also worked as workers and civil servants. In this process, women assumed crucial roles and duties in social life, business life, and participation in the war. However, they did not obtain these opportunities legally (Şahin, 2016: 4749). After the defeat in the First World War, the process of national struggle began. As well as establishing women's associations for social aid purposes, liberation, and protection of the country's integrity, women also organized numerous meetings and played an active role in supporting the front during the War of Independence. They provided materials, ammunition, and health support, and even fought on the front themselves (Aydın, 2015). This process once again demonstrated the importance of women in society.

The existence of women in education, business, culture, and social life came to the fore with the Republican Period. Firstly, with the Tevhid-i Tedrisat (Unification of Education) Law dated March 3, 1924, women were given equal education rights with men. Thus, it was aimed that male and female students should be educated together in the schools affiliated to the Ministry of National Education (Kaymaz, 2010). Also, another critical development in this process was the adoption of the Swiss Civil Code in 1926, when Turkish women obtained civil and political rights (Tekeli, 1981: 294). This was one of the main factors that strengthened the role of women in society. However, since the social structure was not fully ready economically and socially, it was not easy for women to participate in business life. Still, legal secularization and economic change accelerated women's education and work in terms of the workforce (Kıray, 2006: 252). These reforms expanded the possibilities for Turkish women of all classes and allowed the development of a more individualistic feminism (White, 2003: 145). There were also developments to strengthen the place of women in social life. Constructed as the new capital city, Ankara has become one of the places where the ideal of modern life was practiced. During this period, various activities were held in the city that would transform the social structure, ensure the union of men and women, and encourage women's participation in social life. These activities and their spatial counterparts also created a significant change (Bayraktar, 2016: 68). It is possible to see the change in the social role of women with the Republican ideology in some newspapers and magazines. The modern woman image, published in the Yedigün Magazine of the period, with the historical city in the background, is remarkable in this context (Image 1). Bozdoğan interpreted the iron fence element used in the image as a layer that expresses the distinction, connection, or both between these two images (Bozdoğan, 2012: 95).

Image 1: Modern woman image on the cover page of Yedigün Magazine



Source: (Yedigün Magazine, 1938)

Atatürk's attitude about the social image of women was also remarkable. By liberating Turkish women, he wanted to lay the foundation for a more egalitarian and harmonious family life. He had a clear vision for women's empowerment, which he developed even before the Republican period. During the war on the Eastern Front in 1916, he instructed his chief of staff to take notes on how to abolish the veil, educate women about life, and establish social order (Göksel, 1998). This shows his forward-thinking approach and his commitment to promoting gender equality. He wanted Turkish women to have the same goals as men to develop a lifestyle that uses their energies and capabilities in such a way that they function in their various roles efficiently and productively (Abadan-Unat, 1978: 293). In one of his speeches, Atatürk said the following sentences: "There is a way we can walk with more peace and honesty. It is

the way to make the great Turkish woman a partner in our work, to carry on our lives together, and to make the Turkish woman a man's partner, friend, and assistant in scientific, moral, social, and economic life" (Gökçe, 1990: 40). The position of women in the family, as well as in the field of law, business life, and social life, has also changed with the Republic. Atatürk also drew attention to the place of women in family life. At a dinner with friends and colleagues, he said, "I am not getting married just to get married. I want to give an example to create a new family life in our country..." (Akcan, 2012). Atatürk also participated in some country trips with his wife, thus wanting to set an example for the Turkish society (İçli, 1998). The ideal Republican woman, *citizen woman*, was seen as an urban and polite, socially progressive, but at the same time uncomplaining and devoted to her duty at home. All the responsibility for raising children in the family was concentrated primarily on the woman (White, 2003: 146). This has led to a role that strengthens women's relationship with the housing space.

Methodology

This study aims to explore the relationship between the image of woman and modern housing through magazines published during the Early Republican Period. According to this, archive research was conducted on columns, news, and advertisements that featured the modern woman figure in conjunction with modern housing in this period. Within the scope of the study, the Early Republican Period was considered as the years between 1923 and 1950, and magazines were selected from this time frame. Furthermore, it was important that the samples used in the research were from different years of the Early Republican Period to provide a comprehensive view of the era and allow for valid inferences and comments.

In the study, *Muhit*, *Yedigün*, *Ev Kadın*, *Ev İş* and *Yıldız* Magazines were examined, which were popular magazines of the Early Republican Period. These magazines provided valuable insights into the era's social life and new cultural values and included educational content about the new living culture. *Muhit* Magazine was published by Ahmet Cevat Emre between 1928 and 1933 and included the political and social developments in the country. The magazine's sub-title, "monthly family magazine with pictures," was also informative about the content (Atatürk Ansiklopedisi, n.d.). *Yedigün* was owned by Sedat Simavi, published between 1933 and 1950. In the publication presented as a weekly public and family magazine, women and family issues came to the fore (Oğuzhan, 2011). *Yıldız* Magazine was published by Tahsin Demiray, between 1938 and 1954. In the years when it was first published, the magazine was defined as "beauty, art, revue, and cinema magazine". After 1950, it was defined as a cinema magazine. *Yıldız*'s early publications generally included the daily life practices of modern Western women and their views on life, marriage, and relationships. The magazine described the outlook and lifestyle of Hollywood's modern female stars (Akın, 2019). In some issues, photographs from their houses were shared as examples of new modern living spaces. In addition to these, *Ev İş* Magazine, owned by Tahsin Demiray, published between 1937-1952, and *Ev Kadın* Magazine, owned by Faruk Gürtunca, published between 1945-1950, were examined.

According to this, in the study, firstly, the contents of the magazines that relate the theme of housing and women were separated. Then the selected samples were analysed under three categories as "contents in which women themes were used as discourses", "contents in which women themes were used as images" and "contents in which women themes were used as discourses and images".

Findings and discussion

In the Early Republican Period, the media played an important role in preparing society for the radical changes that were taking place in Turkey (Yetim and Akkoyunlu, 2017: 85). In this process, details about modern culture, which has replaced traditional culture, were shared, and a new social consciousness was tried to be created with instructive contents. The magazines of that period often featured strong and modern female figures associated with the domestic space. In the research, it has been observed that the female figures were sometimes used visually and sometimes as discourses associated with house, decoration, design, furniture, or user themes. Some publications even featured modern women images to support women discourses. These women were generally described as modern, elegant, cultured, and involved in social life, and were considered as the primary users of the house.

In the article titled *Ev ve Eşya* (House and Furniture) in Yedigün Magazine dated 1933, the design of a kitchen, its connection with other areas of the house, and its decoration were discussed. However, before the design phase, the article started with the discourse of woman, as the primary user of the kitchen: "Kitchen means a woman's living room. We ask our woman readers not to be offended by this statement. No matter how important a housewife's position is, she has something to do with the kitchen of her house..." ("Ev ve Eşya," 1933). This expression highlights the fact that women were expected to balance their professional lives with their household responsibilities, regardless of their occupation. In other words, it has been stated that a woman's primary duty is her home and family. It is possible to see a similar approach in the issue of Yedigün Magazine published in 1934. In this sample, the author, who suggested a writing desk to utilize the space in the corridor of the house, also associated the use of this corner with the female user. Below the photo, which includes a study desk, chair, lighting, and painting dominated by modern lines, the following statements were included: "This writing desk in a small corridor between two rooms could be very suitable for a housewife. This is a cozy corner for writing letters and reading books" ("Ev ve Eşya," 1934b). During the Early Republican Period, it was important for women to not only excel in their domestic duties but also to improve themselves through education and intellectual pursuits. As a result, discourses and imagery depicting women reading and writing were widely used as symbols of women's education and intellectual progress during this period (Image 2).

Image 2: Contents in which women themes were used as discourses



Source: ("Ev ve Eşya," 1933; "Ev ve Eşya," 1934b)

During this period, some magazines presented cost-effective ideas for contemporary home design, while others showcased the residences of renowned celebrities or movie sets. The content also pointed out that despite the luxurious nature of these houses, they could still serve as a source of design inspiration. Yıldız, a cinema magazine of the period, adopted a similar approach by featuring examples of homes where famous Hollywood stars resided or that were showcased in films, while also providing descriptions of modern, ideal, and beautiful houses. It is possible to see this approach in the *Ev Döşeyelim* (Let's Furnish a House) section dated 1944, which includes these sentences: "In the pictures on these pages we see four various corners of a beautiful house. Maybe this house is so luxurious that many of us can only dream of it. Maybe some of us live in elegant houses like this. No matter what, looking at something beautiful is a different pleasure. The picture above shows a part of the landlady's toilet room. The picture below shows a living room and the study room leading to it" ("Ev döşeyelim," 1944). In this example, the *landlady* term was used instead of woman. However, considering that the target audience of this magazine was all members of society, it is noteworthy that the user was again identified as a woman (Image 3).

In this period, modern housing differed not only with its interior but also with its general design approaches. The approach aimed to show and even teach Turkish people modern living by considering the residential space as a whole. Simple yet functional houses with horizontal and linear designs, moving away from traditional forms and unnecessary decorations, became popular. These houses had a very different design from those of the previous period, reflecting the new cubic housing approaches. In the *Ev Kadın* Magazine dated 1945, images of houses with different designs were shared, along with information about how many people could live in the house, its plan, and usage. The magazine also emphasized the importance of providing women with access to these modern houses, stating that every woman deserves to live in a house that is both functional and aesthetically pleasing. Moreover, the need to catch up with the trends of the developing world was also highlighted, suggesting that modern housing was not only a matter of style but also a means of keeping up with the rest of the world. In the section titled *Her Ev Kadınının Özlediği Saadet Yuvası Evler* (*Blissful Homes that Every Housewife Longs for*) there were explanations confirming this statement: "Every housewife's dream is to build a cute home. While we hope that every Turkish woman can achieve this goal, we are also trying to research house models that meet the changing tastes of the post-war world. In this issue, we present you three new types of house models..." ("Her ev kadınının," 1945).

Image 3: Contents in which women themes were used as discourses



Source: ("Ev döşeyelim," 1944; "Her ev kadınının," 1945)

The woman themes were also used visually in some of the Early Republican Period magazines. In these publications, the topics of home, domestic life and social relations were generally expressed through women. In the *Ev ve Eşya* (*House and Furniture*) section of *Yedigün* Magazine, dated 1934, the bedroom design was mentioned, and the image of a woman reading a book in bed as a user was attached. The following statements are noteworthy in the article: "We must insist that bedrooms be plain. Most of us do not give importance to these rooms where we spend most of our lives. We find it excessive to allocate even a quarter of the money we spend on guest rooms to these rooms. However, how beautiful is the plain bedroom in the photo" ("Ev ve Eşya," 1934a). Thus, the ideal bedroom design of the period,

consisting of minimal and modern furniture, was linked to the representation of a sophisticated and well-dressed woman who enjoyed reading (Image 4).

During this particular time, certain contents explicitly detailed the design aspects of residential spaces, whereas some other topics were indirectly linked to housing and women. These depictions of women effectively conveyed the content associated with housing and women, whether it directly focused on the design elements of residential spaces or covered different topics. The use of woman figures added a powerful element to the magazines, allowing readers to connect with the content on a deeper level and providing a unique and memorable viewing experience. In an issue of *Muhit Magazine* published in 1929, the section titled *Ev Hanımı Sahifesi* (*Housewife's Page*) the dishes that can be served at an invitation were mentioned. However, the article began like this: "Have you noticed, there comes a time, after midnight, in the festivities of winter nights, when your friends' fuss and the enthusiasm for dance and entertainment begin to decrease; but an understanding host quickly finds relief in this tense moment, because she realizes that the matter is quite simple: everyone is hungry. For this reason, by offering some beautiful and delicious things that we do not know and do not expect at a time when we need it, she makes us admire her ingenuity and grateful for her efforts..." ("*Ev hanımı sahifesi*", 1929). The article did not include any recipes until this point. Rather, it defined a particular lifestyle that was visually linked to a place with modern furniture pieces and individuals dressed in a modern fashion.

Image 4: Contents in which women themes were used as images

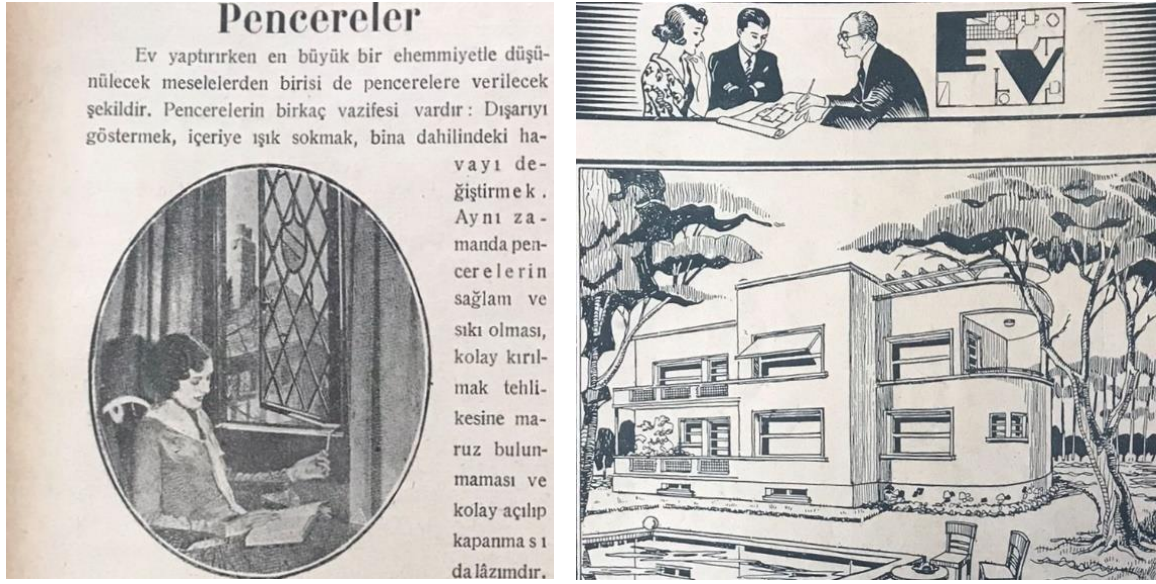


Source: ("*Ev ve Eşya*," 1934a; "*Ev hanımı sahifesi*," 1929)

As in the previous example, it was possible to see the images of a reading woman frequently in the contents of this period. In an issue of *Muhit Magazine* that was published in 1929, the importance of windows in housing design was discussed. The article highlighted the various functions of windows: "One of the most important issues to consider when building a house is the shape of the windows. Windows have several functions: to show the outside, to let light in, to change the air inside the building..." ("*Pencereler*," 1929). In this content, the explanation was supported by a modernly dressed woman reading a book in front of the window. It is also noteworthy that the window was depicted as open and looking out. Considering the issue of women's privacy in traditional Turkish life, the attitude of this image that supports the understanding of modern life and its approach to women is very conscious. In the *Ev* (*Home*) section of a 1939 issue of *Yedigün Magazine*, whose different contents were shared in the previous examples, it is seen that a man figure -who is presumably an architect- presents a housing project to an elegantly dressed woman and a man ("*Ev*" 1939). As the magazine

typically featured projects that aligned with the modern housing concept of the era, it can be inferred that this image was also representative of this perspective.

Image 5: Contents in which women themes were used as images



Source: ("Pencereler," 1929; "Ev" 1939)

In the article titled *Kibirli Kadın (Arrogant Woman)*, published in the 1944 issue of *Yedigün Magazine*, the attitudes, and behavioural patterns of women in society were mentioned. In one of the visuals supporting the article, three stylishly dressed, well-groomed and smiling women were gathered around a record player and choosing a record. The following statement under the photo was striking: "The first characteristic of people who will be invited to a meeting is that they are humble and able to fit into the atmosphere of that meeting group" (Cahit, 1944). In this example, the nature of an environment and participants were defined, which were supported by images of modern women. The record player, which was one of the modern elements of the period, the painting in a simple frame with thin slats hanging on the wall, and the sideboard (or bookcase) with simple linear lines in the background provide clues about the modern nature of the space.

During the Early Republic Period, magazines used a variety of techniques to express images, including hand drawings, sketches, and photographs. In the *Ev İş Magazine*, İsmail Oygur, one of the Professors of the Academy of Fine Arts, wrote an article titled "Ev Dekorasyonu" (Home Decoration). The article introduced the new spatial term "living room" and provided information on how to furnish the space and what kind of furniture to choose. The two-page text was supported by some hand-drawn sketches depicting the interior (Oygur, 1950). In one of these images, a woman was drawn lying on a sofa and reading a book. As mentioned in the previous examples, modern women were often associated with reading and writing, and were depicted as self-confident, smiling, and modernly dressed.

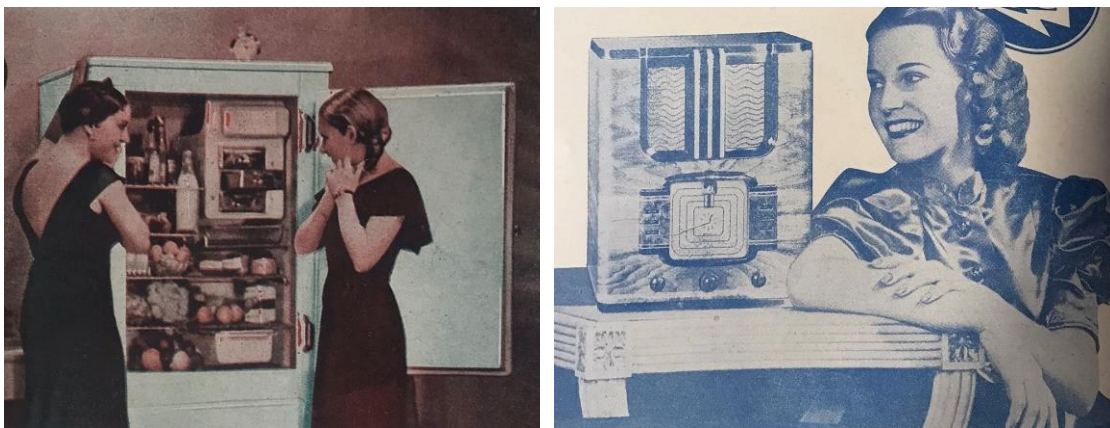
Image 6: Contents in which women themes were used as images



Source: (Cahit, 1944; Oygur, 1950)

Another instance where the female figure was used in media during the Early Republican Period was in advertisements for household items. These advertisements specifically targeted the modern woman, who was perceived as the main user of the household goods. The advertisements showcased images of elegant, fashionable, and self-assured women, which further emphasized that the advertising was aimed at women. These images were commonly seen in various advertisements of the period (Frigidaire, 1934; RCA 1937).

Image 7: Contents in which women themes were used as images



Source: (Frigidaire, 1934; RCA 1937)

During this period, magazine contents describing the residences of famous Hollywood stars were also frequently encountered. In these contents, the actress, who was generally famous, well-groomed, and rich, was also described as a female figure who took care of her home. These contents also included photos of the female stars themselves and their homes. In the issue of Yıldız Magazine published in 1942, the following sentences in the article titled *Olivia'nın Evi (Olivia's House)* attracted attention:

"Olivia knew how to furnish this house in a way that would be the envy of many young girls. Everything is simple. But it was chosen with great care and taste". In the top right corner of the page is a photograph of Olivia, a beautiful, elegant, and modern woman. Below it, there are images of different spaces in her home. The following text below the images is noteworthy: "Above we see Olivia; next we see the lovely star's breakfast room decorated in green and blue colours, below the simple but beautiful peach-coloured bedroom..." ("Olivia'nın evi," 1942). A similar approach is noticeable in the section titled *Laraine Day'in Evinde (At Laraine Day's House)* in the 1946 issue of the same magazine. At the beginning of the article, there is a photograph of Laraine Day sitting on a garden furniture, dressed in sportswear, with a tennis racket next to her. Although the main subject of the article is the female star's home, it starts with the fact that she is a good housewife. "Laraine Day is a home-loving female star. She is proud of being a true housewife before being an artist..." In the following sections of the article, there were descriptions of the location, exterior and garden of the house. Here, simplicity and plainness were at the forefront rather than luxurious details.: "Laraine's garden is covered with large and dense plane trees rather than flowers...After entering the garden and walking a little, the lovely villa where Laraine lives with her pilot husband Ray Hendricks comes into view. The villa is not different from an ordinary village house with its grey stone walls and one storey..." ("Laraine Day'in evinde," 1946).

Image 8: Contents in which women themes were used as discourses and images



Source: ("Olivia'nın evi," 1942; "Laraine Day'in evinde," 1946)

Results and recommendations

The Early Republic was a time of tremendous change and transformation across all aspects of life. In this process of radical political, economic, cultural, and social changes, the housing space, which is the most basic living unit, has also undergone a significant transformation. This period, in which the housing was separated from traditional forms and reshaped under the influence of modern architecture, was also experimental for Turkish society. Everything about form, material, structure, interior organization, and furniture was reconsidered within the framework of modern architecture, and the housing space was redesigned according to the contemporary life understanding and the standards of the new age.

The new living culture of the Early Republic also found a place in the media content that took on the task of informing society. In this research made on the magazines of the period, it was seen that the design standards of the new modern housing concept were shared with educational content. It is quite remarkable that the house was associated with the image of the modern woman in these contents, which were presented with an approach quite different from the traditional life culture. This period, in which

social roles were redefined, was undoubtedly significant in terms of the existence of woman. The invisible identity of the woman left its place to the new and modern woman image that exists in education, business, and social life. The modern woman, actively present in social life, was also reflected in the media as the primary determinant of the decisions about the housing space. In this context, the woman figures in contents were used in different ways, visually in images and discursively in texts.

The magazines of the Early Republic played an essential role in changing the understanding of housing and redefining the place of women in society with modernization discourses. This new understanding, created by the media with the power of leading social perception, resulted in a new identity of the residential space by breaking away from its traditional context. Considering the persuasive power of the media on societies, its role in this radical change can be better comprehended.

References

- Abadan-Unat, N. (1978). The modernization of Turkish women. *Middle East Journal*, 32(3), 291-306.
- Akcan, E. (2012). *Architecture in translation*. Duke University Press.
- Akın, İ. (2019). *Yıldız Dergisi (1938-1954) odağında sinema dergiciliği ve modernleşmeye bir bakış*. [Master dissertation]. Istanbul University.
- Alsaç, Ü. (1976). *Türkiye'deki mimarlık düşüncesinin Cumhuriyet dönemindeki evrimi*. [Doctoral dissertation]. Istanbul Technical University.
- Aslanoğlu, İ. (2001). *Erken Cumhuriyet Dönemi mimarlığı, 1923-1938*. ODTÜ Mimarlık Fakültesi Yayınları.
- Atatürk Ansiklopedisi. (n.d.). Muhit Dergisi. In *Atatürk Ansiklopedisi*. Retrieved October 04, 2023, from <https://ataturkansiklopedisi.gov.tr/bilgi/muhit-dergisi>.
- Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Atatürk Araştırma Merkezi. (2006). *Atatürk'ün söylev ve demeçleri I-III* (5th ed.). Ankara: Divan Yayıncılık.
- Aydın, H. (2015). Meşrutiyet'ten Cumhuriyet'e Türkiye'de kadın. *Current Research in Social Sciences*, 1(3), 84-96.
- Bakacak, A.G. (2009). Cumhuriyet dönemi kadın imgesi üzerine bir değerlendirme. *Ankara Üniversitesi Türk İnkılap Tarihi Enstitüsü Atatürk Yolu Dergisi*, 44, 627-638.
- Batur, A. (2005). *A concise history: architecture in Turkey during the 20th century*. Chamber of Architects of Turkey.
- Bayraktar, A.N. (2016). Başkent Ankara'da Cumhuriyet sonrası yaşanan büyük değişim: modern yaşam kurgusu ve modern mekânlar. *Ankara Araştırmaları Dergisi*, 4(1), 67-80. <https://doi.org/10.5505/jas.2016.69875>
- Bozdoğan, S. (2005). Modernin cinsiyeti: Türk modernleşmesi araştırmalarında eksik boyutlar. In S. Bozdoğan, R. Kasaba (Eds.), *Türkiye'de modernleşme ve ulusal kimlik* (pp. 115-134). Tarih Vakfı Yurt Yayınları.
- Bozdoğan, S. (2012). *Modernizm ve ulusun inşası: Erken Cumhuriyet Türkiye'si'nde mimari kültür*. Metis Yayınları.
- Bulut, S. (2010). Türkçülerin penceresinden Osmanlı'da kadın meselesi ve Orta Asya referansı. *Uluslararası Tarih ve Sosyal Araştırmalar Dergisi, Tarihin Peşinde*, 10, 313-336.
- Cahit, C. (1944, September). Kibirli kadın. *Yedigün*, 602.
- Chapman, T. and Hockey, J.L. (1999). *Ideal homes?: social change and domestic life*. Psychology Press.
- Efilti Atay, S. and Karavar, H. (2021). Akis Dergisi "kadınlar arasında" bölümünde kadın algısı. *Selçuk Üniversitesi Edebiyat Fakültesi Dergisi*, (45), 355-374. <https://doi.org/10.21497/sefad.944165>
- Ev. (1939, April). *Yedigün*, 13(317), 22.
- Ev döşeyelim. (1944). *Yıldız*, 28.
- Ev hanımı sahifesi. (1929, March). *Muhit*, 5, 390.
- Ev nedir ve bir ev nasıl kurulmalı? (1938, March). *Modern Türkiye Mecmuası*, 2, 16-17.
- Ev ve eşya. (1933, April). *Yedigün*, 7, 2.
- Ev ve eşya. (1934a, March) *Yedigün*, 3(53),13.
- Ev ve eşya. (1934b, March). *Yedigün*, 3(55), 11.
- Frigidaire. (1934, April). Frigidaire sıhhatinizin kasasıdır [Advertisement]. *Yedigün*, 3(58), 28.

- Gökçe, B. (1990). Türk kadını ve çağdaşlaşma. *Hacettepe Üniversitesi, İktisadi ve İdari Bilimler Dergisi*, 8 (2), 37-47.
- Göksel, B. (1998). Çağlar boyunca Türk kadını ve Atatürk. *Atatürk Araştırma Merkezi Dergisi*, 14(41), 406-416.
- Hasol, D. (2020). *20. yüzyıl Türkiye mimarlığı*. Yem Yayın.
- Her ev kadınının özlediği saadet yuvası evler. (1945, July). *Ev-Kadın*, 4, 5.
- İçli, T. G. (1998). Cumhuriyet döneminde kadının sosyal konumu. *Hacettepe Üniversitesi Edebiyat Fakültesi Dergisi, Özel Sayı*.
- Kandiyoti, D. (2005). Modernin cinsiyeti: Türk modernleşmesi araştırmalarında eksik boyutlar. In S. Bozdoğan, R. Kasaba (Eds.), *Türkiye 'de modernleşme ve ulusal kimlik* (pp. 115-134). Tarih Vakfı Yurt Yayınları.
- Kaymaz, İ. Ş. (2010). Çağdaş uygarlığın mihenk taşı: Türkiye'de kadının toplumsal konumu. *Atatürk Yolu Dergisi*, 12(46), 333-366.
- Kıray, M. B. (2006). *Toplumsal yapı toplumsal değişme*. Bağlam Yayınları.
- Kurnaz, Ş. (1991). *Cumhuriyet öncesinde Türk kadını*. T.C. Başbakanlık Aile Araştırma Kurumu Başkanlığı Yayınları.
- Laraine Day'ın evinde. (1946, July). *Yıldız*, 52-53.
- Oğuzhan, E. (2011). *Sedat Simavi'nin Türk basın ve basım faaliyetleri*. [Master dissertation]. Istanbul University.
- Olivia'nın evi. (1942, April). *Yıldız*, 7(80), 15-16.
- Ozaki, R. (2001). Housing as a reflection of culture: privatised living and privacy in England and Japan. *Housing Studies*, 17(2), 209-227. <https://doi.org/10.1080/02673030220123199>
- Oygar, İ. (1950, July). Ev Dekorasyonu. *Ev-İş*, 14(159), 28-29.
- Pencereler. (1929, November). *Muhit*, 3, 238.
- Rca. (1934, April). Yuvanızda eğlence ve neşe [Advertisement]. *Yedigün*, 10(247).
- Sözen, M. (1984). *Cumhuriyet dönemi Türk mimarlığı (1923-1983)*. Türkiye İş Bankası Kültür Yayınları.
- Şahin, M. (2016). The New York Times'ın gözünden erken cumhuriyet döneminde Türkiye'de sosyal hayat. *Journal of Human Sciences*, 13(3), 4748-4763. <https://doi.org/10.14687/jhs.v13i3.4143>
- Tekeli, İ. (1998). Türkiye'de Cumhuriyet döneminde kentsel gelişme ve kent planlaması. In Y. Sey (Ed.), *75 yılda değişen kent ve mimarlık* (pp. 1-24). Tarih Vakfı.
- Tekeli, Ş. (1981). Women in Turkish politics. In N. Abadan-Unat (Ed.), *Women in Turkish society* (pp. 293-318). E.J. Brill.
- Uzun, R. and Arşak Hasdemir, T. (2010). Genç Türkiye Cumhuriyeti'nin üst yapı kurumları: Matbuat Umum Müdürlüğü, Anadolu Ajansı ve radyo. In N. Güngör (Ed.), *Cumhuriyet döneminde iletişim, kurumlar, politikalar* (pp. 77-99). Siyasal Kitabevi.
- Yenituna, B. (2013). *1930'lar Türkiye'sinde bir modernleşme aracı: basın*. [Doctoral dissertation]. Istanbul University.
- Yetim, F. and Akkoyunlu, S.B. (2017). Türk modernleşmesine Erken Cumhuriyet Dönemi basınında karikatür üzerinden bir bakış. *Tarih ve Gelecek Dergisi*, 3(3), 77-96.
- White, J. (2003). State feminism, modernization and the Turkish republican woman. *NWSA Journal*, 15(3), 145-159. <https://doi.org/10.2979/NWS.2003.15.3.145>

Ethical approval

I declare that my study is among the studies that do not require ethical committee approval, since it is not related to any of the criteria of 'studies requiring ethics committee approval' in terms of content and method.

Conflict of interest

There is no potential conflict of interest in this study.