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THE IMPACT OF OLD-TYPE WESTERN LITERATURE ON OTTOMAN LITERATURE AFTER 1839

In the article, the literary contributions of both the first-wave figures of Tanzimat (“Reorganization”) literature, including Ibrahim Shinasi, Namik Kemal, Ziya Pasha, Ahmed Midhat, and Ahmed Vefik Pasha, as well as the second-wave literary figures, such as Reshat Nuri Guntekin, Abdulhak Hamid, Samipashazade Sezai, Fatma Aliye Hanım, Nabi Zade Nazım, Muellim Naji, and others, are examined. The literary heritage, short stories, and novels of these figures have been scrutinized. Furthermore, the scholarly investigation and analysis of the direct and indirect influences of Western literature on Ottoman literature during the formation and development of Tanzimat prose, along with a systematic examination of the role of translated works from European languages, constitute a pivotal aspect of this research. The study delves into the artistic characteristics of Tanzimat period works and explores the historical process and resulting literary innovations, influences, the formation of the novel genre, and the creation of other prose genres in subsequent periods.

The investigation focuses on the emergence of the tradition of the novella in Tanzimat literature, the thematic similarities and stylistic resemblances between works written in the West, and the issues arising from cultural differences. The exploration of literary and journalistic prose, along with a comprehensive scholarly analysis and examination of sources, constitutes a relevant and compelling aspect of this research. In general, the shift in Turkish literature during the 19th century, its entry into a formative stage in subsequent periods, and the consequent emergence of a new literature remain highly relevant for contemporary Azerbaijani Turkology. It is noteworthy to mention that many of the original novels written during the Tanzimat period were considered “weak products” because these prose examples were partly considered as new but predominantly produced as imitations of Western writers.

Key words: *Western literature, novel, journalism, simplification of language, Tanzimat.*

Introduction. The latter half of the 19th century marks a transformative era for Turkish literature in terms of both form and content, witnessing the emergence of entirely new literary-ideological concepts, particularly in poetry, prose, drama, and journalism. This period encapsulates a substantial shift in Turkish literature and, more broadly, in Turkish-Islamic culture. Despite the formal conclusion of the historical Tanzimat era with Sultan Abdulhamid II's ascension to the throne in 1876 and the establishment of constitutional monarchy, the ongoing reforms are recognized to extend well into the early 20th century, considering their sustained impact.

Despite its inherent limitations, the Tanzimat reforms profoundly impacted the socio-political, economic, and literary-cultural fabric of the Ottoman Empire. The introduction of European administrative institutions and Western cultural-spiritual ideas to Ottoman society, although contending with existing structures, initiated a comprehensive renewal from 1839 onward.

Degree of problem elaboration. During this period, Western European literary works, especially those of French writers (Lamartine, Voltaire, Racine, Fenelon, Hugo, Rousseau, Montesquieu, Chateaubriand, Molière, etc.), were translated into Turkish. Tanzimat prose formation, the advent of new prose genres, the development of a novel prose language and style, literary publicism, and newspaper genres were significantly influenced by the role of translated literature. Prior to this research, the impact of Western influences on Tanzimat prose had not been systematically investigated. Relevant information about the writers and works of this period can be found in books such as A. Abiyev's “Tanzimat period Turkish literature” [1, 2011] and E. Guliyev's “Turkish Turkish literature (XIX–XX centuries)” [2, 2003].

The first scholarly approach to Tanzimat literature in Turkey is directly associated with the literary activities of artists, reflected in the articles published in the press during this period. Ibrahim Shinasi, Namik Kemal, Reshat Nuri Akram, Ziya Pasha, and others

engaged in mutual polemics while exploring the problems that arose in the literary process of the period. In the course of this research, works by Turkish literary scholars Demir K. [3, 2014], Engun İ. [4, 1991], Karabulut M. [5, 2010], Kerman Z. [5, 2010], and others were utilized.

Objectives and Tasks. To achieve the outlined purpose, the following tasks were delineated and successfully executed:

To trace the transition from traditional türk divan literature grounded in Eastern poetics and mysticism to the nascent literature amid the broader context of Turkish literature in the latter half of the 19th century, and to analyze the influence of the socio-political milieu on literature.

To categorize the evolution from traditional well-versed classical prose to modern Western aesthetics and delve into the mechanisms through which modern genres such as the short story, novel, and literary journalism underwent development and formalization.

Methods. In the course of this research, the scientific-theoretical perspectives of modern literary criticism were considered, drawing upon the experience and results of pertinent works in world, Turkish, Azerbaijani, and Russian Turkology. The employed methods encompassed the collection and generalization of factual and material data, the historical-comparative method, and systematic analysis.

Main section

The Impact on the Formation of the Novel Genre

In the realm of Turkish literature, the gradual genesis and subsequent evolution of the novel during the transition from feudalism to capitalism, the rise of the bourgeoisie, mirrored a more nuanced trajectory compared to the abrupt developments witnessed in the Western literary landscape. The novel emerged gradually as a genre influenced by historical, societal, and economic dynamics during this transitional period. The adaptation of the predominantly traditional Eastern aesthetic-based national prose to the contemporary era primarily occurred through translations and imitations of Western novels, constituting an integral part of the Western-oriented reforms of the era. Analyzing the literary works and discourses on literature and novels by Tanzimat writers from the latter half of the 19th century, such as Shamseddin Sami, Namik Kemal, Ahmed Midhat, and Rejazade Mahmud Ekrem, reveals their perception of European literature and novels as paragons of sophistication, juxtaposed with a view of existing Turkish literary examples until that point as indicative of cultural backwardness.

Up until the 1850s, discernible instances of Western-style novels were absent in the Ottoman state.

The initial novels written during this period predominantly imitated their Western counterparts. Conversely, during this epoch, it is more accurate to designate the written works as novels in the form of extended narratives that partially adhered to the requirements of the novel genre. The narrative genre, rooted in traditional Eastern aesthetics, finds its origin in tales dating back to the pre-Islamic era when the Turks first embraced Islam. Subsequently, the emergence of folk tales and morality tales can be viewed as a continuum of this tradition.

The transition to the novel did not manifest abruptly. Upon the novel's introduction to Turkish literature, it was already a recognized genre steadily progressing in Europe. Although Ottoman literature featured novels, the conceptualization substantially differed from the European novel paradigm. The tradition of adopting European-style novels in Turkish literature commenced post-1860. Turkish novels, especially serialized translations in newspapers, served as a medium to introduce Turkish readers to this new literary form [7, p. 87–123]. Following this experience, writers ventured into publishing their novels employing a similar methodology.

In the nascent years of Turkish novel creation, virtually all writers endeavored to engage in novel writing. Their perspective posited the novel as a vehicle for both entertainment and the effective dissemination of novel ideas and information. Their objective lay not in crafting works exclusively catering to the upper echelons but rather in composing novels that edify and instruct.

While the appropriation of the novel genre and techniques from the West may seem unfamiliar to writers and society, Ottoman writers did not stray from the essence of the novel in the realm of novel writing. In this domain, two writers of the period, namely Ahmed Midhat and Namik Kemal, are acknowledged as masters, for the Tanzimat novel's formation and evolution owe much to their contributions. Ahmed Midhat Efendi, with a corpus of approximately two hundred works throughout his career and around thirty novels, emerged as one of the most widely read authors of his time. The writer endeavored to impart extensive information to the public in all his works, particularly in novels, demonstrating a keen focus on artistic expression, writing techniques, and linguistic refinement [4, p. 127–130]. Similarly, Namik Kemal's objective was to cultivate a culture of enlightenment among the ignorant public, aiming to inform and educate the reader. Namik Kemal produced works of higher literary value, and in contrast to Ahmed Midhat, he achieved greater success in terms of novel technique.

His literary work “Renaissance”, considered the inaugural literary novel in Turkish prose, although bearing traces of the Turkish folk tale “The Lady with the Dagger”, foreshadowed the emergence of a new form of prose through its critical and stylistic innovations.

Namik Kemal's another novel, which he initially conceived as a two-volume work but eventually wrote as a single volume, is “Jezmi”. Thematically, the novel enthusiastically embraces the idea of Islamic unity. Namik Kemal's necessity to create a connection with the public through his editorial identity and his use of a simple and robust Turkish language base have enabled a language that opened a new era in terms of language and style. Thus, both of Kemal's novels have opened a new path in terms of language and style, differing from the path taken by Ahmed Midhat with his works. However, due to his inability to purify his language from foreign words, Kemal could only appeal to the elite in his novels.

Another writer of the period, Samipasazade Sezai, with his single novel “Adventure” (“Serguzest”) addressed the most worked topic in the post-1838 period – the theme of captivity. The writer, due to the pressure for his novel on captivity during the harsh regime of Abdulhamid II, was forced to flee to Paris [9]. Samipasazade Sezai, who ensured the separation of the story from the novel with his works, addressed the adventures of a captive girl in his novel, defending personal freedom and human rights, creating a bridge between Namik Kemal's romanticism and Halit Ziya's realism.

In his novel “The Love of the Carriage” (“Araba Sevdasi”), Recaizade Mahmut Ekrem included characters unable to digest Westernization. Written in a realistic style based on observations, the novel is similar to the work “Felatun Bey and Raki Efendi” in many aspects.

While Namik Kemal, Samipashazade Sezai, Recaizade Mahmut Ekrem, Nabizade Nazim adhered to the technique of the novel, Shemseddin Sami and Ahmed Midhat deviated from this path by using everyday language. The common goal of the novelists of this period is to create a novel form that appeals to the public. The social and cultural changes brought about by Westernization aim to assimilate and inform the public about them.

Writers of the Tanzimat literature, in terms of the language they used, addressed a part of the masses (A. Midhat, Sh. Sami), while others appealed to the upper class (N. Kemal, R. Mahmut Ekrem, S. Sezai). Some of the topics of Tanzimat literature include the consequences of Western worship, the undesirable outcomes of couples marrying without seeing each

other, and socially unacceptable immoral women. The writers of the period emphasized topics such as uplifting society, advising, and educating in their novels. Generally, in this period, when the romantic movement was adopted, we see the influence of romanticism mixed with realism in some works of Ahmed Midhat and Nabizade Nazim, as well as in the works of Samipashazade Sezai.

Innovations in Journalism

In a comprehensive sense, the predominant socio-cultural aspect of the period after 1939 was the quest for innovation and trends, aiming to modernize national literature by drawing inspiration from Western culture, but the leading idea was enlightenment. The period's enlighteners viewed science, education, and fine arts as the driving forces of historical progress, emphasizing the special importance of literature and contemporary journalism in this regard. They argued that literature not only enlightens the reader but also refines society, contributing to the resolution of social problems. Turkish enlightenment carries within itself broad universal qualities such as fostering a knowledgeable nation, advancing the country, and envisioning its rightful place, advocating for the superiority of the homeland and the freedom of the people over all personal ideals.

The political, philosophical, and aesthetic views of Turkish enlighteners found their reflection both in narrative, novels, and dramatic works, as well as in emerging journalistic genres, including literary and journalistic genres situated on the border between literature and journalism. Thus, on one hand, enlightenment ideas were aligned with romantic aesthetics, while, on the other hand, literary journalism, which became one of the most successful examples of realistic Turkish prose, emerged [2, p. 59–66].

An expert summarizing various writings published in newspapers of the period notes that initially informative genres such as news, reports, interviews emerge and develop in newspapers. Alongside these, the first analytical genres in journalism – articles and reviews – also begin to take shape. However, it is observed that the literary-publicistic genres, such as literary and philosophical essays, anecdotes, biographical sketches and portraits, memoirs and letters, travel notes, were the most frequently employed literary forms in the pages of newspapers and journals during that period.

The Simplification of Language in Literature After 1839

The issue of the language to be used in publications and works was one of the topics emphasized during the Tanzimat period. It involved eliminating

Arabic and Persian words from the language, avoiding heavy expressions, and advocating for a simple language to enlighten the public. Tanzimat writers, especially those of the first period, often used a dense language. In his work "Fatih Efendi Tazkirah", Shinasi addresses the issue of language in five articles, including the reform of the language, correction of narrative and language errors.

The simplification of language advocated by Shinasi has influenced many writers. He suggests that the understanding of expressing ideas in simple language should not only be limited to newspapers but should also continue in scientific books. Tanzimat intellectuals, led by Namiq Kamal, oppose works that discuss non-existent conceptual worlds of the past for the new literature. Kamal believes that literature should use a simple language in its written works to enlighten the people. Namiq Kamal's efforts to simplify the language were later highlighted by Nejip Fazil, who wrote a book about Namiq Kamal years later.

Analyzing the language of one of the first novels of Turkish literature, Shamseddin Sami's "The Love of Talat and Fitnat" (1872), linguists have touched upon language and style issues. Due to being the first in this genre, there are many discrepancies in terms of form, subject, and style. The novel is considered an "intermediate text" in the transition from traditional divan and folk storytelling to the modern-oriented novel. Despite similarities with old-type stories from its name to its style, the portrayal of the freedom theme, where young people are forced to marry those they do not love according to their families' wishes, shapes the novel's innovation. Agah Sirri Levend notes that the most striking feature of the work is the suitability of the style for criticism with a simple simplicity. Mustafa Nihat Ozon concludes that considering the period in which the work was written, the language of the novel is more concise than its counterparts.

Jevdet Gudret, while evaluating the novel, notes that although everyday spoken language is sometimes used in style, and despite the inclusion of foreign words, the work can generally be considered as written in a simple language. Especially in the dialogues of the characters, simple spoken language is used, and even in the dialogue of the Arab mother, a dialect is used. For example, the Arab mother expresses her opinion like this: "Ha ha, big lady, she speaks well, I want to listen to that story with enthusiasm. Very beautiful story..." In this passage, the Arab mother's Ottoman Turkish speech and mispronunciation of words are brought to the reader's attention in this way. In terms of language and worldview, the work resembles Western novels with the abundance of coinci-

dences and the frequent use of natural motifs, reminiscent of folk tales.

Shamseddin Sami used the technique of using famous place names in the novel to create a realistic style. Similar methods are observed to be used by writers of the period such as Namiq Kamal and Rəjaizadə Akram. However, when writing the novel, Shamseddin Sami also benefited from the romantic style: "Ali bey wakes up in agony. He sees that the weather is very calm, and the moon has been seventeen or eighteen days. The moonlight illuminates the room. The room has a very romantic atmosphere". The writer adds romantic tones to the characters' dialogues. The use of natural elements in explaining the psychological condition of Fitnat's father Ali bey, the ancestor of Fitnat, also creates a romantic description. When comparing the sentence structure of the novels of the period with Shamseddin Sami's sentences, a number of grammatical errors stand out. Some researchers attribute this to the writer's weakness in word reserve, while others point out that it is written closer to the pronunciation, i.e., as it is pronounced: "While looking at Hacıbaba's face with a terrifying gaze, he faints and falls".

This article sheds light on how language issues were discussed during the Tanzimat period and how writers achieved success in using a simple language.

In the given instance, the term "korkunç" (terrifying) functions as an adjective. The writer employs it concomitantly with a verb, and this linguistic choice underscores a predicament emanating from the author's inclination to transmute colloquial language into written discourse. The simplicity evident in the author's style may be construed as a deliberate endeavor to counterbalance the ornate style prevalent in classical literature. "The Love of Talat and Fitnat" represents a seminal stride in this trajectory. It is discernible that, given the age at which the literary work was composed, namely 21–22, substantial linguistic simplifications within the individual stylistic proclivities of the author were not feasible.

The genesis of language predicaments during the Tanzimat era can be ascribed to the unmitigated entrance of the prose genre into literature without undergoing a developmental phase. Concurrently, the Tanzimat period witnessed a rapid evolution in the dual discourse of linguistic simplification and nationalization. While some headway was made in the realm of linguistic simplification, the concomitant matter of linguistic nationalization remains inherently complex and unresolved. In works originating in the nascent years of the Tanzimat era, the pervasive influence of classical literature is palpable. Conversely, as we approach the subsequent "Servet-i Fünun" period,

a discernible transformation transpires, characterized by the simplification of language and the rejuvenation of stylistic conventions, particularly discernible within the novelistic corpus.

Conclusions. The western-oriented and modern humanitarian-oriented prose within the context of Turkish literature, endowed with a venerable and extensive historical trajectory, finds its incipience in the Tanzimat decree of 1839. This epoch marked the inaugural emergence of novel literary genres, such as short stories, novels, drama, journalism, and publicistic writing, all influenced by the contemporary (European) paradigm.

The Ottoman literary tradition, characterized by its dynamic evolution grounded in Eastern poetics and divan aesthetics from the 13th to the 18th centuries, underwent a discernible decline in the early 19th century, subsequently entering a distinct phase in the latter half of the same century. Although the luminaries of this period did not outright repudiate classical literary conventions, they contended that these conventions failed to address the burgeoning social imperatives of the time. Consequently, there was a pronounced reorientation towards Western literary influences, accompanied by a concerted effort

to revitalize Turkish prose in terms of thematic content, structural forms, and qualitative attributes, albeit within the constraints of partial linguistic and stylistic renewal.

This pivotal era saw the incorporation, for the first time, of weighty and substantive themes such as justice, religion, gender equality, unprejudiced liberty, homeland, nation, as well as the intricate socio-economic dynamics and familial vicissitudes of rural denizens into the fabric of Turkish literature. Concurrently, artists, while exhibiting fidelity to Ottoman literary traditions and religious-national values in their creative endeavors, simultaneously assumed the role of proponents for the infusion of Western scientific-technical progress and developed cultural exemplars into the national milieu. Advocating for an expanded diplomatic engagement with European states, these intellectuals sought to assimilate diverse experiential and innovative paradigms, projecting the implementation thereof within the national context. Central to their discourse were progressive ideals, notably the realization of an egalitarian principle ensuring equitable rights for individuals, sans discrimination based on religious, national, gender, sectarian, or confessional affiliations.

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Самадова У. ВПЛИВ ЗАХІДНОЇ ЛІТЕРАТУРИ СТАРОГО ТИПУ НА ОСМАНСЬКУ ЛІТЕРАТУРУ ПІСЛЯ 1839 РОКУ

У статті розглядається літературний внесок як першої хвилі літератури Танзімату («Реорганізації»), зокрема Ібрагіма Шинасі, Наміка Кемаля, Зія Паши, Ахмеда Мідхата та Ахмеда Вефіка Паши, так і літературних діячів другої хвилі, таких як Решат Нурі Гюнтекін, Абдулхак Хамід, Саміпашазаде Сезай, Фатма Аліє Ханім, Набі Заде Назім, Муеллім Наджі та інші. Досліджено літературну спадщину, оповідання, романи цих діячів. Крім того, наукове дослідження та аналіз прямого та опосередкованого впливу західної літератури на османську літературу під час становлення та розвитку прози Танзімату, разом із систематичним вивченням ролі перекладених творів з європейських мов, є ключовим аспектом цього дослідження. Дослідження заглиблюється в художні характеристики творів періоду Танзімату та досліджує історичний процес і результат літературних інновацій, впливів, формування жанру роману та створення інших прозових жанрів у наступні періоди.

Розслідування зосереджено на появі традиції новели в літературі Танзімату, тематичній подібності та стилістичній подібності між творами, написаними на Заході, а також питаннях, що виникають через культурні відмінності. Дослідження літературної та публіцистичної прози разом із всебічним науковим аналізом і вивченням джерел становить актуальний і переконливий аспект цього дослідження.

Загалом зрушення в турецькій літературі протягом 19-го століття, її вступ у стадію формування в наступні періоди і, як наслідок, поява нової літератури залишаються дуже актуальними для сучасної азербайджанської тюркології. Варто зазначити, що багато оригінальних романів, написаних у період Танзимату, вважалися «слабкими продуктами», оскільки ці прозові приклади частково вважалися новими, але переважно створювалися як наслідування західних письменників.

Ключові слова: західна література, роман, публіцистика, спрощення мови, танзимат.