



Халқ ҳажвиётининг муҳим хусусияти шундаки, у яшаш учун курашда мазлум кишиларнинг устунликка эришиш йўлида фойдаланадиган куралидир. Жамиятдаги ҳоким синфлар устунликни моддий жиҳатдан қўлга киритганлар. Эзилувчилар эса ҳоким синфга қарши курашиш учун ҳажвдан кураол сифатида фойдаланадилар. Бундай ҳажвия сиёсий ва ижтимоий нуқтаи назардан кучсизларнинг кучлиларга қарши ишлатувчи куралидир.

Тадқиқотда шунга амин бўлдики, қозоқ халқ ижодиётидаги Насриддинхўжанинг ҳикоялари назарга илинмай келаётган мерос эмас эканлиги аксинча, Насриддинхўжа ҳикоялари халқининг оғзида, тилида, олимлар ва бадиий санъат эгаларининг назарида бўлиб, асрлар бўйи айтилиб, тўпланиб, нашрдан чиқиб келаётган халқнинг туганмас маънавий меросидир.

Қозоқ халқининг афсона-ҳикоялари, уларнинг орасида кўп таралган Жайрончи, Алдар кўса, Насриддинхўжа, Аёз би, Асан қайғу ва бошқа ҳар қадамда айтилиб юрган кулгили, ҳазил, иронияли, бир қўрқоқ бойлар бугунги фан ютуқлари нуқтаи назардан халқимизнинг миллий, тарихий ва маданий анъаналари, маънавий тажрибасини ўрганишда катта аҳамиятга эга.



## MODERNIZATION OF TURKISH LITERATURE

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**Abstract.** *Modernism can be regarded as a movement of thought that has emerged in Europe since the mid-seventeenth century and influenced the entire world. Modernism, which is based on the idea of enlightenment, has become the opposite of the traditional in every field with the Industrial revolution. Modernism, which affects all areas of society, also causes changes in the field of art and literature. Ottoman society, art and literature were not unfamiliar to this trend, which developed especially under the leadership of European thought and art. After the French Revolution, thoughts affecting the whole world raise Europe as a center. All the world's attention and face turns there. The interest of Ottoman society develops in the same direction. But in the first place, the attention of the Ottoman is for military area. Lost wars and lands, the future of the army, which has lost its former glory and power, is in the West. So the first transformation moves begin on the army. After that, change will begin in other social areas. However, it has been discussed for a long time how these developments and changes will be; in which direction they will affect society and art. The modernization of the Ottoman Empire has taken the road with the dream of capturing the west, reaching that level and living like the west. With the publication of the Tanzimat Fermanı (1839), modernization appears to have exceeded an important threshold. The expression of equality of all citizens in the edict has in some sense been the most modernist breakthrough. Therefore, despite the existence of various changes before it, the proclamation of the Tanzimat edict is considered the beginning of modernism.*

**Keywords and expressions:** *Modernisation, Turkish Literature, Ottoman Literature, Tanzimat Period.*

**Аннотация.** *Модернизмга Европада XVII аср ўрталарида пайдо бўлган ва бутун дунёга таъсир этган фикрлар оқими сифатида қараши мумкин. Маърифатчилик гоясига боғлиқ бўлган модернизм индустриал инқилоб билан биргаликда ҳар бир соҳада анъанавий ҳаётга қарши гояга айланди. Жамиятнинг ҳар бир соҳасига таъсир кўрсатган модернизм санъат ва адабиёт соҳасидаги ўзгаришларни ҳам келтириб чиқаради. Айниқса, Европанинг фикр ва санъати раҳнамолигида ривожланган ушбу оқимдан Усмонли жамияти, санъати ва адабиёти, бебаҳра қолмади. Буюк француз*



буржуа инқилобидан кейин бутун дунёга таъсир қилган гоялар Европани бир марказ ҳолига келтирди. У ер бутун дунёнинг диққат-эътиборини ўзига жалб этди. Усмонли жамиятининг қизиқиши ҳам худди шу йўналишда ривожланди. Аммо Усмонлиларнинг эътибори илк босқичда ҳарбий соҳага қаратилди. Йўқотилган урушлар ва ерлар, олдинги шон-шарафини ва кучини йўқотган армиянинг келажagini гарбда кўрдилар. Шундай учун ҳам, дастлабки трансформация ҳаракатлари армияда бошланади. Шундан кейин, бошқа ижтимоий соҳаларда ҳам ўзгаришлар бошланади. Аммо бу ривожланиш ва ўзгаришлар қандай амалга ошириш; жамият ва санъатга қайси йўналишда таъсир қилиши узоқ вақт муҳокама қилинди. Усмонли давлати замонавийлаштириш, гарбга етиб олиш, унинг савиясини ўзида мужассам этиш, гарбдаги каби яшаиш орзуси билан одимлар отди. Танзимат фармони (1839) эълон қилиниши билан модернизация учун муҳим эшик очилгани маълум бўлди. Фармондаги барча фуқароларнинг тенглиги ифодаси, маълум маънода, энг модернистик ҳаракат бўлди. Шу сабабли, Танзимат Фармони ундан олдин турли хил янгиликлар кириб келишига қарамай, модернизмнинг бошланиши сифатида қабул қилинган.

**Таянч сўз ва иборалар:** Модернизм, Турк адабиёти, Усмонли адабиёти, Танзимот даври.

**Аннотация.** В данной статье модернизм рассматривается как поток идей, которые возникли в Европе в середине XVII века и повлияли на весь мир. Модернизм, основанный на идее просвещения, наряду с промышленной революцией, стал идеей против обыденной жизни во всех сферах. Он вызывает изменения и в области искусства и литературы. Появившиеся после французской революции идеи превратили Европу в центр всех событий. Под руководством европейского мировоззрения развивалось и османское общество, турецкое искусство и литература.

Изначально внимание османов было сосредоточено на военную сферу. Поэтому процесс трансформации начался в армии. Общество хотело восстановить былую мощь и славу армии по европейским критериям. Постепенно изменения стали происходить и в других социальных сферах. Османское государство стало модернизироваться, появилось желание жить по западным меркам. Провозглашение Указа о Танзимате стало важным шагом по этому направлению и открыло новые возможности перед турецким обществом. Самым важным проявлением модернизма стало выражение равенства всех граждан, именно поэтому данный документ считается началом модернизма в Турции, несмотря на нововведения, которые появились задолго до его принятия.

**Опорные слова и выражения:** модернизм, турецкая литература, османская литература, танзиматский период.

**Introduction.** Modernization and Westernization with its counterpart in the Ottoman Empire due to lost wars and lands is a concept that belongs to the period when the Empire lost its former power. Hanioglu: “Günümüz Türkçe’sinde Batılılaşma (Garplılaşma) tabiri, genel olarak Batı ülkeleri dışında kalan toplumlarda, özel olarak da Osmanlı imparatorluğu ile Cumhuriyet Türkiye’sinde Batı’nın gelişmişlik seviyesine ulaşabilmek için gerçekleştirilen siyasi, sosyal ve kültürel hareketleri ifade etmek üzere kullanılmaktadır.”<sup>1</sup> defines westernization in this way. The goal of achieving the level of development of the West highlighted here is an important point. The idea of Westernization will be perceived in various ways and will become a side of a conflict, as opposed to the shape stated in this definition. This is the east west or old new debate. This discussion will immediately spread to literature in the early periods and will continue to have an effect throughout the Republican period.

The Ottoman Empire, which reached its widest limits during the reign of Sultan Süleyman, did not win any major successes or battles during the period of the following Sultans. The Empire, which ruled almost a third of the known world, also had an interest in the outside world within the

<sup>1</sup> Hanioglu, Ş., <https://islamansiklopedisi.org.tr/batililasma#5-edebiyat>, (accessed:23.01.2020)



framework of its own idea of greatness. The beginning of wars and territorial losses would be the end of this idea of greatness in a sense. The Ottoman Empire, far from the invention of the printing press and the intellectual change in Europe, was not able to benefit from the Industrial Revolution which was a continuation of this. In this whole process, especially losing war results in an openness of interest towards how the winners achieve this transition. First of all, learning the developments in military technology and preventing defeats is the first aim. But the establishment of permanent embassies and increased relations with the West will open the door to changes in all areas of life over time.

### **Modernization on Literature**

After Sheikh Galib, who was considered the last great poet of classical period poetry, the Divan poem, which could not rise to these levels and repeated itself, changed direction due to the influence of the period in which the Empire passed through. The superiority and victories of Europe, which began before the Tanzimat Edict, resulted in the Ottomans turning their face to the west. The state, which rose to the almost central position of the known world after the expansion of the empire and the conquests, and the rising literature; however, have now progressed almost in the period of decline. After geographical discoveries, with the French Revolution and the Industrial Revolution, Europe now becomes the holder of the word modern. The process of modernization, which started with students sent to learn the reasons for progress in Europe, is reflected in literature with the spread of printing and newspaper. Western artifacts, which were previously brought to the attention of literary artists through translations, have begun to be reflected in the general public through newspapers.

The first examples of this reflection, of course, can be considered as the elite of the state is a group of pashas. Akif Pasha, Sadullah Pasha, Münif Pasha, Yusuf Kamil Pasha are examples of this group. These pashas both took part in the administration of the state and influenced the innovations in the field of thought and literature with their translations and arts. Akif Pasha's "Adem Kasidesi"; Muhifat-ı Hikemiye, which was translated from French philosophers by MünifPaşa; Yusuf Kamil Pasha's translation of *Telemak* from Fenelon, which is considered the first translated novel; Sadullah Pasha's "Ondokuzuncu Asır" poem and the translation of "Göl" from Lamartins poem are accepted as the basic texts of modernization.

*Can verir âdeme endişe-i sahbâ-yı adem  
Cevher-i canmı aceb cevher-i minâ-yı adem  
Çeşm-i im'ânile baktıkça vücûd-i ademe  
Sahn-ı cennet görünür âdeme sahrâ-yı adem*

The above section, taken from the Adam Kasidesi, which exalts the absence of Akif Pasha against existence, is an example of a different path from our classical poetry. However, this change is not in the form of the poem, but in the thoughts of it. The form still doesn't sever its connection with the classical poem. Throughout the poem these existence-absence themes are diagnosed. There is also a new world of thought in Sadullah Pasha's nineteenth century poem.

*Erişti mevc-i kemalata nur-i idrakat  
Yetiştî rütbe-yi imkana kısm-ı mümteniat  
Besait oldu mürekkeb, mürekkeb oldu basît  
Bedahat oldu tecârib lehayli mechûlat  
Yıkladı belki esasından eski ma'lumat  
Mebahis-i felek ü arz ü hikmet-ü kimya*



*Değil vesavis-i ezhan ü vehmül temsilat  
Mesail-i nazariyete carib oldu sened*

The ancient knowledge and sciences are now replaced by chemistry and rhyazia. The perception by an Ottoman Pasha of the age of positive sciences can be seen throughout the poem. Now there is a whole different world. The poet tries to show this modern world.

It is natural for modernized literature to differ from existing ones, and for existing genres, subjects and ways of processing subjects to change. Especially the Kasides written by Şinasi for Reşit Pasha are examples of this change mentioned above. Şinasi has written four kasides for Reşit Pasha. Tanpınar, as mentioned above, states that through these poems Şinasi impacts the tradition: “*Kasideler ile sadece herhangi bir vezir medhedilmez, asırlardan beri sürüp giden bir ruh tembelliği sarsılır; geleneğin, müphemîn dünyasından, aklın ve aydınlık düşüncenin dünyasına geçer*”.<sup>1</sup>

Detailed analysis of the poems supports this idea.<sup>2</sup>Tanpınar's famous word, which is known by everyone, actually makes an important point not only in terms of literature but also in terms of the whole world of thought: “*Modern Türk Edebiyatı bir medeniyet krizi ile başlar*.”<sup>3</sup>He continues to say that modern literature came about as a result of this change in Civilization. Now the direction of our literature is not in the East but in the West. After the first translations, foreign languages learned from private teachers at home are also added to the literary learning of foreign languages by their own efforts. Thus, translations from Western literature are increased remarkably. In addition to the official newspaper, the private newspapers that started their publishing life also support this transition and translation activities. New genres and different interpretations of existing genres are thus identified by our literatures. Theatre, novel, modern story, criticism, types of articles are seen in our literature as a result of these modernization movements that started with Tanzimat. Again, Tanpınar's remarks about the necessity of heading to the west are quite explanatory at this point: “*Türk cemiyeti yaşamak iradesiyle garplılaştı. Bu suretle yeni bir cemiyet, yeni bir ahlâk, yeni bir hayat tarzı peşinde giderken elbetteki, yeni bir edebiyatı da arayacaktı. Hattâ daha iyisi muayyen bir devreden sonar bu garplılaştırmak yolunda – bu yeni ve Avrupalı örneklerle gore yapılmış edebiyat medeniyet yolunda ona istikamet dahi verdi*.”<sup>4</sup>In addition to the fact that Tanpınar sees this transformation as the normal course of life, the words of our modernized literature in the last sentence have led to westernization with the examples given after a while. Now this movement for change has cost us. This particular period in the literature mentioned by Tanpınar can be considered as the period of Servet-i Fünun.

In this period there are about thirty years between the publication of the Tanzimat Fermanı and Tercüman-ı Ahval. This situation can be interpreted as political and social developments started modernization movements before literature; then these developments led literature to follow. Okay refers to this situation as:

“*Tarihlerinde tam bir isabet olmasa bile her ikisi de Batılılaşma'ya bağlanan siyasi Tanzimat ve Tanzimat edebiyatı arasındaki yirmi yıllık ara, edebiyatın siyaseti sürükleyici olmadığını. aksine*

<sup>1</sup>Tanpınar A.H., “İbrahim Şinâsî Efendi”, XIX. Asır Türk Edebiyatı Tarihi, 5. Edition, Çağlayan Bookstore, İstanbul 1982, pp. 198.

<sup>2</sup>Çalışkan A., İbrahim Şinâsî Efendî'nin Mustafa Reşid Paşa Üzerine Bir Kasîde'si ve Tahlili, İnternotional Journal of Social Researchs , vol:4, no:19, Autumn 2011

<sup>3</sup>Tanpınar A.H, Türk Edebiyatında Cereyanlar, Edebiyat Üzerine Makaleler, Ed: Zeynep Kerman, Dergâh Publishing, , İstanbul 1998, pp.101

<sup>4</sup>S.b. pp.88





siyasetin arkasından gittiğini gösterir. Nitekim edebiyatımızda Batılılaşma 'nın bu ilk devresi (yaklaşık 1859-1885 arası) diğer edebi devrelere kıyasla aşırı bir sosyal-siyasi karaktere sahiptir”<sup>1</sup>

What is meant here is that literature and social and political life do not progress simultaneously. The reason why this first circuit has an extreme political and social character is that the artists are intertwined with politics, they meet in government posts, they are sent into exile.

Şinasi is one of the students sent to the West mentioned above. But he was not only educated in finance and economics but also learned the ideas and products that will play a key role in the transformation of our literature. “Düşünsel ve kültürel olarak yeterli bir zemini ve kendisine işlerlik kazandıracak donanımlı bir aydın kadroya sahip olmayan bu amaç, uzun yıllar kesintili, sancılı oluşum ve gelişim evreleri geçirdikten sonar edebi ve düşünsel anlamda ilk gerçek temsilcisini Şinasi’de bulur.”<sup>2</sup> Şinasi is now the new and Western representative of society. Tercüman-ı Ahval (1860), the first private newspaper published by Şinasi with Agah Efendi, was the engine of modernisation. The language he uses in his articles, poems, theatrical works and writings is a reflection of modernization into literature. The departure of Şinasi from Tercüman-ı Ahval and the publication of Tasvir-i Efkâr (1862) newspaper was instrumental in the transformation of another pioneer, Namık Kemal. Şinasi leaves the newspaper to Namık Kemal on his way to Europe. Namık Kemal, one of the poets of the Encümen-i Şuara, was found in his early youth alongside famous poets of the period such as Leskofçalı Galip and Hersekli Arif Hikmet. He became a modernist after he met with Şinasi while he was producing classical poetry. After the events that followed the staging of *Vatan Hayut Silistre*, Namık Kemal went to Europe and published the modernist newspaper *Hürriyet* with Ali Suavi and Ziya Pasha the support of Egyptian Mustafa Fazıl Pasha.

*Vatan Yahut Silistre* is the work of Namık Kemal who received the title of poet of the homeland. Namık Kemal's nomination Section at the beginning of the work is as follows: *Ey vatanın hayatını koruma uğrunda canını veren mücahitler!* Namık Kemal, who greets the soldiers of the homeland, draws attention to the duty of writers and poets in the present situation at the end of the nomination:

“Vatanın ne demek olduğunu bilen kalem sahiplerinin, onu korumak için yapabileceği şey, askerde, Allah göstermesin, (bir) felâket görürse (onlarla) birlikte ölmek, zafer görürse milletin teşekkürünü dile getirmektir.

*Yaşasın askerimiz! Yaşasın vatan!”*

Kemal's first salute to the soldiers and then the role he devised in literature during his own period is extremely humid and shows the characteristic of being the first. These words are the most remarkable example of the mission of being close to the public and educating the public, which began with Şinasi. The mission of the writers, who are taped with the pen owners, is to die with the soldiers in disaster, in defeat; in victory he States as expressing their feelings as an interpreter of the people. Namık Kemal, who emphasized the purpose of the artist in this way with an unprecedented definition, is sent to exile after the events that happened after the evening when the theater was first staged. The audience was very impressed with the game and went to the newspaper administration shouting” Long Live Vatan, Long Live Kemal” slogans and left a letter of thanks to Namık Kemal when he could not find it. Upon the publication of the letter in the *İbret* newspaper, Namık Kemal was sent to the castle of Magosa and the newspaper was closed due to this incident. This exile further

<sup>1</sup> Okay O, <https://islamansiklopedisi.org.tr/batililasma#5-edebiyat>, (accessed:23.01.2020)

<sup>2</sup> Gariper C., *Yenileşmenin Başlangıcı ve Öncüleri*, Yeni Türk Edebiyatı El Kitabı, Ed: Ramazan Korkmaz, Grafiker Publishing, 12. edition, Ankara 2018, pp.31



enhanced Namık Kemal's existing fame and greatly influenced interest in his current and later works. It is unprecedented for a theatre play to affect the public in this way.

*Hürriyet Kasidesi* (1876) is also an important poem of Namık Kemal who is seen as a polar star by the modernists due to his thoughts and exiles that he experienced. The notions like freedom, homeland, justice, equality have a chance to place in the thoughts of public thanks to man of letters.

*Görüp ahkâm-ı asrı münharif sıdk u selâmetten  
Çekildik izzet ü ikbâl ile bâb-ı Hükûmet'ten  
Usanmaz kendini insan bilenler halka hizmetten  
Mürüvvet-mend olan mazlûma el çekmez iânetten*

Leaving the government from prosperity, glory and reputation, the office and position is also a very important event in that period.. Rising in Pasha, principality and government levels is something that everyone will demand. Namık Kemal refuses this position, money and fame. It is now through his works that he will also act towards serving the public which he intended. The second couplet emphasizes that it is enough to be human without the need for authority or anything else to serve the people. The Sultan and the state are now in a second plan. Poet makes public service the most sublime business. This mindset is to touch a point that has not been seen before. The most important factor for human is public. Namık Kemal tries to show this with his poem. In all this exile and overseas life, it aims to serve the people and raise public awareness.

This change in both the social life and the field of literature has now become irreversible. Literary debates on various occasions were not only in the field of literature, but extended to an east-west debate at a higher point. These debates can in some sense be seen as the throes of modernization.

In the old-new discussions of Tanzimat generation and in the idea of modernization, it is the literaturist Ziya Pasha who takes a different path from his original ideas. Ziya Pasha is a character with the same political and literary views as Namık Kemal at first. They are exiled during the same period. However, on his return from exile, changes occur in Ziya Pasha's thoughts towards ancient poetry and literature. In his poem *Terci-i Bend*, which he wrote during his time as a clerk in the palace, there is a new and different person from old literature and Eastern thought. In his 1868 *Şiir ve İnşa*, he considers Ottoman poetry and therefore literature as simple imitators of Iranian and Arab literatures and accuses poets of not changing this situation. However, on his return from exile, he had an argument with Namık Kemal due to the changes in his view of divan poetry on the occasion of his Harabat anthology. He's backed out of blaming old poetry and poets. This change would be the first change of opinion in the old new and east west debates during that period. Ziya Pasha comes from a young modernist poet and literaturist who gives his right to the classical period and looks east differently than before.

At this point, Ahmet Mithat Efendi discussed the issue of how modernization or westernization should be through by novel characters. The author presents two different examples of modernization through Rakım and Felatun, the chief protagonists of the novel *Felatun Bey* and *Rakım Efendi*. There is a character who don't have decency and a good manner, even uses a name Felatun to want to imitate Platon, in the opposite character of Rakım who is decent, knowledgeable, hardworking, chaste and speaking a foreign language. Mithat Efendi promotes Rakım, one of these two characters, both of whom remained fatherless at an early age, with his hard work, manners and commitment to his own culture; lowers Felatun as a mis-modernized and misunderstood character. Throughout the novel It is clearly diagnosed that the author is on Rakım's side and supports him and convicts Felatun. Mardin states that the main factor that feeds modernization and western opposition is that people





**Result.** As a result, modernization has spread throughout the world, especially as a result of Enlightenment thought. Each society has been affected by this current in its own development and transformation. Ottoman society has also progressed towards modernization to the extent that it has accelerated its relations with the West. It is obvious that this movement, which affects all areas of life, will also be reflected in art and literature. The opposite of this reflection in our literature is largely due to students going west and especially Şinasi. In later periods, the traditions of classical literature begin to change with new genres and new perspectives. Both the topics covered and the way poets and writers dealt with these topics are new. All writers on the path to modernization have passed through the newspaper. Namık Kemal, Ekrem, Ahmet Mithat, Ali Süavi, Ziya Paşa are among the important examples of this group. The period of Servet-i Fünun is the period when it is diagnosed that this change and transformation results in favor of the new and the West. Genres, subjects, style are now shaped in this direction. But the old-new and east-west debate in the world of thought will continue for a long time.



## ҲАЛДУН ТАНЕР ДРАМАТУРГИЯСИ

### ҚАЮМОВА МЕҲРИНСО

Ўқитувчи, ТДШУ



**Аннотация.** Ушбу мақола XX аср турк драматургиясининг ёрқин намоёндаларидан бири бўлган Ҳалдун Танернинг саҳна асарларини ўрганишига бағишланган. Туркия, Германия, Австрия давлатларида адабиётшунослик, журналистика, санъат ва театр тарихи соҳаларида изланиш ва тадқиқот ишларини олиб борган ёзувчи ўзидан жуда бой адабий мерос қолдириши билан бирга, турк драматургиясида улкан бурилиш ясаган. У машҳур немис драматурги Бертольд Брехт таъсири остида турк адраматургиясига “эпик театр” тушунчасини олиб кирган ва шу жанрда ёзган саҳна асарлари билан шухрат қозонган драматургдир. Ўз асарларида турк миллий анъанавий театри ва ғарб театрини уйғунлаштира олган моҳир ёзувчи Ҳалдун Танер турк драматургиясини дунёга танитган адиб ҳисобланади. Хусусан, замонавий турк драмаси деганда, дунё томошабинининг кўзи олдига келадиган “Кешанлик Али достони” драмаси йиғирмага яқин давлатларда саҳна юзини кўриб, Туркиянинг ўзида 1425 марта саҳнада қўйилган асар ҳисобланади. Ўзининг драматик асарлари билан бир қанча халқаро мукофотлар соҳибдори бўлган Ҳалдун Танернинг саҳна асарлари ўзбек адабиётшунослари томонидан деярли ўрганилмаган ва ўзбек тилига таржима қилинмаган. Ёзувчининг бир қанча ҳикояларигина адабиётшунос олим П.У.Кенжаева томонидан таржима қилинган.

Юқоридагиларни инобатга олган ҳолда, муаллиф Ҳалдун Танер драмаларини ўрганишини ўз олдига мақсад қилиб олди.

**Таянч сўз ва иборалар:** турк драматургияси, жанр, “эпик театр”, сюжет, кабаре театри.

**Аннотация.** Данная статья посвящена изучению пьес Халдуна Танера, одного из ярких представителей турецкой драматургии XX века. Проводивший исследования в области литературы, журналистики, истории искусства и театра Турции, Германии и Австрии писатель оставил очень богатое литературное наследие и сделал большой поворот в национальной драматургии. Под влиянием творчества немецкого драматурга Бертольда Брехта он ввел понятие «эпический театр» и прославился своими пьесами в этом направлении.