

Novel in "Serveti Funun" Literature

Abstract: The article aims to research the origin and development ways of a novel in Turkish literature. The work applies content analysis methodology. Scientific literature related to the topic was processed, based on data analysis, was outlined the Western literature role and influence, through which the novel literary genre begins developing in the 19th century. During this difficult, but establishing many innovations and changes epoch in Turkish literature history, the first steps were made to change the Oriental stereotypes established in Turkish literature and culture. During "Serveti Funun", French literature influence manifests itself in narrated story, plot development and technique.

Keywords: novel, Turkish literature, Serveti Funun

Introduction

It is known that from the 70s of the 19th century, in Turkish literature appear traces of the influence of European literature. It was in the same period that the first samples of Western style works were created. The figures of the Tanzimat period¹ were focused on bringing education to the masses, trying their best to simplify the literary language and style so that everyone could understand and comprehend the texts.

From 1875, novelists grouped into two directions, and a great controversy arose between them in terms of language and style. It is known that on one side was Ahmed Mithat Effendi², who absolutely shared the necessity to simplify the language, and on the other side, Namik Kemal³, come under the influence of French writers, who preferred an artistic style loaded with Arabic and French phrases. Later, those young Turkish novelists, who managed to familiarize themselves with the samples of French literature, turned to the romantic style under the influence of the main figure of their time, Namik Kemal. Namik Kemal's style, together with artistry, meant bringing the Turkish novel closer to the European novel in terms of technique as well.

Since 1880, French realism has been gradually established in Turkish literature, which aspires to a true reflection of reality, however, taking into account that initially romanticism entered Turkish literature of the Tanzimat period and as it was quite popular, transition to realism turned out not to be so easy. Indeed, the Turkish novel could not escape the influence of romanticism for quite a long time, which is clearly seen in the period of "Servet-i Fünun" (Treasure of Science)⁴.

Development of the novel as a literary genre.

"The novel is a literary text with a complex plot, which has reached the highest level of development in Europe. In the language of each civilized nation, there must be many novels that have the power to serve morality and even general culture" (Akyüz, 2017: 76).

In the first works of "Serveti Funun" novelists of 1880-1890, can be observed the influence of the tendencies characteristic of this period. From 1880, began an attempt to introduce touches characteristic of French realism into Turkish literature, which was going on quite slowly. A clear example of this was the

¹ The period of progressive reforms in the Ottoman Empire from 1839 to the 70s of the 19th century.

² Ahmed Mithat (1844-1912) – Turkish writer, journalist.

³ Namik Kemal (1840-1888) – Turkish poet and public figure, is mentioned as the father in chief of Turkish novel.

⁴ 5-year period of serveti funun, i. e. New Literature (1896-1901).

fact that the first novel, "Sergüze t" ('Adventure') by Sami Pashazade Sezai⁵, which was created in a realistic style, was published in 1888. In 1896 it was followed by Nabi-Zade Nazim's⁶ novel "Zehra" and in 1898 by Rezaizade Mahmud Ekrem's⁷ "Araba Sevdası" ('A Carriage Affair'). Considering these facts, it becomes clear that in the first Turkish novels existing before, created under Western influence, the romantic style still prevailed and no traces of realism could be observed. For the writers of the "Serveti Funun" period initially the models for imitation were Turkish novelists: Namik Kemal, Ahmed Mithat and others, who later were replaced by lesser-known French novelists. As for getting acquainted with such great writers as: Stendhal⁸, Flaubert⁹, Balzac¹⁰, Goncourt brothers¹¹, Bourget¹² and others - this process started in 1890.

The novelists of "Serveti Funun" were often criticized because they could not completely free themselves from the influence of the romantic style, and because of the difficult political conditions arisen in the epoch, they could not break the established approaches - they could not even discuss social issues. However, it was obvious that the novelists of this period slowly tried to get familiarized with the realism as a method of artistic cognition, and to give at least a small space in their works to the description of the environment and everyday life situation in which they had to live.

During the period of their work, the main axis of the socio-cultural life, existing in Turkey, was the self-sacrificing striving towards familiarization with the Western civilization. The representatives of the "Serveti Funun" literary circle accepted Western trends unconditionally, sparing no effort to use the new style in their novels. Moreover, they tried demonstrate the way of Western life, which was too attractive for their taste or points of view.

The main mission of the followers of "new literature" was to establish exactly the Western style. It was a period when, as we have already mentioned, the description of not only a specific character, an individual, but also his social environment slowly entered the novel. A good example of this is the novel "Mai ve Siyah" ('Blue and Black') by Halit Ziya Ushakligil¹³, where along with the inner world of the main character, an idealistic poet, the lifestyle, customs and goals of a middle-class Turkish family, the role of the press of the time is quite well conveyed.

In Halit Ziya Ushakligil's novel A k-ı Memnu (Forbidden Love) is described the Western lifestyle of a wealthy Turkish family in details; also, in the psychological novel "Eylül" ('September') by Mehmed Rauf¹⁴, we find the main characters who are fascinated by Western culture, art, and especially music. In addition, we should also mention the fact that social topics were hardly discussed in the "Serveti Funun" novel, because it was a very difficult to analyze them in an era when political and religious pressure was quite strong. Therefore, they were orientated to a detailed description of the character's inner world, and as for the social environment: the followers of "New Literature" limited themselves to its simple presentation.

The followers of "Serveti Funun" became able to completely avoid the mistakes of the representatives of the Tanzimat era from a technical point of view and master modern techniques (Akyüz, 2017:112). For the novel of that time were characteristic "natural" relationships, you will rarely meet a complicated chain of events. The characters are chosen with great care, their deep spiritual world is shown and expressed in detail. The point of view was often expressed that the representatives of the "New Literature" in their novels mainly conveyed the everyday life of a high social class. This view is devoid of reality. Nor is it an infallible truth

⁵ Sami Pasha Zade Sezai (1860-1936) – Turkish writer, novelist.

⁶ Nabi-Zade Nazim (1862-1893) – Turkish writer of Tanzimat period.

⁷ Rezaizade Mahmud Ekrem (1847-1914) – Turkish writer and poet.

⁸ Stendhal Marie-Henri Beyle (1783- 1842) – French writer.

⁹ Gustave Flaubert (1821-1880) – French writer, one of the greatest novelists of the West.

¹⁰ Honoré de Balzac (1799-1850) French writer.

¹¹ Edmond de Goncourt (1822-1896), Jules de Goncourt (1830-1870) French writers.

¹² Paul Bourget Charles Joseph (1852-1935) French writer.

¹³ Halit Ziya Ushakligil's (1886-1945) Turkish writer, novelist, poet, public figure.

¹⁴ Mehmed Rauf (1875-1931) Turkish writer, author of the first psychological novel "Eylül" ('September').

the point of view that the action of the novels of this period took place mainly in the rich or poor neighborhoods of Istanbul. However, it would be true to say that the writers mostly described Istanbul and its surroundings in detail. We can consider the reason for this to be the fact that it was not so easy for them to describe in their novels such places that they had never seen. Accordingly, the point of view that the action in the novels of "Serveti Funun" takes place mainly in the rich and poor districts of Istanbul, is correct. It should be noted that in the literature of "Serveti Funun" we rarely find the sophisticated imagination of the author. We can consider the language and style as the main imperfection of the novel or short story, as well as the poetic works of this era. The fashion for a new artistic style introduced by Namik Kemal in the Tanzimat period, which meant the enrichment of literary creations with an almost incomprehensible vocabulary, reached its highest point during the "Serveti Funun" period. Prose writers, taking into account and imitating the approach chosen by poets, searched for and introduced forgotten Arabic or Persian vocabulary, which became the basis for violating the purity of the Turkish language and made it incomprehensible to some extent. If the style they chose at that time, from their point of view, looked quite attractive, after about 25 years this view changed so much that the style and vocabulary they introduced were strange even to them. Finally, new requirements raised before the literary works of "Serveti Funun". This meant simplifying the language and style of the post-1920 editions.

It can be said that the novels of the "Serveti Funun" period are much stronger from the technical point of view than the novels of the Tanzimat era. However, the big shortcoming of the novels of the "Serveti Funun" period is that, unlike the previous period, the language of this period is much heavier and more complicated. This is because of the fact that the main motto of writers and poets was "art for art's sake", which was completely different from the previously existing view, the main starting point of which was the people for whom art was created.

Conclusion

As a result of processing the appropriate scientific literature, we can conclude that the "Serveti Funun" novel is completely oriented towards Western values and tries to reflect the European political-cultural-social style in itself. If the Turkish so-called Classical literature had a strict canonical character, where everything was known in advance, what to say and how. Constant, invariant quantities, stamped epithets, comparisons, metaphors and others acted at the level of the artistic embodiment... (Javelidze, 1988:9)..., the literature of "Serveti Funun" is completely freed from all this. It is worth noting that in Tanzimat literature, neither deep, nor even general psychological analysis and objective approaches are found anywhere, and in the period of "Serveti Funun", exactly such approaches are established, and one of the main research topics of the novel is a human, his different and diverse inner world. Emphasis is placed on the spiritual condition of a person. The raised problems and research topics can be formulated as follows:

1. The main purpose of a human;
2. accepting a different culture and adapting to it;
3. Human loneliness.

In the literature of "Serveti Funun", is realistically presented the human role, respectable characters influenced by European culture with their characteristic mistakes, morals and differences. In two important novels created during the period of "Serveti Funun" - "September" ("Eylül") and "Forbidden Love" ("A k-1 Memnu") - we find the main cause of human tragedy - lack of love, which becomes the provoking of other vices. It should also be noted that the novel of this period is mainly distinguished by pessimism. Here can be seen the spiritual loneliness of a person, the lack of sincere relationships and the constant need for these relationships. A clear example of this is Halit Ziya Ushakligil's novel "Blue and Black" ("Mai ve Siyah"), where the color blue represents the main character's dreams, and black represents reality. In the novel, it is clearly seen how the hopes of the main character, who is left spiritually alone, turn into disappointment.

Despite the progressiveness of "Serveti Funun" literature, the complexity of the language represented a significant imperfection of the text; if, as a result of great efforts, the writers of the Tanzimat period succeeded in simplifying the literary language and bringing it down to a level understandable for

the masses, the literary period of "Serveti Funun" takes a step back in this regard and complicates the literary language so much that the majority of novels created later in this period face the need to be republished in a simplified form.

One of the main characteristics of "Serveti Funun" literature is its tragic nature, caused by the influence of the French literature of that time. Tragedy is often found in novels of this period. In the novel "September" (Eylül), the author passes a death sentence for the main characters, which makes the reader empathize with them and convince them of the truth and purity of their forbidden feelings for each other. Halit Ziya Uşaklıgil's novel "Forbidden Love" also ends tragically. In this novel, the main character commits suicide. In the novels full of tragedy of "Serveti Funun", it is death that has the function of atonement for sin and a kind of purification from sins due to transgressions.

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