

Representatives of the National Literature Era

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ABSTRACT

National Literature is the nationality of Turkish literature, which developed between 1908 and 1923 and began with the nationalism movements of the second legitimacy. This literary movement lasts until the Republican era. During this period, the concept of simplification in the language of Turkish literature was adopted. A closer understanding of the language of the people has been observed. These cases were also found in the works produced during this period. - The authors in the period fourth of national literature were also influenced by the works written by the authors in folk literature. Examples of the works of these authors have been added to their own works. The representatives of the National Literature period are Omer Seyfettin. (1884-1920), Ziya Gokalp. (1876-1924), Mehmet Emin YurdaKul. (1869-1944), Halide Edip Adivar. (1884-1964), Mehmet Fuat Kopruli (1890-1966), Refik Khalid Karay (1888-1965).

1. INTRODUCTION

During the period of national literature, the injustices and social anguish experienced first in the Balkan and First World War at home, then the progressive and dynamic attitude of the War of Independence and its resulting Republican revolutions in understanding and social order, the real lives of people who did not care about Anatolia and the centuries in its lap were discussed. In accordance with the general scenario of the Turkish language, short and precise sentences were used that allowed easy comprehension of thought. Arabic and Persian words, which are reciprocated in Turkish, were not used as best they could (Canatak, A Mecit, Bulduk, Nurten, 2019). The metaphors and arts were pushed aside, ornate writing was not considered, and it was not believed that such literary arts would give power to narration. National literature was called the national literary era between 1909 and 1923 in the history



of literature. There are those who take the beginning to the activities of Najib Turkci and his friends in Izmir, as they did, as they did those who downloaded it to emancipate. In the history of literature, era-namings are mostly linked to foreign issues, even non-literary reasons, rather than the internal issues of literature. The article titled "Yeni Lisan" in the first issue of Genç Kalemler published in April 1911 and written by Omer Seyfettin is in a sense like a declaration of intended literature. In the history of Turkish literature, this initiative, which is called Genç Kalemler or The New Language Movement, has prepared the National Literary movement and has been the beginning of a new understanding of literature for national sources in which spoken Istanbul Turkish is used (Korkmaz, 2011).

2. NATIONAL LITERATURE PERIOD

2.1 National Literature Transfer (1911- 1923)

After the elimination of the 11th Abdulhamite administration in 1908, the most important issue that concerned the Turkish enlightenment was undoubtedly the question of what could be the political ideology that could re-lead the life of a large community of various ethnic elements, which had increased freedom of thought and movement. The ideology of osmanism, which became popular after 1860 with the idea of maintaining its political unity, was in demand in the early years of the Second Legitimacy (Öztürk, 2019). However, the Balkan War on 18 October 1912-22 July 1913 showed that muslim unsulted were not in full agreement in terms of maintaining the political integrity of the empire, as the Albanian revolt and some uprisings between Arabs and Kurds, initiated by both foreign and nationalist ethnic forces, firmly confirmed the attitudes of Christian elements towards the empire. The ideology of osmanism thus justified bankruptcy, in the face of facts, some intellectuals who believed that it was completely naive and even dangerous to the future of the empire. After 1908, the symptoms began to gather around the ideologies of "Islamism" and "turkism". On the basis of establishing a balancing force in the face of the Christian world through the process of developing and unifying Muslim nations, it is in demand among some intellectuals of the reorganization era and is in demand among some intellectuals of the World War II. The ideology of Islamism, also supported by Abdulhamit, developed more recently from 1908 and trained Mehmet



Akif and his most envulsing representative in the field of literature (Seyfettin, 1968). Among those who advocated ideology in this era were Said Halim (1863-1921), M.Shamseddin (Günaltay) (1883-1961), Sheikhülislam Musa Kazim Efendi (1865-1919), Hacı Zihni Efendi and Ashraf Edip can be mentioned. However, it should be recorded that the development of The Ideology of Islamism after the Balkan War also included concerns about "preventing Muslim elements from breaking away from the empire after Christian elements in the Balkans".But despite all efforts, there is no great gather around this ideology.Even though the ideologies of Osmananism and Islamism were first seen in the field of politics and passed through literature, the ideology of nationalism, on the contrary, was first put forward by the man of literature and ideas and passed through the field of politics.In Turkey, in exchange for the understanding of only Ottoman Turks as Turks until the Tanzimat era, the meaning of the Turkish word in the reorganization era suddenly expanded and began to be used for all Turks who lived and lived under various names in the world.This view brought by Ahmed Vefik Pasha (1823-189) for the first time with the translation of Şecere-i Turki (1864) by Ebulgazi Bahadır Khan (1603-1663), one of the Harzem Khans, from his cagatay work of the same name,-189 Using the work of western Turkologists on General Turkish History- the information given in Suleyman Pasha's (1838-1892)History-i Alem (1876) and AhmedMidhat's novel Ahmed Metin and Shirzad (1891) follows.Apart from this idea of "All Turkism", which moves from the historical point, the studies carried out by going through the language path have been also carried out in the dissemination of the same idea.As a first step in this regard, it is also a good idea to record Ahmed Vefik Pasha's polish-i Osmani (1876) filter and his foreword (Akyüz, 1995).

Abdulhamid Idaresinin who adopted the policy of Islamism in order to maintain the political integrity of the empire.Despite the contrary attitude towards nationalism movements, it is seen that after 1876, studies that indistingered the idea of "the integrity of Turkishness" continued.The appearance of articles holding this idea in Ildam (1894), published by ahmed Cevdet (1862-1896), one of the well-known journalists of the time, whose name was found to be incomplete and written under the title "It is a Turkish newspaper", and the "Ottoman-Turkish" debate, led to the banning of the government language debate.However, The History of Turkish History



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(1900), which Najib Asım (1861-1926) has made by L on Cahun to expand his introduction to Asian History, has for the first time in its foreword, the history and the current standing of Turkish. Shamseddin Saminin Kamus – i, T rki (1901) and Bursa's Tahirin (1861-1926) turks' Ulum and F nuna Hizmetleri (1911) continued to serve in the same joke.li.. Among the publications of some Turkish intellectuals who were dissidents and escaped from the country and settled in Paris and Cairo were those who came to the suggestion of this idea.Ak uraoglu Yusuf(1879-1935) published three Tarz-I Politics (Osmancılı – Islamism - Turkism) in the Same city, first published as an article in the Turkish newspaper in Cairo.I 907) (SOLMAZ, 2018).

The slur politics of the imperialist west brought a large-scale singing activity within the framework of the Oriental issue, the disintegration of the Ottoman Empire is planned.This square goes to the origin of the Turkish political and cultural weight, which extends from one end of Asia to Anatolia and Rumeli.In this century, Turkology studies expand.Serious reviews of Turkish history, literature, ethnography and folklore are published.In this century, when our contact with the West increases, turkology studies attract the attention of our scholars, ideas and art men.With this advantage, similar studies are carried out on us.The works of Ahmed Vefik Pasha, Suleyman Pasha, Ali Suavi, Shamseddin Sami, Ahmed Midhat Efendi, then Bursan tahir, Necip Asım, Veled  elebi etc. lead to the awakening of a nationalist attitude in the field of ideas and literature.Osmanism is gradually leaving its place to the consciousness of Turkishness. At the beginning of the ideology of Osmanism, which has been followed for a long time in the process of saving the state from collapse and disintegrating, weakens. In the political plan, the jOn Turkish operation fighting against Abdulhamid began to seize power and support these activities with ittihad and the Terakki Party, which can be considered as their successors (K KSAL, 2019).

As a result, national literature has fallen on the literature of a nation as a holistic concept, while literature that occurs around the current of nationalism in Turkish literature has become its name in a period between two dates that can be more or less determine this concept,which has been frequently seen since the beginning of the century, has been debated since the first dates in which it was used, mainly with one or two meanings, and has found defenders that it means both the whole Turkish literature and only the era. One of the most clear proofs of this is the discussions that



Ali Canip(Ynterm)had with the literati of the era and the articles that he wrote because of these discussions (YayınKodu, 2009).

2.2 General Characteristics of the National Literature Period:

National Literature was formed with the reflection of nationalism movement in literature and started with the publication of Genç Kalemler magazine in 1911. This journal was published under the leadership of Omer Seyfettin, Ziya GÖkalp and Ali Canip Method. Magazines such as Genç Kalemler, Türk Yurdu, Turkish Association, Büyük Mecmua and Yeni Mecmua contributed greatly to its formation. Spoken language has been turned into a written language, that is to say, from Ottoman Turkish to Turkish; A plain language spoken by the public was used in the works. The measure of prosody has largely been replaced by syllables. In addition to the verse forms of folk literature, verse forms taken from the West were also used. Quaternary unit is generally preferred. While some of the artists tried to spread the Turkism movement in their poems, some expressed individual feelings. Topics are selected from the daily life of the people, cultural values and Turkish history; National resources have been used. Artists abandoned their Istanbul-centered literary understanding and started to turn to Anatolia; They gave a large place to the Anatolian people and geography in their works. With the opening to Anatolia in novels and short stories, the era of "homeland literature" has begun and the problems of the dormitory are told based on observations. While the effect of realism is seen in novels and stories, the poems were written with a romantic sensation. The War of Independence, which is considered to be the most important event of the period, also affected the writers and the National Struggle was the subject of many works. Work mostly with the understanding of "art for society" (Kabaklı, 2008).

2.3 Limits of National Literature

The fact that national literature has not started with a declaration makes it difficult to determine the starting and ending dates and members of this literary activity. One of the reasons for this difficulty is that the political formations that took place in social life completely directed this literary activity. However, according to the opinions of those who expressed their opinions on the subject, the New Language article published in Genç Kalemler magazine in 1911 is generally accepted as the beginning.



Bilge Ercilansun and Kazım Yetiş share this opinion; "The literary movement that emerged after 1911 is called national literature." Şerif Aktaş also determines 1911 with the sentence "It would be appropriate to start this literature with the Young Kalemli movement in the years following Mesrutiyet II." Kenan Aktaş, Orhan Okay and Sadık Tural find it appropriate to start with 1908. The second group is a literary one. It is clear that they are based on a political history as the starting date of the period, which means that literature is considered together with a phenomenon other than its own and therefore pushed to the second degree. Moreover, the fact that 1908 and 1911 are very close to each other eliminates some debates in terms of literary events. Moreover, Tural "announced the first voices of being an intellectual-literary movement at the end of 1908. It turned into a 'national literary movement' in the middle of 1910. He said, "Genç Kalemli in Thessaloniki and Türk Yurdu magazines in Istanbul." He seems to have suggested a new date, bringing the Ahi a little closer. (Aktaş, 2011).

The ending date of national literature is likewise uncertain. While Orhan Okay shows an uncertain time as "until the early years of the Republic" Sadık Tural believes that national literature continued until 1922, and Engin Enginün and Kenan Akyüz until 1923. In these last three views, non-literary subjects are again taken as a measure and it is assumed that literature reflects the changes in society.

If it is necessary to make a conclusion about the period between which national literature is a continuing literature, it is understood that the period between 1911 and 1922 is more acceptable. However, what needs to be emphasized is the fact that there are no definite and definite figures like history, especially literary movements that did not appear with a declaration cannot be tied to a definite date, and there are always margins of error and controversy in such determinations. Because there is continuity in literature. Changing external conditions affect the flow of literature, they do not interrupt it. This continuity is that when the starting date of national literature was accepted as 1911, Mehmet Emin and Turkish Poems. even though he sees Namık Kemal as a preliminary preparation and 1922 as an end, it continues uninterruptedly and with various variants until the 1940s. In this article, all these opinions have been taken into account and the view that national literature is a romantic and ideological literature that accelerates the process of going to a national state by creating the

consciousness of being a nation and using the national in terms of language, content and form. and acted within this framework (Kerman, 2011).

3. GENÇ KALEMLER

Genç Kalemler is the name of a literary magazine published in 1910 in Thessaloniki. The main authors of the magazine are Ali Canip, Omer Seyfeddin and Ziya GOkalp.

The Young Kalemler movement was made conscious with the proposal of Omer Seyfeddin (before) in a letter to Ali Canib: Your bride Canip Bey, let's bring a revolution in literature and language. Later, Ziya GOkalp joined this group, which he found suitable for his own social views. The ideas and services of Genç Kalem about the simplification of Turkish were examined. They offered to write in plain and plain language free from the rules of Arabic and Persian, and he wrote that way. Since the Tanzimat, almost all scribes longed for plain Turkish but could not implement it. Young Pens made this longing into action. Hence their wide repercussions. They also attacked Servet-i Fünun adherents on the grounds that they hated 'imitation and non-national salon literature', they defended the necessity of taking matters and feelings from the public. While initially found unrelated to the syllable meter, they later adopted it. They defended the idea of socialism in art. While putting forward all these views, the old Servet-i Fünuncular (especially Cenap Şahabeddin and Süleyman Nazif) and the young Fajr -i Atcılar who wanted to continue them appeared. The main famous writer of the Young Kalemler movement was Omer Seyfeddin, the man of thought Ziya GOkalp, and the critic and polemicist Ali Canib (Method) (Bilgi, 2014).

The services of Genç Kalemler to Turkish literature can be explained with the following words of GOkalp: The New Language movement caused the emergence of Turkism, public righteousness and national hars movements by branching out. The beginning of all these intellectual events was the pure and innocent spirit of Omer Seyfeddin, a purely spreading faith malaria (Akyüz, 1995).

Despite the fact that Yeni Lisan seems to be a movement targeting only language and literature, it is actually a multi-faceted, political dimension, considering its continuity in different media organs in the following years, despite the interruption of its influence, the work of its members and its activities due to the Balkan Wars, the reason for participation in the Swahili. is movement. The New Language paved the

way for the spreading of Turkish nationalism, which started in the scientific plan and became an intellectual trend, and realized a total awakening of the Turkish nation. For this reason, the New Language provides the birth of national literature and includes its principles. It can be evaluated in two main phases. It is the New Language that has shaped the first period literally after the effects of history and social conditions (Seyfettin, 1968).

3.1 Genç Kalemler in National Literature

Like the other two ideologies, Ottomanism and Islamism. It was natural that it would show its influence in literature. Indeed, with Genç Kalemler magazine, which started to be published in Thessaloniki in April 1911. The trend of nationalism started in literature as well. Omer Seyfettin. Akil Koyuncu. This magazine, which was launched by young people such as Rasim Haşmet and Ali Canib, who was previously in the Fecr-i Ati Council, puts forward the phrase 'National Literature' for the first time and takes on the task of creating such a literature. Starting with the nationalization of the literary language to create a national literature. Young Pens, from the first to the last issue, devoted his editorials to the "New Language" issue, whose main goal is to 'bring the written language closer to the spoken language' and thus 'to eliminate the written language and spoken language duality'. The young people believed that the literary language was a "language of practice" under the domination of Arabic and Persian until that time. They strongly criticized the members of Literature-Cedide and Fecr-i Ati for "the foreignness of their language" and the gem will provide the opportunity to address the masses. and they cannot find the realization of the "New Language" case, which they consider not only a literary but also a social one, as it will help development in this way (Öztürk, 2019).

- Not using Arabic and Persian grammatical rules and removing the phrases made with these rules - with some exceptions.
- Spelling Arabic and Persian words as they are said in Turkish.
- Continuing to use all Arabic and Persian words.
- Not taking words from other Turkish dialects,
- Maintaining the Istanbul accent in speech (Gazi Üniversitesi, 1998)

4. UNDERSTANDING THE PRIORITY AND PROSE

4.1 Understanding of Poetry

When Young Pens began to appear, the poem of Fecr-i Ati gained interest and value with powerful poets such as Ahmed Haşim and Emin Bülend who had already clung to it. However, he seemed doomed to disappear sooner or later due to reasons such as his lack of a certain understanding of art, his following the poetry of Edebiyat-ı Cedide in language and morbidity, and the differences in creation among its members. Young Pens, while accusing the Turkish literature before them with pretending and imitation, did not forget their contemporaries, Fecr-i Ati. Actually, Fecr-i Ati did not like this new movement and started objections against it in Servet-i Fünun. However, due to the weakness of its foundations, Fecr-i Ati was also about to dissolve when Genç Kalemler magazine was not closed. However, there seems to be no serious disagreement between the Young Pens and Fecr-i Ati in terms of poetry. In Young Pens, they do not differ from the individualist understanding of art of Fecr-i Ati in that they regard poetry as "a personal matter belonging only to the artist, only a means of aesthetic pleasure". Even if another completely external separation is added to the difference in language, in terms of bringing Aruz to the future, there is no change in the individualist understanding of art. Even in Turkey, his life and death struggle of World War I and the War of Independence when the most gentle, not leaving just because of the young poet gave way to feelings and dreams of attention. Warnings made by various poets and writers about the wrongdoing of this attitude cannot be effective either. Moreover, it was not easy to replace Aruz with Syllable, and it was necessary to make long and continuous suggestions to get the young generation to adopt this meter (CANATAK , 2009).

Between the years of 1911-1917, when the National Literature Movement was trying to hold onto, there is a very complicated situation in Turkish poetry: On the one hand, the poets of National Literature are trying to make themselves accepted by the folk dance and Fecr-i Ati poets are trying to maintain their reputation, while Servet-i Fünun's poetry such as Tevfik Fikret and Cenab their authorities were still maintaining their literary reputation. In the meantime, one should not forget the style of poetry with a distinct understanding and texture represented by a master like Mehmed Akif. After the disintegration of Fecr-i Ati, some poets of this community and some poets



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of the younger generation, seeking and experimenting with other ways to satisfy them, apart from the understanding of National Literature, further increases this confusion. Some of the young poets (Halide Fahri, Selahaddin Enis, Hakkı Tahsin, Orhan Seyfi, Yakup SALih, Safi Necip, Hasan Said) appeared in Rübab magazine to create a new literary movement under the name of Nayiler. These, in order to leave the privilege of nationality in literature to Young Pens, see the nationality of literature as 'attachment to the national past' and descend to the first periods of Turkish literature in Anatolia and thus, Mevlana Celeleddin-i Rumi, who were the great Sufis of the century, and Yunus Emre, tried to keep the expressive, lyrical and mystical atmosphere in the poems of their own poems. According to them, it is necessary to naturally combine the aesthetic excitement with language and style, find a sincere expression style to the sad house and evaluate the inner harmony that arises from this. Introduced to the public by Şehabeddin Süleyman with an article titled "Nayiler-Yeni Bir Gençlik Karşısında" in Safahat-I Şi'r ü Fikr magazine, this community lasted a very short time and dissolved without giving a work that could realize their thoughts (Kolcu, 2013).

A literary tendency that emerged in the same year is the tendency to 'take Ancient Greek literature as an example', again in order to westernize Turkish literature essentially by turning to a source - this time foreign - of the past. Yahya Kemal and Yakup Kadri worked on representation and called Havza Literature or Nev-Greekness because it is related to the Civilization of the Ancient White Sea Basin (region), and the first examples are Yahya Kemal's poems named " Sicilian Girls " and " Biblos Women " and Yakub. This trend, which was found in Kadri's prose 'The Words of a Stranger with Black Hair and the Words of a Young Girl with Clear Eyes', did not show a development that could affect its era and was able to raise its first representative in Turkish poetry in the person of Salih Zeki Aktar. (merkezi, ,2007).

In the same years, apart from this indecision in the general situation of poetry, there is no complete unity in the understanding of poetry of the poets who support a national literature. When poetry was considered as a personal issue by the National Literature movement, some poets from the expression of National Literature understood "to be connected to the ancient Turkish history, legends and traditions" and wrote poems in this style (Mehmed Emin, Ziya GOKalp, M. Nerme); some are



trying to "keep alive the brilliant periods of the Ottoman Empire". (Yahya Kemal, Enis Behic); some of them write poems with folk poetry forms (Rıza Tevfik, Faruk Nafiz, Orhan Seyfi, Yusuf Ziya), considering nationalization as a "return to folk poetry" and almost all of them - except those in the first group - in a sense of individualism, only Finally, in June 1917, an association called Poets Association was established with the aim of uniting the work of poets in these dispersed directions, who were parties to a national literature. However, it was impossible for members of various artistic senses such as Omer Seyfettin, Orhan Seyfi, Hakkı Tahsin and Salih Zeki to reach a full agreement. As a matter of fact, the association, whose meeting place was the Turkish Hearth building and its media organ Servet-i Fünun, was able to release its members to "adopt the understanding of art they want" and to ask them to use only the spoken language and syllabic meter (KÖKSAL, 2019). The issue of nationalization of the language and vizier in poetry (with some exceptions such as Yahya Kemal) was fully realized before the proclamation of the Republic, with his participation in all literary movements starting from its foundation and the continuous publications of Yeni Mecmua, Büyük Mecmua and Dergah magazines.

During the Servet-i Fünun period, Mehmet Emin Yurdakul was referred to as "National Poet" and "Turkish Poet" with his syllabic, plain language poems reflecting scenes from social life. Especially in his first poem, "Çenge Giderken", this was immediately evident. Rıza Tevfik BOLükbaşı wrote lyrical poems using the tradition of saz and tekke poetry. However, these essays did not become widespread enough until the period of National Literature set an example (Kolcu, 2013).

4.2 Poetry Language

Poetry aesthetics start from language. XIII. Until the century, Divan literature, which gradually developed and formed an excellent language of poetry in the hands of great masters, it cannot preserve this feature in the 21st century. It cannot be said that the Tanzimat poem, which rejects the Divan poetry, has a real poetry language other than Ziya Pasha. Abdülhak Hamid, who we consider to have taken great and daring steps in poetry, did not even think that using an erroneous language would be against the aesthetics of poetry, as he was reckless and imprecise. Although it is a bit paradoxical, in this new period after Divan poetry, the development of not Turkish, but the



language of poetry is again due to the writings of Edebiyat-ı Cedide poets. The anjambman incident, which they received from the West and was essentially a language problem, provided great opportunities to the poet in terms of ease of use in poetry language. Instead of being squeezed between the boundaries of a couplet, a sentence structure that can extend for a few lines and sometimes end in the middle of the line, undoubtedly gave the poet independence in terms of expression (SOLMAZ, 2018).

4.3 Poetry Aesthetics

As in other fields of Ottoman culture and civilization, the poetry of Divan was not written, its philosophy and philosophy was not deepened on its rules, but it certainly had methods known, lived and applied by the poets who were its members and those who enjoyed these poems. In the beginning, that is, in the first literary generation of Tanzimat, Divan literature was again a source for the aesthetics of poetry on the way of innovation, among all the innovation pursuits since Tanzimat. In the second generation, especially Abdülhak Hamid did not have new experiments, perhaps unscheduled and undisciplined, but despite everything daring (Murat, 2018). The real big stage in terms of poetry aesthetics is overcome with Edebşyat-ı Cedide. We know the important pioneering movements of Tevfik Fikret and Cenab Şahabeddin in language, meter, rhyme, verse forms, and the use of sound as an aesthetic element. From this point of view, two main directions in poetry from the beginning of the twentieth century to the Republic draw attention (Okay 1978-1979).

Understanding of Prose: Novel and Story

After 1908, Fecr-i Ati, which is a continuation of Servet-i Fünun prose in language, which deals only with individual themes, is generally unrelated to social life and its problems, is alongside the stories and novels of Fecr-i Ati; It is seen that a new story and novel style that tries to dominate the spoken language and style by leaving aside. Among such novels and stories, those who try to address social problems in wider and different environments by taking the places where the cases take place outside of Istanbul, such as Ebubekir Hazım's Küçük Pasha (1910) and Refik Halid's Memleket Hikayeleri (1919); Like the stories of Omer Seyfeddin, those who perpetuate nationalism as a normal social behavior; For those who treat nationalism as a political



ideology, such as Halide Edib's *Yeni Turan* (1913) and Ahmed Hikmet's *GÖnül Hanım* (1971) novels; Again, like Halide Edib's novel *Ateşten GÖmlek* (1922), those who portray the War of Independence: Yakup Kadri's novel *Rent Mansion* (1922), as well as those who describe and analyze the social changes that Turkish life has undergone over three generations, starting with the Tanzimat. If it is kept before him, it can be easily understood how much and how much novelism and storytelling tried to deal with Turkish social life and issues in this period. However, it should be noted that despite this breadth, a satisfactory depth has not yet been found in the social issues addressed. In addition, it should be noted that in this social content, the love adventures, which are the eternal theme of the novel and the story, have not been forgotten, albeit in the background, and that almost all novelists and storytellers of this period also wrote novels and stories that only deal with the theme of love. In conclusion, it should be said that in the novels and stories of this period, a wide opening from individual life to social life started and a great shift towards social issues started in terms of themes. (Akyüz, 1995).

Although the art and world views of the story and novelists of the National Literature period were different, the common point was to lean towards the people.

The "Homeland Literature", which emerged in the literary environment of this period, had great repercussions in the field of novels and stories as well as in the field of poetry (YayınKodu, 2009).

After Nabizade Nazım (Karabibik - 1890) and Ebubekir Hazım (Küçük Pasha - 1910), Refik Halit published his stories in a book called "Memleket Hikayeleri", using his observations in Sinop, Çorum, Ankara and Bilecik, where he was exiled.

Another important writer of the period, Omer Seyfettin, the movements of the period he lived (Ashabıkehfımız, Freedom Flags), the pains of the Balkan War (Bomb, White Tulip), historical persons and events (Topuz, Pink Pearly Kaftan, Forsa), folk legends and false beliefs (Facial Flux, Perili KOşk), or the failing aspects of society, customs (Bribery, Broken Mustache) either by making striking observations or in a humorous manner (KÖKSAL, 2019).



4.4 Literary Criticism

The two phases of the National Literature Ceryanı were very active in terms of polemic and literary criticism, like the emergence and development stages of every new and ambitious community. As the Young Kalemler came out, mostly the polemics and tankids published by Omer Seyfeddin and Ali Canib in almost every issue, are the first strong articles on the explanation and defense of the New Language movement and the understanding of National Literature. Omer Seyfeddin wrote articles for the same purpose from time to time in magazines such as Türk Yurdu, Yeni Mecmua, Büyük Mecmua, Talim and Terbiye Mecmuası and various newspapers after the magazine was closed; Ali Canib's quarrels with Cenab Şehabeddin, who was strongly opposed to the National Literature movement (National Literature Matter and My Conversations with Caneb Bey, 1918) are among the most interesting literary polemics of this period. Canib has two more works, Literature (1926) and Epope and Literary Nevilerle and Professions (1927), which talk about literary knowledge (Murat, 2018).

Like Ali Canib, Hamdullah Subhi, who was among those who joined the National Literature Ceryan, although they had entered Fecr-i Ati before, in Servet-i Fünun magazine, his articles on the defense of the Fecr-i Ati movement and the first book of Safahat; Yakub Kadri's polemics and criticisms on the defense of Fecr-i Ati, Handan, Yeni Lisan and generally various literary subjects; KÖprülü-zade is the polemic articles of Mehmed Fuad on Fecr-i Ati, Edebiyat-ı Cedide, Yeni Lisan, Milli Edebiyat and the well-known writers and poets of this period. (Akyüz, 1995).

5. REPRESENTATIVES

Artists of the National Literature Period:

Omer Seyfettin, Ali Canip Method, Ziya GÖkalp, Mehmet Emin Yurdakul, Mehmet Akif Ersoy, Yahya Kemal Beyatlı and Ahmet Haşim, Yusuf Ziya Ortaç, Enis BehiçKoryürek, Faruk Nafiz Çamlıbel, Orhan Seyfi Orhon and Halit Fahri Ozansoy, Ahmet Hikmet Müftüoğlu, Halide Edip Adivar, Yakub Kadri Karaosmanoğlu and Reşat Nuri Güntekin.

5.1 Omer Seyfettin

It was Ali Canib who first wrote that Omer Seyfettin resigned from his military service in 1910, came to Thessaloniki and joined the Young Kalemler magazine and the Yeni



Lisan movement, and it was repeated by the authors after him. However, Omer Seyfettin was still in Yakorit at that time, he was sending some pseudonyms and some poems and stories with his real name to the magazines in Manastır and İstanbul. One of them was the Piano magazine published in İstanbul by Baha Tevfik, an old friend of İzmir. He will also write stories for Thinking, which is the continuation of this magazine. Here he had five stories: 'Doves', 'Chickens', 'Tugra', 'Humanity and Dog', 'Appendicitis'. The magazine focuses on a gossip that was shaking around Babıali in İstanbul at that time: Poet Celal Sahir became the headman of a district of İstanbul. That is why Baha Tevfik publishes a humorous list showing that all remaining poets and writers have been appointed as mukhtars to appropriate districts of İstanbul. Meanwhile, he appointed Omer Seyfettin to the head of Kılınc Ali Pasha. There is an open letter addressing Omer Seyfettin Bey in the issue of Piano magazine dated 8 October 1910, according to which it is understood that he was in Yakorit yet (Veli, 2010).

Omer Seyfettin's departure from military service and his arrival in Thessaloniki is closely related to the publication of Genç Kalemler magazine in the new order. Meanwhile, Ali Canib sends editorials from Salonika to a magazine called Hüsn ve Şiir, which was published in Manastır by two young men named Hüsnü and Hamit, who were the nephews of the Unionist Doctor Nazım and who were continuing the Thessaloniki Law at the time, Omer Seyfettin also wrote the translation stories there. broadcasting (Tanpınar, 1977)

5.1.1 WORKS OF OMER SEYFETTİN

Poetry:

- Poems of Omer Seyfettin (1972)
- Novel
- Our Companions (1918)
- Efruz Bey (1919)
- Efe alone (1919, 1988)

Story:

- Harem (1918)



- High Heels (1922, 1988)
- Secret Temple (1923, 1988)
- White Tulip (1938)
- Noblemen (1938)
- First Falling White (1938, 1980)
- The Confusion Trial (1938, 1982 includes a play)
- Wave (1943, 1952)
- The Point (1956)
- History Is Eternal Repetition (1958)

Examination:

- Labor Politics Derived from National Experiences (1912)
- Tomorrow's Turan State (1914)
- Turkish National Council (1914)
- The Country of Turkishness (first 3 books together after his death, 1975)

5.2 Mehmet Emin Yurdakul

Mehmet Emin Yurdakul was born on May 13, 1869 in Istanbul and died in the same city on January 14, 1944. After graduating from Beşiktaş Military Junior High School, he studied at the high school for a while. He left school to complete his education in the USA. However, this request could not be fulfilled. He returned to civil service life. He joined the Ittihat ve Terakki Society. In 1907, he was sent to the Erzurum Rüşumât ministry, as the thoughts he expressed in his poems and the facts he reflected were viewed with suspicion by the palace. After the Constitutional Monarchy, he was appointed as the Undersecretary of the Navy in 1909, and when he did not want this duty, he was appointed as the governor of Hejaz. However, when he was prevented from working, he left this post three months later and returned to Istanbul. He was among the founders of the Turkish Hearth and became the president of the association. He also took responsibility for the published Türk Yurdu magazine. When he broke up with the Ittihat ve Terakki administration, he was removed from Istanbul in 1911 as the governor of Erzurum (Murat, 2018). He was forced to retire the following year and was elected as a Mosul MP in 1913. He was a member of the Hars



and Science Committee with Halide Edip, KOprülü zade Fuat and Hamdullah Suphi. He was among the founders of the National Turkish Party. When Istanbul was occupied at the end of World War I, it moved to Anatolia in 1921. It was welcomed with interest by Atatürk. He made speeches to increase the spiritual power of the people and the army by traveling around Antalya, Adana and İzmir regions. Şebinkarahisar, Urfa and Istanbul were elected as deputies and entered the parliament for five terms. Mehmed Emin Yurdakul started his literary life during the Servet-i Fünun period. His first book, Turkish poems, was met with interest and resonated. Apart from the poetry understanding of the period, he used a plain language in his poems that he wrote using the syllable meter. He was described as the poet who brought the folk voice to Turkish literature. He wrote didactic poems defending the Turkism movement against Ottomanism and Islamism and expressing his opinions on this issue. (Bilgi, 2014).

Mehmed Emin, who pioneered poetry with syllables and written in plain Turkish with his poems in Turkish Poems dated 1898 (1316), did not see poetry as a goal, like GOkalp, and chose to express the suffering, troubles and troubles of his people with poetry. The real mature poems he wrote on this path were collected in Turkish Sazi (1914). Mehmed Emin, who paved the way for a poem named after him in Turkish poetry with Turkish Poems, reinforces this fame with a discussion around his poems in the Children's Garden magazine. Servet-i Fünun, who put forward an assertive poetry view, with the syllable that has not been used for years, wanted to modernize this old tool with the applications he made in the syllable. On the one hand, he used the unused forms of the syllable meter, on the other hand, he tried the new forms brought by Servet-i Fünun from the west and changed the understanding of the four lines of kit'a based on folk poetry (Öztürk, 2019). This situation caused the dissonance of his poetry and caused it to be found cosmopolitan by some writers. The biggest deficiency of his poetry is that he could not grasp the voice of folk poetry although he set out to use the language and meter of the people. In a sense, they tried to do it in plain Turkish and the syllable meter, which Servet-i Fünuncular made with prosody and artistic style. After his searches, Rıza Tevfik removed the flaw in Mehmed Emin's poetry and determined the path of national literature in poetry. Although Omer Seyfettin said that Yeni Lisan was not a liquidator in language, he fell apart from



Mehmed Emin's syllable path by saying, `` No poet accepts the syllables of Mehmed Emin Bey by saying " Especially in order to explain that they are not a liquidator in the meter. (Korkmaz , 2011).

Works:

5.3 Ali Canip

Ali Canib, who collaborated with Omer Seyfettin in the language and literature movement that started in Genç Kalemler, also writes articles about the views of Yeni Lisan. However, the most important aspect of him in terms of national literature is his works he wrote in line with the suggestions of the New Language and his role in the polemics initiated over the uncertainty of the concept of national literature in these years, especially in Young Penes. After he wrote with the influence of the poem Edebiyat-ı Cedide, he gives examples of the poems of Yeni Lisan in the poems he wrote in the corner of "Yesterday-Today" in Genç Kalemler and presents a new literary point of view to the reader by comparison. This situation continues in the stories he wrote with the same view (KÖKSAL, 2019).

The criticisms of those who do not believe in the New Language cause, especially Cenap Şahabettin, Süleyman Nazif and Fuad KÖprülü, are answered by Ali Canib like Omer Seyfettin. The topics emphasized in these discussions can be gathered around literature and public relations other than the language and meter of literature. Encouraging the return to local sources, Yeni Lisan brought the debates between folk literature and literature for the public with this idea. First of all, those who have the literary view of Servet-i Fünun believe that the literature of the people, just like the language, cannot nurture a high literature. In the National Literature Issue and My Conversations with Cenap Bey, "To say 'literature towards the people' does not mean to lower the literature for the understanding of the people, but to bring out a high literature by taking everything from the subject to the body from the Turkish spirit and language living in the spirit of the people." National literature is literature that speaks and arouses national feelings in the public. The writer, who thinks that literature is important, ascribing the consciousness of being a nation to a community, finds the real creativity in literature here. He should take his literary subjects from the life of his own nation. This compares Ali Canip with his critiques of 'official literature'.



Saying that a nation should be interested in the literature of other nations as well as its own literature, the author believes that originality can only be possible from now on. In their article titled "National Literature Issue", they will not stop seeing national literature in the literature with salwar. He proposes the concept of 'ibdai literature', whose creativity comes to the fore instead of national literature, and explains what he means by it. His ideas on style and literary schools in literature also made Ali Canip one of the prominent tenkians of his time. (Kerman, 2011).

5.4 Ahmet Hikmet ve Hamdullah Suphi

The place in the national literature movement of Ahmed Hikmet, who was initially seen in the Servet-i Fünun movement, begins with the activities of Türk Ocağı. He has honorable poems and stories written in Haristan and Gulistan with the understanding of Servet-i Fünun. Çağlayanlar, on the other hand, is his book in which he collected his stories written under the influence of the Turkism movement and national literature. In these stories dealing with Turkish history and culture, he occasionally uses rhetoric, as in Ozumcu. Alparslan Masalı and Altınordu are stories that take their subject from history in this book. How Did Turhan Crazy? Turhan, who travels the Turkish world and the regions where the Turks live, searches for traces of the old Turkish history, falls into despair and commits suicide when he sees the people living in Istanbul, where he came with great hopes, without feeling their Turkishness (Kabaklı, 2008).

Another name that draws attention with his work in Turkish associations is Hamdullah Suphi. Hamdullah Suphi had distinguished qualities such as being an art historian, an orator and a politician by taking the head of the Turkish Hearth, which faced the danger of closing down in the impossibilities of the First World War years, and in a sense, preparing a solid ground for the work of Turkish nationalism under the umbrella of the association . He used these virtues and a large part of his life in favor of the main principle of the hearth, the awakening of his unique ideal of Turkishness. ' But his main influence in these years has been with his speeches. He was very effective with his speeches at the Sultanahmet Rally both in the Turkish Hearth and on the days of the Armistice and awakened the people of the period to gather around national consciousness and fight for resurrection (Korkmaz , 2011).



5.5 Mehmet Akif

Akif, which is seen as the representative of the Islamic understanding among the intellectual movements that developed after 1908, plays an important role in the searches in this period. Stating that Islam rejects the nation and that the Turkists do not seem to favor this view, he has been willing to bring these two views closer to each other by discussing them in front of the people with a Turkish understanding, especially Ziya Gökalp. However, his conciliatory attitude seems to remain unanswered. The dangers surrounding the country since the Balkan Wars required Akif to join the War of Independence. In some cities of Anatolia, he was extremely effective with his sermons from the pulpit of the mosque in order to create awareness of the National Struggle in the public. This situation shows that he added other dimensions to the idea of Islamic Union. Because Akif is not an old-fashioned, formalist, muslim. The education he received should have a great contribution in this. Akif, who studied at Halkalı Baytar School, in one of the schools based on a European understanding; Here, too, western civilization met its science and science, and gained a critical and synthesist attitude. Thus, by looking critically at the Western civilization, which is very necessary in our civilization. Necessary proposes the subject of taking examples of the issues seen (SOLMAZ, 2018).

Şerif Aktaş thinks that his attitude coincides with the Mutavassıts and shows him as the representative of the Mutavassıts at the beginning of the 20th century. This is especially the case that requires Mehmet Akif to be considered within the national literature staff. The poet who wrote the National Anthem, carries the traces of indigenous life into poetry with his extremely solid observations, combined the prosody meter, which is not accepted by our national literature, with Turkish spoken on the street, and gave him a national identity with his poems collected in Safahat (Kerman, 2011)

6. CONCLUSION

Without neglecting the values of national literature, art and aesthetics, with an understanding of nationalism based on the principles of culture, it mostly turned to the Anatolian geography; It is a literature that expresses new searches for national feelings in morality, religion and language. Thus, perhaps it would be more correct to

talk about the existence of a more or less different understanding of national literature instead of a single national literature. Among these different understandings, National Literature came into being with the theory and examples given by the nationally sensitive wing such as Mehmet Emin, Ziya Gokalp, Omer Seyfettin and Ali Canip who wrote poems in 1910-1923. This literature has perhaps the most striking features among the historical Turkish Literature periods. The return of the artists to national culture and national language has made them successful among the people as well.

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شاعيراني سهردهمي ئه دهبياتي نه ته وه يي

پوخته:

ئه ده بي نه ته وه يي ناسنامه ي ئه ده بي توركي يه، كه له نيوان سالاني ١٩٠٨ - ١٩٢٣ سه ري هه لداوه هه روه ها له جو له ي نه ته وه ي له دووهم ياسايي (ره وايي) ده ستى پيكر دووه، ئه م جو و له ي ئه ده بي به به رده وام بوو تا كاتي سه رده مي كو ماري، له و ماوه يه دا ئه م بيروكه ي ئاسانكاريه له زماني ئه ده بي توركي وه رگيراوه، وه تيگه يشتنى باش له و زمانانه له ناو خه لك تيبيني كراوه. هه روه ها ئه م حاله تانه تيبيني كراوه له و ئيشانه ي كه له و ماوه يه دا به ره م هي نراوه. له هه مان كاتدا نوسه ره كاني ئه وكاتي ئه ده بياتي نه ته وه يي كاريگه ر بوون به و كارانه ي كه نوو سرا بوو له لايه ن نوسه ره كاي ئه ده بياتي ميللي، وه نموونه ي كاره كاني ئه و نووسه رانه يان زياد كرد بو كاره كاني خو يان له و سه رده مه دا.

شاعيره كاني ئه ده بياتي نه ته وه يي ئه و كات بريتي بوو له (عمر سيف اليدين) له سالى (١٨٨٤-١٩٢٠)، (زيا غوكالب) له سالى (١٨٧٦ - ١٩٢٤)، (محمد امين يورداكول) له سالى (١٨٦٩ - ١٩٤٤)، (خاليد اديب اديبار) له سالى (١٨٨٤ - ١٩٦٤)، محمد فواد له سالى (١٨٩٠ - ١٩٦٦)، (رفيق خالد) له سالى (١٨٨٨-١٩٦٥).

شعراء عصر الأدب الوطني

الملخص:

الأدب الوطني هو قومية الأدب التركي الأذي تطور بين عامي ١٩٠٨ و ١٩٢٣ وبدأ مع الحركات القومية للشرعية الثانية. استمرت هذه الحركة الأدبية حتى العصر الجمهوري، وخلال هذه الفترة تم تبني مفهوم التبسيط في لغة الأدب التركي. وقد لوحض فهم أعمق للغة الناس، كما تم العثور على هذه الحالات في الأعمال التي تم إنتاجها خلال هذه الفترة. تأثر المؤلفون في الفترة الرابعة من الأدب الوطني ايضاً بالأعمال التي كتبها المؤلفون في الأدب الشعبي. تمت إضافة أمثلة على الأعمال هؤلاء المؤلفين آلي أعمالهم خاصة. ممثلو فترة الأدب الوطني هم عمر سيف الدين (١٨٨٤-١٩٢٠)، ضياء غوكالب (١٨٧٦ - ١٩٢٤)، محمد امين يورداكول (١٨٦٩ - ١٩٤٤)، خالد اديب اديبار (١٨٨٤ - ١٩٦٤)، محمد فواد (١٨٩٠ - ١٩٦٦)، رفيق خالد (١٨٨٨ - ١٩٦٥) ممثلو العصر الأدبي الوطني.