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The Creation of a New Tradition with Technological Developments in Literature : Popular Novel in the Late XIX.Th Century Turkish Ottoman Novel

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Beginning with the XIX.Th century, dualism and opposition have begun to be seen at the economic and political system, the social and cultural structure and the art and literature in the life of Ottoman-Turkish society. This change has been accepted and supported with the declaration of the Administrative Reforms (Tanzimat) in 1839. This norm conflict which can be evaluated as tradition, modernism and opposition to modernism triangle can be explained with the dualism of tradition-innovation, the culture of East-the culture of West. Before XIX.Th century Turkish society has met with the modernism understanding of the West at military and political platform; but on the other platforms XIX.Th century was a period of first encounter of Turkish society with the modernism understanding of the West. Beginning with this period the adventure of becoming an individual of Turkish people, who were influenced with the traditional Islamic world view until that time has begun. The novels which were written in the XIX.Th century were very helpful tools to follow this adventure.

Novel in the Turkish literature began to give its first examples as a genre of literature in the XIX.Th century. The novels written by Ahmet Mithat Efendi (in 1874) and Namık Kemal (in 1876) are the first examples. These two authors opened ways to accomplish the development of the two different types of novel in Turkish literature. In this regard Ahmet Mithat Efendi is the pioneer of popular novel whereas Namık Kemal is the pioneer of literary novel.

Studies on the XIX.Th century Ottoman-Turkish novel in our day concentrated on the well-known examples of the history of Turkish literature from the point of theme, plot, structure in literary novels, namely Güzin Dino's -*Türk Romanının Doğuşu* (1978)-, Ahmet Evin's -*Origins and Development of the Turkish Novel* (1983)-, Robert Finn's -*Türk Romanı* (1984)-, Cevdet Kudret's -*Türk Edebiyatında Hikâye ve Roman I* (1979)-, Berna Moran's -*Türk Romanına Eleştirel Bir Bakış I* (1994)-, Mustafa Nihat Özön's -*Türkçede Roman* (1985)-. These studies, however, only reflect the official ideology and centralist authority with their accepted significant aesthetic value. So the Ottoman-Turkish novel is partly a fruit of this lack of formal tradition. As a result, it is difficult to define Ottoman-Turkish novel as a literary genre emphasizing the individual growth and individuality in these critical texts.

The other way, in the XIX.Th century, in the absence of what would have been the history of a people, novel, especially the popular novel, gained a wide audience, and increasingly become more documentary reflecting the life in Ottoman Empire. This, however, was a time when criticisms on the novels were being scarcely written the first novels were published by the writers themselves, written in Arabic letters and these were translated and adapted from the French romantic popular literature indirectly reflecting the XIX.Th century as a particular era in the cultural history. These novels provide a rich source of documents for researchers of our time especially for those who look for the norms and concepts in social relations. However, these novels have not been properly evaluated yet as a critical basis.

This study aims at studying a number of early novels and popular Ottoman-Turkish novels which were translated from French romantic popular literature and serialized in newspapers or magazines but never took the form of a book. After Turkish writers have begun to write popular novels until the end of XIX.Th century. Moreover, these novels were forgotten very rapidly right after the Latin alphabet was accepted in the Republic of Turkey due to the fact that intellectuals in the new Republic wanted to see to it that everything about Ottoman life

would be subdued for a time. They also thought that popular novels were pastimes of the masses and they did not contribute to their education much (Arakel 1301; 1304; 1305; 1308; 1310; 1316; Asır 1305; 1312; Bayram, A. Ve M. S. Çöğenli 1978/1980; Kaspar 1307; 1308; Sevük 1941 and Yalçın 1998).

XIXTh. century is a time of many political, religious, cultural, linguistic and, above all, economic changes which effected every aspect of life in the history of Ottoman culture and popular novel provide itself a proper medium to reflect all these changes. It has been clear that technological and economical development affected the popular novel directly. Therefore development of the publishing sector [development of Ottoman paper mills [in Kâğıthâne, Yalova, Beykoz, İzmir Halkapınar and Hamidiye]] (Ersoy 1963); technologies of typography and litography [for example, Cayol and school printing presses] (Gerçek 1939a; Gerçek 1939b); the shape of letter, arrange of Arabic letter¹; printing presses [Ahmet Mithat Efendi Matbaası, Âlem Matbaası Ahmet İhsan ve Şürekâsı, Ebüzziya Tevfik Matbaası, Kaspar Matbaası, Mihran Matbaası, İkdâm Matbaası, Cemal Efendi Matbaası] (Şapolyo 1973); postal service [Şark Postaları, Ottoman Minority Post Offices]; media [journal and newspaper's names are *Sabah*, *Tercüman-ı Hakikat*, *İkdâm*, *Nevruz*, *Hizmet*, *Asır*; magazine's names are *Mektep*, *Maarif*, *Terakki*, *Resimli Gazete*, *Musavver Malûmat*, *Servet-i Fünûn*] (İskit 1939); the sector of advertising in newspapers and magazines; social foundation and mediators; and booksellers [Armenian booksellers of Labour of Şirket-i Hayriye, Esad Efendi Booksellers, Hacı Kasım Efendi booksellers, Christian Roth, Kanaat Kütüphanesi, Tefeyyüz Kütüphanesi, Arakel Booksellers, Asır Booksellers, Karabet and Kasbar Booksellers, Factory of Zartaryan ect.] in Ottoman Empire XIX. Th. century has been evaluated.

¹ Müteveffa Mühendisyan Efendi, Hâfız Efendi, Haçik Efendi, Boğos Arabyan, Araboğlu Ohannes, Agob Boyacıyan were arrangement the Arabic letters in Ottoman Empire.

Social societies had a great effect in the formation of popular novel. The type of a popular novel reader [ranged from Sultan: (for example Sultan Abdülhamit II read a deductive novels)], to teenage readers (girls and boys at a French Collage in Ottoman Empire), from Armenian and Ottoman Minorities readers to female readers. In order to read in public places like cafes (Uzun Kahve, Sarafim Kiraathanesi, Café Flamme, Yıldız Kiraathanesi, Fevziye Kiraathanesi ect.), schools (Tercüme Odası, Tophane Müşirliği Kalemî, Mabeyn Kalemî, Encümen-i Daniş), houses (İsmail Ferruh Efendi Yalısı, Şanizâde Mehmet Atullah Efendi Yalısı, Yusuf Kâmil Paşa Konağı, Abdurrahman Sâmî Paşa Konağı), can lead us to the conclusion that popular novels at the time attracted listeners more than they attracted readers.

Following Ahmet Mithat Efendi, many Ottoman-Turkish novelists wrote popular novel at end of the XIXth century Turkish literature (such as; Turkish writer's names are Ahmet Mithat Efendi, Vecihî, Mehmet Celâl, Ahmet Rasim, Mustafa Reşit, Mehmet Münci Fikripaşazâde, Abdullah Zühdü, Mehmet Tevfik, Hüseyin Rahmi, Safvet Nezihi, Ahmet. İhsan, Asaf Şerefeddin; women writers are Fatma Aliye Hanım, Raife Binnaz; Armenian writer's names are Andon Alik, Hovsep Vartan Paşa, Evangelinos Misailidis ect.). At the same time a lot of writers, journalists, scholars, students, university professors, clerks in the Ottoman Government translated the French romantic popular novels (for example; Turkish translators are Hüseyin Rahmi Gürpınar, Şemsettin Samî, Ahmet İhsan, Mahmut Sadık, İsmail Hakkı, Mustafa Refik, Ali Nusret, İsmail Sefa, Ahmet Vefa, Muzaffer Gıyaseddin, Madam Gülnar, Mehmet Asım, Mazhar, Mehmet Rüşdü, Hasan Bedreddin, Emin Sıddık, Abdullah Zühdü, Nuri Şeyda, Fazlı Necip Selanikli ect. Ottoman minorities whose Armenian translators and journalists are Mihaliki, Karabet Panosyan, Tolayan, Arabacıyan, D. Karakin, Andon Alik, Nolayan, Bogos, Atamyan, Keork Simkeşyan, Maryo Kalkaki, Ohannes Gukasyan ect).

This list will show that, the samples of Ottoman- Turkish popular novel at the end of XIX.Th century was in the center of literature with regards to their formation, edition, selling and reading.

Technological developments (printing, newspaper, press, the network of press and publication ...) have an impact on the past and part of the tradition of the society and this necessarily brings a change to the structure of the literature as well. In the XIXTh century, authorship and journalism were no longer the occupations of privileged and rich classes. Still, the author could not be treated as an individual in society because he thought himself to be responsible to conserve the tradition, the power of central authority, and the binding features of Islamic thought and the characteristics of social norms. As a result these novels can not be defined exactly as “individuals mystery”, “traditional discourse”, “sociological thinking”, “civil society”, “social classes”, “political movements”, “public opinion”, “human rights”, “collective and creative thought” and “individual invention”.

Despite the fact that, the novelists created not characters but caricatures in the novels because social norms not only shaped the author but the also the actions of the characters in the novels as well. The characters in the novel feel the pressure of monotony, restriction and the standardizing effects of tradition and at the end of the novel they either commit suicide or get sick and die. This is a passive reaction against society on part of the characters who want to exist but do not know how to do it. This is the only reaction of a people against a fatalist world view that of those who are used to live within the system based on religious identity instead of national identity. It is because a person who was brought up within the Ottoman-Turkish society's traditional norms can not ask himself “Who am I?”, “Where do I belong to?” and as a result it is not possible for him to experience the conflict of personality. Therefore, the first Ottoman-Turkish novels describe persons roughly and they will not examine them thoroughly and can not find solutions to the problems. Both the creators of these novels and characters that they create in the novel experience the dilemmas of old-new, East-West,

authority-freedom, people-individual and they feel themselves helpless in the face of these dilemmas.

IN CONCLUSION

In the XIX.th century, the Ottoman-Turkish intellectuals who wanted to uphold traditional norms as they tried to adapt themselves to the new norms of the West, experience an unconscious dilemma. The novel of the Tanzimat period in a way symbolizes this fact. On the one hand, the first novels unconsciously follow the traditional folk narratives, structure and style of conclusion, on the other hand, they are not as effective as the function and structure of novel as a new literary genre in the European literature. From this point of view, the first Ottoman-Turkish novels reflect both a reaction to old norms and the difficulty of inability to form a new norm as well. However, the popular novels which have become popular at the end of the century form a new kind of social preference as opposed to the norms of traditional folk narratives.

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