

19 Early national literature in Turkey

Some authors and their novels

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This chapter may serve as a reservoir of brief encyclopedic references, for quick, summary comparison of life-trajectories of some prominent Ottoman-Turkish authors and key texts from the period(s) in question with the Arab(ic) cases discussed earlier in the present book. The short biographies of Nâmîk Kemâl, Hâlide Edib (Adıvar), Refîk Hâlid (Karay), and Reşâd Nûrî (Güntekin) should be sufficient to highlight the major traits that these protagonists of the Ottoman-Turkish ‘*nahḍa*’ have in common with their Arab counterparts: Born into rather well-off families, they received a mostly ‘modern’, secular education in the urban capital, then often worked as civil servants or in the army (sometimes in the provinces), to then typically give up that kind of ‘dependent’ occupations and turn to writing, generally as journalists, some also as translators, but all as creators of patriotic fiction and/or drama. Like their Arab colleagues, they felt that they were called to contribute to the progress of their societies, helping them as critical analysts providing thoughtful insight, as ‘doctors’ diagnosing their diseases, ‘teachers’ supplying useful knowledge, ‘engineers’ repairing rotten or broken structures, and as moralists being able to separate right from wrong and good from bad. With these aims in mind, they enthusiastically sought to assert themselves as public intellectuals and creative writers in the press and on the book market, often opposing official doctrines and questioning those in power, a critical stance that not a few of them had to pay with longtime banishment and exile.

Originally published as entries in a multi-volume German encyclopædia of world literature, each single work-essay first sketches the general frame and some background, then gives a concise plot summary of the work in question, to conclude with an overview of how it was received at the time of its publication and its overall relevance in literary history. All of the works presented here were highly influential at their time, evidently because they managed to capture the spirit of the respective period. With the exception of Refîk Hâlid (Karay)’s rather descriptive-analytical than dramatic stories – which, however, nevertheless became very popular because they met the high demand for local colour and simple language – all other works additionally make ample use of sentimental, often

quite lachrymose dramatisation, supplementing their authors' critical stance with engaging passion and emotional commitment, aspects we by now are familiar with from the works of many Arab authors discussed in preceding chapters and thus yet another proof of the fact that Nahđawî and later early nationalist subjectivity asserted itself to an essential extent *emotionally* and that the dramatic plots of fictional texts played a pivotal role in the embodiment of emerging/emerged subjectivity and early patriotic nationalism.

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19.1 Nâmiķ Kemâl, *Vaţan yâĥûd Silistre*

19.1.1 The author

born December 21, 1840, in Tekirdağ (Turkey)

died December 2, 1888, on Chios (Greece)

(i.e., Meĥmed Kemâl) – Received his education mainly from private tutors; learned Arabic, French and Persian; 1865 co-founder of the Young Ottoman opposition, who made journalism a major tool for forming public opinion in Turkey; when the group was dissolved, the author fled to Europe (Paris, London), where he stayed from 1867 to 1870, publishing the newspaper *Ĥürriyet* (Freedom); on his return to Turkey, Kemâl founded the newspaper *İbret* (The Admonishing Example); 1873 premiere of his play *Vaţan yâĥûd Silistre*, which resulted in his being sent to exile in Famagusta/Cyprus (1873–1876); 1877 further imprisonment and banishment to Lesbos; from 1879 on, Vice Governor of Lesbos, Rhodes (1884–1887), then Chios.

19.1.2 *Vaţan yâĥûd Silistre* (“Fatherland or Silistria”)

The theme of the four-act play, published in 1873 and premiered in İstanbul that same year, is patriotism. Nâmiķ Kemâl found the material for the plot in historical events from two wars, which are here combined into one: the Russian-Turkish War of 1829 and the Crimean War (1853–1856), in which the Silistria fortress, besieged by the Russians and successfully defended by the Turks, played an important role.

The initial scenes are set in Manastir, an Ottoman city on the Balkans (today Bitolj), before the scene moves to Silistria on the Danube. The main characters are İslâm Beğ, commander of the volunteers from Manastir; İslâm's fiancée Zekîye; her father Şıdķı Beğ, deputy commander of the Silistria Fortress; and the (historical) figure of the corporal 'Abdullâh Çavuş, a patriotic 'son of the people'. In order to be allowed to fight at the head of his volunteers in Silistria, the patriot İslâm Beğ has abandoned everything, even his fiancée. Zekîye's father was reported missing in another war years ago, her mother and brother died of tuberculosis (an almost inevitable ingredient in contemporary literature that appeals to 'compassion'). When İslâm Beğ leaves the city cheering on his people: "If you love your homeland, follow me!", Zekîye joins the troops (disguised as a man). At the front she mainly takes care of the wounded, but also participates in the demolition of an enemy ammunition dump. Colonel Şıdķı Beğ, who is heading the defense since the death of the commanding pasha, becomes aware of the young soldier without knowing anything of his/her true identity: Zekîye is his own daughter. Only in the last act, when the siege is over and the defeated Russians withdraw, does everything come to light, and Şıdķı Beğ marries Zekîye to İslâm Beğ, whom he has come to appreciate and love.

As the rather simple fable already shows, the play lacks essential elements of drama, a shortcoming the author himself was well aware of. Human conflicts do not play a role, the characters remain pale and 'fleshless'. In the age of psychological naturalism, Zekîye's disguise, more an element of the *commedia dell'arte*, appears rather anachronistic.

Yet, with his first piece for the stage, the author achieved exactly what he had recognized already during his previous stay in Europe as the task and potential of theatre: not mere entertainment, but to function as "a school of language and morals". *Vaţan yâhûd Silistre* is a piece of ideas or theses based on a new interpretation of the term *vaţan*. The word, which until then had referred, in common usage, merely to one's closer home, i.e., the place where one was born and raised, was now endowed with the wider meaning of a more general "fatherland".¹ In order to make his intention unmistakably clear to both the common people and the intellectuals, Nâmık Kemâl, ten days before the premiere, published a famous article entitled "Vaţan" in *İbret* (The Admonishing Example), of which he was editor-in-chief. Within less than a week after the premiere of *Vaţan yâhûd Silistre*, it was clear that the piece was an unprecedented success – a fact that prompted the Sultan to banish Nâmık Kemâl to the Famagusta fortress in Cyprus. The

¹ [Cf. above, Chapter 5, on the Egyptian sheikh al-Marşafî's essay on the "Eight Key Concepts" of his time, among which also *vaţan*.]

drama's triumph could not be stopped, though, by such a measure. During the author's three-year ban, it was performed almost six hundred times in İstanbul, İzmir and Saloniki.

Thus, it is not for its – rather limited – literary quality that Nâmık Kemâl's play deserves attention, but for the fact that it captured the historical moment when the nation, paralyzed by Sultan 'Abdülhamîd's despotic regime with its complex espionage network, was waiting for a catchphrase that would articulate its need for brotherly solidarity. As such, the play can serve as an example of the potential of theatre and one of the most significant stages in the history of Turkish drama.

Ref.: S.K. Karaalioğlu, “Vaṭan yâḥûd Silistre”, in id., *Türk Edebiyatı Tarihi*, ii (1982): 288–95. – M. Kaplan, “Vaṭan yâḥûd Silistre”, in id., *Tip tahlilleri: Türk edebiyatında tipler*, 1985: 186–94. – J. Stewart-Robinson, “N.K. and his ‘Vatan’”, in *Turkish Studies Association Bulletin*, 13/1 (1989): 48–50.

19.2 Hâlîde Edîb (Adivar), *Yeñi Tûrân*

19.2.1 The author

born 1882 İstanbul (Turkey)

died January 9, 1964 İstanbul (Turkey)

(also: Hâlîde Şâlih) – was the first Muslim Turkish girl to attend the American Girls' College in Üsküdar / İstanbul (until 1901); from 1908 on, she wrote literary and political articles in various Turkish newspapers and magazines; strongly advocated the education of Turkish women and took an active part in the Turkish War of Independence (1919–1922); between 1925 and 1939 abroad for political reasons; 1940–1950 professor of English literature at İstanbul University; 1950–1954 member of the Democrat Party.

19.2.2 *Yeñi Tûrân* (“The New Turan”)

Serialized in 1912 in the magazine *Ṭanîn*, and in 1913 published as a book, *Yeñi Tûrân* stems from the author's early period. Unlike the still earlier *Handan*, however, the novel owes its fame not to the nuanced and sensitive depiction of the

character of the female main character, but to the ardent pathos with which Halide Edip here gave artistic expression to a contemporary utopian ideology, exemplarily embodied in the “enthusiastic political reformer” Oğuz and his lover Kaya, a woman of “tart genius” (O. Hachtmann).

The plot, set in the novel’s near future (1928), stages all “the arguments that were common in national discourse” “through vivid fictional configurations” (E. Glassen) by combining a love story – according to the author a “mandatory ingredient”, owed to contemporary taste – with the portrayal of the controversy between two political groups: “New Turanians” (Oğuz and Kaya) on the one side, and “Young Ottomans” on the other. In the latter, we can recognize the liberalists of the *Hürriyet ve İtilâf* party, who had succeeded, in 1912, in the atmosphere of crisis prevailing in the Ottoman Empire at the time, to challenge the Young Turks of the Committee of Union and Progress (İTC), who had seized power in 1908. Basically a supporter of the İTC, but disappointed with its real politics and above all its inability to give new ideological orientation in a time of painful upheaval, the author outlines the ideal of a united Ottoman-Turkish federal state, a “Commonwealth of mutual love and common prosperity” (E. Glassen).² The author imagined this state as still ruled by a caliph and being able to integrate the many ethnic and religious communities of the late Ottoman Empire into the state as a whole. Due to its backwardness, caused by the Ottoman rule, the Turkish part of the population should initially receive special rights in, and support from, the new state in order to be able to catch up with the more advanced groups – a construction that in modern intellectual history can clearly be located at the point of transition between the old Empire-oriented and the new national-Turkish thinking. The political program, which, in addition to partial autonomy and decentralisation, is characterised by the promotion of agriculture, education, an enlightened, moderate, tolerant religion, and the call for women’s emancipation, with simultaneous emphasis on the old Turkish tradition, outweighs the otherwise sparse basic plot. The inclusion in a story of conscious renunciation of love in favour of political activism is extremely important for the emotional structure and the success of the work, since it is precisely this conscious renunciation that “creates that field of mysterious tension from which strength can be drawn” (E. Glassen). From a narrative point of view, the perspective is also very cleverly chosen: the events are portrayed by a young man who actually belongs to the opposing party, but who involuntarily admires the actions of the “noble enthusiasts” of New Turan and, above all, of the “demonically compelling” figure of Kaya (O. Hachtmann).

2 [Cf. the role of love in Güntekin’s *Çalıkuşu*, see Chapter 15, above.]

In *Yeñi Tūrān*, Halide Edip elaborated in a novel on what she also championed as a speaker in the “Turkish Homes” (*Türk Ocakları*), those debating clubs and meeting places that were intended as the nucleus of a new social order and cultural reorientation (in the novel, they find their equivalent in the *Yeni Turan Yurdu*, the “New Turan Home”). In the *Türk Ocakları*, the author used to interact with charismatic pioneers of Turkish nationalist thinking, such as Ziya Gökalp and Yusuf Akçura, who probably also provided role models for the Oğuz figure.

Ref.: O. Hachtmann, *Die türkische Literatur des 20. Jh.s* (1916), 40–42. – O. Spies, *Die türkische Prosaliteratur der Gegenwart* (1943), 38. – F. İz, “Khâlîde Edib”, in *EL²*. – E. Glassen, “Nationale Utopien von H.E., Müfide Ferid und Yakub Kadri”, in *İstanbuler Almanach*, 4 (2000): 44–56.

19.3 Refik Hâlid (Karay), *Memleket Hikâyeleri* and *İstanbul'un İçyüzü*

19.3.1 The author

born March 14, 1888 İstanbul (Turkey)

died July 18, 1965 İstanbul (Turkey)

(alias Kirpi) – Son of a high tax officer; 1900–1906 Galatasaray High School; then finance officer, alongside law studies; 1908 (Young Turk Revolution) quits job and gives up studies to work as translator and journalist; 1909 joins the *Fecr-i Âtî* group; from 1910 onwards satires, often under the pseudonym Kirpi (“the hedgehog”); 1913 exiled to Sinop (later also to Çorum, Ankara, and Bilecik) because of criticism of the Young Turk regime (Union and Progress Party, İTF); formative years in the Anatolian province; 1918 return to İstanbul, political activity as member of the Liberal Unionists, various satires; 1922 escape (together with his family) after being threatened with arrest because of criticism of the leader of the national resistance, Mustafa Kemal; 15 years of exile (first Lebanon, later Aleppo), material hardship, isolation; after a general amnesty in 1938 return to Turkey as a broken man; resumes writing, but apolitical (now mainly novels).

19.3.2 *Memleket Hikâyeleri* (“Stories from the Homeland”)

The realistic-satirical stories “from the homeland” were in part pre-published in a magazine in 1918 before a first book edition came out in 1919 and a second, expanded edition in 1939. The stories brought Refik Halit Karay his literary breakthrough. In them, the author, originally an urban intellectual, processed the formative experience he had in the Anatolian province where he was banned from 1913 to 1918 because of his comments critical of the Young Turk regime. The fact that most of the stories are set in the villages and towns of the hinterland of Asia Minor was still largely a novelty in Turkish literature at the time, but especially appreciated in a period when the old Ottoman Empire was collapsing and Turkish nationalism emerging as the ideology of the future.

Keeping with the *millî edebiyât* (“national literature”) movement’s slogan *Ḥalka doğru!* (“Towards the people!”), the language of the narratives is of a clarity and almost folkloristic simplicity that consciously breaks with the previous aesthetic ideal, the highly rhetoricised Ottoman language of the elite of the ancien régime. The more natural, spontaneous, colloquial Turkish established Karay’s reputation as the “best author writing in İstanbul Turkish”, a reputation Karay was proud of all his life long and that distinguished him from other contemporary innovators of Turkish literary language, especially the authors of the rather elitist *Edebîyât-ı Cedîde* movement, which was committed to the principle of *l’art pour l’art* (cf. e.g. Ḥâlid Ziyâ Uşaklıgil).³

Themes, characters and settings of the *Memleket Hikâyeleri* are as ‘close to the people’ as is their language. With peasants, petty religious scholars, provincial officials, rascals, ‘fallen’ women, and sometimes workers, Karay makes ‘typical’ characters of the middle and lower classes his protagonists, colouring the settings, especially the rural and provincial urban lifeworlds, with the local colour that is so important to the concept of “national literature”,⁴ addressing also the ‘diseases’ from which the Turkish nation has to be cured if it wants to keep up with the global standards of civilisation: the leaning, widespread among civil servants, towards routine and a comfortable, easy life; their corruptibility; the incomprehensible, difficult language of the educated elite which makes it impossible to raise the uneducated masses to a higher level of civilisation; the way in which the authorities and society deal with marginalized groups; the strict code

³ [Cf. above, Chapter 18, on Uşaklıgil’s novel *Aşk-ı Memnû* (“Forbidden Love”).]

⁴ [Cf. İsa ‘Ubayd’s programmatic foreword to *İhsân Hânım*, from 1921, translated into English in Chapter 12, above.]

of honour and shame and the quickly outlawing rumor mill; the hypocrisy of religious dignitaries; the widespread superstitious beliefs, etc.

As in contemporary Arabic or Persian literature (cf. for example the Taymür brothers⁵ or Muḥammad-ʿAlī Jamālzāde), in Karay's stories, too, an author is speaking who sees himself as the 'doctor' of his society. However, Karay, although clearly writing in the tradition of the of thinkers of nineteenth-century Enlightenment, no longer raises his index finger to warn from moral decay. The new artistic ideal is satisfied with confidently and amusedly holding a mirror in front of the readership in which they will recognize, with a smile, themselves and the evils of their own society – a basic requirement for society to 'be cured'. Contemporaries received Karay's literature in this spirit, that is, as realistic, almost photographic snapshots of Turkish life, which is why it can also be considered, and used as, an invaluable document of everyday life in Anatolia before the First World War.

Transl.: (English:) *Stories of Exile (Gurbet Hikâyeleri)*, K. Dejnica, N Kahraman (2009). – "The Peach Orchards" (*Şeftali bahçeleri*), N. Gamm, in: İz, ed. 1978, 78–86. – "The Gray Donkey" (*Boz eşek*), R. P. Finn, in *Tablet & Pen : Literary landscapes from the modern Middle East*, ed. R. Aslan (2011), 67–73. | (German:) „Die Pfirsichgärten“ (*Şeftali bahçeleri*), A. Schmidt, in: *Der neue Orient*, 9/3-4 (1921): 63–66. – „Nachbarsehre“; „Der Zweifel des Herrn Vehbi“, in: *Das Blutgeld und andere türkische Novellen*, ed. O. Spies (1942). – „Der graue Esel“; „Gelber Honig“; „Das Heiligengrab“, O. Spies, in: *Das Geisterhaus. Türkische und ägyptische Novellen*, ed. H. J. Kissling / A. Schimmel (1949), 93–124. – **Ref.:** O. Spies, *Die türkische Prosaliteratur der Gegenwart* (1943), 26–33. – C. Kudret, *Türk Edebiyatında Hikâye ve Roman*, ii (1987), 190–93. – B. Caner, *Türkische Literatur* (1998), 180–87.

19.3.3 *İstanbul'un İç Yüzü* ("İstanbul seen from Inside")

Karay's only novel dates from before the Second World War and was published in 1920, still with Arabic typeface. A new edition with Latin characters, now titled *İstanbul'un Bir Yüzü* (A Face/One Side of İstanbul), came out in 1939. The text consists mainly of a series of portraits that are only loosely held together by a rudimentary plot. In the frame story, a woman of lower origin named 'İşmet, who grew up in the city palace (*konak*) of a pasha during the reign of Sultan 'Abdülhamid, meets her childhood friend, Kānī, again around 1916. He organizes a spontaneous party for her in his *apartman* in the newer İstanbul district of Şişli.

5 [For a literary biography of one of them, Maḥmūd Taymür, cf. above, Chapter 13.]

At this party, 'İşmet has the opportunity to meet a group of men from the contemporary İstanbul *société* that the author with all likelihood thought to be representative of the society of his time. During a visit to Kānī's summer villa (*köşk*) on one of the islands off İstanbul, a similar type of meeting is repeated with a society of women.

The rudimentary plot ends with the departure of Kānī and his family to Germany. The core of the work is formed by the detailed characterisations of 'typical' representatives of the İstanbul upper class in the upheaval final phase of the Ottoman Empire, in which the Committee for Union and Progress (İTC), who had seized power in 1908, sought to quickly replace the Ottoman upper class with a Turkish bourgeoisie. But in the turmoil of the First World War, speculators, black marketeers and fraudsters appeared alongside the old elite or replaced them. Former clergymen, gendarmerie officers or debt collection officers now became real estate agents or smugglers, and members of the lower classes, too, could make a career. The first chapter of the novel, entitled "Bir Harb Zengini" (A War Winner), is dedicated to such a *nouveau riche* parvenu – one of Kānī's childhood friends himself. It leads on to a somewhat nostalgic, but not uncritical, look back at "The people of the old days" ("Eski Devirdekiler", chapter 2), which includes people from the manorial *konak* (where 'İşmet and Kānī spent their childhood) and is therefore dedicated to a part of the old upper class. In three subsequent chapters – *Yeñi Devir Sîmâları* ("Faces of the New Era"), *Eski Devir Sîmâları* ("Faces of the Old Times"), and *Harb Devriniñ Hânımları* ("The Ladies of War Time") – the picture expands into a comprehensive panorama of society, probably intended by the author as a settlement with the Young Turks, who had banished him to Anatolian exile five years earlier.

To underline authenticity, the novel is written in the form of a diary. Significantly, its author 'İşmet sees herself – like the author – as a "historian" (*vak'ânüwîs*), who records everything "as it was", "without changing the slightest detail [...] or adding anything from my imagination." Indeed, the work is also invaluable as a socio-historical document.

Ref.: C. Kudret, *Türk Edebiyatında Hikâye ve Roman*, ii (1987), 208–209. – B. Caner, *Türkische Literatur* (1998), 187–200. – TBEA, ii (2nd edn, 2003), s.v.

19.4 Reşād Nūrī (Güntekin), *Çalıkuşu*

19.4.1 The author

born November 25, 1889 İstanbul (Turkey)

died December 7, 1956 London (Great Britain)

(also: Reşād Nūrī) – Son of a military doctor and the daughter of a provincial governor; Galatasaray high school, later monastery school in Smyrna (İzmir); 1912 degree in Humanities at İstanbul University (Darülfünun); from 1913 teacher in Bursa, later in İstanbul (French, Turkish literature, philosophy); 1918/19 theatre critic, later literary studies, first prose writings as well as theatre adaptations of French plays; 1922 breakthrough with *Çalıkuşu*; in addition to numerous public offices (1927–1939 and 1947–1950 inspector of the Dept. of Education, 1929–1931 member of the Language Committee, 1939–1946 member of parliament for the Republican People's Party, CHP, 1950 representative of Turkey at UNESCO), author of over 100 works, including 19 novels and 7 collections of short stories, numerous (but little noticed) plays, Anatolian sketches; translations from world literature; many works turned into films.

Collected works: *R.N.G külliyatından* (selected works, 1965). -- **Transl.:** (English:) *The Autobiography of a Turkish Girl (Çalıkuşu)*, anon. (1949) | (German:) *Zaunkönig : der Roman eines türkischen Mädchens (Çalıkuşu)*, anon. (1942). – **Ref.:** (monographies:) E. Birol, *R.N.G.'in romanlarında şahıslar dünyası* (1984). – E. Birol, *R.N.G.* (1989). – N. Taydaş, *R.N.G.'in oyun yazarlığı* (2000). – M. F. Kanter, *Ölümünün 50. Yılında belgelerle R.N.G.* (2006). – (articles:) T. Poyraz and M. Alpbek “R.N.G.'in hayatı ve eserleri”, *Türk kütüphaneciliği* 6.3 (1957), 1–18. – F. Nametak, “Tursko društvo u ranim romanima Reşada Nurija Güntekina” (Turkish society in the early novels of R.N.G.), *Prilozi za Orijentalnu Filologiju*, 25 (1975), 301–35. – M. Durmuş, “Evidences of French literature in the novels of R.N.G.”, *Journal of Turkish Studies* 4 (2009), 561–90. – B. Akkuş, “The modernization problem in R.N.G.'s *Eski Hastalık* (Old Sickness) novel”, *International Journal of Turcologia*, 8.16 (2013), 121–42. – S. Akça and M. Akbulut, “A content-based social network analysis of R.N.G.'s letters”, *Bilgi Dünyası: Information World*, 18.1 (2017), 143–47. – A. Pulat, “R.N.G.'in *Gökyüzü* romanında ironik anlatım”, *Social Sciences Studies Journal*, 4.25 (2018), 5286–90. – E. Dervişoğlu, “R.N.G.'in bir uzun öyküsü: *Salgın*”, *Göç dergisi*, 7.2 (2020), 229–43. – T. Maraucci, “Un'allegoria epidemica della nazione: *Salgın* di R.N.G.”, *LEA – Lingue e Letterature d'Oriente e d'Occidente*, 10 (2021), 97–115. – Y. Alper, “İstibdâdî idârenin gizli enstrümanlarından hafiyelik ve jurnalın R.N.G.'in romanlarına yansımaları”, *Türkiyat mecmuası / Journal of Turkology* 31.2 (2021), 649–80. – Y. Alper, “R.N.G.'in romanlarında ritüeli *Sapere aude!* aforizmasıyla okumak”, *Erdem*, 81 (2021), 1–22. – Y. Okay, “As a thesis novel example: *Green Night* (Yeşil Gece)”, *International Journal of Turcologia*, 17.33 (2022), 56–60.

19.4.2 *Çalıkuşu* (“The Wren”)

First published as a series in *Vakit* in 1922, *Çalıkuşu* helped the author to achieve his great breakthrough. In the early years of the Turkish Republic, the novel advanced to become a kind of ‘handbook’ for the youth.

Feride, the only daughter of a respected family, is brought up in a French school, where she is called “the Wren” because of her cheerful, free-leaning, freedom-loving nature. Orphaned at an early age and taken in by her aunt, the young woman falls in love with her cousin, Kâmuran. The two get engaged. Immediately before the wedding, however, she discovers a love letter from Kâmuran to another woman. That same night she flees, trying her luck as a teacher in Anatolia.

The second part of the novel consists of the diary Feride keeps there over the next five years. In it, she mainly reports on the miserable social conditions in the countryside and the backward mentality of the villagers due to a lack of education, as well as problems with the bureaucracy. Because of her great beauty, marriage proposals are repeatedly made to her. Although she refuses all of these (because she cannot forget Kâmuran, despite his treason), the fact that many are courting her soon leads to reputational rumors that force her to move on. When the War of Liberation breaks out, her school is converted into a hospital, and Feride stays as a nurse with an elderly military doctor whom she knows from before. When he dies, he leaves her his fortune. And he has also arranged for a reconciliation between Feride and Kâmuran. Just like Feride still loves her cousin, the latter, now widowed, still loves her, and both begin a new life as a couple, enriched by many experiences.

It was exactly for the novel’s mixture of sentimentality and realism that *Çalıkuşu* was able to give new courage to an entire generation. It exemplified central conflicts of the era and at the same time offered solutions: the tension between individual and society, intellectuals and the people, mundane modernity and rural tradition, between city (old cosmopolitan capital of the dissolving Ottoman Empire) and countryside (the Anatolian hinterland that was so important for the new Republic as the seat of ‘genuine’ Turkishness), between ideal and reality of a ‘Turkish nation’, between the newly strengthened bourgeois self-confidence with its tendency towards sentimental self-affirmation and the general feeling of inferiority evoked by the collapse of the Empire and the need to face the facts realistically, not the least because of the War of Liberation. In the cultivated, sensitive, chaste and loyal Feride who has to suffer a lot as she is forced to cope with the most adverse living conditions, yet successfully preserves her cheerful “wren” nature, the novel offered the readership of the emerging new Turkey a broad variety of opportunities for identification.

Ref.: O. Önertoy, “R.N.G. ve Anadolu”, *Türkoloji dergisi* 6.1 (1974), 81–108. – S. Erol, “Güntekin’s *Çalıkuşu*: A search for personal and national identity”, *Turkish Studies Association Bulletin*, 15.1 (1991), 65–82. – S. Guth, “*Çalıkuşu* und *Zainab*: ein komparatistischer Ansatz und die Folgen”, in *Understanding Near Eastern literatures: A spectrum of interdisciplinary approaches*, ed. V. Klemm and B. Gruendler (2000), 95–104. – Guth 2003b, 48–115. – S. Guth, “Male author, female protagonist: Aspects of literary representation in R.N.G.’s *Çalıkuşu*”, in *Sensibilities of the Islamic Mediterranean: Self-expression in a Muslim culture from post-classical times to the present day*, ed. R. Ostle (2008), 195–208 [= Chapter 15, above].

