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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**NATIONAL AND MORAL VALUES IN THE 20TH
CENTURY TURKISH HISTORICAL NOVELS: TRADITION
AND MODERNITY (1950-1980)**

Specialty: 5717.01 –Literature of the Turkic peoples

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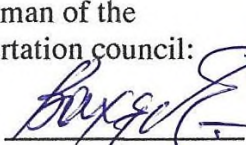
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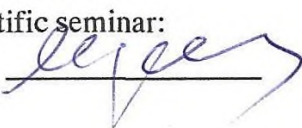
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GENERAL CHARACTERISTICS OF THE WORK

The relevance and implementation of the topic. The topic of national history, historical events and personalities have always been in the focus of literature. This has resulted in an increase in concentration in historical fiction, specifically in the genre of historical novels. Historical novels revive different periods of history, the socio-political, socio-cultural situation of that period, the life of peoples, the images of prominent historical figures, artists and poets, etc. The emergence of the historical novel genre in Turkish literature dates back to late 19th century. This was due to the socio-political processes taking place in the country. The 19th century is remembered as a complex period in the history of Turkey in terms of socio-political processes. The Ottoman empire, which began to weaken as a result of internal and external conflicts starting from the 17th century, was already facing the threat of collapse and fragmentation in the 19th century. Although a number of reforms were implemented to prevent the collapse of the Ottoman empire with a six-century history, they did not yield any results. The Ottoman empire, which was called “a sick man” by Europeans, disintegrated and was subjected to the occupation of the English, French and Greek armies.

The socio-political events taking place in the Ottoman empire undoubtedly influenced the emerging new Turkish literature. The intelligentsias and writers of the period, who were not indifferent to the fate of the people, began to search for the origins of the existing socio-political, social, cultural and spiritual problems and ways to solve them. The writers of the period tried to keep up with the times, to break away from the narrow framework of Divan literature and create new literary samples being inspired by the European literature. Since the strengthening of the weakened state depended on the people’s enlightenment, the writers of the period produced new masterpieces in various genres, in terms of ideas, content and form. In particular, they tried to reinforce the moral spirit by reworking the national-cultural values of the people in their works. In this sense, the historical novel genre gained great importance. Consequently, writers turned to the historical novel genre by choosing socio-political events

of different periods of Turkish history as their themes. The intelligentsias and writers of the period, turning to the bright pages of the past, tried to raise the people's determination to fight and create faith in the future, delving into the depths of history and trying to awaken the spirit of the people by describing the victorious days in their works. Therefore, historical novels played an important role in the formation and development of the people's national consciousness, and simultaneously had an impact on the development of literary thought.

The concept of historical novel in Turkish literature and the issue of naming the genre have been a regular concern of Turkish literary criticism. Ahmed Midhat and Namık Kemal, who are considered to be the founders of the Turkish novel of the Tanzimat period, are also considered to be the creators of the historical novel genre in Turkish literature. "The Janissaries" (1872), one of the first historical novel attempts by Ahmed Midhat Efendi, is a primitive form of this genre and has more of an adventure character. The first historical novel that meets the laws, rules and poetic norms of the historical novel genre that emerged in Western literature is the novel "Jezmi" written in 1880 by the romantic poet and writer of the period, Namık Kemal. This work is defined as the first historical novel genre in the history of Turkish literature. It has left a rich legacy that can ensure the future development of the historical novel genre in Turkish literature.

After "Cezmi", no historical novel with high literary and artistic value, in a serious sense, was written in the period up to the Republic. The establishment of the Republic after the victory of the National Struggle, one of the glorious pages of Turkish history, resulted in an increase in interest in historical novels. With the historical novels written in 1923-50, writers mainly aimed to make history popular and increase interest in it. Although these epic and narrative novels, which were published in newspapers in parts (in the form of fragments), were read with interest, they were evaluated as works with a simple structure and weak form and aesthetics.

After the 1950s, diversity in novel themes, changes and developments in novel writing methods were noticeable. The political, social and economic changes that took place since 1960 and their

consequences were not ignored by the authors. It is precisely during this period, especially in the 1950s-80s, that more than 30 writers, such as Abdullah Ziya Kozanoglu, Murat Sartoglu, Zuhuri Danışman, Oghuz Ozdesh, Firudin Fazil Tulbentchi, Yavuz Bahdiroghlu, Enver Benhan Shapolyo, Reshat Ekrem Kochu, Yilmaz Boyunagha, Fikret Arit, Talip Apaydin, İlhan Tarus, Kamal Tahir, Tarik Bugra, Samim Kojagoz, Mustafa Nejati Sepetchioghlu, Emine Ishinsu, etc., are among the more than 150 historical novel authors published.

One of the factors determining the relevance of the dissertation is the lack of independent research in Azerbaijani Turkology on the theoretical and aesthetic problems of the history of the formation and development of the Turkish historical novel genre, which emerged in the late 19th century. Correspondingly, with the exception of the works of artists such as Namik Kamal (1840-1888), Ahmed Midhat (1844-1911), the historical novel genre of the 1950s-80s and the literary-critical considerations made about it have not been systematically studied in Azerbaijani oriental studies so far. By referring to the studies conducted in Turkish literature on this subject, aesthetic ideas have been studied and new considerations and results have been obtained.

Many research works have been conducted on the historical novel in Turkish literature so far. Hülya Argunshah, İsmail Karaja, Ramazan Topdemir, İlknur Tatar Kirilmish have conducted researches that accomplish each other, preserving the principle of historicity on the topic of “Historical Novels in Turkish Literature”: H. Argunshah “Historical Novels in Turkish Literature” (Related to Turkish History), I. Kirilmish “Historical Novels in Turkish Literature” (Related to Turkish History 1961-1965), R. Topdemir, “Historical Novels based on Turkish Literature (1961-1970).¹

Although no monographic systematic research has been conducted in Azerbaijani Turkology on the formation and

¹ Hülya Eraydın Argunşah, “Türk Edebiyatında Tarihî Roman (Türk Tarihi İle İlgili)”, Doktora tezi, Marmara Üniversitesi, 1990, 432 s.; Kırılmış İlknur “Türk Edebiyatında Tarihî Romanlar” (Türk tarihi ile bağlı 1961-1965), Doktora tezi, İstanbul, 2007, 1135 s.; Ramazan Topdemir, “Konusunu Türk Edebiyatından Alan Tarihî Romanlar (1961-1970)”, Doktora tezi, 2 cilt, İstanbul Üniversitesi, 2005. 765 s.

development periods of the Turkish historical novel genre as a whole, the history of Turkish literature, Turkish prose, and the works of its representatives have been addressed in books, monographs, and scientific articles published in our country. In writing the dissertation, the well-known Azerbaijani literary critics and Turkologists Aydin Abiyev, Agshin Babayev, Allahshukur Gurbanov, Khalida Guliyeva-Gafgazli, Sadagat Gasimli, Rashid Guliyev, Nushaba Arasly, Tofiq Malikli, Ahmad Ahmadov, Zhala Aliyeva, Elman Guliyev, Allahshukur Gurbanov, Asgar Rasulov, Rustam Huseynov, Maarifa Hajiyeva, Sariyya Gundoghdu, Barat Osmanova, Eshgana Babayeva, Shukufa Gadimova, Ramazan Ahmadov, Aydan Khandan, Elmira Mammadova, Hayat Mammadova, Murad Dayar, Lala Gasimli, Nurlana Gasimli, Gamar Alkhanova, Gunel Yunusova, Turkan Aliyeva, Ulker Samadova, Khanim Abdullayeva, Aytan Abbasova, Sevinj Aliyeva and others provided their conceptual insights on the object and subject of our research, as well as issues related to Turkish prose and its genres, novels by Turkish writers. Their opinions and considerations have been taken into account.²

²Abiyev A.M. Türkiyə ədəbiyyatı tarixi. 3 cildə, II cild (I hissə). Bakı: Bakı Dövlət Universiteti nəşriyyatı, 2007, 280 s.; Türkiyə ədəbiyyatı tarixi. 3 cildə, II cild (II hissə). Bakı: Bakı Dövlət Universiteti nəşriyyatı, 2007, 279 s.; Tənzimat dövrü Türkiyə ədəbiyyatı. Bakı: Azərnəşr, 2011, 47 s.; Məlikli T. Türköloji və filoloji problemlər. Bakı: Elm və təhsil, 2017, 500 s.; Меликли Т. Сочинение 1. Истории литературы Турции. Баку: Елм ве техсил, 2016, 545 с.; Бабаев А. А. Очерки современной турецкой литературы. Москва: Восточная литература, 1958, 232 с.; Бабаев А.А. Социальные мотивы в современной турецкой литературы. Баку: Элм, 1982; Rəsulov Ə. Türk sənədli-bədii nəsr. Bakı: Nurlan NPM, 2004, 428 s.; Əhmədov Ə. Rəşad Nurinin romanları. Bakı: Azərnəşr, 1956, 172 s.; Əliyeva J. Çağdaş türk şeirinin poetikası. Bakı: Elm, 2009, 91 s.; Quliyev E. Türkiyə türk ədəbiyyatı. (XIX-XX əsrlər). Bakı: 2003; Gündoğdu S. Mehmet Akif Ersoy yaradıcılığında ictimai problemlərin bədii təəcəssümü. Bakı: R.M. Kompani, 2012, 228 s.; Mustafayeva N. Səbahəddin Əli nəsrinin poetikası. Bakı: Mütərcim, 2017, 192 s.; Ахмедов Р. С. Литературные процессы в новой турецкой литературе. Баку: Нафта- Пресс, 2002, 208 с.; Мəммədova H. Yaşar Kamal yaradıcılığında folklor motivləri: Fil. üzrə. fəls. dok..dis. avtoref. Bakı: 2010, 29 s. Alxanova Q. Bədii nəsrə qadın xəyanətinin psixoloji motivasiyası // BDU dil və ədəbiyyat beynəlxalq elmi – nəzəri jurnal, 2011, N 1 (77), s. 106-108. Araslı N. N.

Turkish historical novels written in the 50s-80s of the 20th century are considered to be relevant both for their historical significance, their subject matter, and their artistic and aesthetic characteristics. The dissertation work is also relevant in terms of clarifying and systematically studying issues such as tradition, modernity, and historicity in Turkish historical novels, which are bearers of national values.

Object and subject of the research. The object of the research work is more than 20 historical novels written by well-known Turkish writers such as Talip Apaydın, İlhan Tarus, Kemal Tahir, Tarık Bughra, Samim Kojagoz, Emine Ishinsu, Mustafa Nejatı Sepetchioglu in the 1950s-80s, each of whom has an individual artistic style. In this context, issues such as socio-political and literary factors that determine the formation and development of the historical novel genre in the world and in Turkey, and the stages of development of the genre are also included in the research.

The subject of the research work includes the ideological-content characteristics of the mentioned historical novels, the development of national-moral values in the context of tradition and modernity, and the analysis of the ideas of statehood and patriotism such as national unity, equality and justice from a literary-aesthetic perspective.

Nizami və türk ədəbiyyatı. Bakı: Elm, 1980, 205 s.; Babayeva E. Nəcib Fazil Qısakürəyin yaradıcılıq yolu. Bakı: Elm və təhsil, 2013, 196 s., Qurbanov A. Əbdülhaq Hamid. Bakı: Elm, 1987, 116 s., Xəndan A. Yəhya Kamal Bəyatlı yaradıcılığında sənətkarlıq xüsusiyyətləri. Bakı: Nurlan, 2002, 148 s., Məmmədova E. Osman Türkün poetik irsi. Bakı: Elm, 2010, 256 s., Qasımoğlu L. XX əsrin II yarısından sonra türk hekayəçiliyində ənənə və novatorluq (Mustafa Kutlunun yaradıcılığı əsasında): Fil. üzrə fəls. dok. dis. avtoref. Bakı, 2014, 26 s.; Səmədova, Ü. Tənizmat dövrü türk nəsrinin formalaşmasına qərb ədəbiyyatının təsiri / – Bakı: Elm, – 2025. – 344 s.; Əliyeva, T. İskəndər Palanın tarixi romanları / T. Əliyeva. – Bakı: Elm və Təhsil, –2023. – 224 s.; Abdullayeva, X. XIX əsr türk ədəbiyyatında roman janrının təşəkkülü və inkişafı: / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, –2022. – 26 s.; Əliyeva, S. Çağdaş dövr Türkiyə nəsrində tarixilik və müasirlik (İskəndər Palanın romanları əsasında): / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, –2024. – 30 s.

Purpose and objectives of the research. The main purpose of the research work is to analyze and study the historical novels written in the 1950s-80s in terms of theme, idea and craftsmanship against the background of the stages of formation and evolution of the historical novel genre emerged in the second half of the 19th century in Turkish literature, which developed under European influence, as well as to conduct a comparative analysis in terms of national and moral values, and in the context of tradition and modernity. To achieve this goal, the following tasks are fulfilled:

- To study the history of the formation of the Turkish historical novel in the socio-political, literary and cultural environment and literary and historical experience after the second half of the 19th century;

- To explore the disputes that arose about “Jezmi”, that is the first historical novel of Turkish literature;

- To determine the development trends of the historical novel genre in the 20th century;

- To examine the literary and historical sources of the historical novels of the 1950s-80s and to determine their unique characteristics;

- To involve the historical novels of the period in the research by grouping them in terms of theme and idea-content;

- To study national and moral values in the historical novels of the 1950s-80s in the context of tradition and modernity;

- To determine position and role of women in Turkish society, their duties and women’s rights in the historical novels of the mentioned period;

Research methods. The methodological and theoretical foundations of the research are the systematic study of national and universal values, literary and artistic material in the field of philology. In the course of the research, the scientific and theoretical provisions of modern philological thinking are taken as a basis, the experience and results of world, Turkish, European literary criticism and our Azerbaijani Turkology, historical and comparative and systematic analysis methods are used.

Main provisions put forward for defense. The main provisions of the dissertation work put forward for defense can be summarized as follows:

- Identification of serious changes and socio-philosophical factors in the socio-political and cultural life of the country that conditioned the formation stage of historical novels;

- Analysis of controversial and biased opinions about the concept of historical novels, the naming of the genre in the research conducted on the topic, as well as the approaches considered as correct;

- Namik Kemal's "Jezmi", the first historical novel written in the Western style of Turkish prose;

- Turkish historical novel, first samples of which appeared since the 80s of the 19th century, experienced a stage of self-expression at the end of the century, and a period of self-affirmation at the beginning of the last century, stepped into a dynamic development stage at early 20th century, and valuable historical novels of Turkish literature were written after the 1960s;

- 1950s-1980s constituted one of the most important periods in the historical development stages of the Turkish novel;

- Analysis and interpretation of the subject area and image system of historical novel samples in the mentioned period;

- Comparative analysis of national, spiritual, moral, and cultural values in the novels of the mentioned period.

Scientific novelty of the dissertation. In the dissertation, the Turkish historical novel genre of the 1950s-1980s, which was selected as an independent scientific research object for the first time in Azerbaijani Turkology, was systematically and comprehensively involved in the research. The comparisons made between history and historical novels in the dissertation work and the conclusions obtained can be considered among the scientific novelties of the research. In the research work, historical novels written in the 1950s-1980s are extensively examined and analyzed in the context of national-spiritual and cultural values for the first time. Along with the analyses, the artistic and craftsmanship characteristics of historical novels of the period involved in the research that correspond to the mentioned

category are also studied. Moreover, the characteristics of the historical novel genre and the definition of the genre are given by examining the various positions of critics. Additionally, the following novelties are achieved in the research work:

- The dissertation is the first independent scientific research work on Turkish historical novels of the 50s-80s of the last century in Azerbaijani Turkology;

- The formation, development periods, and scientific and theoretical aspects of the novel genre, which has a history of more than 150 years in Turkish literature, are systematically studied in Azerbaijani Turkology;

- The dissertation provides a comprehensive analysis of the historical novel samples of prominent Turkish writers such as Talip Apaydın, İlhan Tarus, Tarik Bughra, Samim Kojagoz, Mustafa Nejati Sepetchioghlu, and Emine Ishinsu, who have not yet become an object of independent scientific research in Azerbaijani Turkology;

- In the dissertation work, the works of writers such as Kamal Tahir, Talip Apaydın, İlhan Tarus, Samim Kojagoz, Tarik Bughra, Emine Ishinsu, Mustafa Nejati Sepetchioghlu, who are among the most famous Turkish writers of the historical period of the 1950s-80s covered by the research work, the artistic characteristics of their historical novels, the idea-content, socio-political, moral-ethical and cultural aspects are involved in a comparative and extensive study;

- In the dissertation work, the systematic exploration of the development path of the historical novel genre in Turkish literature and the study of the poetics of the genre in the context of tradition and modernity can also be considered an important scientific innovation;

Theoretical and practical significance of the research. From a theoretical point of view, the research work is important in terms of the emergence and development of the historical novel genre in Turkish literature as a whole, specifically in terms of the study of the 1950s-80s period. The new facts and original interesting analyses revealed during the study of historical novels of the period further increase the theoretical significance of the research work and, due to its new approach to the problem posed and its scientific-theoretical conclusions, and can act a scientific source in the analysis and solution

of problems related to the historical novel genre in Turkish literature. The practical significance of the dissertation is that it is possible to benefit from the main provisions and conclusions of the research work in the preparation of monographs and books on the history of the literature of the Turkic peoples and the life and works of famous artists of Turkey as a whole, in the compilation of programs, textbooks and teaching aids of the faculties of oriental studies and philology of higher education institutions, in the preparation of lectures and in conducting seminars.

Approbation and application of the research. The main provisions of the research work are represented in scientific journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in authoritative collections and journals of foreign countries, including periodical scientific publications included in the international indexing systems (Copernicus, Ulakbilim, etc.), speeches at international conferences and symposia held in the country and abroad, and conference proceedings.

Name of the organization where the dissertation work is implemented. The dissertation work was implemented in the “Turkic Philology” department of the Institute of Oriental Studies named after Acad. Z.M. Bunyadov of ANAS.

Structure and total volume of the dissertation work. The dissertation work consists of an introduction (14423 characters), three chapters (Chapter I, two paragraphs - 41078 characters, Chapter II, four paragraphs - 67821 characters, Chapter III, four paragraphs - 67821 characters) conclusion (6938 characters) and a list of references. The total volume of the dissertation work is 239640 characters.

MAIN CONTENT OF THE RESEARCH

The “**Introduction**” part of the dissertation work provides information about the relevance and implementation degree of the topic, the goals and objectives of the research, the research methods, the main provisions put forward for defense, the scientific novelty of the research, the theoretical and practical significance of the research, its approbation and application, and its structure.

Chapter I of the dissertation is entitled “**The Genesis and Development of the Historical Novel Genre in Turkish Literature**”. The first part of this chapter, which consists of two sub-chapters, is entitled “**The Relationship between History and Literature in the Emergence of the Historical Novel Genre**”.

This sub-chapter examines the functional differences between the historian and the writer, a comparative analysis of the historical work and the historical novel, and also defines the historical novel genre based on the research of Azerbaijani, European, and Turkish writers and their critics and defines its genre boundaries. The new way of thinking emerged following the French Revolution led to the awakening of national consciousness in society and the spread of nationalist ideas. With the awakening of national awareness, the idea of becoming a nation developed, which resulted in the emergence of the concept of a national state. We should note that literature has a special role in addressing history to a wide audience, which is one of the main factors in the formation of national consciousness. History, which consists of countless materials, has become a source of inspiration for literature. Although history is an endless treasure for literature, we cannot equate the duties of a historian and a writer. A historian writes the history of society, while a writer inscribes the history of a person in society. A historian is obliged to write events with complete objectivity, remaining faithful to historical reality. Although a writer takes historical events as a subject, he/she may not write history as it is. A writer creates a work by mixing the ready-made material he/she receives from history according to his/her imagination and adding a new plot to it. Nevertheless, historical reality must be preserved in a work of art, and historical truths, the socio-economic

situation of the period, the ethnography of the people, and their customs and traditions must be described in accordance with the period in question. The important point in a historical novel is that the writer explores and rewrites the events that took place in the past by referring to historical sources.

Since the study of historical novels in Turkish literature is distinguished by its historical diversity, there have been various debates about historical novels. Therefore, Turkish researchers and investigators have expressed different opinions and put forward considerations about the concept of historical novels, the naming of historical novels, and which works are considered historical novels. Researchers such as Hulya Argunshah, Sadik Tural, Nurullah Chetin supposed that historical novels represent events that happened and ended in a certain period in the past.³

The disagreements that have arisen around the concept of historical novels in Turkish literature continue in the naming of the genre. In Turkish literature, different terms such as “historical novel”, “history novel”, “novel taken from history”, “novel related to history”, “novel of the period and age” are observed to be used.

Analyses show that when we say historical novel, we mean a novel that is in the past, at least 60-70 years ago, but is studied only by referring to historical sources, that is, a classic historical novel.⁴

Moreover, when we pay attention to the didactic aspect of historical novels, we see that these novels, which tell about the past life of the people, heroic struggle, and the lives of prominent personalities, play an important role in the formation of national consciousness, patriotism and pride of the younger generation.

The second half of Chapter I is entitled **“The emergence of the historical novel genre in world and Turkish literature”**. This sub-chapter discusses the social, political and social factors that prepared

³ Dadaşova A. Türk ədəbiyyatında tarixi roman janrının nəzəri aspektləri // - Bakı: Şərq Araşdırmaları, elmi nəzəri jurnal, – 2022. №1 (5), – s. 67-71, – s. 68.

⁴ Dadaşova A. Türk edebiyatının Milli Mücadele konulu tarihi romanları // Zaferin 100. Yıl dönümünde Milli Mücadeleye yeni bakışlar, – Ankara: Sonçağ – 8-10 iyun, – 2022, – s.775-786, – 780.

the establishment of the historical novel in Western literature, and then in Turkish literature, the literary samples that shaped the source of the historical novel, and the first historical novels of Turkish literature.

The 19th century is remembered as a period of important changes in European history. After the French Revolution, many empires fell and national states emerged. As a result of these changes, and due to the formation of national consciousness and identity, peoples turned to their own history. The emergence of the historical novel in Western literature coincides with just such a period. However, many works with historical themes were written until the 19th century. Even the acquaintance of history with the novel dates back to the Ancient Greek period. For example, the epics “Iliad”, “Odyssey”, “Aeneid”, “Decameron”, “A Thousand and One Nights” were the heralds of the historical novel genre. Works written on historical themes can also be found in the 17th and 18th centuries. However, as researcher Georg Lucas says, these works lacked a historical element and were evaluated historically only for their costumes. The English writer Walter Scott, laid the foundation for the historical novel with his novel “Waverly” (1814)

The emergence of the historical novel genre in Europe in early 19th century, and in Turkish literature at the end of the century, is closely related to the laws of literary development, and this difference is not accidental. By the 19th century, the Ottoman empire was gradually weakening, losing its earlier strength and economic power, and was on the verge of decline. A number of reforms were implemented to prevent the collapse of the empire. The threat of the Ottoman empire being divided and separated by Western powers also worried the intellectuals and writers of the time. Intellectuals turned to historical themes in order to increase the determination of the people to fight and believe in future. They recalled the days of victory in the past and the bravery of heroes through historical novels, calling the people to struggle.

In Turkish literature, until the Tanzimat period (1839), the historical novel was replaced by epics, folk stories, and legends that shaped the historical consciousness of ancient people. Analyses show that the source of historical novels in Turkish literature is epics, folk

stories, gazavatname, battalname, and jenkname, which are samples of oral folk literature. Among those who addressed historical periods and events during the Tanzimat period, Ahmet Midhat and Namig Kemal stood out in particular. Ahmet Midhat's novels "The Janissaries" (1872) and Namig Kemal's "Jezmi" (1880) are among the first examples of the historical novel genre that are attributed to the formation stage of Turkish literature and laid the foundation for this genre. Since Ahmet Midhat's novel "The Janissaries" does not fully contain the characteristics of the newly emerging historical novel genre, the work can be considered as the first attempt at a historical novel. The work "The Janissaries" tells the story of the tragedy that befell a family living in Istanbul during the period when the Janissary Corps was abolished and a new army called Nizami-Jadid was established in its place. In fact, Ahmed Midhat chose a period that was appropriate for the event he would talk about in the work and described history only against the background of the events. The novel "The Janissaries" can be estimated as a historical adventure novel.

The novel "Jezmi", which tells about the Ottoman-Iranian wars and is an example in terms of the promotion of Turkish-Islamic unity, is the first historical novel written in the Western style of Turkish literature and meets the conditions of a historical novel.

The main provisions put forward in the first chapter are represented in scientific articles and theses.^{5;6;7;8;9;10;11;12}

Chapter II of the dissertation, entitled **“The Historical Novel Genre in Turkish Literature in the Second Half of the 20th Century (1950s-80s)”**, consists of three sub-chapters. The first sub-chapter of this chapter, entitled **“Development Stages of the Historical Novel Genre in the 20th Century”**, systematically analyzes the development stages of the Turkish historical novel genre after the Tanzimat period in a sequential manner.

Following the historical novels written during the Tanzimat period (1860-1896), there is a stagnation in the historical novel genre in the period before the Republic. Unlike the Tanzimat period, interest in Turkish history decreased during the Servet-i Funun period. Writers who were in search of a new style, literary genre and aesthetic goal under the influence of the West almost did not write historical novels during the Servat-i Fun period. On the contrary, writers of the National

⁵ Dadaşova, A. Ahmet Mithat Efendi yaradıcılığında tarixi roman janrı // – Türk dillərinin və ədəbiyyatının tədqiqi və tədrisinin aktual problemləri beynəlxalq elmi konfrans, – Sumqayıt: SDU №4, – 20-21 may, – 2021, – s. 328-332.

⁶ Dadaşova, A. Türk ədəbiyyatında tarixi roman janrının nəzəri aspektləri // – Bakı: Şərq Araşdırmaları, elmi nəzəri jurnal, – 2022. №1 (5), – s. 67-71.

⁷ Dadaşova, A. Walter Scott'tan Günümüze Tarihi Romanın Gelişimi // VI Uluslararası Türklerin Dünyası Sosyal Bilimler Sempozyumu, – Ankara: Türklerin Dünyası Enstitüsü, – 13-15 may, – 2022, – s. 927-941.

⁸ Dadaşova, A. Tarihi Romanın Doğuşu ve Namık Kemal // I Uluslararası Türkoloji Kongre “Arayışlar ve Yönelimler”, – Karabük: Karabük Üniversitesi, – 16-18 may, – 2022, – s. 166-174.

⁹ Dadaşova, A. Tarixi roman janrı və Valter Skott // – Bakı: AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu Əlyazmalar Yanmır Elmi məqalələr toplusu, – 2023. c. 9, №1 (16), – s. 93- 98.

¹⁰ Dadaşova, A. Türk tarixi romanın təşəkkül və inkişaf tarixi // – Bakı: Filologiya məsələləri AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, – 2023. №8 – s. 396-402.

¹¹ Dadaşova, A. Populyar türk tarixi romanların nəzəri aspektləri // BMU Gənc Tədqiqatçıların VII Beynəlxalq Elmi Konfransı, – Bakı: BMU, – 28-29 aprel, – 2023 – s.1854-1858.

¹² Dadaşova, A. Türk ədəbiyyatının ilk tarixi romanı “Yeniçerilər” yoxsa “Cezmi” // “Tədris, Öyrənmək və Təhsil” mövzusunda Respublika Elmi praktik konfrans, – Bakı: Qərbi Kaspi Universiteti, – 5may, –2023. – s. 180-182.

Literature period, who tried to generate a national language and literature, were enthusiastic in history. During this period, historical stories by A.H. Muftuoglu and O. Seyfettin were welcomed rather than historical novels. Following the National Struggle period that resulted in the establishment of the Republic, a significant increase was observed in the writing of novels in Turkish literature in general. There were reasons for this noticeable upsurge in the number of novels. One of the main factors was that the novel genre appealed to a wide readership, and another was that it offered a more comprehensive presentation of ideas and content. The novels written during the Republic period by the writers as Abdulla Kozanoglu, Nizameddin Nazif, Fazil Nejb, Turhan Tan, Firidun Fazil Tulbentchi, Rashad Ekrem Kochu, etc. were in simple language and style, consisting of attractive and interesting stories, and read with great curiosity. Although these historical novels, which were far from the literary aesthetic point of view, were welcomed with great enthusiasm by the readers, they were forgotten in a short time as they were weak. These novels were estimated weak in terms of literary aesthetics and emerged as a product of the intermediate culture shaped between tradition and modernity, manifesting the characteristics of a society in the transition stage between traditional and modern structures.

The years between 1923-50, which began with the establishment of the Republic, are considered to be the period in which the most historical novels were written in the history of Turkish literature. It is known that Abdullah Ziya Kozanoglu alone wrote 21 historical novels after 1923.

Historical novels written in Turkish literature from 1940 to 1960 attracted the attention of readers as they covered interesting, adventurous topics in content and had a simple structure. These novels, which deal with Ottoman-era Turkish history and Islamic history and represent the most brilliant periods of Turkish history, are written in a historical adventure style, based on the principle that “a historical novel is not history,” and are based on the writer’s imagination.

In historical novels written after 1960, the changes were observed in both the novel writing technique and the approach of writers to historical realities. Some writers addressed the changes the

country had undergone in this historical period from a social, social and economic perspective, while others attempted to apply new approaches by writing about the changes of the period in a social realist style with their own unique styles. When writing historical novels, authors desired to change the concept of the historical adventure style novel, which used the previous classical style of expression and was widely written and read. After the 1960s, Turkish literature continued on its path with writers who had a different worldview compared to previous periods.

Following the 1960s, novels began to be written in a modernist style in Turkish literature. In novels written during this period, factors such as enlightenment, getting to know a person, and penetrating their inner world came to the fore. Novels written in a new style, such as “Mother State”, were slowly changing the trend of the historical novel. In these types of novels, written in a modern style and with an artistic aesthetic language, the depth of content was one of the main goals of the writers. With the novel “Mother State”, Kamal Tahir began to inscribe works representing the author’s perspective and interpretations on historical focusses, instead of the ones written solely based on historical sources, as in the novels written during the National Literature and Republic period. After the 1960s, the works of writers such as Kamal Tahir, Tarik Bughra, Emine Ishinsu, Mustafa Nejati Sepetchioghlu, and Talip Apaydin were read with great interest.

After 1980, the historical novel stepped into a new stage in Turkish literature, as in world literature. Unlike the traditional historical novel, the newly created novel gave the writer the opportunity to use his/her own ideas and fantasies more. Until the 1980s, we witnessed writers inscribing historical novels in a popular and modern style in Turkish literature. Following the 1980s, postmodern novels began to be included in the ranks of historical novels in Turkish literature, as in world literature.

The second half of this chapter, entitled “**The Turkish Literary Environment in the 1950s-80s**”, discusses the impact of the mixed and complex political processes experienced in the country’s life in the 1950s-80s on the social and literary environment, and the works of writers of the period, such as Talip Apaydin, Ilhan Tarus, Kamal Tahir,

Tarik Bughra, Samim Kojagoz, Mustafa Nejati Sepetchioghlu, and Emine Ishinsu, who were involved in the research and had individual artistic qualities.

The changes in the life of the country, which witnessed revolutions, memorandums, and political fluctuations in the 50s-80s of the 20th century, also affected the literature of the period.

The 1950s were remembered for their innovations in Turkish literature. The 1950s-80s were a productive period for writers. This period has produced a unique generation of writers in the genres of stories, poems, and novels in Turkish literature. After the 1950s, a new generation of writers such as Kemal Tahir, Ahmet Jemil Akhinji, Samim Gojagoz, Tarik Bughra, Fikret Arit, Oghuz Ozdesh, Reshat Ileri, Bekir Buyukarkin, Talip Apaydin, Bahaeddin Ozkishi, Mustafa Nejati Sepetchioghlu, Emine Ishinsu, Sevinch Chokum, Yavuz Bahadiroghlu, began to shine in Turkish literature. The writers of the period opened new doors in literature by bringing previously unexplored topics to literature and deeply affecting the human spirit.

The writing of adventure novels with weak literary value, which was widespread in the early years of the Republic, continued during this period. The authors of these novels, which were far from the realities of life and society or dealt with love and intrigue, continued to work on similar topics.

Among the works written in Turkish literature in the 1950s-80s, social realist novels about village life, novels about longing for destroyed values that illuminate national and religious sensitivity, novels written being affected by modernism, and novels representing the inner world of the hero are noteworthy.

Analyses show that there is an ideological approach to history in the works of writers such as Talip Apaydin, Ilhan Tarus, Samim Kojagoz, Kamal Tahir, Tarik Bughra, Emine Ishinsu, Mustafa Nejati Sepetchioghlu from the 1950s-80s. These writers analyzed and explored the causes of the facts and events described in their novels, and placed the fate of the homeland, the nation, and the person at the center of the work, and stood by them with all their being.

In the third subchapter of Chapter II, entitled **“Theme, Idea-Content and Artistic Characteristics of Historical Novels of the**

1950s-80s", it is shown that the historical novels included in the study written in Turkish literature in the 1950s-80s are grouped as novels about the distant past and the recent past. Within this grouping, novels about the distant past include works that contain the history of the establishment of the Seljuk and Ottoman empires. In this subchapter, among the historical novels written in the 1950s-80s, Kamal Tahir's "Mother State", Tarik Bughra's "Osmanjik", Sepetchioghlu's "Kilid"(Lock), "Anahtar" (Key), "Kapi" (Door), "Konak" (Manor), "Chati" (Roof), "Bu atlı kechide gedir" ("This Horseman Goes to the Crossing"), Emine Ishinnsu's "Agh topraglar" (White Lands) and other novels were involved in the study. Some of these historical novels manifest the arrival of the Turks in Anatolia and the struggle for the Turkification of Anatolia, especially the Malazgirt War (1071), which has a central place in their history. Afterwards, the Turks shift from a nomadic culture to a sedentary culture around the Mediterranean Sea, and return to their historical ancestral lands. Other novels deal with the history of the establishment of the Ottoman empire, which has a history of more than 6 centuries.

The subject of the novels that deal with the recent past is the events of the National Struggle period, which is the bloody memory of Turkish history. In this semi-chapter, novels such as Kemal Tahir's "People of the Captive City", "Prisoner of the Captive City", "Crossroads", Ilhan Tarus's "To Exist", "Government Square", "Pastoral Passion"; Samim Gojagoz's "Kalpaghlilar", "Doludizgin"; Talip Apaydin's "In the Dust of the Mist", "They Said the Homeland"; Tarik Bughra's "Kichik Agha" (Junior Lord), "Pharaoh's Faith" were included in the research. This subchapter also discusses the brief content, language and style features of the novels studied.

The main scientific conclusions obtained in this chapter of the research work are represented in the following articles^{13;14;15;16}

Chapter III of the dissertation entitled **“Analysis of national-moral values in historical novels written in the 1950s-80s in the context of tradition and modernity”** consists of four subchapters. The first subchapter of Chapter III is entitled **“Statehood Ideas: The theme of national unity, equality and justice”**.

Turkish oral folk literature, which has been formed over the centuries and has become a valuable literary heritage, has played the role of tradition from this or another point of view in the 20th century and has affected historical novels, particularly. Tradition is the foundation of today's culture and literature. Analyses show that in historical novels, writers have benefited more from epics, which are bearers of national values.

In this semi-chapter, the statehood traditions of the ancient Turks, the ideas of unity and equality are analyzed comparatively with the samples from historical novels. During the research, the factors that influenced the establishment of the state among the Turks are explored and discovered. Research shows that in historical novels about the distant past, one of the most important elements in the establishment of the state was religion and religious figures (dervishes). In novels about the formation history of Seljuk and Ottoman empires, the founding and unifying role of the hearths, congregations and the dervishes who governed them played a great role in the establishment of the Turkish state in Anatolia, in ensuring unity and equality, social justice, and in the spread of Islam. Since the hearth is the place where the spirits of ancestors gather, fire burns, and

¹³ Dadaşova, A. Tarık Buğranın “Küçük Ağa” romanında qəhrəmanların mənəvi təkamülü // – Bakı: Şərq Araşdırmaları, Elmi nəzəri jurnal – 2020. № 2, – s. 51-57.

¹⁴ Dadaşova, A. Türk edebiyatının Milli Mücadele konulu tarihi romanları // Zaferin 100. Yıl dönümünde Milli Mücadeleye yeni bakışlar, – Ankara: Sonçağ, – 8-10 iyun, – 2022, – s.775-786.

¹⁵ Dadaşova, A. Türk ədəbiyyatında populyar tarixi roman janrı // – Bakı: Türk filologiyası Azərbaycan Respublika Elm və Təhsil Nazirliyi Bakı Dövlət Universiteti, – 2023. №1, – s. 101-107.

¹⁶ Dadaşova, A. Türk tarixi romanlarında Malazgird // Gənc Tədqiqatçıların VI Respublika elmi konfransı – Bakı: , – 10 mart, – 2023, – s. 44-46.

the lineage continues, and the burning of the hearth is estimated as an indicator of life, and its extinction is accepted as the destruction of the lineage. The dervishes of the Yasi hearth brought this fire, which they received from their congregations in Central Asia, to Anatolia, their historical ancestral lands, without extinguishing it, and succeeded in expanding it there.

In the novels involved in the study, the hearts of Sheikh Adebali, Gumral Dede, and Sari Hoja united the Turks around them. Sachli Hoja, Sari Hoja, Kupeli Hafiz, Kumral Dede, Sheikh Adebali, Tapdiq Emre, Yunus Emre, Abdal Musa, Gayghisuz Abdal, and Garaca Ahmed are dervish characters in historical novels. These dervishes, by exerting a spiritual and ideological influence on the territories to be acquired before the physical and political conquests, created a favorable social and religious basis for the achievement of those lands. Dervishes were able to open the paths to the hearts of people with the power of love and compassion and guide them. These works emphasized the importance of not only strength and power, but also intelligence and science for the establishment of a state. In this way, the Turks developed from a tribe to a bey, and from a bey to a state.

In historical novels about the distant past, writers such as Kamal Tahir, Tarik Bughra, and Mustafa Nejati Sepetchioghlu benefited from tradition extensively. Tradition played a basic role in their creativity, and they formed their own unique style by referring to epics. These writers molded the old content into new forms. In the novel “Kilid” (M.N. Sepetchioghlu), the special role of epics in the philosophy of state formation is shown with examples from the epics “Oghuz Kagan” and “Koch” (Migration). In the work, the writer draws attention to the establishment of the state by using pre-Islamic beliefs and symbols together with Islamic values. In the novels “Osmanjiq” (T. Bughra), “Konak” (M.N. Sepetchioghlu), and “Dovlet Ana” (K. Tahir), the creation of the state is associated with the symbol of a plane tree growing from a small seed.

In the second half of the last chapter, entitled **“Ideas of Nationalism and Patriotism”**, the nationalist feelings and love of country that deepened in historical novels against the western invaders

during the years of the National Struggle are manifested with examples from historical novels.

After the defeat of the Ottoman Empire in World War I, the Greeks, Serbs and other Balkan peoples gained independence and separated from the Ottoman Empire. Subsequently, the hostility of the Greeks, who remained Ottoman subjects, towards the Turks increased even more and it became difficult for the Turkish people to live together with Christians. It was after this that the idea of nationalism began to deepen among the Ottoman Turks. The massacres and robberies committed against the Turkish people by the Greeks, who lived within the borders of the Ottoman Empire, which was a religiously tolerant state and had special privileges, became the subject of historical novels about the recent past.

In the novels “Galpaglilar”, “Doludizgin” (S. Gojagoz), “Kichik agha” (T. Bughra), the events that took place in the hostile Turkish and Greek neighborhoods clearly represent the traces of nationalism. Heroes such as Cholag Saleh (Kichik agha), Yusif (Galpaglilar), Saleh Efe (Galpaglilar) fought in the front in wars, lost their arms and legs, and returned from the battle unrecognizable. During this time, the Greeks and Armenians, who had special privileges, lived their lives comfortably. However, changing political events caused them to modify their positions and become hostile towards the Turks with whom they had lived together for ages. In our study, these events were analyzed with specific examples from the novels.

In the third subchapter titled **“Religious Issues, Traditions and Beliefs”** of Chapter III entitled **“Analysis of National-Moral Values in Historical Novels Written in the 1950s-80s in the Context of Tradition and Modernity”**, religion and the view on religion is represented from various aspects in the historical novels of the period studied.

The Turkish nation has continued its life with these traditions for more than a thousand years after converting to Islam. After the conversion to Islam by the Turkish, religion has been a major element in the establishment of the state. Religion has played a unifying role in Turkish society from the period of the principalities to the Tanzimat decree. Religion and religious figures have been shown to be

important factors in the establishment of the Seljuk and Ottoman empires. Analyses show that religion is exalted in historical novels that deal with the distant past (the history of the establishment of the Seljuk and Ottoman empires), and that religion plays a major role in the establishment of the state, ensuring unity and equality, and justice.

This subchapter also analyzes the spiritual aspects of religion, such as prayer, namaz, the call to prayer, the phrase “Bismillah” and the deep respect shown to the Holy Quran. The dissertation presents the importance given to such spiritual values with examples from novels. These dervishes, who are presented in the form of religious figures such as Sari Hoja, Kupeli Hafiz, Kumral Dede, Sheikh Edebali, Yunus Emre, and Gayghisiz Abdal in novels about the distant past, ensured unity and equality, social justice among the Turkish, and played an important role in the formation of the state and nation.

However, during the modernization phase that began with the Tanzimat period, the position of religion and the clergy in society weakened. During the period of westernization that began with Mahmud II, religion became passive and took a back seat in the administration and execution of the state. Especially during the years of the National Struggle, the negative attitude towards religion increased due to the conditions of the time. In the novels “People of the Captive City”, “Galpaglilar”, “In the Dust of the Mist”, “They Said the Homeland” and other novels that deal with the recent past, we see that religion is criticized for fanaticism and superstition. Among the period novels, only Tarik Bughra’s novels show a different approach to the clergy. In “Kichik agha”, the clergy is presented in a different light. Hoja from Istanbul, who was sent to Aghshehir as a supporter of the Istanbul government, is presented as a character who chooses to join the National Struggle groups after learning the true face of the events.

This sub-chapter also discusses the ancient Turkish customs and beliefs that we encounter in historical novels.

In the last sub-chapter of the dissertation, entitled **“The Position of Women in Society in Turkish Historical Novels,”** women, their position and role in society in Turkish history are extensively studied.

Looking back at history, it becomes distinct that in the pre-Islamic period, women in the Turks who led a nomadic life had equal rights with men, rode horses, shot arrows, played swords and were involved in battles along with men. In the Turkish society that converted to the Islamic religion and culture, the role of women in social life gradually became passive. With the cultural change, the loss of many rights and statuses of Turkish women in society coincided with the last periods of the Ottoman Empire.

Following the Tanzimat period, the place and role of women in society began to change, and foreign women who came to Istanbul became a model for Turkish women. Writers and intellectuals such as Ahmet Midhat and Namik Kemal had a great influence on the change in the role of women in society during the Tanzimat period.

In historical novels about the National Struggle period, Turkish women have not lost their inherent courage and fighting spirit, and have fought shoulder to shoulder with men in the National Struggle movement. By describing Turkish women in their novels in this way, historical novel writers have once again shown the respect and heroism of women to their readers.

The main scientific conclusions obtained in this chapter of the research work are represented in the following articles.^{17;18;19;20;21;22;23}

The scientific and theoretical conclusions obtained throughout the research are summarized in the “**Conclusion**” section of the dissertation work.

- There has always been a close connection between history and literature, historical events and personalities have acted as a source of inspiration for artists, a source of countless materials, and historical novels, which are bearers of national values, represent the history, socio-political life, daily life, customs and traditions of nations.

- Historical novels have attracted attention as one of the controversial types of the novel genre. Therefore, there are different opinion in Turkish literature regarding a number of controversial issues such as the concept of historical novels, the naming of the genre, and which works are considered historical novels. After examining the defining factors of the genre, it is possible to conclude that historical novels deal with events that occurred and ended in the distant past, completed in history and received the stamp of time. Since the most important condition proving the historicity of the historical novel

¹⁷ Dadaşova, A. Türk tarixi romanlarında dərviş obrazı // BMU Gənc Tədqiqatçıların VIII Beynəlxalq Elmi Konfransı – Bakı: BMU, – 26-27 aprel, – 2024, – s. 1981-1986.

¹⁸ Dadaşova, A. Milli Mücadilənin Tarık Buğranın tarixi romanlarında bədii əksi // Uluslararası “Türk Dünyasında Milli Mücadele ve Edebiyat”, – Bakı: TDK Yayınları, – 12-15 iyun, – 2019, – s. 121-129.

¹⁹ Dadaşova, A. Türk tarixi romanlarında dövlət quruluşu // İsmayıl Şıxlı yaradıcılığına həsr olunmuş “Filologiyanın aktual problemləri” beynəlxalq konfrans, – Bakı: BAU, – 3-4 dekabr, 2019, – s. 222-226.

²⁰ Dadaşova, A. Women’s portraits in Turkish historical novels // – Україна: Актуальні Питання Гуманітарних Наук, – 2023. № 64, том 1, – s. 240-246.

²¹ Dadaşova, A. Türk tarixi romanlarında qadın obrazları // – Bakı: Şərq Araşdırmaları Elmi nəzəri jurnal, AMEA akad. Z.M.Bünyadov adına Şərqşünaslıq İnstitutu, – 2023. Vol 5 №1 – s. 69-74.

²² Dadaşova, A. Tarixi romanlarda vətənpərvərlik duyğuları // Türk dünyasının mədəniyyət paytaxtı Şuşa”, Respublika elmi konfransı, – Şamaxı: ADPU, – 14 dekabr, – 2023, – s. 420-424.

²³ Dadaşova, A. Religion in Turkish historical novels // Türkiye – Akademik Tarih ve Düşünce, – 2024. cild 11, № 2, – s. 906-916.

genre is the issue of time, there must be a long-time gap between the historical event and the period in which the writer inscribed the work dealing with those events.

- Novels that are the product of events of a recent period that the writer lived and witnessed should not be called historical, but novels of the “period or age”.

- Historical novels, which are the product of times when national state building, unity and equality were required, didactically provide the reader with the opportunity to instill historical awareness, make correct decisions about the future without repeating the mistakes of the past, and determine the further development prospects of humanity in the light of past experiences.

- Historical heroic epics written in simple folk language, such as *uzavatname*, *battalname*, and *chengname*, which are the samples of oral folk literature, are the classic form of historical novels.

- Ahmet Midhat Efendi and Namig Kemal have a special place among the creators of the novel genre that began to emerge in Turkish literature during the Tanzimat period in the second half of the 19th century. Although some Turkish literary critics cite A. Midhat’s novel “The Janissaries” as an example of the first historical novel, it has been found that the work does not meet the requirements of this genre. Thus, the writer did not mention the historical period in the work, but simply montage historical events against the background and inscribed an adventure novel. Namig Kemal’s “Jezmi” is a literary sample in Turkish literature written in the Western style and containing the characteristics of a historical novel.

- The study of the development periods of the Turkish historical novel gives reason to say that during the period of Servet-i Funun (1895-1901), which was the phase following the Tanzimat period, no historical novels were written, and although the artists of the National Literature Period (1911-1923) were interested in history, they were mainly satisfied with writing historical stories.

- A number of important historical events such as the Tripoli-West, Balkan and World Wars that took place at early 20th century affected Turkish literature as a whole, and the 1920s-1940s were remembered as a decisive period in the literary-cultural and socio-

political life of Turkey. The first popular historical novels that emerged after the establishment of the Republic were the works written in the style of historical adventure, weak in literary and aesthetic terms, and in the style of epic and folk tales. The events in the works of writers such as Turhan Tan, Abdullah Ziya Kozanoghlu, Ferudin Fazil Tulbentchi, Reshad Ekrem Kochu and others about Ottoman history were set in the context of intra-palatial or political conflicts.

- After the 1960s of the 20th century, novels written in a new content, form and style of expression, containing a critical and ideological approach, were replaced by postmodern novels after 1980, which gave wide scope to psychological, fantastic and personal themes.

- The military coups and memorandums that took place in the socio-political life of Turkey in the 1950s-80s, and the innovations in social life were represented in the literature of the period, and more popular historical novels and modernist-style historical novels were written in the Turkish literature of this period.

- Historical novels written during the period involved in the dissertation were grouped as novels about the distant past (the history of the formation of the Seljuk and Ottoman empires) and the recent past (the events of the National Struggle period).

- In novels about the history of the formation of the Seljuk and Ottoman empires, it was shown that heroic epics had a special role in the philosophy of state formation. In works of this type, pre-Islamic beliefs and symbols were used together with Islamic values, drawing attention to the establishment of the state.

- Analyses showed that in Turkish historical novels, writers strive to continue, preserve and keep alive the traditions in this field. It was observed that in the historical works by Kamal Tahir, Tarik Bughra, Mustafa Nejati Sepetchioghlu about the establishment of the Seljuk and Ottoman empires, the epic traditions that had been going on for millennia and Islamic customs were represented in a synthesis.

- In many Turkish historical novels, dervishes are shown as the force that ensures the establishment of the state, unity, equality, social justice and integrity. Among these writers, only Kemal Tahir's

“Mother State” shows a different, Marxist ideological approach to the dervish type. The writer shows that the dervishes contributed not morally, but socially and financially to the establishment of the Ottoman empire.

- In historical novels, nationalist ideas are mostly reflected in novels that deal with the events of the period of the struggle for national liberation (1919-1923) (“People of the Captive City”, “Prisoner of the Captive City”, “Galpaglilar”, “Doludizgin”, “Kuchuk agha”, “Firavun Imani”, “Var Olmaq”).

- Historical novels that deal with the distant past (the history of the establishment of the Seljuk and Ottoman empires) focus on the central role of religion in the establishment of the state, in ensuring unity and equality, and social justice. Only in the novel “Mother State” written by Kemal Tahir with a Marxist approach, it is described that he did not see the Ottoman empire as a state based on religion. The dervishes in the work are not presented as the founders of the state; on the contrary, the religious figures depicted are highlighted for their devotion to worldly goods.

- Many Turkish historical novels widely use ancient Turkish beliefs and motifs from epics, and a connection is established between historical novels and ancient Turkish traditions.

- Comparative analyses showed that in historical novels of the period of the National Liberation Struggle, instead of true religious values, mullahs appear who exploit religion, destroy the lives of ordinary people under the guise of religion, are distinguished by their cunning, and make friends with enemies. The negative attitude towards religion and religious figures continued in historical novels until the end of the 1960s. The attitude towards religious figures, which was presented as a negative image in historical novels until this period, was first changed by Tarik Bughra, and religion was treated as a unifying tool in the writer’s novels.

- In Turkish historical novels, the position, role, and duty of women in society and family life vary depending on the historical period and cultural level in which they lived. In historical novels about the history of the Ottoman empire, women are depicted as a force that stands by their husbands and helps them since the day the state was

founded, while in some novels the role of Turkish women in society decreases after the conversion to Islam, and in some novels women's lives even fade into the background. A comparative analysis of historical novels from the 1950s to the 1980s allowed us to say that in many of the works created during this period, we see women of both the period of the struggle for National Liberation and the Republic of Turkey as dignified artistic characters distinguished by their courage and militancy, fighting along with men, putting their honor above all else, loyal to national customs and traditions, distinguished by their loyalty.

THE MAIN CONCLUSIONS OF THE DISSERTATION ARE REPRESENTED IN THE FOLLOWING ARTICLES OF THE AUTHOR:

1. Milli Mücadilənin Tarık Buğranın tarixi romanlarında bədii əksi // Uluslararası “Türk Dünyasında Milli Mücadele ve Edebiyat”, – Bakı: TDK Yayınları, – 12-15 iyun, – 2019, – s. 121-129. (Uluslararası-Türk-Dünyasında-Millî-Mücadele-ve-Edebiyat-Sempozyumu-Bildirileri.pdf)
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