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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE INFLUENCE OF WESTERN LITERATURE ON THE
FORMATION OF TURKISH PROSE IN THE PERIOD OF
TANZIMAT**

Speciality: 5717.01- Turkish literature

Field of science: Philology

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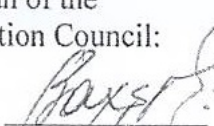
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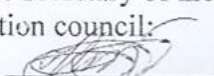
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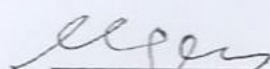
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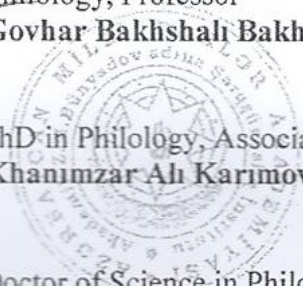
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GENERAL CHARACTERIZATION OF THE WORK

Relevance and studying decree of the topic. Tanzimat literature (1860-1895) is a new stage in the history of Turkey in the second half of the XIX century when in the literature form and content was modern, poetry partly new, the genres of prose, drama and press were completely new, finally literary-ideological tendencies were in their richest level. Generally, there has been a serious transformation between internal resources and external influences also interaction and dependence between them in the literature also Turk-Islamic culture in this period of time. The literary stage of Tanzimat and the historical chronological period derive its name from Tanzimat Decree of Sultan Abdulmajid, who initiated important reforms (regulations) in the system of public administration. Although the historic Tanzimat, which began on November 3, 1839, officially ended in 1876 with the accession of Sultan Abdulhamid II and the proclamation of the Constitution (parliamentary-constitutional monarchy)¹. The regulatory literature itself is divided into two periods: 1860-1876 and 1876-1895. The last date is due to the fact that this literary school left its place to a new stage - the literary school which gathered around the magazine "Sarvati funun".

Although the first official Turkish newspapers appeared in the 1930 and 1940, but the first private newspaper "Tercumani ahval", began to be published in the 1960. Newspapers and magazines of the time are transformed into a literary tribune and gave a wide range of places to short stories and large-scale novels and plays in their pages. Language and the style of living spoken language are formed, genres of journalism such as articles, chronicles, reports, essays has appeared. The trends such as Ottomanism, Islamism, Westernism, Turkism and Nationalism were developed and also different literary-political and ideological trends were appeared in this period.

As for the issue of influence, which we will focus on in the relevant chapters, we can say briefly that interactions in the process

¹Akarlı E. Belgelerle Tanzimat. Osmanlı sadrazamlarından Ali ve Fuad paşaların siyasi vasiyyetnameleri. İstanbul: Boğaziçi Üniversitesi yayınları, 1978.

of historical development of Turkish literature (all-Turkic literary examples in VIII-XII centuries, Turkic, Arabic and Persian languages in XIII-XVIII centuries, on the basis of Eastern poetics and Sufi philosophy) developing Turkish divan literature, etc.) has always been. All of these influences have taken place through the evolution of long historical periods. Tanzimat is a literature which faced impacts as we can say voluntary. The due to the order they must find the way to get rid of this difficult socio-political situation as soon as possible.

The relevance of the dissertation entitled "The influence of Western literature on the formation of Turkish prose in the period of regulation" can be summarized as follows:

-Although various textbooks provide information about the writers of the period of regulation but the works of these writers (Shinasi, Ahmad Mithat, Samipashazade Sezai, Namig Kamal, etc.) were not analyzed in terms of subject, language and style. Relevant chapters of the submitted dissertation work will fill this gap;

- Throughout history, Azerbaijan has also been affected by different countries, and as a result, our literary language has changed. Thus, the literature, which was initially influenced by the Persian language, later came under the influence of Russia. On the other hand, as a result of these influences, the themes in the works have also been censored. It is very important to study the changes that took place in the literature of the Ottoman state under the same influence, especially thanks to prose;

- In the research work about the period of Tanzimat in Azerbaijani Turkology (Yunusova G. "Tradition and innovation in Tanzimat poetry") only the field of poetry was touched upon. In another research work (Alkhanova G. "Psychological novel in Turkish literature") only two works of Tanzimat literature (N. Kamal "The Renaissance", N. Nazim "Zahra") were involved in the study. For this reason, this dissertation we have written in the field of prose fills the gap;

-- Prior to this study, the western influence on regulatory prose was not widely studied. Only in the books of A. Abiyev "Turkish literature of the period of regulation" and E. Guliyev "Turkish

literature” (XIX-XX centuries) it is possible to find information about the writers and works of this period;

- When studying the prose of regulation, it is important for Azerbaijani Turkology to study the historical process, innovations and influences in the literature as a result of this process, the formation of the novel genre in the future and the emergence of other prose genres;

-One of the reasons for the growing urgency of the work is the emergence of the tradition of short stories in the works of regulatory literature, the similarity of themes with works written in the West, stylistic similarities, problems arising from cultural differences;

- The dissertation also includes letters, articles, short stories, memoirs, etc. which created under the influence of the West. The emergence and early production of such prose genres under western influence have been investigated;

-Research and comprehensive scientific analysis of literary and journalistic prose in the research work, analysis of sources is one of the urgent issues of this work;

- In general, the change of direction of the Turkish literature of the XIX century, its entry into the process of formation at a later stage and the consequent emergence of a new literature, and the conclusions we came to in this study are quite relevant for Azerbaijani Turkology today;

Although monographic systematic research on the prose of the Tanzimat period has not been conducted in Azerbaijani Turkology as a whole books but monographs and scientific articles published in our country on the history of Turkish literature, life and works of individual Tanzimat artists, Turkish prose and the works of its representatives have been commented. Well-known Azerbaijani Turkologists Akbar Babayev, Aydin Abi Aydin, Agshin Babayev, Nushaba Arasli, Tofiq Malikli, Ahmad Ahmadov, Jala Aliyeva, Elman Guliyev, Allahshukur Gurbanov, Asgar Rasulov, S. Farajov, Rustam Huseynov, Fazil Garaoglu, Fuzuli Bayat, Maarifa Hajiyeva, Sariya Gundogdu, Barat Osmanova, Khalida Guliyeva-Qafqazli, Sadagat Gasimli, Rashid Guliyev, Shukufa Gadimova, Ramazan Ahmadov, Aydan Khandan, and others conceptual views and

opinions on the object and subject of our research, as well as issues related to Turkish prose and its genres as a whole were taken into account². The first scientific approach to the Tanzimat literature in Turkey is found in the articles published in the press during the literary activity of the artists belonging to this literature. In the articles of Ibrahim Shinasi, Namig Kamal, Rajaizade Akram, Ziya Pasha, the problems arising in the literary process of the period are investigated, and polemical talks are made. During the research, Turkish literary critics Mehmet Fuat Koprulu, Ahmed Hamdi Tanpinar, Kenan Akyuz, Cevdet Qudrat, Ahmed Kabakli, Mehmet Kaplan, Inci Enginun, Berna Moran, Ismail Habib Sevuk, Agah Sirri Levend, Mustafa Nihat Ozon, Niyazi Aki, Guzin Dino, Mustafa Karabulut, Okan Koç, Ali Ihsan Kolcu and other researchers' scientific articles on the subject also thoughts on classical and modern Turkish prose were analyzed and generalized.

Well-known world orientalist-turkologists - Eisenstein N.A., Alkayeva L.O, Barolina I.V, Garbuzova V.S, Zhirmunsky V.M, Kamilev X.G, Mashtakova Y.I, Uturgauri S.N, Yakovleva N.S, Robert Finn, Lewis Bernard and others were included in our research also their works on Tanzimat literature, as well as books on the history of Turkish prose and the literary heritage of its representatives were used.

²Бабаев А.А. очерки современной турецкой литературы. М., Восточная литература, 1959, 242 с.; Абиёв А.М. XIX yüzilliyin II yarısı-XX yüzilliyin əvvəllərində türk ədəbiyyatında satira və onun Azərbaycan ədəbiyyatı ilə əlaqəsi: fil.elm.dok...dis. Bakı, 199, 327 s.; Абиёв А.М. Түрkiyə ədəbiyyatı tarixi. 3 cilddə, II c., Bakı: Bakı Dövlət Universiteti nəşriyyatı, 2007, 280 s.; Cəfərov N. Түрк халqları ədəbiyyatı. 4 cilddə, I c., Bakı: Çaşıoğlu, AzAtaM, 2006, 320 s.; Əhmədov Ə., İsmayılov Q. Түрк romanının tədqiqi // Azərbaycan SSR EA-nın Xəbərləri. Ədəbiyyat, dil və incəsənət seriyası, 1977, N 1, s. 123-125; Fəracov S. Hüriyyət çarçısı Namiq Kamal. "Mədəniyyət"qəz., Bakı, 2015, dekabr. Gündoğdu S. Mehmet Akif Ərsoy yaradıcılığında ictimai problemlərin bədii təcəssümü. Bakı: R.M. Kompani, 2012, 228 s. Hüseyinov R. Namiq Kamal. Bakı: Yazıçı, 1990, 183 s.; Qaraoğlu F. Tarixdə iz buraxanlar, Şinasi. Bakı Xəbər, 2017, s.13.; Quliyev E.H., Qasimov H.Ə. Түрк халqları ədəbiyyatı. Bakı: Apastroff, 2014, 611 s.; Quliyev E.H. Түрkiyə türk ədəbiyyatı (XIX-XX əsrlər). Bakı: 2003.; Qurbanov A. Əbdülhəq Hamid. Bakı: Elm, 1987, 113 s.; Rəsulov Ə. Түрк sənədli-bədii nəstri. Bakı: Nurlan NPM, 2004, 428 s.; Yunusova G.K. Namiq Kamal yaradıcılığında ənənə və navatorluq problemləri// Pedaqoji Universitetin Xəbərləri, Bakı, 2012, N_3, s.205-209.

It should be noted that in Soviet Turkology, many of the original novels written during the Tanzimat period were called "weak products" and although these prose samples were considered partially new, European-style, they were mostly written as imitations of Western writers. In the dissertation, we have carefully separated the imitations from original novels of the time and tried to prove on the basis of scientific analysis of concrete examples that some Turkologists weren't objective.

The object and subject of the research. The object of research is the first period artists of Tanzimat literature - Ibrahim Shinasi, Namig Kamal, Ziya Pasha, Ahmad Midhad and Ahmad Vafiq Pasha, as well as the second period writers - Rajaizadeh Mahmud Akram, Abdulkhak Hamid, Sami Pashazadeh Sezai, Fatma Aliyakhnum, Nabizadeh Nazim, and the literary heritage, stories and novels, fiction of these writers.

The subject of the dissertation is scientific-theoretical research and analysis of the direct and indirect influence of Western literature on the formation of the prose of Tanzimat, also the systematic study of the role of translations from European languages and the artistic features of the works of this period.

The aims and objectives of the research. The purpose of the dissertation is to study the literary heritage of writers of the Tanzimat period not only stories, novels and fictions but also scientific-theoretical investigation of influences of Western literature and translations from European languages on the formation and development of the prose of this period. To achieve this goal, the following tasks have been set and fulfilled:

- To follow the process of transition from the Turkish divan literature to the new type of literature formed on the basis of Eastern poetics and Sufism in the background of the general picture of the Turkish literature in the second half of the XIX century;
- The impact of the socio-political situation on the literature;
- To characterize the stage of transition from a traditional prose to a new type of prose based on modern Western aesthetics;
- To study the ways of formation and development of modern story, novel and journalism genres;

- To clarify the influence of translated works from Western European literature, especially French writers, on the formation of new prose genres;

- To identify literary prose works, artistic methods and aesthetic methods that allow the realization of enlightenment meetings of artists of regulatory literature, especially the issue of the unity of enlightenment realism and romantic aesthetics;

- To study the artistic and journalistic activity of writers of this period;

- To enlighten works of writers of this period in the field of language, style, theme and image:

Methods of the research. The research was based on the scientific and theoretical provisions of modern literature also were used the experiences, results and theoretical ideas of Turkish, Azerbaijani and world Turkology.

- Collecting and summarizing facts and materials;

- Historical-comparative method;

- Method of systematic analysis;

Main propositions set forth for defense. We can summarize the provisions of the dissertation as follows:

- Analysis of erroneous, biased opinions, as well as approaches which we consider to be correct in the research conducted on the topic;

- Literary-aesthetic ideas of the writers of the Tanzimat period and the interpretation of their works reflecting these ideas in the collected materials;

- Analysis of the process of transition from the centuries-old tradition of storytelling to a new, European-style short story;

- Investigation of the sources of impacts during the planting period;

- Analysis of new prose samples and their shortcomings as a result of influences;

- Revealing the similarities and differences of new prose samples with European prose;

- Revealing the similarities and differences between the 19th century Turkish literature and the sources of influence;

- Extensive analysis of the language and style problem of regulatory prose;

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

- Analysis of the obstacles encountered in the process of emergence and formation of artistic journalism, which is not typical for Turkish literature, and the first examples of artistic journalism;

Scientific novelty of the research. We can summarize the scientific novelty of the dissertation as follows:

-The dissertation is the first independent research in Azerbaijani Turkology about the influence of Western literature on the formation of Turkish prose;

-It is the first time that the dissertation identifies the role of translated works of Western European literature, especially French writers, in the formation of new types of story, novel and journalistic genres in the second half of the XIX century;

-At the same time, it is revealed that this influence is in the form of direct influence on the works of Western writers by Tanzimat writers who studied in European countries, lived as immigrants and worked in various positions;

-For the first time in historical-chronological order the idea-content and genre features of prose works written during the Tanzimat period art issues, language-stylistic features, the problem of imitation or original (national-local) of the first Turkish novels, *alafranga* (European) and *Alaturka* (Turkish)) images were involved in the study;

-The emergence of the artistic journalism of the Tanzimat period in Azerbaijani Turkology and its formation under the influence of the West was studied for the first time at the level of scientific research;

Theoretical and practical importance of the research. The theoretical and practical significance of the dissertation is as follows:

-The dissertation can play a source role in the analysis and solution of issues related to the genres of translation, story, novel and journalism in Turkish literature due to its new approach to the problem and its scientific and theoretical conclusions.

-The main provisions and results of the dissertation are in the study and writing of the history of Turkish literature, especially the stages of formation and evolution of fiction genres, in the preparation of monographs on the life and work of well-known Turkish artists;

- It can be also used in the development of programs, textbooks and teaching aids for the faculties of Oriental Studies and Philology in Universities;

Approbation and application of the dissertation work. The dissertation work was discussed in the "East-West" and "Turkish philology" departments of the Institute of Oriental Studies of ANAS named after Z.M. Bunyadova. The main scientific and theoretical provisions of the dissertation are reflected in scientific articles published (74-86; 274-275) in prestigious journals published in our country and abroad.

The affiliated institution: The dissertation work was carried out in the department of "East-West" of the Institute of Oriental Studies named after academician Z.M. Bunyadov of ANAS.

The structure and total volume of the dissertation work. Dissertation work consists of introduction (1009 symbols), 3 chapters (first chapter 3 paragraphs - 71020 symbols; second chapter 2 paragraphs - 67005 symbols; third chapter 3 paragraphs - 123368 symbols), result (7642 symbols) and list of used literature. The total volume of the dissertation is 280946 symbols.

MAIN CONTENT OF THE DISSERTATION WORK

In the "**Introduction**" part of the dissertation substantiates the relevance and scientific novelty of the topic, provides information about the object and subject of research, goals and objectives finally, explains the theoretical and practical significance of the work.

The first chapter of the dissertation is called "**The process of transition from the old type of prose to the new (European) type of prose.**" The first paragraph of this chapter is called "**Socio-political and literary-cultural environment of the period of regulation.**" The Ottoman state, which lived its the strongest days in

the 18th century and had a special place among the world's powers, had to go through a long process of renewal to prevent its collapse. The approach of a nation that has ruled three continents for centuries and the continuing decline despite the measures which were taken have raised fears of complete disintegration among all intellectuals, especially statesmen. Among the intellectuals of the time, who began to look for a solution to this situation with fear and anxiety, there were very prominent representatives of the literary-ideological trend which carry the same name with Decree of Regulation. In this sub-chapter, as a whole, the changes that took place in the Ottoman political environment during the mentioned period, the manifestation of these changes in the public sphere and as a result, the innovations in the literary and cultural sphere became the object of research. Well-known intellectuals, literary figures and public figures, who were the bearers of various political and ideological trends during the regime, carried out fundamental reforms to stop the decline and prevent the collapse of the Ottoman Empire by eliminating financial and economic backwardness, shortcomings in tax policy, European-style changes in governance but in all cases, they used every opportunity and means to prevent Western interference in the internal affairs of the country.

At a time when new literary examples were emerging, Ottoman society became acquainted with the newspaper. By this way written language became understandable. Ottoman statesmen prepared society for cultural change through a series of literary works. In addition, steps were taken to develop literary and aesthetic taste, which further inflamed literary debates during this period. Western culture introduced firstly the genres of novels, stories, critiques and articles to the Turkish literature, then we come across with newspaper in this period. During the regime, about 70 newspapers and 100 magazines were published. All these newspapers and magazines were a fertile and extensive literary basis for the development of Turkish prose. Tanzimat literature was started by the intellectuals of the time who gathered around the newspaper "Tercumani ahval", which began publishing in 1860. All the progressive newspapers of the time were the first literary and

ideological tribunes of the regulators. In this sub-chapter, the articles of Ibrahim Shinasi and Namig Kamal published in periodicals were studied, and the socio-political, literary thoughts and opinions reflected in the articles were widely analyzed.

It is clear from the half-chapter that a number of new literary genres entered Ottoman literature through the press in addition to this fiction became an independent branch of Turkish literature.

The second paragraph of the first chapter is entitled "**Literary-aesthetic searches of intellectuals of the Tanzimat**". Talking about the background of the socio-political conditions of the time, we consider it important to note one important point when talking about the Regulators. In the post-regulatory Westernization activities, we see that religious stereotypes in the behavior of intellectuals towards Europe are weakening and the tendency towards individualization is growing. The intellectuals of the regulatory period spoke the languages of the West, adapted to the values and mentality of the West, grew up in European-style schools and created a class separate from the people. The ideology of this class was to live and think like a Westerner, to separate itself completely from the people and to rely on a materialist philosophy. The most important factor that unites regulatory artists in a common denominator is the overlap of their views on the language issue. When literature is being reformed at different times, language also is exposure to changes. Because on the one hand, language builds literature, on the other hand, it is privatized by the writers of that time. The Tanzimat writers realized that they could not apply the Ottoman dominated literary language in order to develop the modern literature. Because the language of divan literature, especially in poetry, appealed to a narrow audience. Regulators, on the other hand, had to find ways to appeal to a wider audience. For this reason, the process of "language simplification" had to begin, and it did not take long. Two important theses were put forward: the simplification and nationalization of the language of prose. "Simplification" basically meant bringing the written language closer to the spoken language. "Nationalization" covers simplification and assesses the issue on the basis of language-nation

and language-national culture relations³. From this point of view, writers such as I.Shinasi, N.Kamal, Z. Pasha, A.Midhad, M.Naji, R.Akram were included in the first group, An intellectuals such as Vafiq Pasha, Sh.Sami, Suavi and Suleyman Pasha are included in the second group.

I.Shinasi's greatest contribution to the simplification of the written language is the tradition of writing in a simple and understandable way without going into any puns. At the head of his research is his work on the origin of the Turkish language. His works "Fransız dili lüğeti" ("French Dictionary"), "Türk dili lüğeti" ("Turkish dictionary") and have not lost their relevance till nowadays. Ahmed Vafiq Pasha and Shamsaddin Sami are among the intellectuals whose work in Turkology must be evaluated highly. The most popular dictionary of the Turkish language "Türk dili lüğeti" ("Turkish dictionary") is the most famous work of Shamsaddin Sami. He put forward important ideas in his newspaper "Sabah" ("Morning") and magazine "Hefte" ("A Week") about the Turkish language and also his lineage. During the regime, the second most important issue after the language issue was the delivery of ideas such as truth, justice, law and equality to the society. Ibrahim Shinasi, Ziya Pasha and Namig Kamal were the first figures who brought these concepts to the public agenda through Turkish literature and newspaper articles. They not only worked on this concept from the point of view of the subject, but also began a political struggle for its realization. In this chapter, special attention is paid to this issue and it is discussed in detail⁴.

The third half of the first chapter is called **"From traditional storytelling to modern short stories."** The source culture of Turkish literature as a whole, of course, is also the source of Tanzimat's prose. At the head of them are the Turkish folklore and

³Ü.Səmədova. Tənzimat dövründə dilin sadələşməsi məsələsi. Azərbaycan Universiteti "İpək yolu" jurnalı. Bakı: 2016, s.128-134

⁴Ü.Səmədova. XIX əsr Tənzimat ədəbiyyatı Şərq- Qərb əlaqələrinin nəticəsi kimi. İslam həmrəyliyi ili-2017 həsr olunmuş beynəlxalq konfransın materialları. Bakı: 2017, s. 207-208.

its rich examples - fairy tales, legends, epics, epics, stories, tales, anecdotes, as well as entertaining folk performances called "maddah", "garagöz" and "orta oyunu". One of the first written examples of the Tanzimat period as a source for Turkish stories is the work of Ali Aziz Efendi's "Xeyal içinde xeyal" ("Dream in a Dream") Although "Xeyal" ("Dream") was written at the end of the 18th century (1797), it is considered to be the first example of a new literature within the classical story telling tradition. This work had an impact on all Tanzimat writers. A. Midhad and her son-in-law M. Naji are just two of the writers who were affected by this influence. A. Midhad repeatedly recited "Xeyal" ("Dream") to his hero in the novel "Chengi" ("Jangi"), and although Muallim Naji's real name was Omar, he took the name of Naji Billah, from one of the heroes of "Xeyal" ("Dream"). However, the first book was "Gözel duyguların revayeti" ("A legend about beautiful feelings") by Midhad Efendi where he collected a new type of stories, which was considered one of the best works of that period and was published as 25 books between 1871 and 1894. The stories of "Gözel duyguların revayeti" ("A legend about beautiful feelings") deal with the social issues of the time, such as slavery, independence, women's education, entertainment, old customs, gossip, women's issues and polygamy. Despite Ahmad Midhad wanted to continue the old writing and expression traditions in these stories, the style of the themes which he used in his stories didn't allow it. From realist and naturalist novels to detective, adventure novels- Ahmad Midhad, who wrote in almost every form of the novel, analyzed the rural theme for the first time in Turkish literature in his story "Baxtiyarlıq" ("The happiness"). This long story by Ahmad Midhad Efendi is a literary example based on a dualism about the beauty of urban and rural life. The work defends the idea of Jean-Jacques Russo, to flee to nature and exotic lands, which were adopted by almost all romantics in the XIX century.

In this sub-chapter, the stories of Sami Pashazadeh Sezai, Rajaizadeh Mahmud and Nabizadeh Nazim are analyzed in detail and it is concluded that the genre of Tanzimat period gave its first examples and played the role of a guide to the creation of

subsequent perfect stories, no matter how flawed in these literary examples. After this period, the boundaries of the novel and the story became clear.

The second chapter consists of two sub-chapters. The first half of this chapter, entitled **"Formation of the novel genre in the period of the Tanzimat"**, deals with the translations of the mentioned period and their influence on the emerging literature. It should be noted that Ottoman writers recognized the Western novel in two ways; The first way is for those who know French or English to read novels in their original languages, and the second way is by translations. The Ottoman public became acquainted with the novel genre through translations⁵. The first known Turkish author to translate from the works of Western philosophers was Munif Pasha. He collected the dialogues he translated from Voltaire, Fenelon, and Fontenelle and published them in 1859 under the title *Muhaverat-i Hikemiyye*. Later, it was included in the translated literature by Ahmad Vafiq Pasha under the title *"Mikromeqanın hikmetli hekayesi"* ("The wise story of Mikromeqa"), which was first published in *"Diogenes"* magazine and then as a book in 1871 under the name *"Mikromeqa"* by Voltaire ". A year later, Director Ali Bey translated the same play for the Gulli Agop Theater. Ahmad Vafiq Pasha translated Fenelon's *"Telemak"* which previously translated by Yusuf Kamil Pasha, into a simpler language in 1880, it was firstly published in an abbreviated version in the *"Hudavendigâr"* newspaper, and then in book form the same year. As a continuation of the translated novels, Ethem Pertev Pasha's translation of the poem *"Öümsüz Hayat"* ("The Immortal life") from Russo was published in 1872 in the *"Cuzdan Mecmuasi"*. He also translated a poem by Voltaire. It is impossible not to mention Namig Kamal's contributions to the translated literature, he translated Montesquieu's *"Dissertation sur la des Romains"* under the title *"Romanın yükselişi ve süqutunun sebepleri"* ("The reason for rising and fall of romain") and published part of it in the *"Mirat Mecmua"*, but couldn't publish

⁵Ü.Səmədova. Qərb təsirində yaranan türk nəsrİ. Türkiyə Cümhuriyyətinin müstəqilliyinin 90 illiyinə həsr olunmuş Beynəlxalq Elmi Konfransın materialları. Bakı 2014, s. 160-167

it in full. Rossen's "Le Contrat Social" which greatly influenced the French uprising, was translated under the name "İctimai Şerait" ("Social Condition") and Condorset's "Progres des esprit Humain" was translated as "Yükseliş tarixi ve ictimai rey" ("History of rising and social comment"). Among his translations we also come across Volney's "Xarabalıqlar" ("The slums")⁶.

Namig Kamal, who began translating Montesquieu's "On the revolution and collapse of the Novel", Ethem Pasha who translated Rossen's two letters into Turkish, and Ziya Pasha who translated French writer Viardot's work in two volumes under the title "History of Endelus" used difficult translation language. His another works is "İnkvizisiya tarixi" ("A History of the Inquisition") which is a short summary of the works of Cheryl and Lavalli, in which the language is a little simpler. Another work of the period is "Emily". This work is a translation of Jean-Jacques Russo's work into Turkish. However, this work has not yet been fully obtained. Another literary example of the period is Ziya Pasha's "Namuslu" ("The honest") translated from Moliere. The work is translated without rhyme with simple language. All these are considered examples of the first translated prose. Due to the fact that the Ottoman society was not fully acquainted with the Western environment, it cannot be said that the first translations attracted a large number of readers. The influence of translation activities was very weak until the 1870s, as it was difficult to make the right choice and to maintain the technical characteristics of the translated works, especially during the transition period. On the other hand, the issue of harmonizing the works of Western peoples with their own culture with the Muslim-Turkish culture was one of the issues that slowed down the translation work. On the other hand, there was no specific program for translating works of Western origin into Turkish. Works of personal choice by French-speaking writers were translated and published. Munif Pasha is the first to be mentioned when talking about translations in the field of prose. Munif Pasha, who published his

⁶Ü.Səmədova. Tənzimatdan sonra ədəbiyyatda tərcümələr. Gənc tədqiqatçıların elmi məqalələr toplusu. Bakı. 2014, s.243-250.

translations from Voltaire, Fenelon, and Fontenelle under the title "Hikmetli sözler" ("The Wise words") (1859), is particularly noteworthy for his chosen subjects. "Sefiller" ("The Wretches") translated by Munif Pasha was written with understandable language also far removed from the old style of writing. In 1864, Daniel Defoe's "Robinson Crusoe" was translated. Ahmet Lutfi Efendi is one of the historians of the time who translated the adaptation "Robinsonun hekayesi" ("The story of Robinson") from Arabic language. The next work in the translation literature, which developed several times within several years, was the novel "Jönevievin hekayesinin tercümesi" ("The translation of story about Joneviev") by Mamduh Pasha which translated from Lamartine⁷. A common feature of the translated works of this period was the inculcation of Western thought and way of life in Ottoman society. In particular, translations promoting European rapprochement were preferred. In order to facilitate the assimilation of Western thought and values through translations, it appears that the translations do not include some religious and moral elements that may be alien to the people. It should be noted that the themes in this type of translations and the issues of their artistic solution, narration and writing techniques contributed to the formation and further development of the Turkish novel.

The second half of the second chapter is called "**The formation of the novel genre and the first Turkish novels**". Prior to the regime, the Ottoman Empire did not have Western-style novels. The first novels were mostly imitated from the West. On the other hand, works written during the Tanzimat period should be considered as a long story, rather than works that fully meet the requirements of the novel genre. The story genre, based on traditional Eastern aesthetics, begins with epics before the Turks converted to Islam. Folk tales and

⁷Taşkıran C. Tanzimat dönemi çeviri, siyasal ve kültürel bir bakış: Yüksek lisans, Kocaeli, 2010, 141 s; Ülger M. 19. Yüzyıl Osmanlı'da felsefi tercüme faaliyetlerine bir bakış //Fırat Üniversitesi İlahiyat fakültesi dergisi, N-13, 2008, s. 297-306; Ülken H.Z. Uyanış Devirlerinde Tercümenin Rolü. İstanbul: Dün ve yarın yayınları, 1935, 316 s.

masnavi that emerged in the following period are a continuation of this tradition.

Although the novel borrowed from the West was stranger to the writer and society in terms of genre and technique but the Ottoman writer was no stranger to the plot that formed the basis of the novel. Two Tanzimat writers (Ahmad Midhad and Namiq Kamal) are considered masters in the field of novel writing, because Tanzimat's novel was formed and developed primarily thanks to these two writers⁸. Ahmad Midhad's attitude towards the West is also reflected in his novels. Among in his novels with Turkish characters "Parisde bir türk", "Qaranlıq meseleler", "Demir bey" ("A Turk in Paris", "Dark issues", "Mr. Demir"), there are available the novels which gives impression of translation in the field of theme, place and hero "Diplomlu qız", "Quldur Montari", "Cellad", "Qızıl Aşıqleri" ("The girl with diplom", "Gangster Montari", "Hangman", "Golden Lovers"). The sources or inspirations of Namig Kamal's "İntibah" ("Renaissance"), which is considered to be the first literary novel in Turkish prose, as well as other works are still controversial. Researchers such as Ahmed Hamdi Tanpınar, Mehmet Kaplan, Mustafa Nihat Özön, Baha Dürder, Atilla Özkırımlı, Robert Finn, and Güzin Dino have similar views on the idea that the source of the work is a French novel. Ahmed Hamdi Tanpınar notes that in this novel Namiq Kamal was under the influence of the novel "The Woman in the Camellia" by Duma. In This chapter we determine the similarities and parallels between Ahmed Midhad's "Denizci Hasan" ("Sailor Khasan") and Alexandre Dumas's "Monte Cristo", the influence of Emile Zola's naturalism in the "Mushahadat" ("The Observation"), at last we define that "Jengi" was written as an imitative poem to Miguel de Cervantes's "Don Quixote". In general, the ways of forming a new Turkish prose, especially the novel genre, innovative Tanzimat writers influenced by Western literature can be defined in terms of subject, language, style, images,

⁸Ü.Səmədova. Tənzimat ədəbiyyatını işıqlandıranlar. AMEA akademik Z. M. Bünyadov adına Şərqşünaslıq İnstitutunun "Şərq filologiyası məsələləri". Bakı 2014, s.359-371

narration and writing techniques as follows: 1. Innovations in science and technology in the novel; 2. Lifestyle innovations; 3. Manifestation of libraries in the novel; 4. The place of shops, shopping, travel, hotels, restaurants in novels; 5. Innovation in home decorations in novels; 6. Entertainment life; 7. Changes in fashion, clothing style; 8. The emergence of social classification in novels; 9. European-style servants and educators in the novels; 10. Representation of the press in the novel. In this half-chapter, Ahmad Midhad Efendi's "Amazement", "A Turk in Paris", Namig Kamal's "Zahra", "Diplomlu qız" ("The girl with diplom"), "Dunyanın qeribelikleri" ("The strangeness of world"), "İntibah" ("The Rennessains"), Recaizade Mahmud's "Avtomobil sevgisi" ("The love of car") and others are widely analyzed and it is argued that the main source of innovation in the stories and novels of the Tanzimat period is Western literature and culture. The new literary types, genres, forms, types, characters and themes that entered Turkish prose from European literature determined the direction of the further development of 19th century Turkish prose and Turkish literature as a whole.

Chapter III of the dissertation **"Poetics of the prose in the period of Tanzimat"** consists of 3 paragraphes. The first half of the chapter, entitled **"The Problem of Language and Style in the Tanzimat Prose"** determines the language and stylistic issues of regulatory prose, Shamsaddin Sami's "Talat ve Fitnatın mehebbeti" ("The love of Talat and Fitnat") , Namig Kamal's "İntibah" ("The Rennessains") and "Cezmi", Rajaizadeh Mahmud Akram's "Avtomobil sevgisi" (The love of car") and "Muhsin bey " ("Mr. Muhsin", Ahmad Midhad's "Felatun beyle Rakım efendi" ("Mr Felatun and Senior Rakım"), Sami Pashazade Sezai's "Sergüzeşt" ("Adventure"), Nabizade Nazim's "Zehra "give interesting material in this issue.

One of the most pressing issues during the regulation was the simplification of language and its approximation to spoken language. When we study the prose of regulation in terms of language and style, first of all, it is obvious that there are two different language concepts of this period. One of them is the

literary language of Namig Kamal addressed to the intelligentsia, and the other is the language of Ahmad Midhad's populist-minded works written in accordance with the tastes and cultural level of the middle class people.

Linguists who investigated Shamsaddin Sami's "Talat ve Fitnatın mehebbeti" ("The love of Talat and Fitnat") (1872), one of the first novels of Turkish literature, also touched on his language and style problems. Being the first in this genre, it has many shortcomings in terms of form, theme and style. The novel is considered to be an "intermediate text" in the transition from traditional Divan and folk storytelling to a modern novel. Another novel that has been studied in the semi-chapter is "İntibah" ("The Renaissance") where the means of artistic description attract attention. One of the features that distinguishes "İntibah" from other novels of the period is its inclusion in psychological analysis. The novel "İntibah" ("Renaissains") is an innovative work, far from the ancient storytelling tradition in terms of as close as possible to realism and psychological analysis. It is safe to say that Rajaizadeh Akram's "Avtomobil sevgisi" ("The love of car") and Sami Pashazadeh's "Sergüzeşt" ("Adventure") were written under the influence of this work. Compared to Namig Kamal's first novel "İntibah" ("Renaissains") with "Cezmi" is more perfect in terms of writing and expression techniques. The lack of dialogue, the fact that the descriptions are mostly subjective and exaggerated, the lack of space for psychological analysis, and the tragic ending of events under the influence of romanticism are among the most criticized merits of the work. Although the work is a historical novel, no information is given about the lifestyle and places.

In the semi-chapter, Ahmad Midhad's novels "Felatun beyle Rakım efendi" ("Mr. Felatun and senior Rakim), "Dünyanın qeribelikleri" ("The strangeness of world"), Rajaizadeh Mahmud Akram's "Avtomobil sevgisi" ("The love of car") are also involved in the research. An extensive analysis of the novels suggests that another issue of interest in the style and language of the novels of the period is the changes in the use of proverbs, sentences, and word combinations. Under the influence of the West, especially French

literature, the writers of the Tanzimat period aroused great sensitivity to the Turkish language, and for this purpose the idea of writing in understandable language was appeared by writers. The first of these were proverbs that were in the vernacular and were often used by everyone. At the same time, the novels of the period of regulation were characterized by the characters talking to themselves (internal monologue). The writers presented not only the behavior of the characters, but also their inner world.

The second sub-chapter of this chapter is called "**The theme and Image System of the Tanzimat Novel.**" It is stated in the half-chapter that with the introduction of the novel genre in Turkish literature, new topics began to appear in the prose that had not been observed before. Writers have already moved away from the themes of divan literature and tried to reflect the current problems of the time, the realities of life and concrete images in their works. In these works, for the first time, such topics as the innovations and negative manifestations which brought from West, the notions of homeland and nation, slavery and independence, the problems faced by women, etc. were worked out. The reality was that the westernization of Ottoman life felt primarily in a socio-cultural aspect of life. Naturally, this serious change in the life of the Turkish people is reflected in the literary works of the time. In the works, the theme of Europeanization of life and misunderstanding of Western values is often encountered. In nineteenth-century Turkish prose, Westernization and its negative and positive manifestations, slavery and freedom, the relationship between intellectuals and local officials who studied abroad, traditional family values and new Western-male relations, the issues of reflection of such topics were the object of research work⁹.

The negative manifestations and positive aspects of Westernization are given in detail in the novel "Felatun beyle Rakim efendi" ("Mr Felatun and Senior Rakim"). The wrong sides of

⁹Ü.Səmədova. Tənzimat dövrü türk romanında qadın mövzusu. AMEA akad. Ziya Bünyadov adına Şərqsünaslıq İnstitutunun I Türkoloji Qurultayın 90 illiyinə həsr olunmuş "Müasir türkoloji tədqiqatlar: problemlər və perspektivlər" adlı konfransın materialları. Bakı-2016, s. 172-173.

Westernization are expressed in the image of Felatun bey, the right sides in the face of Mr. Rakim. The artistic conflict of the novel is based on the cultural comparison of the West and the East.

Mahmud Akram's novel "Avtomobil sevdası" ("The love of car") is the starting point of the transition to realism in Turkish prose. At the head of the characters representing modernization and innovation in the novels of regulation period is the image of "snob" which is the most typical example of this is the image of Mr. Bahruz in the novel. This hero is so typical of his time that Turkish literary critics call the generalized nature of pro-Western images in the novels of Tanzimat artists "Bahruz syndrome" (artificial in dress, speech and lifestyle). As for the theme and the content of the idea of the novel, we want to emphasize that the events and images are completely local and national. The work depicts the pros and cons of nationalism and Westernism, impact all this in the life of images, issue such as harmony or incompatibility between traditional material-moral values with new values which came from Europe are reflected on realistic boards. At the beginning of the novel, the summary of the protagonist Mr. Bahruz's actions towards the West is conveyed to the reader with concise artistic scenes.

Another theme used in the novels of the period of regulation is freedom and slavery. Artists of the time such as Namiq Kamal, Shinasi, Ziya Pasha are very sensitive to the issue of independence. For the first time in Turkish literature, they worked on topics such as freedom, homeland and nation in their articles and essays, stories and novels, plays and poems.

One of the most talked about issues in the novels of the regulatory period was the issue of women's rights and freedom. In Ahmed Midhad's novels, Ottoman-educated Turkish women are described as the embodiment of high education, as well as other types of Eastern women. In the author's novel "Heyret" ("The Wonder"), Sarpson, an American who wants to marry an Indian girl Mehriban, notes that Indian women are superior to European monks in honor and morality. "Dünyanın qeribelikleri" ("The strageneses of the world") deals with the position of women in Western and Eastern cultures. In the first years of the regime, there was a great

impact by the state on the process of changing the social position of Turkish women¹⁰.

The subject of feminism has also been used in regulatory novels. In "Genc Turkler", Ahmad Midhad demands an increase of value which is given to women by society.

Regulatory novels describe women's pure love, marriage or inability to start a family, as well as immorality and so on. The mentioned problems are among the most discussed topics. These themes appear in forms we have not encountered in Turkish literature until Tanzimat period. Getting married in the traditional way not seeing a man until the wedding day and so on. In contrast to the old customs, such works as communicating through correspondence, meeting before marriage, gathering and reasoning about a woman to marry and acting partially free in positive and negative responses, also we often come across artistic scenes, writer's exploits, dialogues in new type of literature. First of all, we meet this innovation with the image of Cuzella in the novel "Denizcihasan" ("The sailor Hasan"). Marriage under the pressure of the family is also one of the topics used in the novels ("The love Talat and Fitnat", "The Rennessains", "The angel in the earth", "The new or the worthless?"). However, when writers of the time touch on these issues, they state that they are against such marriages, and that people who want to get married should see each other and may make their own choice. In general, Tanzimat writers paid great attention to the issue of marriage in their works. Divorce is not recommended for women who marry a man they do not love, because the sustainability of the family structure is important in Ottoman culture. The only exception to the positive attitude to the second marriage of the female heroine is the character of Fazila in Fatma Aliya's novel "Muhazire" ("The lecture"). The ideal female characters of other writers is a woman who works and provides themselves financially and dedicated their lives to their children.

¹⁰Yeşilyurt Ş. Ahmet Mithad Efendinin romanlarında yapı ve tema: Doktora tezi. Kayseri, 2011, 743 s.

During the period of regulation, the novel genre is also very rich in form. Along with historical, love and social novels, there has been a significant increase in novels in the form of adventure and travel. As the Ottoman reader, new to prose genres, became more interested in the adventure novels of European writers, Tanzimat writers also began to write travel and adventure novels. In Ahmed Midhad's historical and adventure novel "Denizci Hasan" ("The sailor Khasan") (1874), written during the years of exile, events take place in Algeria and Spain, as well as in Paris, Egypt, Istanbul and Damascus. There describes the adventures of Hasan when he searched his girlfriend Cuzella. The novel "İstanbulda ne bas vermiş?" (What happened in İstanbul?) (1875), written by the writer when he was in exile on the island of Rhodes is a historical and a love-adventure story about the revolt of the Kabakchi Mustafa during the reign of Sultan Selim III. In this work, the writer used fairy tales and folk tales. "Dünyanın qeribelikleri" ("The strangeness of the world") by Ahmet Mithat is another adventure-historical novel by the author. Ahmad Midhad's novels "Yeniciriler" and Namig Kamal's novels "Cezmi" written in exile in Midilli in 1877 are the first examples of historical novels written in Turkish literature. At first glance, the work gives the impression that a family problem is being worked out. However, careful reading shows that the author criticizes the problems of the Ottoman army at that time, such as arbitrariness, lawlessness, frequent interference in public administration and how the state suffering from this.

The novel "Cezmi" tells about the Ottoman-Iranian wars that began in the 16th century during the reign of Selim II and lasted for half a century.

When considering the idea-content issues in the novels of the regulatory period, it is certainly necessary to refer to the gallery of images that implement this idea. It should be noted that just as there are heroes taken from life who rise the level of character, we also encounter people who have not been fully developed or idealized by their authors, and who are partially far from the realities of life.

The protagonist in the novels is a type of intellectual who represents the ideal man of the time. The first example of the

intellectual type in the Tanzimat novel is the Rakim in Ahmad Midhad's novel "Felatun beyle Rakım efendi" (Mr. Felatun and Senior Rakım"). Ahmed Midhad describes Rakim as an Ottoman gentleman who can be considered more or less ideal, who understood the Western world correctly, in front of Mr. Felatun, who misunderstood Europeanization. It is also interesting to note that the characters in Tanzimat's novel are from middle-class families but not from aristocratic families belonging to the upper classes.

The writer has created various intellectual images in the novels "Şenlik", "Demir bey", "Yer uzunde bir melek", "Ahmed Metinve Shirzat", "Genc Turkler"("The Festival", "Mr. Demir", "The angel in the earth", "The young Turks").

Just as regulators believed in the power of enlightening the people with creating the positive images by using a synthesis of Western realism with traditional Eastern romantic aesthetics, they also believed in bringing negative types into literature in order to enlightening and guiding those who were in a wrong way. In order for this belief to become a reality, they applied their thoughts to the prose, which is emerging under the influence of Western literature, to be the most acceptable literary genre, especially in the epic novel genre and its polyphonic forms such as adventure, travel, love, detective, historical novel, drama and journalism¹¹.

The third sub-chapter of the third chapter, "**Fiction and Publicism in Tanzimat Literature**", emphasizes that the main feature of Tanzimat literature as a whole was the search for innovation and modernization of national literature based on Western culture, but the leading idea was enlightenment. The political, philosophical and aesthetic views of Turkish enlightened artists were reflected on realistic and romantic characters of their stories, novels, dramas, as well as in emerging new press genres and literary journalistic genres which emerged on the border of literature and journalism. Thus, on the one hand, the ideas of enlightenment

¹¹Sezgin B. Tanzimat döneminde tiyatro sanatının gelişimi üzerine bir inceleme. <http://mimesis-dergi.org/2011/01/tanzimat-doneminde-tiyatro-sanati-isimi>; http://www.dilededebiyat.org/Dersnotlari/tanzimat_edebiyati.html

were combined with romantic aesthetics, on the other hand, artistic journalism, one of the most successful examples of realist Turkish prose, emerged.

During the regulatory period, the newspaper's informative genres, such as news, reports, and interviews, first emerged and developed. At the same time, the first analytical genres in the press - articles and reviews - are beginning to take shape. However, it is seen that most often used literary forms of that time by the artists were artistic and journalistic genres. Journalistic studies, lyrical and philosophical essays, biographical essays and portraits, memoirs and letters, travel memoirs and travel impressions are published in newspapers and magazines. In this sub-chapter, the works of Ziya Pasha, Namig Kamal, Ibrahim Shinasi, Muallim Naji and Abdulhaq Hamid, which we see in the concept of Tanzimat prose, are included in the research. Fiction (or documentary prose) plays an important role in the work of Ziya Pasha, better known as a poet. The author's famous work of art and artistic-journalistic poem "Röya" ("Dream") tells about his enlightenment. It should be noted that Namig Kamal also has a documentary work of the same name and was written in response to this work by Ziya Pasha.

Muallim Naji is one of the prominent authors of Tanzimat's prose. The author's memoir "Omerin uşaqlığı" ("Childhood of Omar") was a completely new phenomenon in the enlightened Turkish prose of the XIX century. The main idea of the work is the author's thoughts on education. In the memoirs narrated by Omar, the issue of enlightenment comes to the fore. In the memoir "Childhood of Omar" the author writes about these enlightening-publicist thoughts.

One of the services of Muallim Naji in the development of Turkish documentary prose is his letters. These letters, published in various newspapers and magazines of the time ("Tuna", "Basirat", "Tercumani haqiqat", etc.) were published in book form during the author's lifetime. Some of them are personal literary letters addressed to the author's contemporaries - prominent artists such as Namig Kamal, Ahmad Midhat, Bashir Fuad. In these letters, the writer reflects the attitude to the intellectuals of the time who wrote

various issues about the Turkish language, literature and culture, the controversies encountered in the press on the comparative analysis of East-West civilization. Some of the author's letters, such as "Light in Anwar", are his lyrical-philosophical thoughts about life.

One of the first representatives of the new Turkish prose language and journalistic style was İbrahim Şinasi (1826-1871). Concepts such as "positivism", enlightenment, culture (in the sense of civilization), nation, law, which are often repeated in his journalistic writings, were an expression of the writer's ideas to be taken from the Western world and his desire to put them into practice. Şinasi worked hard to form a new language of prose and journalistic style in the press.

One of Namig Kamal's contributions to the evolution of documentary prose is that he gave the epistolary letter form the status of a press genre, he also gave beautiful examples of journalistic articles, travelogues, memoirs in this form. These letters, written about the colorful details of his life, were the first examples of city letters that would later be written by many writers (A. Rasim, Basiratchi Ali Efendi, R. Ashraf, etc.). The writers proved the possibility of appealing to the public through periodicals using acity letter. Most of the letters written by N. Kamal from the island of Cyprus, where he lived in exile for 38 months (1873-1876), are perfect examples of artistic journalism and perfect description of longing memories of the author¹².

Along with pamphlets and letters, Namig Kamal has interesting travel essays such as "Londona seyahet", "Paris ve türkler", "Sofiyada günler" ("Journey to London", "Paris and the Turks", "Days in Sofia"). It is interesting that N. Kamal, who is fluent in Arabic and Persian, deeply acquainted with classical Eastern literature and prefers the Ottoman language in his works, especially prose, said that the language of "old" - classical Turkish literature is extremely difficult and incomprehensible also it is not understandable by the masses. He proves with facts and examples from the classical works that the themes used in these works take

¹²Rəsulov Ə. Türk sənədli-bədii nəsr. Bakı: Nurlan NPM, 2004, 428 s.;

people away from real life, and that the content and meaning of the intended idea are not properly revealed. He considers theater to be a literary tool that gives knowledge and education to the society, notes the effect of the play on the ears, eyes, emotions and thoughts, helps to purify and beautify the language.

One of those who tried to write in documentary prose is Ahmad Midhad, who wrote about a hundred novels and stories during his career. He used his impressions of the trip to promote enlightenment ideas. Ahmed Midhad echoes these sentiments in the prefaces to his two travel books, "Bir ov seyaheti" and "Bir avropa seyaheti" ("The hunting trip", "the trip to Europe"). One of A. Midhad's services in the field of documentary prose is that he turned the direction of traveling works to his own country. He wrote about his land and sea voyage with his friends in the Gulf of Izmit in 1893 in his book "Bir ov seyaheti" ("The hunting trip"). Until then, travel works written mainly about foreign countries and travel works written about different cities and villages of Turkey were added. This book by A. Midhad is one of the first examples of domestic travel works.

The contribution of the master poet and playwright Abdülhak Hamid in the Turkish documentary literature are the memoirs written by the writer in different years and the letters addressed to his contemporaries N. Kamal, R.M. Akram and S. Sezai. From these letters we receive informations about A. Hamid's thoughts on his literary-critical views, creative work and plans, the country's authoritarian rule and despotism, censorship, espionage, reactionary regime, women's rights, etc., which disturbed and made him think.

A type of literary prose and its genres, journalism and documentary prose, as well as dramaturgy formed in the literature and prose genres that did not exist in classical Turkish literature (XIII-XVIII centuries) appeared, while traditional literary genres gained new content, form and quality. With the emergence and widespread distribution of periodicals, the genres of journalism were formed and the art of journalism began to take shape.

The Concluding part of the dissertation summarizes the main scientific conclusions and considerations obtained during the research. So, it should be noted that Tanzimat literature is a process

of transition from the classical Turkish divan which formed on the basis of Eastern poetics and Sufism get to a new type of literature under the influence of Western literature and culture. The influence of Western literature on the formation of regulatory prose was direct and indirect. Along with artists who studied in European countries, lived as immigrants, worked in various positions, knew several foreign Western languages in addition to Arabic and Persian, read literature in these languages in their original form and were in close contact with Western education and culture, some Turkish intellectuals got acquainted with literature, culture, science and philosophy through translations. Some of the intellectuals of the time - Namig Kamal, Ziya Pasha, Ali Suavi, Sami Pashazade Sezai - were even French citizens. Ahmed Midhad, Shamsaddin Sami, Muallim Naji, Rajaizadeh Mahmoud Akram learned French in schools in Turkey or on their own initiative. In any case, the influence of Western literature and culture on the work of prose, drama and artistic journalism of the artists of the Tanzimat period is undeniable. In other words, the formation and development of new prose genres, language, style, system of themes and images, plot, composition, artistic conflict, type and character creation were strongly influenced by translated works by Western writers.

Unlike the Western novel, which is based on Renaissance culture, Turkish novel, Turkish prose, drama and journalism as a whole emerged on the basis of the enlightenment movement in the country as a result of the direct influence of Westernization policy itself and European culture or through translations. The work of Tanzimat writers as a whole, especially the new prose in content and form, is shaped by the drama of the different types of people living in the contradictions of the two polar lifestyles and their cultural and spiritual problems, the religious-moral and national values of the West and the East.

The following scientific articles on the subject have been published:

1. Qərb təsirində yaranan türk nəsrİ. Türkiyə Cümhuriyyətinin müstəqilliyinin 90 illiyinə həsr olunmuş

Beynəlxalq Elmi Konfransın materialları.28 oktyabr. Bakı 2013, s.160-167 .

2. Tənzimat ədəbiyyatını işıqlandıranlar// AMEA akademik Z.M. Bünyadov adına Şərqsünaslıq İnstitutu. “Şərqi filologiyası məsələləri” (məqalələr toplusu), 2014, VIII buraxılış, s.359-371.

3. Tənzimat dövrü türk ədəbiyyatında navatorluq// AMEA Nizami adına Edebiyyat İnstitutunun təşkil etdiyi “Şərqi xalqları ədəbiyyatı: ənənə və müasirlik” Beynəlxalq Elmi Konfransın materialları. Bakı: 2014, s. 200-207.

4. Tənzimat fərmanından sonra ədəbiyyatda tərcümələr// - Bakı: Gənc tədqiqatçıların elmi məqalələr toplusu. -2014, -s.243-250.

5. Tənzimatdan sonra Osmanlıda baş verən yeniliklər// Aida İmanquliyevanın 75 illik yubileyinə həsr olunmuş “Şərqsünasığın aktual problemləri” mövzusunda respublika elmi konfransı, - Bakı: -2014, -s.336-339

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