

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**HISTORICALNESS AND MODERNISM IN
MODERN TURKISH PROSE (ON THE BASIS OF
ISKENDER PALA'S NOVELS)**

Specialty: 5717.01- Turkish literature

Field of science: Philology

Applicant: **Sevinj Ali Aliyeva**

Baku – 2024

The work was performed at the Institute of Oriental Studies named after Z.M. Bunyadov of Azerbaijan National Academy of Sciences.

Scientific supervisor:

PhD of Philology, Professor

Aydin Mustajab Abiyev

Official Opponents:

PhD of Philology, Professor

Asgar Adil Rasulov

PhD of Philology, Associated
Professor

Lamia Sabir Ragimova

PhD of Philology, Associated

Sakina Allahverdi Gaybaliyeva

Dissertation council FD 1.18 of Supreme Attestation Commission under the President of the Republic of Azerbaijan, operating at the Institute of Oriental Studies named after Z.M. Bunyadov, ANAS.

Dissertasiya

şurasının sədri

Dissertasiya şurasının
elmi katibi

Elmi seminarın

sədri:

AMEA-nın həqiqi üzvü, filologiya
elmləri doktoru, professor

Gövhər Baxşəli qızı Baxşəliyeva

filologiya elmləri üzrə fəlsəfə doktoru,
dosent

Xanımzər Əli qızı Kərimova

filologiya elmləri doktoru, professor

Elman Hilal oğlu Quliyev

GENERAL CHARACTERISTICS OF THE WORK

Relevance and development of the topic: Turkish prose did not form aside from the general Turkic literature and is considered as an integral part and continuation of the latter. Modern Turkish prose manifests itself as continuation, renewal and reformation of ancient and medieval traditions.

Based on ancient artistic description examples, Orkhon-Yenisey scriptures and oral folk literature in its roots, Turkish prose became seriously exposed in medieval centuries to Arab and Persian languages, Islamic culture and science, while in the modern period it has strongly influenced by Western literature.

The history of the novel genre in European literature dates back to the Middle Ages, while in Turkey, novel writing began in the 19th century. From this period onwards, under the influence of European novels, new examples of prose emerged in literature.

Turkish novel genre already includes historical, psychological, fantastic, post-modernist and other topics, among which historical novels have special importance. Such novels can be considered as artistic works, where history and literature intertwine, historical sources are referred to, subjective approaches are found and some historical facts are distorted.

Research works on historical novels are abundant in Turkish literature studies. Such works have been conducted by numerous researchers on various issues of the historical novel genre. In literature studies of Azerbaijan, on the other hand, the number of such research works is few and this case draws attention as a scientific issue.

It is possible to mention the names of Azerbaijani Turkologists, especially Aydın Abiyev, Ağshin Babayev, Tofiq Melikli, Asgar Rasulov, Elman Guliyev, Sadagat Gasimli, Nurlana Mustafayeva, Gamar Alkhanova, Ahmad Ahmadov, Eshgana Babayeva, Khanim Abdullayeva, Ulker Samedova, Lala Gasimova, Murad Deyer¹, etc., in

¹ Abiyev A.M. Türkiyə ədəbiyyatı tarixi. 3 cildə, II cild (II hissə). Bakı: Bakı Dövlət Universiteti nəşriyyatı, 2007, 279 s., Бабаев, А. Очерки современной турецкой литературы. Москва: Восточная литература, 1959, 242 с, Меликли Т. Литература Турции: корни и крона. Москва: РИК Русанова, 1998. 195 с.;

research work on Turkish literature and fiction, as their scientific research directly discusses Turkish prose and fiction.

Although they may not be directly related to the topic, we have also familiarized ourselves with the scientific research of other scholars such as Nushaba Arasli, Azada Musayeva, Jale Aliyeva, Seriya Gundogdu, Maarife Hajiyeve, Khalida Guliyeva-Qafqazli, Barat Osmanova, Elmira Mammadova, Sakina Qaybalayeva, Lamiya Rahimova, Rashid Guliyev, Emilya Khalilova, Jabbar Baydilli, Shukufa Gadimova, Fuzuli Bayat, Nizami Jafarov, Orujali Hasanov, Huseyn Hashimli, Khuraman Hummetova, Aydan Khandan², and

Melikli T. Türkoloji və filoloji problemlər . Bakı: Elm və Təhsil, 500 s., Rəsulov Ə. Türk sənədli-bədii nəsr. Bakı: Elm, 2004, 428 s., Quliyev E. Türk xalqları ədəbiyyatı. Bakı: "Conatant empary", 2011, 568 s., Türkyə türk ədəbiyyatı (XIX-XX əsrlər) . Bakı: Orxan Nəşriyyatı, 2003,122 s., Qasımlı S. Haldun Tanerin bədii nəsr . Bakı: Bilik "İrşad" Mərkəzi, 1994, 124 s., Mustafayeva N. Səbahəddin Əli nəsrinin poetikası N.Mustafayeva. Bakı: Mütərcim, 2017. – 192 s., Alxanova Q. Türk ədəbiyyatında psixoloji roman: / filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferatı / – Bakı, 2018. – 29 s., Əhmədov Ə. Rəşad Nurinin romanları / Ə.Əhmədov. – Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, – 1965. – 170 s., Babayeva E. 1920-1940-cı illər türk romanında bədii konflikt:/ elmlər doktoru elmi dərəcəsi almaq üçün təqdim edilmiş dissertasiyanın avtoreferatı/ - Bakı, 2021. – 53 s., Abdullayeva, X. XIX Əsr türk ədəbiyyatındaroman janrının təşəkkülü və inkişafı: /filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferatı / – Bakı, 2022. – 28 s., Səmədova Ü. Tənizmat dövrü türk nəsrinin formalaşmasında qərb ədəbiyyatının təsiri:/ filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferatı / – Bakı, 2021. – 29 s., Qasıмова L. XX əsrin II yarısından sonra türk hekayəçiliyində ənənə və novatorluq (Mustafa Kutlunun yaradıcılığı əsasında): Fil. üzrə fə.l.dok...dis.avtoref. Bakı, 2014, 26 s., Dəyər M. Türkiyə və Azərbaycan ədəbiyyatında tarixi roman janrı (Samiha Ayverdi və Əzizə Cəfərzadənin yaradıcılığı əsasında) / filologiya üzrə fəlsəfə doktoru dissertasiyası – Bakı: 2015. – 155 s.

² Araslı N. Nizami və türk ədəbiyyatı. Bakı: Elm, 1980, 205 s., Rüstəmov A. Mövlana Cəlaləddin Rumi. Bakı: Elm, 2005, 176 s., Əliyeva J. Dünyanın tanıdığı Füzuli. Bakı: Çapağlu, 2010, 140 s., Gündoğdu S. Mehmet Akif Ersoy yaradıcılığında ictimai problemlərin bədii təcəssümü. Bakı: R.M. Kompani, 2012, 228 s., Cəfərov N. Türk xalqları ədəbiyyatı. 4 cildə, I c.Bakı: Çəşioğl, AzAtaM, 2006, 320s., Bəydilli C. Cümhuriyyətdən sonra Türkiyədə ədəbi cərəyanlar. Şərq filologiyası məsələləri (5-ci buraxılış). Bakı: Bakı Çap Evi, 2010, s.447-462, Məmmədova E. Osman Türkün poetik irsi. Bakı: Elm, 2010,

others, and we have taken into account their opinions and considerations as well.

In the present research, together with studies on Iskender Pala's works and research on it, works of Azerbaijani turcologists on Turkish literature and artistic prose have been tasks of study.

The topic of historical novel was a leading objective in numerous researches in Turkish literary studies, too and researchers as H. Argunshah, I.T. Kirilmish, I. Karaca and R. Topdamir wrote dissertations on "Historical Novels in Turkish Literature", each of which encompassed a definite period³.

In modern Turkish prose, the issue of historicalness and modernism draws attention as one of the important issues of literary studies. Increasing number of historical novels actualizes their research, presenting factors for the significance of principles of modern approaches to historical facts and events. Among modern novel writers, with no doubt, Iskender Pala is distinguished with his signature and productive activity.

The importance of the issue is high, taking into consideration the fact that topics and characters of some novels of Iskender Pala are related to Azerbaijan. Artistic images of such historical events and characters as history of the Safavids, Ismail I, Tahmasb I are found in Iskender Pala's novels, thus increasing the importance of the issue further. A subjective approach towards history of Azerbaijan and its rulers can also be found in the novels, so the topic should be

256 s., Bayat F. Türk təkkə (təsəvvüf) ədəbiyyatı. Bakı: Elm və təhsil, 2011, 440 s., Həsənov O. Tarixilik və müasirlik. Bakı: Yazıçı, 1985, 160 s., Həşimli H. Azərbaycan ədəbi mühiti və türk dünyası. Bakı: Mütərcim, 2009, 198 s., Hümətova X.Yunus Əmrə. Bakı: Elm və təhsil, 2012, 240 s., Rəhimova L. Süleyman Çələbi Bursalının "Vəsiletün-nicat" əsərinin tekstoloji tədqiqi və elmi tənqidi mətni. Bakı: Nurlan, 2006, 408 s., Xəndan A. Yəhya Kamal Bəyatlı yaradıcılığında sənətkarlıq xüsusiyyətləri. Bakı: Nurlan, 2002, 148 s., Qaybaliyeva S. Əbdüllətif Bəndəroğlunun ədəbi-elmi fəaliyyəti: filologiya üzrə fəlsəfə doktoru dissertasiyası / Bakı, 2011. – 167 s.

³ Argunşah H. Türk Edebiyatında Tarihi Roman. İstanbul: Marmara Üniversitesi Doktora Tezi, 1990, 432 s., Kırılmış İ. T. Türk Edebiyatında Tarihi Romanlar (Türk Tarihi ile İlgili, 1961-1965). İstanbul Üniversitesi, Doktora Tezi, 2007, 1135 s., Topdemir R. Türk Edebiyatında Tarihi romanlar (Türk Tarihi ile İlgili, 1971-1980). İstanbul: İstanbul Üniversitesi, Doktora Tezi, 2005, 765s.

considered as of high importance in this regard.

Study of history of development of Turkish novel and definition of their topics and sources on the basis of Iskender Pala's novels is also important. Applying to Ottoman and general Turkic history within colorful range of topics is characteristic for Turkish novel, but Iskender Pala's preference of the former has been detected in our research. The author's special attention to Ottoman-Safavid relations increases the number of issues to be researched within the study.

Activities of Iskender Pala have not separately been researched in Azerbaijani Turkish studies up until today. The dissertation titled "A Syncretism of Traditional Eastern and Modern Western Narrations in Turkish Novel (On the Basis of Activities of Elif Shafak and Iskender Pala)" and conducted by Turkian Aliyeva is an exception in this regard, but as seen from its name, it is involved in a comparative study of Elif Shafak's and Iskender Pala's works⁴.

In Turkish literature studies, on the other hand, Iskender Pala's works became objectives of various dissertations. "Relation between Reality and Imagination in Iskender Pala's Novels" by Mustafa Onur Bozkush in 2013 ("İskender Pala'nın romanlarında gerçek ve kurmaca ilişkisi"), "Structure and Topic in Iskender Pala's Novels and Stories" by Emine Boso Yaman in 2014 ("İskender Pala'nın roman ve öykülerinde yapı ve tema") and "A Syntactical Analysis of Iskender Pala's "Grief Drop" Novel" by Serjan Yıldız in 2020 ("İskender Pala'nın "Katre-i Matem" romanının söz dizimi yönünden incelemesi")⁵ are considered as research works, where the author's prose has been studied from the aspect of literature studies and linguistics and thoroughly researched on the basis of new approaches of philology.

⁴ Əliyeva T. Türk romanında ənənəvi Şərq və modern Qərb təhkiyəsinin sinkretizmi (Əlif Şəfəq və İskəndər Palanın yaradıcılığı əsasında),// filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferatı / – Bakı, 2018. – 33 s.

⁵ Bozkuş M.O. İskender Pala'nın Romanlarında Gerçek ve Kurmaca İlişkisi. Diss. Adnan Menderes Üniversitesi, 2013, s.37., Emine B. Y. İskender pala'nın roman ve öykülerinde yapı ve tema. Adıyaman Üniversitesi Sosyal Bilimler Enstitüsü, Yayınlanmamış Yüksek Lisans Tezi, Eylül 2014.

The study of contemporary issues in Turkish novels is not limited to the dissertations and monographic studies mentioned above. In addition to these, a significant number of articles and presentations have also explored the problems of contemporary fiction, as well as the historical background, themes, relevance for modern readers, and other related issues of Turkish novels.

The object and subject of the research. The objective of research, together with modern Turkish prose and novel, consists of Iskender Pala's artistic works, more precisely, his historical novels written in different years. These novels are as follows: "Death in Babylon, Love in Istanbul", "Grief Drop", "Birth" "Shah and Sultan", "Master of Wolves", "Flame – A Yunus Novel", "Legend – A Barbaros Novel", "Host – An Eyub Sultan Novel", "Forty Songs of the Nightingale", "Confession", "Harun and the Anarchist" and "The Evening Star".⁶ The task of the dissertation is the study of colors, idea-content peculiarities and the issue of history and modernity in the historical novels involved in the research.

The aims and objectives of the research. The main goal of the study is research of Iskender Pala's novels in the background of modern Turkish prose. Naturally, several targets have been defined in this regard. These are as follows:

- Defining the place of novel genre in modern prose;
- Monitoring the development of novel genre;
- Studying emergence and development of novel genre and historical novel in Turkish literature;
- Shedding light upon Iskender Pala's life and activity;
- Defining the theme extent of Iskender Pala's novels;
- Revealing the concept of historicalness and modernity in

⁶ Pala İ. Babilde Ölüm İstanbulda Aşk. İstanbul: LM Yn., 2003, 392 s., Pala İ. Katre-i Matem. İstanbul: Kapı Yayınları, 2008, 480 s., Pala İ. Şah ve Sultan. İstanbul: Kapı Yayınları, 2010, 390 s., Pala İ. Od (Bir Yunus romanı). İstanbul: Kapı Yayınları, 2011, 361 s., Pala İ. Efsane (Bir Barbaros Romanı). İstanbul: Kapı Yn., 2013, 392 s., Pala İ. Mihmandar (Bir Eyüp Sultan Romanı). İstanbul: Kapı Yayınları, 2014, 400 s., Pala İ. Bülbülün Kırk Şarkısı. İstanbul: Kapı Yayınları, 2015, 590 s., Pala İ. İtiraf, Kapı yayınları 2019, 248 s., Pala İ. Karun ve Anarşist. İstanbul: Kapı Yayınları, 2017, 320 s., Pala İskender. Akşam Yıldızı. İstanbul. Kapı Yayınları, 2019, 252 s.

Iskender Pala's novels;

- Clarifying historical distortions in Iskender Pala's novels and presenting realities in regard to historical facts;

- Studying Iskender Pala's novels in accordance with new concept of historicalness.

Methods of research. During the work on the dissertation, comparative analyses have been conducted in the context of literary studies and historiography. The typological-comparative analysis method has been the leading method in the dissertation. Iskender Pala's novels have been subject to study by use of the method of intertextual relation and information has been given on the artistic peculiarities and narrative features of the author's works.

Theoretical bases of the dissertation have been various research works (monographs, dissertations, abstracts of theses, scientific articles, materials of scientific conferences and symposiums and etc.) of Azerbaijani and Turkish researchers.

Main propositions set forth for defense. The goal of the dissertation is the research of the issue of historicalness and modernity through conducting analyses on the basis of works of Iskender Pala, one of the productive novel authors among modern Turkish writers. Here, together with Iskender Pala's activities, formation of Turkish historical novel, its evolution and development stages have also been researched as parts of the matter and the following postulates have been presented for defense:

- The specific development way of Turkish prose has been defined;

- Objective laws of the development dynamics of prose and poetry have been observed;

- The specific development way of Turkish novel before Iskender Pala has been studied;

- Iskender Pala's novels in the context of historicalness and modernity has been researched;

- Iskender Pala's novels from the aspect of their topics have been classified;

- Iskender Pala's novels with the topic related to Ottoman, Azerbaijan history and religion have been defined;

- The narrative style of Iskender Pala's novels has been defined;
- The particularity of Iskender Pala's prose has been revealed;
- The place of Iskender Pala's novels in modern Turkish prose in the context of historicalness and modernity has been defined;
- Modern requirements of conditions of historicalness in Iskender Pala's novels has been studied;
- Propagative bases of Iskender Pala's historical novel activity have been revealed;
- Iskender Pala's novels have been evaluated from the aspect of the problematic of historical hero and modern reader.

Scientific novelty of the research. As mentioned above, the number of studies conducted on activities of I. Pala an Turkish historical novels in Azerbaijani Studies is few. In the dissertation, activities of I. Pala have been presented at unity with Turkish novel tradition, with stages of novel writing until I. Pala analyzed systematically. Novel activities of I. Pala have been, for the first time in Azerbaijani Turkish studies, researched within the dissertation. In the study, the author's novels encompassing various historical periods have been analyzed in the context of history and modernity. A general and integrative approach has been demonstrated in regard to I. Pala's activities and various aspects, aims for writing and stylistics of the author's novels have been investigated thoroughly. Furthermore, his novels with characters related to Azerbaijan, its history and prominent historical figures have been analyzed, factual mistakes and defective evaluations have been noticed and interpreted.

Theoretical and practical significance of the research. Since the dissertation has been dedicated to Turkish novel and Iskender Pala's activities, its scientific postulates and conclusions can be used for studying problematics of Turkish prose and specially for researching formation and evolution of its forms, including its development stages. The dissertation can, practically, be used as a source for students of respective faculties (Oriental Studies, Philology) in universities, too. At the same time, it can serve as a source for compiling text books, instruction materials and programs as well as preparation of selected

lectures.

Approbation and application of the dissertation work. The topic of the dissertation was approved on the 26th of April 2013, by the Meeting Protocol No 2 of the Council of Problems on Oriental Studies at the Institute of Oriental Studies after Z.M. Bunyadov, ANAS.

Main topic, theoretical postulates and conclusions of the research have been reflected in scientific articles of the dissertation student published in foreign and national publications, including reports and theses presented in international and local scientific conferences.

The affiliated institutions. The dissertation has been implemented at the Department of Turkish Philology of the Institute of Oriental Studies after Z.M. Bunyadov, ANAS.

The structure and total volume of the dissertation work. The dissertation consists of an introduction (10031 characters), three chapters (first chapter with three paragraphs - 49,631 characters, the second chapter with four paragraphs - 122,100 characters, the third chapter with three paragraphs - 63,550 characters) conclusion (4,385 characters), and a list of used literature.

The total volume of the dissertation is 249,697 characters.

MAIN CONTENT OF THE WORK

In the **‘Introduction’** part of the dissertation, actuality and level of development of the topic, scientific innovation and research methods of the study, its objective and task, goals and targets, as well as its theoretical-practical importance, approbation and structure have been presented in accordance with the requirements of the High Commission of Attestation.

The first chapter of the research work is titled **“Historical Novel Genre in Modern Turkish Prose”** and consists of three subchapters. In the first subchapter titled **“Formation of Novel in Turkish Literature”**, history of emergence and formation of novel genre in Turkish literature has been analyzed. It has been mentioned that the 19th century was the period of disintegration for the Ottoman Empire. In this period, a movement of renewal started in Turkish

literature, which is known today as the period *Tanzimat* or reforms. Naturally, such a kind of renewal movement paved the way for development of the genre of novel: *“Demands and criteria of the Tanzimat literature played an important role in broadening the possibilities of the prose genre. Apparent advantages of prose in creation of characters over traditional poetry created a need for the emergence of the genre in literature and strongly urged it”*⁷.

The subchapter also presents information on emergence and development of novel genre in the European, too. The subchapter also includes opinions of scholars as L. Gyorgy, H. Enveroghlu and D. Murat, as well as existing theoretical presumptions for shaping a definite opinion on the essence and dynamics of the genre of historical novel. Speaking of the history of development of novel genre in the world, one should mention the well-known critic Georg Lukacs, who notes that it developed in close relation with socio-political and literary-philosophical events of various periods. Analyzing first examples of historical novel, he assumes that the period of enlightenment had no reaction against history and it was Burke, De Maistre and other enemies of the French Revolution, who developed historical sensitivity. Furthermore, according to the author, one should not fail to notice romantic approaches, too. For better understanding of the aspect, he evaluates splendid historical novels written by Montesquieu, Voltaire, Gibbon and etc.⁸

Another researcher, Murat Degher also considers the 19th century as a unique stage of development of novels⁹. According to him, novel genre in Turkish literature did not lag behind world literature very much, actually. It was the 19th century, when its formation came across, when in Europe hundreds of novels had already been written and the genre has gained popularity.

The second subchapter of the first chapter is titled **“Development Stages of Novel Genre in Turkish Literature”**. One of the topics

⁷ Quliyev Elman, Türk Halkları Edebiyatı, Malatya, 2024. 826 s.

⁸ György L. Tarihsel Roman. Ankara: Epos Yayınları, 2018, 464 s.

⁹ Dəyər, M. Türkiyə və Azərbaycan ədəbiyyatında tarixi roman janrı (Samiha Ayyverdi və Əzizə Cəfərzadənin yaradıcılığı əsasında) / filologiya üzrə fəlsəfə doktoru dissertasiyası / – Bakı: 2015. – 155 s.

discussed in literary studies is characterization of historical novels and its differentiation from other types of novels. There is no unanimous view among researchers on the definition of historical novel. Such novels can be defined as “novels reflecting historical persons and events as a source of inspiration”¹⁰. Distinctly from written history, a writer of a historical novel bears no care or responsibility in regard to reflection of historical realities solely as they happened. Therefore, in most cases, elements or details with no proof as historical facts can also be included in historical novels. All definitions of historical novel encompass a general feature: well-described historical places and events, real or fictional personages and attempts made by the writer to reflect the subject historical period as identical as possible.

A historical novel does not necessarily reflect history; it is a re-interpretation of history through imagination of the writer. History appears in the background of historical manuscripts or works in history and as a result of interpretation of historical events, where relevant modern demands are taken into consideration. From the other hand, a historical novel is written as a plotline created by a writer through his imagination, with no restriction by any book and less consideration of historical importance. Therefore, works on history aim to teach or inform, while historical novels reflect the world of past times.

The main difference between a historian and a writer of historical novels is that the former stays loyal to records, facts and historical materials in order to preserve objectivity, while the latter masterfully uses historical materials in his novel, but also reflects, at the same time, his approach. From this aspect, historians restrain subjectivity in their researches, while authors of historical novels usually possess a strong level of subjectivity in their works. For a writer, history is merely a means. Environment and historical persons are re-created in his imagination and serve the aim of the novel. Of course, loyalty to history is not possible all the time, as taking into account known historical events and facts, a historian tries to

¹⁰ Turgut G. Tarihsel Roman Üzerine, Ankara: Akçağ, 2004, 208 s.

reconstruct unknown and dark sides of history. Defining that “*There are definite similarities between a historian and a historical novel writer from the aspect of interpretation and explanation of events, a case that demonstrates itself in construction of the plotline*”¹¹, researcher Yakup Çelik underlines that identicalness between historical events and written historical novels is a permanent topic. A historical novel writer uses in his novel the material presented by historians and completes the topics uninteresting for history by use of his imagination. This attempt is one of the differences between works on history and historical novels. As mentioned, a historical fact is, for a historical novel writer, rather researches of historians than history itself and such researches become, in his novels, important means for formation of the artistic text.

More precisely, a historical novel writer constructs his text on the basis of works of historians, re-constructing the parts not reflected in the mentioned works by use of his imagination. Researches indicate three main aspects for a historical novel: history, artistic work and didactics. According to T. Göğebakan¹², the first peculiarity of a historical novel is that it is related to history. However, it is worth to mention, that artistic imagination is also essential here. A historical novel writer is aware of both the principle of historicalness and hisconstruction of an artistic text. That is to say, the writer uses a historical event deliberately, while keeping in mind that the text he constructs is a novel.

Therefore, the principle of historicalness is one the main terms for a historical novel. In general, formation of a novel began in Western literature and thus, emergence of historical novels is also related to it. In this regard, Walter Scott should be mentioned. His novel titled “Wawerlay” is considered in the West as the first example of historical novels.

The first Turkish novel writers composed their works under the influence of representatives of Western literature, especially Alexander Dumas and Victor Hugo. It played an important role in the formation of

¹¹ Yakup Ç. Tarih ve Tarihî Roman Arasındaki İlişki Tarihî Romanda Kişiler. Bilig Dergisi, Yaz 2002, Sayı 22; s. 49-68.

¹² Turgut G. Tarihsel ve Tarihî Roman Üzerine, Ankara: Akçağ, 2004,2008, s.15.

content and form peculiarities of historical novels in Turkish literature.

As known, the issue of the first historical novel in Turkish literature – whether it was Ahmet Mithat Efendi's "Janissaries" or Namık Kemal's "Cezmi" – is a matter of discussion. Namık Kemal's mentioned novel is dedicated to events occurred in the 16th century and despite that the author couldn't go further that reflecting ready materials found in history, critics underline the opinion that the author could, nevertheless, revive the senses of national consciousness and equality, glorifying the declining Ottoman Empire and thus, the novel can be evaluated as an important work for enlightening the society¹³.

After the novel "Cezmi" was published, historical novels began to emerge for the purpose of creating national novels. Together with Ahmed Mithat Efendi's abovementioned novel, "Turgut the Orphan" by Shabbenderzade Ahmed Hilmi of Filibe and "Sabih" by Ibnulamin Mahmud Kemal can be also mentioned¹⁴.

It can be assumed that despite weak techniques of first Turkish historical novels, these works are important from the aspect of self-expression of Turks at that time¹⁵.

Novel activities became distinguished during the 2nd Constitutional Era. Historical novels written between 1909 and 1923 are considered as the second period of historical novel, which is distinguished with abundance of such written works. This period began with the proclamation of the constitution. The number of historical novels published in this period is higher than the number of those published in the Republican period. It was due to the strong national struggle activities, as historical events remarkably influenced literature.

In 1923, the Republic was declared and a new period started in

¹³ Sulaimanova A. Konusunu Türk Tarihinden Alan Tarihi Romanlar (1966-1970) T.C. İstanbul Üniversitesi Sosyal Bilimler Enstitüsü Türk Dili ve Edebiyatı Anabilim Dalı, Yeni Türk Edebiyatı Bilim Dalı. Yayınlanmış Doktora Tezi, İstanbul, 2009. Səh.383

¹⁴ Nermin Ö. "Tarihî Romanlar ve XIX. Yüzyılda Yazılmış Üç Tarihî Romanın Değerlendirilmesi", Yayınlanmamış Yüksek Lisans tezi, Gazi Üniversitesi, 1992, s.168.

¹⁵ Əliyeva S.Ə. Cümhuriyyət dönəmində tarixi roman janrı /Ə. Məmmədovun anandan olmasının 100 illiyinə həsr olunmuş "Şərqsünaslığın aktual problemləri" mövzusunda respublika elmi konfrans, Bakı, 2019)s.157-159.

Turkish literature. Declaration of Republic is considered the beginning of the third period for Turkish novel. Switch to the Latin based alphabet is important in this regard, as it enabled easier spread of artistic-literary works among vast population.

The leading topic of historical novels in the Republican era is Ottoman history and culture.

The third subchapter of the first chapter is titled **“Historical Novel Activities in Modern Turkish Literature”**. Beginning from the 60’s of the 20th century, content of Turkish novel extends and political-economic changes began to reflect in it. Until the mentioned decade, realist motives and topics were dominant in novels, while after these years, number of topics touched upon began to increase and innovations in writing techniques were implemented. Political, social and economic changes realized after 1960 and consequences of these changes became main topics we can find in novels of the mentioned period.

In novel activities of the 70’s and 80’s, events of May 27 and March 12 became topics of novels together with the ongoing topics of village and villagers. A new topic emerges in historical novels: problems of people migrated to Germany. Language and employment problems, longing for motherland, difficulties of integration into German society and similar issues were main topics of such novels.¹⁶

After the 80’s, a new technique in novel writing emerged – individuals were brought forward and novels were constructed around them. Novels grew away from classical techniques and a new technique and plot line were adopted – authors mostly had a plot line beginning from the individual to the society and tried to reflect problems in the society. At the same time, the style of first person began to draw attention. Language of novels became symbolized in this period. Events of March 12 and September 12 were reflected in novels in parallel. On the other side, appeal to the Ottoman period also existed in activities of writers of the 80’s.

The topic of Ottoman palace has managed to preserve its actuality in Turkish novels since their emergence. Naturally, the main

¹⁶ ÖnerToy O. Cumhuriyet Döneminde Roman, UNIT 8, s.135.

reason for it was, in certain periods at least, oppression on free thought and political censorship, causing to appeal to history.

Emergence of historical novel in Turkish literature came across the emergence of Turkish novel. Therefore, Turkish novel omitted many development stages of European novel. So, first Turkish novels were weak in terms of novel techniques. However, according to researchers, Turkish novel has always been an expression means of self-search for Turkish people.

Description of the Ottoman Palace is essential in novels of the 90's of the 20th century. Famous authors of the period as Nedim Gürsel, Zülfü Livaneli and Hıfzı Topuz presented to readers various novels. They created works appealing to history. In the novel "Boğazkesen" Nedim Gürsel presents history and modern period together, reflecting both his time and the conquest of Istanbul by Mehmed the Conqueror in 1453. Zülfü Livaneli narrates in his historical novels palace intrigues and "deeds" of valide sultans (mothers of ruling sultans). Hıfzı Topuz, in his turn, describes the period of the reign of Sultan Abdulaziz and Sultan Abdulmejid on the basis of the memoirs of Pertevniyal Sultan¹⁷.

The topic of Ottoman palace has managed to preserve its actuality in Turkish novels since their emergence. Naturally, the main reason for it was, in certain periods at least, oppression on free thought and political censorship, causing to appeal to history.

We can note that the reason for writers choosing these periods is to inform the modern reader about that era and to appeal more to the rise of the Ottoman Empire, confirming the idea of instilling a sense of courage in the context of history and modernity.

The main scientific results obtained in the first chapter of the dissertation are reflected in the following articles¹⁸.

The second chapter is titled **"Unity of Historicalness and Modernity in Iskender Pala's Novels"** and contains three subchapters. In the first subchapter titled **"Life and Activities of**

¹⁷ Önerçay O. Cumhuriyet Döneminde Roman, UNIT 8,s. 135.

¹⁸ Əliyeva S.Ə. Cümhuriyyət dönməində tarixi roman janrı / Ə. Məmmədovun anandan olmasının 100 illiyinə həsr olunmuş "Şərqşünaslığın aktual problemləri" mövzusunda respublika elmi konfrans, Bakı, 2019, s.157-159.

Iskender Pala”, the authors life and artistic activities have been studied.

Information on Iskender Pala, who was born on the 8th of June of 1958 in Ushak Province, has been presented in the mentioned chapter together with information on his activities up until the present time.

Classical literature and divans hold the main place in the author’s life, who is well aware of Turkish and world literature and has always shown a great interest in reading since his years at university. Expressing that understanding the divan poetry is not easy, Iskender Pala underlines, at the same time, that conducting researches for sources in order to study classical poetry is as important as having knowledge on history, philosophy, history of culture, sociology, history of art and etc. Having retired from military, the author returned to scientific and artistic activities and devoted himself to literature and literary studies.

Iskender Pala is a literary figure with highly rich activities and works, which are as follows: “An Encyclopedic Dictionary of Divan Poetry”, “Academic Researches on Divan Poetry”, “Divan Literature”, “Exceptional Beauties”, “From the Tongue of Poets”, “Legendary Beauties”, “Poems, Poets and Assemblies”, “The Old Poem”, “And Ghazal Anew”, “Two Drachmas, One Seed”, “Flower-like Poems”, “Khayriye”, “Ornaments of Felicity”, “Death in Babylon, Love in Istanbul”, “The Book of Judges”, “The Spring of Forty Beauties”, “The Book of Love”, “Forty Warehouses”, “Mirat”, “Layla and Majnun”, , “Shah and Sultan” , “Master of Wolves”, “Flame – A Yunus Novel” , “Legend – A Barbaros Novel” , “Host – An Eyub Sultan Novel” , “Grief Drop”, “The Box of Istanbul Dweller”, “Abum-Rabum” “Confession” and etc.

The second subchapter of the second chapter is titled “Propagative Bases of Manifestation of Historicalness in Iskender Pala’s Novels”. In the first paragraph, general information was presented on Iskender Pala’s scientific and scientific-journalistic activities, as it can be seen from the list of the works, Iskender Pala’s activities are rich of both researches and historical novels. His love, desire for historical novels, apparently, originates from classical works. The following works are examples of his historical novels: “Death in

Babylon, Love in Istanbul”, “Shah and Sultan”, “Flame – A Yunus Novel”, “Legend – A Barbaros Novel”, “Host – An Eyub Sultan Novel”, “Forty Songs of the Nightingale”, “The Jewel in the Bosphorus”, “Grief Drop”, “Abum-Rabum”, “Harun and the Anarchist”, “The Evening Star”, “Confession” and etc. These novels are works that re-process various historical periods and figures in accordance with modern requirements before presenting them to readers. Usually, an amalgamation of historicalness and modernity can be observed in such novels.

Propagating historicalness, I. Pala appeals to interesting narration styles, one of which is the detective style. Some of novels are related to crimes, where criminals are searched in the detective style and hence, the plot line is constructed on it. One of such novels is “Death in Babylon, Love in Istanbul”. It was written under the influence of Muhammad Fuzuli’s “Leyli and Majnun” mathnawi and the lovers have a unique role among the characters of the work. Iskender Pala has placed ottoman history beginning from the conquest of Baghdad by Suleiman the Magnificent up until the westernization movement in the 19th century among lines in the novel, to which he owes most of his fame. At the beginning of the novel, the author describes Fuzuli and enciphers cosmic secrets of Babylonian culture into lines of the poem “Leyli and Majnun”, granting the detective style to it. The work passes from hand to hand and people try to reveal the secret, introducing throughout the novel the four-century Ottoman history and culture to readers. Ottoman poets, their life and works are also presented in the work. The main character in the novel is, actually, a book – “Leyli and Majnun”, which narrates its story travelling from hand to hand and from a country to a country during 450 years. The novel is Iskender Pala’s one of the richest works in terms of historicalness. Most of the characters in it are historical figures – sultans, pashas, poets and etc.; Characters of Mehmet Efendi of Hille, Baki, Nef’i, Nabi, Sheikh Galib, Nedim, Khagani Mehmet beig, Nevizade Ata’i, Namik Kemal and others have been created in the novel togher with characters of Ottoman Sultans – Suleiman the Magnificent and Murad. Here we can see Sultan Suleiman’s another appellative – Suleiman the Lawgiver.

Iskender Pala’s another famous work on Ottoman history is

“Grief Drop”, which describes historical events of the Tulip Period and has been written in the detective style. Encrypted with the phrase “a crime with 66 questions”, the novel narrates events occurred in the Ottoman Empire in the 18th century. The work has been constructed by use of book in the book technique. Walking home, the author finds a book, the content of which he tell readers in his novel. In the last and the longest chapter, he narrates a story, introduction of which was written in the book with red ink and in patterns called *mihraiye*. The main historical event described in the work is the revolt led by Patrona Halil and the main character is a person named Shahin.

The Tulip Period, which encompassed the years between 1718 and 1730, is one of the important periods in Ottoman history. Seen as the beginning of the tendency towards westernization, this period of 12 years is also known as the *period of pleasure*. It came across the years of reign of Sultan Ahmed III and many innovations took place in this period; A publishing house was established in Istanbul, new enterprises were opened for production of porcelain and etc. At the same time, literature, poetry and art experienced revival. Literature begins a new style of development under the auspices of Ibrahim Pasha of Nevsehir. The name of the period is related to tulips of Holland origin. Iskender Pala presents in “Grief Drop” the historical features of the mentioned period through his imaginations. Written in the detective style, the novel enables readers to imagine Istanbul of the Tulip Period and to learn about details of the revolt by Patrona Halil. Iskender Pala describes investigation of the crime in the novel in three chapters.

Iskender Pala’s another novel “Legend” also bears historical features, just like previous novels, it was written with the background of historical events and figures, too. The novel has been devoted to Hızır Reis Pasha – one of the naval conquerors of the Ottoman Empire and describes naval wars conducted by the Turks in the Mediterranean Sea. It mainly talks about historical figures, who lived in the 15th and 16th centuries, among whom, naturally, Hızır Reis is the leading one. The main character in the novel is Hızır Reis, also called as Hayreddin Pasha or Barbarossa, as nicknamed by Europeans. Hayreddin Pasha, with his real name Hızır Reis, was a person exclusively important for Ottoman naval raids. Europeans called him Barbarossa. Nautical terms

are frequently found in the novel, as activities of Hizir Reis were tightly related to seas and naval warfare. Sometimes these terms hinder readers from reading the novel easily, but they are important for creating a historical atmosphere. Studies in this regard note that the research of classical historicalness within artistic literature and even its change are one of the most important principles of new historiography.

The second subchapter of the third chapter is titled **“Iskender Pala’s Novels on Ottoman History and Literature”**.

As mentioned above, images of various historical figures have been created in Iskender Pala’s novels. Among them readers can find different well known figures beginning from Cesar and up to leaders in recent history. However, preference in Iskender Pala’s novels has been given, of course, to people and historical figures who lived in the Ottoman period. The author’s novels related to Ottoman history are “Death in Babylon, Love in Istanbul”, “Grief Drop”, “Legend”, “Flame” and etc.

The novel “Death in Babylon, Love in Istanbul” has a historical topic, but Fuzuli’s presence in the plot line already hints at something different; A kind of mad love is narrated in the novel and in general, it was written in a style very close to the style of “Layli and Majnun”. The novel bears a historical character but nevertheless, praise of love holds in it the central position. The “Layli and Majnun” mathnawi is the notion standing in the center of the novel, bearing witness, at the same time, to Ottoman-Safavid relations of the period. The novel has an interesting plot line. Together with information given along the novel on Ottoman history, a characteristic description has been created on the Babylonian Association and the Babylonian Cosmic Research Center. The plot line of the novel is based on how members of the Association send spies to learn the code of “Leyli and Majnun” and how dozens of people are killed for this purpose, how the work passes from hand to hand and numerous studies are conducted on it, how Ottoman poets are detained in their homes. The novel ends narrating how a 19th century European archeologist deciphers the code and the doors of the Temple are opened.

The novel “Confession” by Iskender Pala also presents a description of the Ottoman environment. It also bears a historical

content and narrates the conquest of Constantinople by Mehmet the Conqueror, one of the most magnificent generals in history, as well as related battles. Medieval disorder of the 15th century, thirst for revenge and the conflict between the East and the West are the leading topics in the novel. Together with Mehmet the Conqueror, figures of Molla Lutfi, Ali Kushchu, Sinan Pasha and Bellini are frequently mentioned in it, which bears the characteristic novel style of Iskender Pala. The work consists of the traditional parts titled “*Gratitude*”, “*Introduction*”, “*Conclusion*” and “*References*”. Naturally, it starts with the introduction. As to the references, apparently, it originates from Iskender Pala’s inclination for attempting to stay loyal to history and to ensure himself.

The novel “*Confession*” has been dedicated to Molla Lutfi, one of the prominent figures among Ottoman scholars in the 15th century. It has been written on the basis of the aforementioned facts and events, describing Molla Lutfi’s life in Istanbul until his execution. Working on the plot line of the work, Iskender Pala managed to create an interesting composition. The Conquest of Constantinople by Mehmet the Conqueror and the Ottoman nightmare of Europeans are the elements found among historical facts in the introduction part. Iskender Pala took the advantage of sources while working on every detail in the novel and elaborately researched Molla Lutfi’s life and environment. Therefore, from the aspect of historical reality and artistic features, the novel can be considered as one of the most successful works of the author. In the novel, events take place in Europe, too.

Iskender Pala is well familiar with and an admirer of Ottoman history, as well as Ottoman literature and classical Turkish literature. This admiration urged him to compose historical novels on the topic the main character of the novel “*Flame*” is Yunus Emre, but the figure of Molla Kasim is also present in it. As known from history of literature, there are numerous stories and legends on Yunus Emre, one of which is related to Molla Kasim. Having composed the novel, He has presented a solid work enabling readers receiving information on the poet’s life and activities. In the novel, Iskender Pala apparently to preserve the linguistic features of Yunus Emre’s works, creating a stylistic similarity between poems (belonging to Yunus Emre) chosen by him and the text

of the novel. Initially working as a laborer and appealing to the dervish convent for some wheat in the period of shortage, he experiences a serious training period. At the beginning, he cannot, naturally, accept the lifestyle and environment of dervishes. Their life and topics seem very boring and their belongings are only walking sticks, belts, turbans (headgear), dervish cardigans, rosaries and pitchers.

Iskender Pala presented exemplary behaviors for the youth in the novel, too. Opinions on transience and temporariness of life have been expressed in the work; Saints also die in the end and so, people should not be deceived by glimmers of world and should work for afterlife.

In the fourth subchapter titled **“A modern View on Religious Topics in Iskender Pala’s Novels”**, novels of the author with artistic description of Islamic history have been viewed. Two novels by Iskender Pala have been dedicated to two prominent figures of Islam, one is Prophet Muhammad, the other being his companion Abu Ayyub al-Ansari.

According to scholars, that after the “Vasilat al-Nijat” work of Sulayman Chalabi, which instamped common Turkic literature, number of works dedicated to the Islam Prophet increased¹⁹. Among such authors were Kerimi, Ahmedi, Akşemsettinoglu Hamdulah Hamdi, Havayi and others.

In Azerbaijani literature, many authors noted their thoughts and considerations about Prophet Muhammad, too. One of such prominent authors is Nizami Ganjavi. Expressing that *“For Nizami, Prophet Muhammad is the savior of Muslims”*²⁰, academician T.Karimli underlines that in Nizami Ganjavi’s “Khamsa” (Quintet of long poems), among plotlines about Prophet Muhammad, miraj-namas (stories about the Prophet’s night journey) possess a special position. Considering the Islamic Prophet’s life and activities as an example, N. Ganjavi presents naats (praise of the Prophet) together with munajaats (orisons) in the introduction part of his works.

In both novels, events occur in the 7th century, when Islam began to spread. The novel “Forty Songs of the Nightingale” reflects life of the prophet of Islam, underlining his exalted moral and exemplariness

¹⁹ Rəhimova L., “Mövlüdnamə və Meracnamələr”. Bakı, Elm və təhsil”, 2018, s.492.

²⁰ Kərimli T., Nizami və tarix. Bakı, Elm, 2002, s.244.

for humanity. Consisting of 99.999 words, the novel describes the early period of Islam and the perfect character of the Prophet. In the novel, Prophet Muhammad's life has been depicted profoundly and therefore, it can serve as a good source for learning his personality, life and activities for those, who do not have information about him. Nightingale is a symbolic image stipulating artistry. As known, in classical poetry, Prophet Muhammad is resembled by the metonymy of rose. Hence, using the metaphor, the author presents the love and longing of the nightingale for rose in relation to the Prophet of Islam. Along the novel, songs and cry of the nightingale can be sensed in the background of historical events and the author's imaginations.

Related to the personality of Prophet Muhammad, the novel is sometimes viewed as a prophetic biography. Encompassing rich and comprehensive information on Islamic history, the work appeals frequently to the Koran and sayings of the Prophet. We can even observe at the end of the novel a feature non-characteristic for the novel genre. Poeticism and figurativeness can as well be observed ensuring artistic feature of the work.

One of the works composed by Iskender Pala on the religious topic is the novel "Host". There is some similarity between it and "Forty Songs of the Nightingale" in terms of idea and topic; in both of them the image of Prophet Muhammad has been created.

Abu Ayyub al-Ansari was one of the companions of the Prophet. Upon the Prophet's migration to Medina, Ayyub al-Ansari hosted him at his home and therefore was nicknamed *the host*. The purpose of compiling the novel is introducing Islamic personalities to readers more closely and to enlighten them. Explaining the reason of his description of Abu Ayyub (full name: Khalid ibn Zayd Abu Ayyub al-Ansari) in the novel, the author expresses that in order to develop a good personality and to highlight it, we should know heroes of the past.

The work "Host" is about the historical personality Abu Ayyub al-Ansari, who was contemporary of Prophet Muhammad and hosted him at his home in Medina after the Prophet's migration from Mecca to find refuge in Medina. Afterwards, Abu Ayyub became one of the closest companions of the Prophet and joined holy wars for spreading Islam. Propagating the personality of Abu Ayyub, Iskender Pala

actually demonstrates his love for Prophet Muhammad along the novel, which in some degree can be considered as completing the novel “Forty Songs of the Nightingale”.

The main scientific results obtained in this section of the research are reflected in the following articles²¹.

The third chapter of the dissertation is titled **“Contrasts of Historicalness and Modernity in Novels of Iskender Pala”**. The first subchapter of this chapter is titled **“A modern View on the Description of Primitive Cultures in Iskender Pala’s Works”**, where a broad analysis of the author’s “Evening Star” novel has been presented.

The structure of the novel resembles the structure of Pala’s traditional novels. The author has analyzed Göbekli Tepe and conclusions of various studies on its origins and states that sources and scientific researches had different approach methods to the monument, interpreting it in accordance with their worldview. Iskender Pala has

²¹ İ.Pala yaradıcılığında Yunus Əmrə obrazı / Filologiya məsələləri, Bakı, 2013, №10, s.347-352, İ.Palanın “Babildə ölüm, İstanbulda eşq” romanında Osmanlı-Səfəvi münasibətləri / Filologiya məsələləri, Bakı, 2015, №5, s. 411-415, İ.Palanın “Əfsanə” romanında tarixi şəxsiyyətlər / Azərbaycan Dillər Universiteti, Elmi xəbərlər, Bakı, 2016, №1, s. 194-197, İ. Palanın “Mehmandar” romanında Əyyub Sultanın obrazı / Azərbaycan Respublikası Təhsil Nazirliyi, Doktorantların və gənc tədqiqatçıların XX respublika elmi konfransının materalları, Bakı, 2016, s.185-186, İskəndər Palanın bədii yaradıcılığında islam tarixinin əksi / Z.Bünyadovun xatirəsinə həsr olunmuş “Müasir şərqşünaslıq aktual problemləri” mövzusunda beynəlxalq elmi konfrans, Bakı, 2017, s. 110-111, Художественное отображенное «Эпохи Тюльпанов» в романе Искандера Пала «Катрейи-Матем» / Киевский национальный университет имени Тараса Шевченко, Язык и культура, 2018, Выпуск 21, Том I (190), стр.138-144, Əliyeva S. İsgəndər Palanın “Babildə ölüm, İstanbulda eşq” romanının dil və üslub xüsusiyyətləri / “Elmlərarası inteqrasiya: linqvodidaktik, linqvokulturoloji və psixolinqvistik aspektlər” mövzusunda beynəlxalq konfrans, Sumqayıt, 2019, s.437-439, Aliyeva S. Iskender Pala as a propagandist of the Ottoman history / Ужгородський Національний Університет Закарпатські філологічні студії, Ужгород, 2020, №14, Aliyeva S. Introduction of classical literature in the works of Iskender Pala / USBIK 2020 online International social sciences congress, Kayseri, 2020, s.244-254, Əliyeva S. İsgəndər Palanın yaradıcılığında Məhəmməd peyğəmbərin obrazı / Ə. Haqverdiyevin anadan olmasının 150 illik yubileyinə həsr olunmuş beynəlxalq elmi-praktik konfrans XXI əsrdə elm və təhsil: nəzəriyyə və təcrübə Türkiyə, Kars, 2020, s. 83-86.

widely used mythological texts in the composition of the novel. Ancient Turks were used to put dead bodies on trees and they stayed there until they decomposed.

Iskender Pala has managed to do his best for a proper, precise and sensitive description of the primitive human and his system of belief in a unity of historicalness and modernity. Speaking of the belief of ancient people, he subconsciously involves some Islamic elements in the picture, thus failing to conform fully to the principle of historicalness.

In the novel, the author presents comprehensive information on ancient people, their life and lifestyle, rituals, hunting culture, ceremonies related to asking for benediction and rain, including their thoughts on life and death, myths, cultures and material heritage that survived until today. Synthesizing ancient Turkic mythology and culture with Islamic knowledge, Iskender Pala has managed to compose an interesting novel.

The second subchapter of the third chapter is titled **“The Dialogue of Past and Present History in the Novel “Harun and the Anarchist”**”, where the mentioned novel is viewed. The novel has been dedicated to the depiction of events occurred in the 6th century BC and in the 70’s-90’s of the 20th century, where the ancient Lydian Kingdom and the Republic of Türkiye have been presented in a historical synthesis. Two of the chapters reflect historical processes echoing and repeating in the amalgamation of past and present events. The war between the Lydians and the Persians has also been narrated in the novel.

In the novel, the image of the ancient philosopher Solon has been created, too. As known, Solon was an Athenian statesman and poet, who conducted many reforms, thus establishing the foundation of the Athenian democracy. He also designed the Solonian constitution.

The author has touched issues of intergenerational culture, history and culture. Especially, issues of the notion of art of religious people and people’s approach to art in Muslim societies worry Iskender Pala and according to him, modernity and religiousness should never contradict each other.

In the novel, presenting history and modernity in unity, Iskender

Pala has tried to create a kind of mathematical poetry encompassing events occurred in Anatolian cultures from ancient times up until today. The system based on a trinity struggles to achieve a victory over one and as a result, one becomes a killer, the other becomes a prisoner. By this way, Iskender Pala tries to present to the attention of people that Harun-like features of people do not change through millennia and survive until modern times, expressing that society should take a lesson from it through formation of historical consciousness and social awareness activities. The reason why the author composes a new historical novel almost every year should be hidden in this opinion, apparently.

In the third paragraph titled **“the Topic of Azerbaijan in Iskender Pala’s Novels”**, as seen in its name, the author’s novels written in the mentioned topic have been reviewed. Among them, the novel “Death in Babylon, Love in Istanbul” draws special attention with its subject coverage, comprehensiveness and its dedication to the prominent poet Muhammad Fuzuli. Having studied numerous classical poets, including and specially Fuzuli, Iskender Pala conducted various researches on them. Similarly, in the novel “Death in Babylon, Love in Istanbul”, Iskender Pala has created a unique personage of Fuzuli, transforming the poet’s “Leyli and Majnun” work into the main figure in the novel. The novel bears a historical topic. The author has apparently decided to introduce to the reader the initial civilization period of human history and medieval ages of Western and Eastern cultures and he has chosen Muhammad Fuzuli and his “Leyli and Majnun” work as main characters of the novel, whom he mentions along the work. The novel has sizable volume, as the author wished to describe a long historical and literary-cultural proses within one work. Due to its volume, the novel sometimes may be boring with its long descriptions and narrations. Taking into consideration that the novel has been dedicated to love and composed in the background of Fuzuli’s famous “Leyli and Majnun” work, it can be observed that even in defining headings of chapters, the author has been influenced by Fuzuli, naming the chapters in the classical style resembling mathnawi stiches. The influence of Fuzuli can be clearly seen in the author’s sentences, in the topic and in the style whereas the work, as a whole, reflects some

resemblance of Fuzuli's abovementioned poem.

Iskender Pala's another work with the topic related to Azerbaijan is his novel "Shah and Sultan", which narrates about Ottoman-Safavid relations. The aim for composing it was to introduce historical figures to readers. According to researchers, recently, i.e. when novels of Iskender Pala have been composed, people do not have enough information about historical figures.

Having chosen the struggle between Ismail I and Sultan Selim I and their life as a topic, which instamped the period short after the publication of the novel, I. Pala not only narrates Ottoman history in it, but also presents detailed information about the Sunni-Alevi issue, differences and conflicts.

This historical novel is one of the most disputatious novels written by I. Pala.

Sizable distortion of historical information about Sultan Selim I and Ismail I has led to unequivocal perception of the work by readers and researchers. Being about the most famous sovereigns in history of Azerbaijan and the Ottoman Empire, the novel has since been evaluated by scholars and literary researchers in Türkiye and Azerbaijan. Giving information about the essence of historical novels above, we mentioned that distinctly from historians, a writer is free in entering characters of his creation into the center of historical events and description of private lives of historical personages. However, impersonation of Safavid rulers along the work only as negative personages indicates that I. Pala crosses even the limits of artistic expression, which paves the way rather for political evaluation than historical truth or description in an artistic work for readers. Considering the place and traces of the mentioned period in Turkic and Muslim history, we assume that I. Pala gave way to some imprudence.

It should also been taken into account that in historiography of Europe, Turkey and the Muslim countries in the East, Safavid rules are wrongly accepted as kings of Iran, which can be explained with that most of the area controlled by the dynasty, including its successive historical capitals were situated in today's Iran. Therefore, archeological findings, written texts and historical events are attributed, in modern historiography, to Iran. Additionally, originating from the

ancient Greek tradition, medieval and new historiography refers to the area of Iran as Persia, identifying Persia with Iran. Consequently, in I. Pala's cognition, Ismail I and other Safavid rulers are not representatives of an Azerbaijani, but an Iranian dynasty. The ethnic origins of the Safavids, formation of the environment Ismail I grew up in solely by Turkish tribes (which were the core of his power) according to many historians, as well as the fact that Azerbaijan was the center and the main power base of the state have been seemingly overlooked by the author, who have not been able to get rid of such stereotypes, still viewing the Safavid rules as kings of Iran. From this aspect, I. Pala actually writes not about Azerbaijan, but about Iran and therefore, we cannot blame him in impersonation of Azerbaijani rulers as negative figures and he cannot be considered as a writer with a negative intention towards Azerbaijan. In the mentioned works, I. Pala cannot be free of the Persia-Iran standards defined by European historians, overlooking the fact the he writes, actually, about a Turkic rules and a Turkic state.

Considering that such works may have the possibility to direct our society and its spiritual-moral values and aims, it should be stated that impersonation of leaders as Sultna Selim I, Bayezid the Thunderbolt, Tamerlane, Ismail I, Tahmasp I and similar leaders would be realized with a high degree of watchfulness, at least with attempts for focusing attention on common sides uniting these names. These rulers not only fought, but also had history of friendship and partnership for long years, values that are not so far being shed light upon. However, for the sake of justice, we should also state that the author narrates also the events, where Sultan Selim I has his brothers and nephews killed and forcefully topples his own father from the throne. Besides, the writer also describes how the sultan's father curses him and the curse comes true upon Selim's death.

It should be noted that perhaps I. Pala's approach to the Safavids originates also from his own religious feelings as a Muslim with deep beliefs and even from the obstacles he faced in his life and career because of his religious belief. Denominational affiliation makes sense in the context of religiousness. In the abovementioned work "Shah and Sultan", global consequences of sectarian wars have been described

together with destruction of human lives. In the novel, personal tragedies of the twin brothers Janhuseyn and Aghahasan, the former serving the Ottoman palace as a sunni and the latter serving the Safavid state as a Shia, have also been deliberately described and the high level of enmity between the palaces of Selim I and Ismail I has been attributed to the mentioned reason. These issues have been analyzed in details in A. Rasulov's article titled "A War with No Winner"²².

The scientific results pertaining to Chapter III are comprised in the following scientific articles²³.

The **"Conclusion"** part of the dissertation includes scientific opinions and final presumptions. It has been stated that despite a high level of colorfulness in the novels, a similarity in form is observed; novels of the author have a general structure. All of them have been reviewed by different scholars, respective corrections have been made and only then the works have been presented to readers. Some of the works even include references at the end, which usually are found in scientific works. Naturally, it originates from Iskender Pala's academic personality – together with being a writer, he is also a professor and thus, his entire activity draws attention with its scientific nature. Nevertheless, despite his appeal to the mentioned technique, an unbiased approach to history is not flawless in the author's works and some of them bear mistakes, as presented in various researches. Historical novel activities of Iskender Pala can be classified, in regard to its topics, as novels related to Ottoman history, religious topics, ancient cultures, modern Turkish history and works related to Azerbaijan.

Iskender Pala's historical novels encompass a sizeable time and geography – from ancient Babylon to early years of Islam, from

²² Rəsulov Ə. Qalibi olmayan müharibə: Çaldıran savaşı. 525-ci qəzet, 15 iyun 2012-ci il, s.15-28.

²³ İ.Palanın "Babildə ölüm, İstanbulda eşq" romanında Füzulinin təsiri / Dil və ədəbiyyat, Bakı, 2015, №1(93), s. 170-173, Əliyeva S.Ə.İ.Pala yaradıcılığında Şah İsmayıl Xətai obrazı /AMEA akademik Z.Bünyadov adına Şərqşünaslıq İnstitutu, Şərq araşdırmaları, Bakı, 2019, №1, s.120-123, Əliyeva S.Ə. İ.Pala yaradıcılığında Azərbaycan /İsmayıl Şıxlı yaradıcılığına həsr olunmuş "Filologiyaın aktual problemləri" mövzusunda beynəlxalq konfrans, Bakı, 2019, s. 201-204.

foundation of the Ottoman Empire to its position in the 19th century and modern times of Türkiye. The novels have been written to enlighten Turkish youth and call them to take lessons from history. Figures of people from all layers of the society have been created in the novels. In these works, where various figures from rulers to rebels, from warriors to generals, from ordinary women to court ladies can be found, Iskender Pala has shown the aspect of historicalness and modernity.

Scientific conclusions derived from the 3rd chapter have been reflected in scientific articles. I. Pala, similar to other Turkish historical novel writers, appeals to the Ottoman period Turkish history, which can be, among other factors, explained with the political, economical and moral traumas experienced in the Turkish society after the collapse of the empire and with the following “healing” period, when the nation finally began to re-strengthen, the Turkish state began to expand its area of influence and realize steps seemingly directed to regaining its former fame. Literature of the mentioned period calls upon the lost magnificence of the past, presenting a dream on the horizons of the state in the future. Actually, such a phenomenon in literature is characteristic to societies, which have re-established their way of development after losing vast empires and suffering from periods of depression. The writer describes ordinary people, their feelings and excitement, love and hatred in the background of global historical events.

Analyses of I. Pala’s works indicate that the writer is well familiar with Turkish, Eastern and world literature and is an expert on Eastern poetry, literature of Aruz (Eastern prosody), diwan literature and Mathnawi poetry, especially. In all his works, the author can masterfully describe love together with history, modernity, ideologies and high aesthetic approaches.

From this aspect, I. Pala’s literary works can be considered as comprehensive, inclusive and rich of colorful topics.

**The following scientific articles on the subject
have been published:**

1. Muxtarlı S. İ.Pala yaradıcılığında Yunus Əmrə obrazı // - Bakı: Filologiya məsələləri. -2013. №10, - s.347-352.
2. Muxtarlı S. İ.Palanın “Babildə ölüm, İstanbulda eşq” romanında Füzulinin təsiri //- Bakı: Dil və ədəbiyyat. – 2015. №1(93), - s. 170-173.
3. Muxtarlı S. İ.Palanın “Babildə ölüm, İstanbulda eşq” romanında Osmanlı-Səfəvi münasibətləri //-Bakı: Filologiya məsələləri. - 2015. №5, s. - 411-415.
4. Muxtarlı S. İ.Palanın “Əfsanə” romanında tarixi şəxsiyyətlər //- Bakı: Azərbaycan Dillər Universiteti. Elmi xəbərlər. - 2016. №1, - s. 194-197.
5. Muxtarlı S. İ. Palanın “Mehmandar” romanında Əyyub Sultanın obrazı // - Bakı: Azərbaycan Respublikası Təhsil Nazirliyi, Doktorantların və gənc tədqiqatçıların XX respublika elmi konfransının materialları. – 2016. s. - 185-186.
6. Muxtarlı S.İskəndər Palanın bədii yaradıcılığında islam tarixinin əksi // - Bakı: Z.Bünyadovun xatirəsinə həsr olunmuş “Müasir şərqşünaslıq aktual problemləri” mövzusunda beynəlxalq elmi konfrans. - 2017 s. - 110-111.
7. Əliyeva S. İ.Pala yaradıcılığında Şah İsmayıl Xətai obrazı // - Bakı: AMEA akademik Z.Bünyadov adına Şərqşünaslıq İnstitutu, Şərq araşdırmaları jurnalı. – 2019. №1. s.- 120-123.
8. Əliyeva S. Cümhuriyyət dönməsində tarixi roman janrı // - Bakı: Ə. Məmmədovun anandan olmasının 100 illiyinə həsr olunmuş “Şərqşünaslığın aktual problemləri” mövzusunda respublika elmi konfrans. - 2019. s. - 157-159.
9. Əliyeva S. İ.Pala yaradıcılığında Azərbaycan // - Bakı: İsmayıl Şıxlı yaradıcılığına həsr olunmuş “Filologiyanın aktual problemləri” mövzusunda beynəlxalq konfrans. – 2019. s. 201-204.
10. Алиева С. Художественное отображенное «Эпохи Тюльпанов» в романе Искандера Пала «Катрейн-Матем» // - Киевский национальный университет имени Тараса

- Шевченко, Язык и культура. – 2018. Выпуск 21, Том I (190).
стр. - 138-144.
11. Əliyeva S. İsgəndər Palanın “Babildə ölüm, İstanbulda eşq” romanının dil və üslub xüsusiyyətləri // - Sumqayıt: “Elmlərarası inteqrasiya: linqvodidaktik, linqvokulturoloji və psixolinqvistik aspektlər” mövzusunda beynəlxalq konfrans. – 2019. s. - 437-439.
 12. Aliyeva S. Iskender Pala as a propagandist of the Ottomon history // - Ужгород: Ужгородський Національний Університет Закарпатські філологічні студії. - 2020, №14. стр – 280-287
 13. Aliyeva S. İnroduction of classical literature in the works of Iskender Pala // - Kayseri: USBIK 2020 online International social sciences congress. – 2020. s. - 244-254
 14. Əliyeva S. İsgəndər Palanın yaradıcılığında Məhəmməd peyğəmbərin obrazı // - Kars: Ə. Haqverdiyevin anadan olmasının 150 illik yubileyinə həsr olunmuş beynəlxalq elmi-praktik konfrans XXI əsrdə elm və təhsil: nəzəriyyə və təcrübə. - 2020. s. - 83-86.



The defense will be held on _____ 2024 at ____ at the meeting of the Dissertation council FD 1.18 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Institute of Oriental Studies named after akad. Z.M.Bunyadov, ANAS.

Adress: AZ 1143, Baku, Huseyn Javid Avenue, 115, Academy campus, Main building, 7-th floor, conferece hall of Institute of Oriental Studies after named acad. Z.M.Bunyadov.

Abstract is accessible at the library of Institute of Oriental Studies after named acad. Z.M.Bunyadov.

Electronic versions of dissertation and its abstarct are available on the official website of Institute of Oriental Studies after named acad. Z.M.Bunyadov.

Abstract was sent to the required addresses on 10 May 2024

Signed for print: 08.05.2024

Paper format: A5

Volume: 55072

Number of hard copies: 20