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Çağdaş Türk Lehçeleri ve Edebiyatları Bölümü

Two Literary Works in the Labyrinth of Texts: *Araba Sevdası* (The Carriage Affair) and *Mehmed Muzaffer Mecmuası* (Mehmed Muzaffer's Anthology)

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ABSTRACT

Recaizâde Mahmud Ekrem is one of the most important Ottoman-Turkish writers. His novel, *Araba Sevdası* (The Carriage Affair), is the first contemporary work of Turkish Literature, therefore a lot has been written about it, and seemingly a lot will continue to be written. In this article, I will try to bring a new dimension to the debates about the reason why *Araba Sevdası* was written by Recaizade Mahmud Ekrem. While pursuing this, I will touch on the relationship between *Araba Sevdası* and its contemporary works, but first a word about Muallim Naci's *Mehmed Muzaffer Mecmuası* (Mehmed Muzaffer's Anthology).

KEY WORDS

Muallim Naci, Recaizâde Ekrem, Mehmed Muzaffer Mecmuası (Mehmed Muzaffer's Anthology), *Araba Sevdası* (The Carriage Affair).

ÖZET

Recaizâde Mahmud Ekrem, en önemli Osmanlı-Türk yazarlarından biridir. Eseri *Araba Sevdası* ise Türk edebiyatının ilk modern eseridir, bu nedenle de üzerinde birçok yazılar yazılmıştır, yazılmaya da devam edecek bir nitelik sergilemektedir. Bu yazıda *Araba Sevdası*'nın Recaizâde Mahmud Ekrem tarafından yazılma nedeni konusundaki tartışmalara yeni bir boyut katmaya çalışılmıştır. Bunun için sürerken de *Araba*

Sevdası'nın dönemindeki eserlerle arasındaki ilişkiye değinilmiş. Muallim Naci'nin Mehmed Muzaffer Mecmuası'na bağlamda esas alınmıştır.

ANAHTAR SÖZCÜKLER

Muallim Naci, Recaizâde Mahmud Ekrem, *Mehmed Muzaffer Mecmuası*, *Araba Sevdası*.

1. Giriş

Novel is a new genre whose first example in Turkish literature appeared in the Tanzimat era. Novel was related to modernism during this period. This new genre created its own heroes and the most well known was "the dandy character", who was also related to modernism as well as the genre. The dandy is associated with "wrong Westernization". Texts written in this period had a dialogue with the other texts of the same period.

The most well-known dandy of the Tanzimat era novels is Bihruz who is a character in *Araba Sevdası* (Carriage Affair) by Recaizâde Mahmud Ekrem. However there is another dandy, who is not famous as much as Bihruz, called Sabir Çelebi, who is a hero in Muallim Naci's *Mehmed Muzaffer Mecmuası* (Mehmed Muzaffer's Anthology). Sabir Çelebi and Bihruz have a controversy over the new and old literature as well as modernism theme. This controversy, known as Zemzeme and Demderne, first occurred between Naci and Ekrem. However, the controversy was brought up to them through these novels. It is important how these two novels effected on the relationship between modernism and the novel genre since Naci and Ekrem had different approaches towards literature and modernism. Naci was a conservative writer, whereas Ekrem is a modernist.

2. Muallim Naci and *Mehmed Muzaffer Mecmuası*

Mehmed Muzaffer Mecmuası published in installments in *Saadet* (Happiness) newspaper (issue: 752) on 26 June 1887 (5 Şevval 1304). However, the publication of this feuilleton was not continuous. It appeared in the 752-756th issues of the newspaper, but then skipped an issue and was subsequently only published in the 758, 760, 762, 764, 769, 772, 776 and 784th issues of the newspaper. The feuilleton ceased with the 784th issue dated 2 August 1887 (12 Zilkade 1304). Muallim Naci published one part of *Sanihatü'l-Arab* (Arabic Idioms and Proverbs) and some parts of his lecture notes during the time when the feuilleton of *Mehmed Muzaffer Mecmuası* was not published. While the *Mehmed Muzaffer Mecmuası* was in publication, Muallim Naci published 74 pages of the part which he would later turn into a book. Three years later, in 1889, after it was made into a book, he added another 90 pages to it, yet the

book was aborted just like the *feuilleton*.

Mehmed Muzaffer Mecmuası begins with an introduction which was added by Muallim Naci. This expression was dated to 9 May 1887 (27 Nisan 1303). The writer found the *Mehmed Muzaffer Mecmuası* among the books he bought from second-hand book sellers. This work, according to him, consisted of these parts: 'Ezhâr-ı Efkâr' (Flowers of Thoughts), 'Ezhâr-ı Efkâr'ın Menşei' (Source of Flowers of Thoughts), 'Ezhâr-ı Efkâr'ın Güşayişi' (Blossoming of Flowers of Thoughts). Thus, we realize that there is a work within a work. The work in *Mehmed Muzaffer Mecmuası* is divided into two parts as 'Ezhâr-ı Efkâr'ın Menshei' and 'Ezhâr-ı Efkâr'ın Güşayişi'. The work begins with the 'Menşei' (The Source) which is a part of 'Ezhâr-ı Efkâr'. In the introductory part of the this work, Muallim Naci states that he doesn't know Mehmed Muzaffer, who published the *Mehmed Muzaffer Mecmuası*. However he is convinced that both parts of the work have been written by the same person, and that there aren't any signatures apart from the one of Mehmed Muzaffer's. Furthermore, he was convinced that these signatures would not be sufficient to make this work written by Mehmed Muzaffer. In the introductory part also, Muallim Naci states that he interfered particularly the parts written in prose, and added explanations.

'Menşei' of 'Ezhâr-ı Efkâr' narrates the life of Şeyh Galib (1757-1799). The satire, written by Sururî upon the death of Şeyh Galib, saddened his fans, especially Galib's father Reşid Efendi and his close friend, Vahid. At this point, Reşid Efendi's opinions about the poetry are mentioned. To him, a poem should touch one's feelings deeply. He prefers poems which make people cry. When Galib was born, Vahid writes a verse on the date of his birth using the description of "work of divine love". Vahid Efendi foresaw that Galib would be a great poet. There are quotations from Şeyh Galib in this part. Later Galib goes to the Mevlevi Convent in Konya without letting his family know and goes to the Yenikapı Mevlevi Convent in Istanbul after Vahid Efendi writes a letter to the sheikh of that dervish convent. His family and Vahid visits Galib in this dervish convent. In the meantime, 60-year-old Vahid's son was born and was given the name, 'Mehmed'. When Vahid takes his son to Şeyh Galib's Convent, Galib asks him why his son wasn't given a name, and he thus adds "Galib" to his son's name. Şeyh Galib passes away in 1799, just at the moment when everything is going well, and his household is overcome by deep sorrow.

At this time, Mehmed is three years old. And the book is about him, Azade Galib's story. Vahid calls his son Mehmed Galib, but is later called Azade Galib. The author turns back to where he begins: to the relationship between Sururî and Şeyh Galib. He mentions that Sururî writes a verse on the date of Sümbülzâde Vehbî's death, as it was a tradition of that time to mark the date of a significant event with words, usually in verses according to the *ebcet* calculation. He then refers to the French critic Boileau, and then to Racine; he mentions that their biographies were written, but

we don't have such a tradition. He mentions the relation between Boileau and Racine, and between Voltaire and Moli re. In the meantime, we see Azade Galib first as a teacher in the parts where Naci expresses his own opinions.

Azade Galib did translations of Alfred de Musset, Boileau and La Fontaine. These were written in the notebook of Azade Galib's student, Selim Efendi. Apart from the ones which were done by Azade Galib, all the French translations were done by his students, Selim and Rifat. After this point, the book begins to be narrated by one of Azade Galib's students. Immediately then, the writer mentions once more how unfortunate it is that although the biography of a poet like Nefi (1572-1635) wasn't written, a biography of his contemporary French poet and critic Boileau (1636-1711) was written, and by giving this example emphasizes the necessity of biography writing. He passes to a fable from La Fontaine, and states that this fable was seen in Husrev-i Dehlevi's masnawis. He remarks that La Fontaine and Mevlana dwelled upon the same issues. He takes on Sa'di's fable *Astrologer* and La Fontaine's fable *The Astrologer Who Stumbled into a Well*. He proposes that Western (mainly French) classical literature is glorified with all these examples. In the end, topics which are discussed in literature are the same. What differs is the way they are discussed. And he returns to Azade Galib's story.

Vahid Efendi begins to call his son only as Galib after  eyh Galib's death. 'Azade' (here " z de" is a word that means "free" and "unrestricted", as well as a line in poetic literature which has a complete meaning) was added later.

Galib begins school when he reaches the age of eight. While he attends the school in his neighborhood, he also receives private lessons from his tutor Kanber, who effectively becomes his main teacher. The teacher at the neighborhood school doesn't satisfy Azade Galib, because he finds the teacher inadequate. Kanber makes him to learn *Tuhfe-i Vehbi* and *Hilye-i Hakar * reading it by heart, and read *S yer* while also writing these books in different writing styles. After a while, Galib wants to learn Persian. His father, Vahid Efendi, is pleased with this and they decided to send him to Vahyi Efendi. Vahyi teaches *Pend-i Attar* for beginners and *Divan-ı Saib* for the advanced students. Among the most distinguished students studying *Divan-ı Saib* are the prominent Sabir  elebi and Mr. Ayas.

The story of Sabir  elebi and Mr. Ayas starts after Azade Galib was sent to Vahyi Efendi to learn Persian. Sabir  elebi considers himself as one of the greatest poets of his time, yet he is not. His close friend Ayas constantly praises him although he knows that he is not a great poet. Therefore, Sabir  elebi likes Ayas a lot, however not everybody behaves towards him as Ayas does. At a friend's gathering, a song by Vasif Osman is sung. Everyone there likes this song a lot except Sabir  elebi. For this, he is asked to say a pastiche, and he agrees. Although he spends all night trying to say a pastiche, he can not manage to say one. After that night, he becomes too embarrassed

to see any of his friends.

Sabir Çelebi is a person of suspect. He retreats, or has to retreat, from the people who do not accept his greatness. Sabir Çelebi is a student of Hodja Neşet, and when he cannot answer the question asked by his teacher, Hodja Neşet plays a joke on him. Sabir is offended greatly by that joke and never sees his teacher again. He probably attends Vahyi Efendi's classes. Along with emphasizing the necessity of writing authors' biographies, here, it is said that in this class that includes Sabir Çelebi and Mr. Ayas, Vahyi Efendi has the students write a perfect biography of Saib. Vahyi Efendi has his students, write Saib's verses and lines, which are considered as proverbs, and their explanations in their notebooks. However, while he teaches Saib to his students, he says to them that they need to look at everything with a critical eye. He finds Saib's mistakes and points them out to his students. Sabir Çelebi gets very angry at this.

The next part of the narration starts with that of Mahmud II, who was seen in Kağıthane, then continues with Sabir Çelebi and Ayas' going to Kağıthane. Çelebi likes one of the two women whom he saw there. Of course this doesn't escape Ayas's observation. When he returns to his house two days later, he receives a love letter in verses from the woman he loves. His lover will wait him in Kağıthane on Friday. Çelebi cannot wait and goes straight away. Naturally, there is no trace of a lover there. On Friday, he goes to Kağıthane again, but there is no lover then either. Whereupon this, he goes to Ayas for him to write an answer to his lover in verses. Ayas writes an answer, however both the letter and the novel¹ remain unfinished.

3. *Araba Sevdası* and *Mehmed Muzaffer Mecmuası*

As I state in the beginning, why *Araba Sevdası* was written by Ekrem despite the author of the book had a similar life is a matter of discussion, and various views has been put forward about this matter. Şerif Mardin links Ekrem's closeness to the Young Turks as an answer to this matter. "(...) It is hard to understand how an author like Recaizâde, who is known with his literary delicacy, takes on the Bihruz character with such a delight. If it is considered his closeness with the Young Turks, who taunt with characters like Mr. Bihruz in 1860s, during Recaizade Ekrem's youth, then this situation comes to light a bit more" (Mardin 2005: 57). Nurdan Gürbilek states that Ekrem's life is important in this, and the best thing to write would be one's own personal experience, and continued as follows: "(...) Just because of this very reason, in

¹ Tanpınar was the first person who mentioned that *Mehmed Muzaffer Mecmuası* was actually a novel. In this literary work, the letter which was written by Muallim Naci, on behalf of Şeyh Galib to his father from Konya was considered as an significant document about Galib's life by many researchers and this created many debates. For a detailed explanations, Şahin (2006).

spite of 'Bihruz syndrome', Rezaizade Ekrem was able to discover the conflicts which were harbored in the Tanzimat novel, hybridism which was caused by being influenced, dilemmas of language which were included by hybridism. He could cause to perceive that the author's inner self could be just like Bihruz's, a 'fabricated' inner self; in other words, he could cause to feel the Tanzimat era author's own compulsory bovarism, his own unavoidable being Bihruz, and he could cause to feel that passion of writing a novel was actually a 'carriage affair' " (G  rb  lek 2004:73).

The third answer to this is *Mehmed Muzaffer Mecmuası*, written by Muallim Naci. And Ahmet Hamdi Tanpınar is the person who made a point of this:

It can be supposed that Sabir   lebi in this story was created as a satire for Mr. Ekrem so much as Muallim Naci understands him, and he is a kind of Mr. Felatun who goes towards his personality. However, what is actually notable is the closeness to Mr. Ekrem's *Araba Sevdası* in the topic of this last episode. Two characters resemble each other very much; such like there is a side to it which reminds of Sabir   lebi's adventure.

If this closeness is emphasized, it would be possible that Mr. Ekrem finds a story line to analyze. This story line is changed and developed to a great extent depending on his rather broad life experience and the level of the novel; it is arrogated it to his generation in the dispersed and old-fashioned atmosphere of *Mehmed Muzaffer Mecmuası*. Mr. Aya's future is obvious. In this case, it is obvious that Mr. Keřfi in Mr. Ekrem's work would come from Ezhâr-ı Efkâr (Flowers of Thoughts). If this possibility is correct (this possibility is not in conflict with the ideas that are put forward while studying this work and enlighten the conditions it is created in), then it means that Mr. Ekrem neutralized a gun which is directed to him. This relationship might have been emphasized at the time (Tanpınar 1988: 609).

The last part of *Mehmed Muzaffer Mecmuası*, which is about Sabir   lebi's and Mr. Aya's stories, actually shows a similarity to the relationship between Bihruz and Mr. Keřfi of *Araba Sevdası*. In both novels, both Keřfi and Aya deceive the person and make fun of him. Naturally, the relationship isn't only about this. The topic of both novels is actually the literature itself.

It is notable that both writers discuss on poetry broadly. Muallim Naci's work, which befits his style, tell about Şeyh Galib's life – one of the leading poets of classical poetry – the events that took place around him, poems that were said for him, and quotes from Şeyh Galib. Contrarily, *Araba Sevdası*, starts with a description of a place which is very far from where Galib lived:   amlıca Garden, a popular promenade place of that time. It develops with reader's meeting with Bihruz for whom it will be impossible to understand Şeyh Galib in the further parts.

3.1. Labyrinth of Texts

In his work, Muallim Naci creates labyrinth of texts – as described by Jale Parla since Ekrem gathers many texts and made references to these in *Mehmed Muzafer Mecmuası*. As a matter of fact, Tanpınar says that he made “the literature of our literature” (Tanpınar 1988: 609). In his work we wander in a labyrinth in the classical Divan poetry with quotations from Sadi, Saib, Fuzuli, Nedim, Seyh Galib and many more poets who are classical style poets, but not in the labyrinth of French literature and especially of the French poetry as in *Araba Sevdası*. At the same time, we witness the works, which are written and tried to be written within text in both works. However, the common labyrinth of texts in both works is finding classical literature and quotations from French literature in patches, but as I touched on earlier, the proportions are different. Also Muallim Naci constantly informs the readers about this. He sets a perfect example of “being teacher” by explaining technical subjects like which poem is written why, which literary arts are used, which metaphors are suitable for the poem. However, in his texts, the issue of nothingness, which is one of the elements that makes *Araba Sevdası* significant for its era according to Jale Parla, comes on scene only in the story of Sabir Çelebi and Mr. Ayas, which is the second part of the novel. Parla says as follows:

The topic of Recaizâde Mahmud Ekrem's *Araba Sevdası* is nothingness. This novel is completely different from the other novels of the Tanzimat Era. Its author is in a full awareness of the cultural confusion of his time; he sees the gap at the meeting point of the opposite epistemologies, and he boggles that no reality could be defined in this gap. He believes that the literary method or methods which are necessary to surmount the distance between illusion and reality couldn't be found in novel experiments in the Tanzimat era. He expresses this pessimism of his by fictionalizing as the parody of act of writing and reading *Araba Sevdası* from beginning to end. (Parla 1993: 129)

It is difficult to say that the distance between illusion and reality that Parla mentions for *Araba Sevdası* exists in *Mehmed Muzafer Mecmuası*. However in this novel, although Sabir Çelebi is educated with classical literature, the fact that he is not capable of expressing himself with the culture and education he was trained with, and that he chases an imaginary passion just like Bihruz can set an example for this illusion and reality.

However, as Parla points out the fact that Bihruz cannot create a language of his own, and he reduces every language which he creates into nothingness by parodying them, is not mentioned in *Mehmed Muzafer Mecmuası* because there is Mr. Sabir's friend, Mr. Ayas. He handles everything for him; he even creates the language of his passion. Sabir Çelebi, who thinks that he is a great poet sincerely, is really convinced by this even though he always fails, is ridiculed, and has to stay away from friends'

gatherings because of his ineptness. Although he is a student of Hodja Neřet, who is one of the most prominent men of letter of the time, he almost seems to have no idea about classical literature. One day, in one of these gatherings it is mentioned that Vasıf brings a taste to the Turkish language with his songs.  elebi turns up his nose at this. At this, he is asked to write a pastiche. He is to write a pastiche for the poem which has the line, "See if my tears are any different from waterfalls". The same song attracts Bihruz's attention in *Arab Sevdası*. Since he thinks that there has to be a poem in the letter he will write to Miss Perives, he decides to study the Vasıf Divan in his library along with the French books that he has.

He loves a line that he finds among Vasıf's songs and praises it by saying "Here is the Turks' Beranje."² (Ekrem 2004: 76) He decides to use this in the letter he will write, but he has no idea about how he will use the Ottoman Turkish-Turkish dictionary. Therefore he doesn't succeed in translating Vasıf's songs. The same situation applies to Sabir  elebi. He also tries to write a pastiche for this song but the only line he manages to write after a night of attempts is "I await you near waterfalls tomorrow". (Naci 2006: 140) Of course his friends ridicule him for this. While Sabir  elebi sees himself as a great poet, he cannot understand Vasıf. Consequently, the situation of a language that is made a parody and the inability to read, write, and understand, exists in both texts. Unlike Ekrem, Muallim Naci's inability to write does not occur before the reader's eye, but he tells us that Sabir cannot succeed although he puts forth an enormous effort and falls asleep at dawn.

While it is possible to find the issue of reducing to nothingness with various languages used in the text in two examples in *Mehmed Muzaffer Mecmuası*, it is still a little different from the one in *Araba Sevdası*, the voice of teacher prevents this. One of these is the above example. The second one is a poem inspired from F nelon by one of the students of Azade Galib:

It is one of the things that I burst out laughing every time I remember it: when we started reading *T l maque* from the great master³, a few days later one of our associates Mr. learned the meaning of the passage that said,

T l maque suivait la d esse accompagn e d'une foule de jeunes nymphes, au-dessus desquelles elle s' levait de toute la t te, comme un grand ch ne, dans un for t,  leve ses branches   paisses au-dessus tous les arbres qui l'environnent."⁴ He offered a page to the master. The said person smiled while

² Pierre-Jean de B ranger (1780-1857), French poet and songwriter, known with liberal and humanitarian views.

³ It should be Azade Galib (Muallim Naci's explanation).

⁴ "T l maque was chasing the goddess who was accompanied by young fairies. The goddess was rising over on these, just like a great oak who rose its dense branches over all the trees that surrounded her in the forest".

reading, gave the page to one of the people who were present there and ordered him to read aloud. That person read the following:

Thou heartbreaker, upstanding as an oak
 Why did you run away from me
 I guess you went along with others
 Wasting all my faithfulness
 With your attitude being so boorish
 To think wearing a kaftan is not stylish
 Won't you make an effort to follow
 By simply saying a small hello? (Naci 2006: 137-138)

However, Muallim Naci opposes this nihilism after he reads the poem and the teacher addresses his students in the classroom:

Everybody began to smile. Master said, 'Why do you call the one who hunted your heart as upstanding as an oak?' The one who wrote the poem answered, 'Master, I wanted to liken her to Calypso'. Master said:

Literature is actually a flood thought, and it can be different in every human dwelling place of the world. Literature is one of the moving holy lights that it relates neither to East nor to West. Sunlight may fall everywhere. Places under shade either wait for the bound time when they could be under light or they lack of charm of talent.

Homeland of literature is everywhere. The one which seems to relate to one side is due to its guise. Literature is in fact meanings. Whichever nation's, whichever people's words it wraps itself, it looks related to them. If a beautiful girl descends from the sky, she is supposed from the place whichever land's dress she is wearing.

Nevertheless, there are a few differences between nations and peoples in the taste of proprieties.

Fénelon likens tall Calypso, who appears among the fairies, to a great oak that rises over the trees that surround her. If the person who wrote this was not French but Arab, he would of course liken her to a "ban"⁵ If he was Iranian, he'd neither mention ban nor oak, but would use "serv"⁶. However the intent

⁵ It is a kind of desert tree. It can be grown even in the gardens of houses in Saudi Arabia. It is a plain, pleasant tree. Its foliage looks like willow's foliage. Arabs liken beautiful women's neck to them. In Turkish, it is defined as "spring tree". (a summary from dictionary) (Muallim Naci's explanation).

⁶ The deceased Kamil Pasha in his famous translation used "with her height higher than cypress for Fenelone's expression "Comme un grand chêne" (like a great oak). Here the expression of great height requires an objection. Since in the expression of taller than a cypress, taller is already an adjective for height, "taller" is unnecessary. In order to make it convincing in respect to the meaning of "tall" by giving an image as "height and tall", then it becomes clear once more. In the translation of *Télémaque* by Ahmed Vefik Pasha, "grand chêne" has been literally translated as "great oak tree". (Muallim Naci's explanation).

would be the same.

These kinds of things are due to closeness. Everyone has a taste. They would utter their words accordingly. As we cannot blame Fénelon for likening Calypso to an oak tree, it cannot be approved if we do the same thing just because Fénelon did so. Therefore, sentences like "Thou heartbreaker, upstanding as an oak" would not be proper to say by an Ottoman.

What we need to acquire from the Europeans is art, science. Not a metaphor of oak. Our state is weird: we do not acquire things we need, but the ones we do not need! Considering what the Europeans sell us various things made of different kinds of trees along with oak, if we tried to make better goods, if art, commerce in our country developed, I believe we would have benefited from them in a better way than knowing what metaphor Fenelon used for Calypso.

We should try to benefit from the European literary works, too but not like this. For example, we like *Télémaque*; we say, "We could not write a book like that", don't we? Why hasn't it been written? Why isn't it being written? Only because we deal with things like metaphor of oak!... (Naci 2006: 137-138)

Muallim Naci, just like all the Tanzimat novelists, interrupts and intervenes with the author's voice, and shows what is right. As for Ekrem, he removes the author's voice by reducing it to nothingness, and he turns this too into a parody. This sentence, "literature is in factual meanings" which is uttered by Azade Galib turns into a complete absurdity. Bihruz does the opposite. Since he looks for metaphors to use in the poems he is to write and cannot find them in Turkish, he refers to French books, but when he tries to translate them, he again doesn't understand anything. At this point, Ekrem has Bihruz do what Muallim Naci thinks as wrong by dragging him in a labyrinth of French works and in writing something as if he wants to imitate them. Moreover, without paying any attention to what Muallim Naci says, Ekrem likens Miss Perives to Calypso in Bihruz's eyes: "She is really a Calypso. It is as if they took Calypso from her island, made her wear a veil and an Ottoman garment, and put her in that garden." (Ekrem 2004: 38)

The novel has also the parodies of romantic literature. This scene is one of the examples of this:

What little dwells in my memory is this: What a fiery character Alfred de Musset was obvious especially in his book named *La confession d'un enfant du siècle*, the confessions by one of the sons of the century, which he wrote when he was 25 or 26. After the death of Alfred de Musset in 1857, the master read these verses at the beginning of the poem in the classroom by remembering the deceased's bitter poem named "LUCIE" which he wrote in 1835:

Mes chers amis quand je mourrai,
Plantez un saule au cimetière.

J'aime son feuillage éploré,
 La pâleur m'en est douce et chère,
 Et son ombre léger
 A la terre où je dormirai.

They wrote the following verses in a way that can be described as thoughtless after some concerns about translating them in verses or in prose are brought up:

Dear friends, when I die
 Stand by my grave, side by side
 The sorrowful appearance of its foliage
 Languidly crying and its jaundice
 Proves a delight for my conscience
 Lying in its shadow gives me happiness
 Let that pleasant shadow cast upon
 The last sleeping bed of mine

As understood from this, Alfred de Musset liked willow trees a lot. Even in the *La confession d'un enfant du siècle*, when he mentions the disloyalty of his beloved "Brigitte", he predicts how she may behave after his death as follows: "se détournera... pour ne pas voir de loin le saule pleureur qu'on aura planté sur ma tombe." The sentence, "No to see the weeping willow which will have planted on my grave, she will go astray" confirms this. Although he uses "saule pleureur" (weeping willow) here, he uses only "saule" (willow) in the poem, and this is because of the meter obligation that no poets can be free of. Then it would be more correct to say "Obviously, Alfred de Musset loved weeping willows."⁷ (Naci 2006: 136-137)

As for *Araba Sevdası*, we find the author's voice only in one place, and that is when Bihruz sees Periveş and describes her at length:

As for the blond lady's umbrella, it is not one of those bright colored lacy, fringing ones but as a sign of her grace in her nature – which praises itself to Mr. Bihruz with the words "Quel goût excellent" at first sight –, the color of satin ribbon tied to the beautiful, plain and lonely handle of her umbrella was the same color with her garment, black. (If men of letters wanted, they would like this umbrella to a black cloud which is in one side of the sunny sky. In so much as that then the illusion that simile will be offered would reverse. Because whereas the cloud should be in the sky, the sky goes into the cloud.)

⁷ Presumably, our new generation poets have not heard yet that Alfred de Musset loved weeping willow a lot, otherwise we already would have read many weeping willows in their poems. (Muallim Naci's explanation)

4. The Relation of *Araba Sevdası* to Other Works in Its Time

Araba Sevdası is the first contemporary⁸ work of Turkish literature. For the first time in a novel of the Tanzimat era, the writer is silent, but his text is not. This voicing is through the texts of the era. The Bihruz character in *Araba Sevdası* sets a very good example to the Turkish modernizing, since it criticizes European style fops which existed in the novels written until that time. However, the significant element in making it a very good example is that in the character of Bihruz all fops are criticized. Criticizing pretentious Europeanism through Bihruz's character is the point why the novel is regarded as an example. Naturally, Ekrem refers to those other similar texts written before him. Bihruz stands at a point where many other European style fops meet from the first fop, Felatun to Ş  hret then to Meftun. Bihruz, in his character, not only shows the European style fops' wastefulness or mixing French words in their daily speech but also shows their lack of mannerism and excessive fondness for love, which is created in their mind and finally ends by a beloved's grave or with deadly tuberculosis.

In the issue of parodies, Ekrem parodies the romantic literature of his period. One of the works he parodies is Hamid's, who is regarded as a representative of romanticism in the Tanzimat era and his perceptiveness in literature from *Garam* (Passion) to *Makber* (Grave). Tanpınar says on that issue as follows: "One of the interesting points of the book is (refers to *Araba Sevdası*) its relation to *Garam*. Two nurses who meet as two moral ideas in *Garam* are actually one person. The death in *Garam* is only a lie, which seizes the hero's mind in *Araba Sevdası*. Therefore, the grave in Hamid's book comes into this book as a comic strip. To tell the truth, there is a strong element of anti-poeticism in *Araba Sevdası*. It seems as if this book is a response to the whole literature of the time from *Garam* to *Makber* including itself". (Tanpınar 1988: 493)

Keř  f's made up story about Miss Periveř's death and extending his lie that the person who Bihruz sees alive is in fact not Periveř but her twin is really a reference to Hamid's literature from *Garam* to *Makber*. Ekrem not only refers to the twin idea but also other romantic novels of the time. *  rtibah* (Awakening) of Namık Kemal, the fervid and romantic writer of the time is also an influence. The language of love used in this book is Namık Kemal's language: "This language that generalizes love is a language used by Namık Kemal; moreover, his language when he describes big

⁸ I use the word 'contemporary' here as is used by Jale Parla: "We can call any work contemporary, that can look upon the confusion of consciousness of its era outside this consciousness and alternately that can look at its era, and that can direct this analyzing point of view to itself, that is, that can question bidirectionally (itself and the opposite) regardless of its century." Parla (1993: 130)

passions is too serious and too noble for Mr. Bihruz's ridiculous passions. After a short while, this language is reduced to nothingness while Mr. Bihruz's passion is again told in a way that befits Mr. Bihruz." (Parla 1993: 138-139)

Apart from this, the critics emphasized the description of Çamlıca between both books. However, Çamlıca⁹ is not the only thing carried to the *Araba Sevdası* from *İntibah*; carriage is also brought in. The hero of *İntibah*, Mr. Ali's frame of mind after having seen Mehpeyker's car is very much like Bihruz's view of Periveş's car. After that day, they both wait to see the car again.

However, this car seems to be the most important thing that Bihruz cares about at the beginning in *Araba Sevdası*. The situation of Mr. Ali, after seeing Mehpeyker's carriage and the situation of Mr. Bihruz after seeing Periveş's carriage are very close to each other. Both await this carriage in vain. But this carriage seems to be something that Bihruz considers a lot at the beginning. As for Mr. Ali, he doesn't see Mehpeyker's face first, while she responds to him with a gesture. Mr. Ali wanders around Mehpeyker's carriage in order to be able to see her. While this woman in the carriage turns into a passion for him, Bihruz turns this passion to himself and wishes to use this to come to a position of an envied and noticed person. Not only *İntibah*'s carriage, but the carriage used by Felâtn and his mistress Pollini in their stroll in Kağıthane in the novel *Felâtn Bey ile Rakım Efendi* are also brought to this text: "Quite elaborate two-horse carriage, in it quite elaborate a Madame. Not any other elaborates Madame; it is not usual to see any other Madame wearing diamonds and pearls whereas this Madame was covered by this kind of jewels. In front of the carriage, two type of music, one brass band and the other authentic fine instrumentalist; each formed by two-three groups of musicians; that they are coming would be let known by fifteen-twenty people." (Ahmed Midhat 92)

The dog Drol in Hüseyin Rahmî's novel *Şık*, also finds a place in this book. Şöhret, the hero of *Şık*, while going on a stroll with his beloved Madame Potiş, takes Drol upon her insistence. Drol is introduced to him as a noble dog although it is a street dog, and this dog turns his life upside down. Bihruz, on the other hand, has a dream after falling in love with Periveş. In his dream there is a man; Monsieur Pierre, wearing a hat and *robe de chambre* and carries a Bordeaux wine under his arm. Keşfi is now the cart rider, and a poodle is singing 'Bel Helen' operetta. This poodle singing an operatta, to Bihruz is more of a 'drol' than all.

⁹ Güzin Dino and Robert Finn mentioned the differences between these two descriptions. Dino (1954); Finn (2003).

5. Muallim Naci, Beřir Fuad and Recaiz de Mahmud Ekrem

Muallim Naci is actually not a stranger to the subject, of which Ekrem has written a parody about romantic literature in his book *Araba Sevdası*. He tries to support this idea with the quotations he uses in the first parts of his book. But he also criticizes this by using the Sabir  elebi character, which appears in the second part. In discussions about romanticism-realism in Turkish literature, Muallim Naci is the one who understands Beřir Fuad the most. (İnci 1999: 25)

Orhan Okay says of Muallim Naci ‘if not with the culture he has received, but with the mentality that he bears, he has the potential to come close to Beřir Fuad’s ideas.’ (Okay 1969: 180) Muallim Naci wants *İntikad* (Critique), which consists of the discussions he has with Beřir Fuad, to be published in a book as an example of discussions with merit.

For this reason Muallim Naci, shows the discussion which takes place between Boileau and Racine, published in *Mehmed Muzaffer Mecmuası* as an example. A similar discussion of virtuous quality takes place between himself and Beřir Fuad:

When looking into history, a great fellowship between Boileau and Racine can be seen, which is worth to set an example to writers. Until death set them apart, they never separated from one another. Whoever writes a new literature work, would show to the other and ask for his opinion and the other one would tell what he thought.

After both parties put forward some ideas after a detailed search, the relevant parts of the book would be changed, amended and then published. Whatever they write, they would not send it for publishing unless the work goes through this process.

The surprising neatness and clarity which can be seen in both Boileau’s and Racine’s work comes from this team work which saw both writers merging together. ”

Polissez-le sans cesse et le repolissez¹⁰, in which he recommends a written work to be revised again and again, until it reaches a final stage of glowing after so much polishing, is one of the most famous quotes of Boileau. When Racine is a young man far from fame, Boileau’s reputation reaches the horizons. Afterwards even when Racine becomes famous enough to compete with Boileau, Boileau does not consider him as a rival. As well as not considering him as a rival, his admiration for Racine grows rapidly.

When Racine is close to death, he sits up in his bed with difficulty and says to

¹⁰ This line of his is at “L’ART PO TIQUE”. In the correction of expressions by destroying and proving, when destroying predominates proving, i.e., the number of the words to eliminate are more than the ones to add, the advise saying “Ajoutez quelquefois, et souvent effacez” (Sometimes add, sometimes erase) follows the mentioned line. (Muallim Naci’s explanation)

an older Boileau 'I consider myself happy for dying before you.

This eternal parting brings Boileau to an inconsolable state. After this point he starts not leaving his house and not seeing anyone unless he has to. (Naci 2006: 128-129) There are parts in *Mehmed Muzafer Mecmuası* that address Ekrem and his followers directly:

While I was reading for this magazine, two of the most accomplished, most famous writers were engaged in a volatile discussion. We can expect no noteworthy outcome from this discussion, because within the arguments both parties make, everything gets a mention but the real intent of what they really mean. They accuse each other of not abiding by the ethics of discussion.

In our century we see some men who seem to believe in the cause of displaying maturity. However, they only prove their defect with the work they produce. There is also another group who claim maturity even though they don't produce any work. The second group is more worthy of attention. They criticize a work, but not with a pen. They don't like something, but not by selecting it. These are the ones who misread what they criticize. They don't know that they don't know. If they did, they would remain silent.

That they like it is strange just as they don't like it. They like something but again not by choice – what they like most is themselves. If they knew themselves, would they still love themselves?

These are pampered by the first group, who aim at creating many followers and giving the world an image of an innovative school, in the name of innovation. A rapid progression occurs. The former creates so much innovation in such a short time that they do not recognize the ones who give them this lesson. The latter are taken aback, saying 'this wasn't what we intended'. Nobody listens. Innovation progresses even further, to a point where all those who are innovated become innovators. As criticism is considered one of the important concepts of innovation, these people quickly become 'critics'. All these happen in the blink of an eye. Now the former and the latter are plaguing each other.

A desire for uniqueness in everybody! Everybody wants to be "a unique innovative." It cannot be said that this desire shouldn't be in anybody, but as nothing can be without a reason, uniqueness cannot be either.

According to any of what has been said, "Everyone knows me as a great man!" sentence is uttered. However, the course taken is not the course of greatness.

We have been attempting to copy of the French for a while; we have been busy with French Literature, but I don't know why we try to adjust ourselves with the French even during the literary talks. This means that we don't know the way copying either – mind our inquires don't hear it!

Let us look at the age of Louis XIV which was the most successful era of the

French literary eras.

This age raised great literary men, poets like Fenelone, Boileau, Racine, Moli re. (Naci 2006:126-128)

In all the lines above, Muallim Naci seems to wish to give a lesson to Ekrem and his followers about how innovation should be. Consequently, it is meaningful that he makes a teacher tell these. In the end, Ekrem is also a teacher like him, but he attempts to be a teacher to Beřir Fuad of *İntikad*, which he cannot do to Ekrem.

Muallim Naci wrote poems in Beřir Fuad's *G neř* (Sun) periodical. He doesn't object his thoughts on realism, he often finds him right. When leading *Saadet* (Happiness) newspaper he published Beřir Fuad's articles. As the realism-romanticism debate went on he serialized his *Mehmed Muzaffer Mecmuası*. "(...) *Araba Sevdası* is remarkable, not only in terms of the realism-romanticism debate started by Beřir Fuad, but in many other ways. Because, just as Beřir Fuad carried out the fight on an epistemological basis instead of formal concerns, Recaiz de Ekrem, in his *Araba Sevdası*, questioned the epistemological foundations of the novels prior to his." (Parla, 1993: 128).

Parla points out that the debate has no formal aspect for Beřir Fuad. But Muallim Naci, though not taking place in the fight, turns it into a formal concern in his letters to Beřir Fuad. Muallim Naci, in his *Mehmed Muzaffer Mecmuası*, tells his students how poetry should be, and in his letters to Beřir Fuad in *İntikad* he tries to clarify the matter on a poetical basis, turning poetry and truth into a formal concern. Where Beřir Fuad prepares the epistemological basis, parodied linguistically in *Araba Sevdası*, Muallim Naci shapes the formal aspect of the old and the new literature within this epistemology. Ekrem thereby both neutralizes the weapon Naci turned on him, and parodies the formal concern put forth by Naci in his letters to Beřir Fuad as well his *Mehmed Muzaffer Mecmuası* while attacking his epistemology.

6. Conclusion

Going back to the passion issue between *Araba Sevdası* and *Mehmed Muzaffer Mecmuası*, after Sabir  elebi falls passionately in love, he doesn't sleep a wink just like Bihruz. His mind is concerned solely with his imaginary love. Immediately after he receives a letter written in verses and a note from her, he dashes into Kağıthane with a hope of seeing her, but he is told to go to Kağıthane on Friday in the note. However, Friday is too far and he doesn't think and goes there in vain.

Besides, there is no reference to with whom and when Sabir  elebi falls in love in the novel. The person who wrote the letter which he thinks is written by his love is actually Ayas. Since the novel is left half-finished, it is probable that it remains to be mentioned, or could be thought as this: because Sabir  elebi thinks that a great poet

should have a great love and Ayas is aware of this, he might start considering himself in love. Although he sees himself as such a great poet, he is not capable writing a letter in verses to his love, and he seeks help from his friend even for this. By all means, he will meet a completely indifferent woman, he will wait for her in vain and in the end, even if he wouldn't say "sorry", he would say "God give me patience". Ekrem completes the book, which was left half-finished by Tanpınar and he neutralizes the gun which is directed to him with Bihruz's character just as Tanpınar pointed out.

In the *Mehmed Muzaffer Mecmuası*, Muallim Naci leads his work to Sabir Çelebi whom is seen as a lachrymose, a "ragged" sort of Ekrem by Tanpınar, starting from Şeyh Galib. Thus, Ekrem neutralizes the gun directed to him with Bihruz's character. The way that Bihruz draws lots among Vasıf's songs in the love letter that he would write is similar to the way that Ayas refers to fortune telling in *Mehmed Muzaffer Mecmuası*. He draws attention to the first verse in the page that is on the right side, which opens coincidentally from the Muhteşem-i Kaşani and Hafız-ı Şirazi Divans in the scenes where Ayas makes Sabir Çelebi wait intentionally to write an answer to his so-called beloved.

In both novels, these 'infant men's teachers draw attention. One of their teacher's names is Monsieur Pier and the other's is Hodja Neşet. One of them is French; the other one is a student of a teacher who gives classical education. However, neither of them has a good educational background. Monsieur Pier is interested only in the money that he gets and he is lazy by nature. When Sabir Çelebi cannot answer his teacher asks him, he takes offense at this and never sees his teacher again. Consequently, neither of them gets a good education and remains a semi illiterate.

As to the relationship of Keşfi and Ayas: Mr. Ayas is a sensible person. He continuously praises Sabir Çelebi, but actually knows how kind he is and, although claiming the opposite, is indeed learned in poetry; he is angry at Çelebi, he feels pity for him, but he too has the right to have fun. That's why he lies to Sabir Çelebi.

To get to the starting point, Muallim Naci opens his *Mehmed Muzaffer Mecmuası* as a novel in a novel. However, he can't figure what to do. He fills it with a crowd of information while discussing first Şeyh Galib, then Azade Galib. One should remember his being Ahmed Midhat's pupil. Then, he lets a teacher talk about what new literature is and what new means for his generation, and afterwards he attempts to find a place both for himself and Ekrem in the teacher's two students. He collects such a crowd that it becomes impossible to put it into a coherent work. Who knows, perhaps that's the reason why he cannot complete it. He can't find a way to tidy up such a messy throng of material, and the novel is of a kind unknown to him. Nevertheless, his work gives birth to a genuine Turkish novel.

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