

**THE REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Sciences

**ARTISTIC CONFLICT IN THE TURKISH NOVEL OF 1920-  
1940**

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## GENERAL CHARACTERISTICS OF THE DISSERTATION

**The actuality of the subject and research degree.** The 20s and 40s of the XX century are considered to be one of the most successful stages in the development of the genre fiction. The Turkish novel, which began to give its first examples in the 70s of the XIX century with Namig Kemal (1840-1888), Shamsaddin Sami (1850-1904), Ahmad Midhat Efendi (1844-1911), Rejaizadeh Mahmud Ekrem (1847-1914), leaving the stage of self-expression towards the end of the century, entered the stage of self-affirmation in the works of such masterful writers as Nabizadeh Nazim (1862-1893), Khalid Ziya Ushaqligil (1866-1945), Mehmet Rauf (1875-1931), Huseyin Rahmi Gurpinar (1884-1944). In the first two decades of the last century, artists such as Omar Seyfaddin (1884-1920), Halide Edib Adivar (1884-1964), Rashad Nuri Guntekin (1889-1958) enriched the genre fiction in terms of form and content. The period, which is the direct object of our research, can be characterized as a dynamic stage of development of the Turkish novel, the renaissance period. During these thirty years, hundreds of novels of more than 40 Turkish writers belonging to different generations, sometimes contradictory literary and ideological schools and currents have been published, which are different in terms of artistic and aesthetic quality and depth of conflict, many-branched in terms of subject, rich in form, type, and character.

In our opinion, the most important factor in determining the actuality of the issue is that excluding the works of several artists such as Rashad Nuri (1889-1958), Sabahaddin Ali (1906-1948), Samiha Ayverdi (1906-1964), Najip Fazil (1904-1983) the novels of the 20s and 40s have not been the object of independent scientific research in Azerbaijan. For the first time in this dissertation, the creativity of the artists of this period, the poetics of their novels, and the mechanism of artistic conflict that set this system in motion was studied.

Together with the above-mentioned authors in the dissertation, the creativity of individual Turkish writers who wrote the best novels of the 20s and 40s, Memduh Shevket Esendal (1883-1952), Midhat Jamal Kuntay (1885-1956), Abdulkhak Shinasi Hisar (1888-1963), Refik Khalid Karay (1888-1965), Yakup Kadry Karaosmanoghlu

(1889-1974), Mahmut Yesari (1895-1945), Sadri Ertem (1898-1943), Aka Gunduz (1886-1984), Safiye Erol (1900-1964), Ahmad Hamdi Tanpınar (1901-1962), Esat Mahmut Karakurt (1902-1977), Halide Nusret Zorlutuna (1901-1984), Rashad Enis (1909-1984), Suad Dervish (1907-1972), Kerime Nadir (1917-1984) and others the conflict system and typology of their novels have been extensively studied and analyzed.

Turkish novels written in the 20s and 40s, which most Turkish literary critics call “Early Republican Literature”, can be considered actual both for their historical significance and for their artistic and aesthetic features. The main reasons for this are closely related to the occurrence of various fateful events in the socio-political and literary-cultural life of Turkey at that time, the emergence of different methods and tendencies in Turkish literature. After the proclamation of the Republic in 1923, a completely new literary stage began in Turkish poetry and prose as a whole, especially in Turkish novels. This stage inevitably led to the search for a new topic, which had an exceptional impact on the formation of completely new creative tendencies. There is a variety of topics, the writers paid special attention to the problems arising from the realities of life and time. For example, in Kerime Nadir’s novels, the traditional motive of love, in the works of Halide Edib, the reflection of the feelings of the struggle for national liberation, the propagation of the ideas of Turanism, Sufi-philosophical ideas in Samiha Ayverdi’s novels, in the novels of Peyami Safa and Yakup Kadry, the problem of the Turkish character stuck between Eastern and Western cultures, national-religious incompatibility and tolerance, in the works of Sadri Ertem, the conflicts that arose based on traditional feudal relations with capitalism and the first socialist-oriented processes, in Refik Halid’s novels, the motives of longing for the homeland and exile were reflected.

In short, the first half of the twentieth century is a stage where the problem is actually in the establishment of a new society in the socio-political, literary, and cultural life of Turkey, as well as serious conflicts, intergenerational differences, the problem of irreconcilable contradictions between Eastern-feudal thinking and life and Western-

capitalist ideology. Of course, the conflicting events of the time also affected literature. Thus, extremely important issues such as the characters in the novels, who pressed between conflicting worldviews, the internal struggle of characters, old-new, peasant-urban, rich-poor, ignorant-intellectual, problems of true religion and superstition, alienation from oneself and others, moral and psychological incompatibility, and mental-physical conflict are reflected in the novels. All this shows the great importance of the problem of artistic conflict in Turkish novels at this stage. The study of conflicts in various parameters is of scientific and theoretical relevance for the systematic study of poetic and aesthetic innovations, psychological and socio-historical problems in the novels of this period.

Although many studies have been conducted in Turkey on this research object, it is not able to fully reflect the general view of the Turkish novel of that period. Unfortunately, the bibliography of the Republican Period Turkish novel has not been prepared yet, which has caused many difficulties. Thus, in some of the research works, there is confusion about the publication dates of the novels, and in some studies, there is contradictory information<sup>1</sup>. Another problem is that some poems, stories, and other works are presented as novels (for example, Saleh Zaki's book of poems "Persephone", Abdin Daver's "Sea and Ship", etc.). In addition, although several works were published once in Turkey in the 1920s (in the Arabic alphabet), their reprinting was delayed and left out of the research.

All this shows that the writing of a research paper on "The artistic conflict in the Turkish novel of 1920-1940" is important for both Turkish and Azerbaijani literary and theoretical thought, and determines its actuality as a problem. Although it is difficult to study Turkish literature and Azerbaijani-Turkish literary relations comprehensively and objectively due to certain ideological and political prohibitions in the Soviet era, the dynamics of literary relations with Turkey has accelerated since our country gain independence, scientific research on Turkish literature has become

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<sup>1</sup> Mutluay, R. 50 Yılın Türk Edebiyatı / R.Mutluay. – İstanbul: Türkiye İş Bankası Yayınları, – 1976. – s. 538-543.; Necatigil, B. Edebiyatımızda Eserler Sözlüğü / B.Necatigil. – İstanbul: Varlık Yayınları, – 1979. – s. 354.

active. I.Habibbayli, N.Jafarov, G.Pashayev, M.Aliyev, A.Rasulov, R.Askar, A.Babayev, T.Malikli, F.Aghayeva, A.Abiyev, A.Musayeva, E.Guliyev, T.Mammad, M.Hajiyeva, N.Arasli, J.Aliyeva, Sh.Gadimova, N.Taghisoy, F.Bayat, A.Ulvi, Y.Gasimbayli, R.Ahmadov, H.Hummatova, F.Valiyeva, I.Osmanli, A.Turan, S.Sadiyev, T.Teymurov, M.Hasanov, T.Talibova, M.Gozalova, E.Mammadova, Kh.Qafqazli, S.Gasimli, R.Guliyev, A.Mammadkhanli, S.Gundogdu, B.Osmanova, A.Shamil, N.Askar, A.Khandan, N.Mustafayeva, F.Dursunova, A.Rustamova, **M.Deger**, **K.Najafova**, E.Khalilova, V.Musali, L.Gasimova, O.Babayeva, J.Valehov, L.Karimova, T.Aliyeva, U.Samadova, **A.Shukurov**, U.Babayev and others rendered remarkable services in the development of literary relations, they have published several analytical articles, dissertations and monographs.

In the researches of the above-mentioned scholars on Turkish literature, especially Turkish prose, the subject of the dissertation, the theoretical and aesthetic issues of the novel were also touched upon, valuable ideas and opinions were expressed. In terms of studying the subject, it is possible to mention the relevant researches, scientific articles, dissertations, monographs and books of such Turkologists as A.Rasulov<sup>2</sup>, A.Abiyev<sup>3</sup>, A.Babayev<sup>4</sup>, T.Malikli<sup>5</sup>, R.Ahmadov<sup>6</sup>,

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<sup>2</sup> Rəsulov, Ə. Türk sənədli-bədii nəsr / Ə.Rəsulov. – Bakı: Elm, – 2004. – 428 s.

<sup>3</sup> Abiyev, A. Tənzimat dövrü Türkiyə ədəbiyyatı. Metodik dərs vəsaiti / A.Abiyev. – Bakı: [n. y.], – 2001. – 47 s.; Türkiyə ədəbiyyatı tarixi: [2 cildə] / A.Abiyev. – Bakı: Bakı Universiteti nəşriyyatı, – c. 1. – 2007. – 280 s.

<sup>4</sup> Бабаев, А. Очерки современной турецкой литературы / А.Бабаев. – Москва: Восточная литература, – 1959. – 242 с.; Социальные мотивы в современной турецкой драматургии / А.Бабаев. – Баку: ЭЛМ, – 1982. – 173 с.; Nazim Hikmət qalaktikası / A.Babayev. – Bakı: Elm və Təhsil, – 2016. – 327 s.

<sup>5</sup> Меликли, Т. Литература Турции: корни и крона / Т.Меликли. – Москва: РИК Русанова, – 1998. – 195 с.; Türkoloji və filoloji problemlər / Т.Мәликли. – Bakı: Elm və Təhsil, – 2017. – 500 s.

<sup>6</sup> Ахмедов, Р. Литературные процессы в новой турецкой литературе / Р.Ахмедов. – Баку: Нафта-Пресс, – 2002. – 206 с.; Пути развития турецкой литературы / Р.Ахмедов, Р.Рзаева – Баку: Нафта-Пресс, – 2001. – 280 с.

A.Ahmadov<sup>7</sup>, E.Guliyev<sup>8</sup>, J.Aliyeva<sup>9</sup>, S.Gasimli<sup>10</sup>, H.Mammadova<sup>11</sup>, V.Afandiyev<sup>12</sup>, G.Ismayilov<sup>13</sup>, M.Gozalova<sup>14</sup>, G.Alkhanova<sup>15</sup>, N.Mustafayeva<sup>16</sup>, A.Rustamova<sup>17</sup>, M.Dayar<sup>18</sup>.

The dissertation deals with theoretical problems of the research object, especially prose and its genres, as well as the historical development of the genre fiction, theoretical and aesthetic issues, and Azerbaijani novel writers. In this regard, works by many valuable

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<sup>7</sup> Əhmədov, Ə. Rəşad Nurinin romanları / Ə.Əhmədov. – Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, – 1965. – 170 s.

<sup>8</sup> Quliyev, E. Türk xalqları ədəbiyyatı / E.Quliyev. – Bakı: “Conatant empary”, – 2011. – 568 s.; Türkyə türk ədəbiyyatı (XIX–XX əsrlər) / E.Quliyev. – Bakı: Orxan Nəşriyyatı, – 2003. – 122 s.

<sup>9</sup> Əliyeva, J. Çağdaş türk şeirinin poetikası: / filologiya elmləri üzrə elmlər doktoru dissertasiyası / – Bakı, 2001. – 210 s.

<sup>10</sup> Qasımlı, S. Haldun Tanerin bədii nəsrini / S.Qasımlı. – Bakı: Bilik “İrşad” Mərkəzi, – 1994. – 124 s.

<sup>11</sup> Məmmədova, H. Yaşar Kamal yaradıcılığında folklor motivləri / filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferatı / – Bakı, 2010. – 29 s.

<sup>12</sup> Nəsiboğlu, V. (Əfəndiyev, V.). Orxan Xəncərlioğlunun yaradıcılığında ziyalı problemi // – Bakı: Türk filologiyası məsələləri, – 1971. – s. 141-154.

<sup>13</sup> İsmayilov, Q.İ. Y.Kamalın yaradıcılığında yeni insan surətləri (“Tənəkə” romanı üzrə) // – Bakı: Türk filologiyası məsələləri, – 1971. – s. 74-91.

<sup>14</sup> Gözəlova, M. Postmodernizm ədəbiyyatının təmsilçisi Orxan Pamuk yaradıcılığında Şərq və Qərb / M.Gözəlova. – Bakı: Mütərcim, – 2008. – 132 s.

<sup>15</sup> Alxanova, Q. Türk ədəbiyyatında psixoloji roman: / filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferatı / – Bakı, 2018. – 29 s.

<sup>16</sup> Mustafayeva, N. Səbahəddin Əli nəsrinin poetikası / N.Mustafayeva. – Bakı: Mütərcim, – 2017. – 192 s.

<sup>17</sup> Rüstəmov, A. Milli azadlıq mübarizəsinin türk nəsrində əksi: / filologiya üzrə fəlsəfə doktoru dissertasiyası / – Bakı, 2017. – 147 s.

<sup>18</sup> Değər, M. Türkiyə və Azərbaycan ədəbiyyatında tarixi roman janrı (Samiha Ayverdi və Əzizə Cəfərzadənin yaradıcılığı əsasında) / filologiya üzrə fəlsəfə doktoru dissertasiyası / – Bakı: 2015. – 155 s.

scientists such as A.Mirahmadov<sup>19</sup>, I.Habibbayli<sup>20</sup>, B.Nabiyev<sup>21</sup>, M.Aliyev<sup>22</sup>, V.Yusifli<sup>23</sup>, H.Anvaroghlu<sup>24</sup>, G.Khalilov<sup>25</sup>, A.Huseynov<sup>26</sup>, M.Imanov<sup>27</sup>, T.Mammad<sup>28</sup>, R.Yusifoghlu<sup>29</sup>, N.Shamsizadeh<sup>30</sup>, T.Alishanoghlu<sup>31</sup>, Z.Asgarli<sup>32</sup>, T.Salamoghlu<sup>33</sup>, A.Amrahoghlu<sup>34</sup>, B.Ahmadov<sup>35</sup>, S.Sharifova<sup>36</sup> have been referred to and relevant scientific-theoretical ideas were used.

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<sup>19</sup> Mirəhmədov, Ə. Ədəbiyyatşünaslıq terminləri lüğəti / Ə.Mirəhmədov. – Bakı: Maarif nəşriyyatı, – 1978. – 200 s.

<sup>20</sup> Həbibbəyli, İ. Ədəbi şəxsiyyət və zaman: [10 cilddə] / İ.Həbibbəyli. Bakı: Elm və Təhsil, – c. 2. – 2017. – 1068 s.; İ. Ədəbiyyat tarixçiliyinin Əhməd Kabaklı konsepsiyası. [Elektron resurs] / – Bakı, – 17 fevral, 2018. URL: [https://525.az/site/?name=xeber&news\\_id=94837#gsc.tab=0](https://525.az/site/?name=xeber&news_id=94837#gsc.tab=0)

<sup>21</sup> Nəbiyev, B. Seçilmiş əsərləri: [5 cilddə] / B.Nəbiyev. – Bakı: Çinar-çap, – c. 5. – 2009. – 610 s.

<sup>22</sup> Əliyev, M. Ədəbiyyat nəzəriyyəsi / M.Əliyev. – Bakı: Elm və Təhsil, – 2012. – 477 s.

<sup>23</sup> Yusifli, V. Nəsr: Konfliktlər, xarakterlər / V.Yusifli. – Bakı: Yazıçı, – 1986. – 166 s.

<sup>24</sup> Ənvəroğlu, H. Azərbaycan romanının inkişaf problemləri / H.Ənvəroğlu. – Bakı: Nurlan, – 2008. – 336 s

<sup>25</sup> Xəlilov, Q. Azərbaycan romanının inkişaf tarixindən / Q.Xəlilov. – Bakı: Elm Nəşriyyatı, – 1973. – 350 s.

<sup>26</sup> Hüseynov, A. Nəsr və zaman / A.Hüseynov. – Bakı: Yazıçı, – 1980. – 208 s.

<sup>27</sup> İmanov, (Qardaşlı) M. Müasir Azərbaycan nəsrində psixologizm (60-70-ci illər) / M.İmanov (Qardaşlı). – Bakı: Elm, – 1991. – 116 s.

<sup>28</sup> Məmməd, T. XX əsr Azərbaycan dramaturgiyasının poetikası / T.Məmməd. – Bakı: “Elm”, – 1999. – 208 s.; Realizmin tipoloji xüsusiyyətləri və Azərbaycan ədəbiyyatında inkişaf mərhələləri // – Bakı: Poetika.izm, – 2017. №3, – s. 20-29.

<sup>29</sup> Yusifoghlu, R. Ədəbiyyatşünaslığın əsasları / R.Yusifoghlu. – Bakı: Şirvanəsr, – 2005. – 276 s.

<sup>30</sup> Şəmsizadə, N. Ədəbiyyat nəzəriyyəsi. Dərslik. / N.Şəmsizadə. – Bakı: “Proqres” Nəşriyyatı, – 2012. – 434 s.

<sup>31</sup> Əlişanoğlu, T. XX əsr Azərbaycan nəsrinin poetikası / T.Əlişanoğlu. – Bakı: Elm, – 2006. – 312 s.

<sup>32</sup> Əsgərli, Z. Poetika: İzahlı sözlük / Z.Əsgərli. – Bakı: Elm, – 2014. – 262 s.

<sup>33</sup> Salamoğlu, T. Azərbaycan ədəbiyyatının müasir problemləri (Elmi-nəzəri və ədəbi-tənqidi məqalələr) / T.Salamoğlu. – Bakı: “E.L.”NPŞ MMC, – 2014. – 512 s.

<sup>34</sup> Əmrahoğlu, A. Epik sözün bədii gücü / A.Əmrahoğlu. – Bakı: Elm, – 2000. 212s.

<sup>35</sup> Əhmədov, B. XX əsr Azərbaycan ədəbiyyatı tarixi. Dərslik: [3 cilddə] / B.Əhmədov. – Bakı: Apastrof çap evi, – c. 2. – 2010. – 436 s.

<sup>36</sup> Şərifova, S. Çağdaş Azərbaycan postmodern romanı / S.Şərifova. – Bakı: “Elm və təhsil”, – 2015. – 104 s.

Some of the Turkish novels (for example, novels by S.Ali, R.N.Guntekin, A.H.Tanpınar, Y.Kadry, H.E.Adivar, and others) are the object of research and have been translated into Azerbaijani and presented to a wide audience.

As for the history of Turkish research, it should be noted that in the history of literature as a whole, certain sections have been devoted to the poetry, prose, and dramaturgy of the figures of Turkish literature in the 20s and 40s. In particular, the monographs on the stages of development of the Turkish novel have been given a wide place to the creativity of the literary figures of this period. A.Yalcın's "Turkish Novel in the Republican Period in Terms of Political and Social Changes: 1920-1946"<sup>37</sup> is one of the important sources written in this way. F.Naci's work "100 Turkish Novels of Hundred Years"<sup>38</sup> contains critical-theoretical considerations about one hundred Turkish novels of high literary value. N.Çetin's work "Method of Novel Analysis"<sup>39</sup> attracts attention in terms of research of theoretical problems. Works such as "Special Issue of Turkish Novel"<sup>40</sup> published in the journal of "Heja", İ.Enginün's "Republican Period Turkish literature"<sup>41</sup>, "New Turkish Literature 1839-2000"<sup>42</sup> published by R.Gorkhmaz, "Republican Period Turkish Literature"<sup>43</sup> edited by A.Gur and E.Engin, five-volume "Turkish Literature"<sup>44</sup> by A. Kabaklı,

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<sup>37</sup> Yalcın, A. Siyasal ve Sosyal Değişmeler Açısından Cumhuriyet Dönemi Türk Romanı 1920-1946: [2 ciltte] / A.Yalcın. – Ankara: Akçağ Yayınları, – c. 1. – 2012. – 352 s.

<sup>38</sup> Naci, F. Yüzyılın 100 Türk Romanı / F.Naci. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2012. – 653 s.

<sup>39</sup> Çetin, N. Roman Çözümleme Yöntemi / N.Çetin. – Ankara: Öncü, – 2013. – 304s.

<sup>40</sup> Türk Romanı Özel Sayısı / Hece Aylık Edebiyat Dergisi. – Ankara: Hece Yayınları, – 2002. Sayı: 65/66/67, Mayıs- Haziran- Temmuz, – 841 s.

<sup>41</sup> Enginün, İ. Cumhuriyet Dönemi Türk Edebiyatı / İ.Enginün. – İstanbul: Dergâh Yayınları, – 2002. – 460 s.

<sup>42</sup> Yeni Türk Edebiyatı 1839-2000: El Kitabı / editör R.Korkmaz. – Ankara: Grafiker Yayınları, – 2016. – 648 s.

<sup>43</sup> Cumhuriyet Dönemi Türk Edebiyatı / editör A.Gur, E.Engin. – Ankara: Akçağ Yayınları, – 2015. – 880 s.

<sup>44</sup> Kabaklı, A. Türk Edebiyatı: [5 ciltte] / A.Kabaklı. – İstanbul: Türk Edebiyatı Vakfı Yayınları, – c. 3. – 2008. – 848 s.

J.Gudrat's three-volume "Story and Novel in Turkish Literature"<sup>45</sup>, "History of Turkish Literature"<sup>46</sup> by V.M. Kocaturk, M.F. Koprulu's "History of Turkish Literature"<sup>47</sup> also put forward conceptual scientific-theoretical considerations about Turkish prose as a whole, as well as novels, which are the object of our research and have been illuminated the creative path of writers. "What is the Novel about"<sup>48</sup> by M.Narli, B.Mora's three-volume "Critical Review of the Turkish Novel"<sup>49</sup>, "Literary Theory and Criticism"<sup>50</sup>, R. Korkmaz's "Sabahaddin Ali. Man and Piece of Work"<sup>51</sup>, R.Kaplan's "Village in the Turkish Novel of the Republican Period"<sup>52</sup>, J.Parla's "Writer and Change in a Turkish Novel"<sup>53</sup>, "Comparative Literature"<sup>54</sup> by G.Aytac and portrait essays by several other authors can be noted.

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<sup>45</sup> Kudret, C. Türk Edebiyatında Hikaye ve Roman 1859-1959 - 2 - Meşrutiyet'ten Cumhuriyet'e Kadar - 1911-1922: [3 ciltde] / C.Kudret. - Ankara: Bilgi Basımevi, - c.2. - 1970. - 411 s.; Türk Edebiyatında Hikaye ve Roman 3. Cumhuriyet Dönemi (1923-1959): [3 ciltte] / C.Kudret. - İstanbul: İnkılâp Kitabevi, - c.3. - 1990. - 485 s.

<sup>46</sup> Kocaturk, V.M. Türk Edebiyatı Tarihi. Başlangıçtan Bugüne Kadar Türk Edebiyatının Tarihi, Tahlili ve Tenkidi / V.M.Kocaturk. - Ankara: Edebiyat Yayınevi, - 1964. - 856 s.

<sup>47</sup> Köprülü, F. Türk Edebiyatı Tarihi / F.Köprülü. - İstanbul: Ötüken Yayınları, - 1960. - 437 s.

<sup>48</sup> Narlı, M. Roman Ne Anlatır? Cumhuriyet Dönemi (1920-2000) Türk Romanı Üzerine Tematik Bir Tasnif ve Değerlendirme / M.Narlı. - Ankara: Akçağ Yayınları, - 2012. - 312 s.

<sup>49</sup> Moran, B. Türk Romanına Eleştirel Bir Bakış 1. A.Mithat'tan A.Tanpınar'a: [3 ciltte] / B.Moran. - İstanbul: İletişim, - c. 1, - 1998. - 200 s.; Türk Romanına Eleştirel Bir Bakış 2. Sabahattin Ali'den Yusuf Atılgan'a: [3 ciltte] / B.Moran. - İstanbul: İletişim Yayınları, - c. 2. - 2001. - 328 s.; Türk romanına Eleştirel Bir Bakış 3. Sevgi Soysal'dan Bilge Karasu'ya: [3 ciltte] / B.Moran. - İstanbul: İletişim yayınları, - c. 3. - 2004. - s. 138.

<sup>50</sup> Moran, B. Edebiyat Kuramları ve Eleştiri / B.Moran. - İstanbul: İletişim Yayınları, - 1982. - 352 s.

<sup>51</sup> Korkmaz, R. Sabahattin Ali. İnsan ve Eser / R.Korkmaz. - İstanbul: Kesit Yayınları, - 2016. - 455 s.

<sup>52</sup> Kaplan, R. Cumhuriyet Dönemi Türk Romanında Köy / R.Kaplan. - Ankara: Akçağ Yayınları, - 1997. - 608 s.

<sup>53</sup> Parla, J. Türk Romanında Yazar ve Başkalaşım / J.Parla. - İstanbul: İletişim, - 2015. - 287 s.

<sup>54</sup> Aytac, G. Karşılaştırmalı Edebiyat Bilimi / G.Aytac. - Ankara: Kültür Bakanlığı

Russian turkologists have also done a lot of research on Turkish novels of the republican period, paid more attention to the works of realist (“social realist”) writers such as Nazim Hikmet, Sabahaddin Ali, Sadri Ertem, Suad Dervish, Yashar Kemal, Kemal Tahir<sup>55</sup>, Orkhan Kemal<sup>56</sup>, Aziz Nesin<sup>57</sup>. Some of the Turkish novels of the period were translated into Russian and published. In their researches, well-known Russian turkologists L.Alkayeva<sup>58</sup>, N.Aisenstein<sup>59</sup>, I.V.Borolina and I.R.Sonina<sup>60</sup>, Y.I.Mashtakova<sup>61</sup>, S.N.Uturgauri<sup>62</sup>, M.M.Repenkova<sup>63</sup>, A.T.Sibqatulina<sup>64</sup> have given space to prominent writers of Turkish literature, put forward valuable ideas and opinions on the Turkish novel.

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Yayımları, – 2001. – 200 s.

<sup>55</sup> Sovyet Türkologlarının Türk Edebiyatı İncelemeleri. / L.Alkayeva [ve b.], çev. T.Moran, Y.Salman. – İstanbul: Cem Yayınları, – 1980. – 277 s.

<sup>56</sup> Утургаури, С. Н.Творчество Орхана Кемалья-новелиста: Автореферат дис. на соискание ученой степени кандидата филологических наук / Акад. наук СССР. Ин-т народов Азии. – Москва. – 1963. – 20 с.

<sup>57</sup> Яковлева Н.С. Сатирические новеллы Азиза Несина / Н.С. Яковлева. – Ленинград: Изд. Ленинградского университета, – 1977. – 127 с.

<sup>58</sup> Алькаева, Л. Турецкая литература / Л.Алькаева. – Москва: Наука, – 1967. – 189 с.; Из истории турецкого романа. 20-50-ые годы XX в / Л.Алькаева. – Москва: Наука, – 1975. – 278 с.; Очерки по истории турецкой литературы (1908-1939 гг.) / Л.Алькаева. – Москва: АН СССР, – 1959. – 220 с.; Сюжеты и герои в турецком романе (конец XIX – начало XX века) / Л.Алькаева. – Москва: Наука, – 1966. – 186 с.

<sup>59</sup> Айзенштейн, Н. Из истории турецкого реализма. Заметки о турецкой прозе (70-е годы XIX в. -30-е годы XX в.) / Н.Айзенштейн. – Москва: Наука, – 1968. – 283 с.

<sup>60</sup> Боролина, И., Сони́на И. Литература Турции // – Москва: Литература Востока в новейшее время, – 1977. – с. 71-132 .

<sup>61</sup> Маштакова, Е. Турецкая литература конца XVII – начала XIX в / Е.Маштакова. – Москва: Наука, – 1984. – 206 с.

<sup>62</sup> Утургаури, С. Турецкая проза 60-70-х годов. Основные тенденции развития / С.Утургаури. – Москва: Наука, – 1982. – 215 с.

<sup>63</sup> Репенкова, М. Вращающиеся зеркала. Постмодернизм в литературе Турции / М.Репенкова. – Москва: Восточная литература, – 2010. – 240 с.

<sup>64</sup> Сибгатуллина, А. Непреклонная Халиде: Жизнь и творчество турецкой писательницы Халиде Эдип Адывар / А.Сибгатуллина. – Москва: Пробел-2000, – 2018. – 184 с.

**The object and subject of research.** The object of research is more than 100 novels by more than 40 well-known Turkish writers, published in the 20s and 40s of the last century and allowing the development of the subject of our dissertation. The novels analyzed in the dissertation are compared with examples of Azerbaijani literature that are adequate in terms of theme, idea-content, and typology of artistic conflict.

The subject of the research is the systematization of the novels of the period according to the typology and characteristics of the artistic conflict, research, analysis, and identification of conflict-creating components in the novels in terms of the nature of the conflict.

**The aim and objectives of the research.** The main scientific aim of the research is to determine the place of the basic principles, typology, and variations of development tendencies and poetic structure of the Turkish novel of 1920-1940 in the context of modern humanitarian thinking following the philosophical-aesthetic and theoretical nature of artistic conflicts.

To achieve this goal, the following scientific and theoretical tasks are planned to be solved:

- To consider the Turkish novels of 1920-1940 in the context of historical development and to determine their peculiarities;

- To show the decisive position of the Turkish novel among epic genres in the field of socio-political, literary-cultural environment, and literary-historical experience of the time;

- To determine the impact of the Westernization movement on the Turkish novel;

- To classify the Turkish novels of the period under study according to the characteristics of the artistic conflict;

- To identify the factors influencing the formation of artistic conflict, to show the role and importance of conflict-creating components in the novel, such as dialogue, monologue, chronotope, etc.;

- To analyze the novels written in the context of the contradictions of Western humanitarian thinking and universal values with the system of national, religious, and moral values of the East;

- To identify and generalize military, interethnic, interreligious, intergenerational, family conflicts as one of the themes in the novels;
- To involve a comparative-typological analysis of the Turkish novels of the mentioned period with the works of well-known prose masters of Azerbaijani literature;
- To study novels reflecting the struggle for women's rights and freedoms, rights and gender equality in the context of artistic conflict;
- To involve in the research of the moral-psychological shocks and dilemmas of the characters in the psychological novels of the Turkish literature of 1920-1940 as the components of artistic conflict;
- To study and analyze the rural theme in the Azerbaijani and Turkish novels of the period under study, to reveal the appropriate typological points in terms of artistic conflict between these works.

**Research methods.** The research work is written based on a historical-comparative method tested in the scientific-theoretical field. The methodological and theoretical basis of the research is the systematic study of national and universal values, literary and artistic material in the field of philology. During the research, the principle of historicity, which allows revealing the objective scientific truth, was consistently observed. In this case, the method of typological-comparative analysis was preferred, deductive and inductive methods were also used in the analysis of facts. In the dissertation work, based on the first copies of the novels, research was carried out on the original texts, and, if necessary, attention was paid to the materials translated into the Azerbaijani language. During the research, the opinions of Azerbaijani, Turkish, Western, and Russian scientists were referred to from the theoretical point of view, and the theoretical and methodological opinions of prominent scientists were used.

**The main provisions of the defense.** The main provisions of the defense are as follows:

- 1920-1940 is one of the most important periods in the historical development of the Turkish novel;
- The Turkish novel, which gave its first examples from the 70s of the XIX century, lived the period of self-expression at the end of the century, the period of self-assertion at the beginning of the last

century, entered the stage of dynamic development in 20-40s, prepared fertile ground for the formation of Turkish prose of 50-70s;

- In the 1920s and 1940s, more than 40 Turkish writers of different generations, literary and ideological tendencies, schools, and currents lived and wrote, have written hundreds of novels that are different in terms of literary and aesthetic quality and depth of artistic conflict, multifaceted in subject matter, rich in type and character;

- Some of the Turkish novels of the thirty years are typologically similar to many famous works of Azerbaijani and world literature in terms of theme, idea-content, artistic conflict system, and conflict-creating components;

- Many Turkish writers of the 1920s and 1940s, who were not involved in the study of lyric-sentimental or Turkic-Turanian studies during the known prohibitions of Soviet ideology, their novels, criticized as "weak works," were works of profound thought and great artistry, reflecting the realities of life of their time in realistic artistic colors;

- It is possible to classify and analyze the Turkish novel of 1920-1940 along with various philological aspects, as well as to characterize the artistic conflict;

- Motives and reasons that determine the speech, movement, and behavior of types and characters in novels, time and place of occurrence of events and stories, genetic individual-psychological factors, as well as components of the plot and composition of the work; it can also be considered one of the most important attributes of the system of artistic conflict;

- It is impossible to study the artistic features of the writer and the work without taking into account the artistic conflict-creating factors of the novel.

**The scientific innovation of the dissertation.** The following innovations were obtained in the research of the Turkish novel of 1920-1940, which was selected as the first object of independent scientific research in Azerbaijani Turkology.

- In general, the vast majority of novels of this period, especially for the first time in the field of artistic conflict, were systematically studied in the dissertation;

- For the first time, parallels were made with Azerbaijani literature, the Turkish novel of the period under study was studied in a broad sense in the context of the development of Turkish culture and literary traditions.

- Although researches have been carried out in Azerbaijan Turkology about such prominent writers of 1920-1940 as R.N.Guntekin, H.Taner, S.Ali, N.F.Kisakurek, H.E.Adivar, many writers have been left out of the research. For the first time in the dissertation, the novels of more than 20 writers such as Y.K.Karaosmanoglu, H.R.Gurpinar, M.Sh.Esendal, K.Nadir, G.S.Aygun, A.A.Talu, B.C.Morgaya, M.Yaseri, S.Ertem, F.Baysal, R.E.Aygen, E.I.Benice, and others were involved in systematic scientific research.

- During the research, for the first time, comparisons were made with Turkish novels, referring to examples of Azerbaijani literature that are similar to Turkish novels in terms of ideas and content, including works such as “Ali and Nino”, “Abdul and the Prince”, “Fire of Life”, “Channel with Willow”, “Bridge Builders”, “Turbulent Kura”.

- For the first time in the dissertation comparative analysis and research of Azerbaijani and Turkish rural novels was conducted, the problem of parallel environments of the 20s and 40s of the XX century was set taking into account the literary-historical differences of different social structures in our history of literary-theoretical thought and various aspects of the influence of these environments on the literary process have been resolved based on the genre fiction materials of the period.

**Theoretical and practical significance of the research.** The main provisions and results of the dissertation can be used in the study and writing of the history of literature of the Turkic peoples, especially the stages of formation and evolution of literary genres, in the preparation of monographs and books on life and work of famous Turkish artists. The research can be used in the development of programs, textbooks, and teaching aids for the faculties of Oriental Studies and Philology. The dissertation can be used by those working in the field of Azerbaijani-Turkish literary relations.

**Approbation and application of the dissertation.** The subject of the dissertation was determined in the “Literature of the Turkic peoples” department of the Institute of Literature named after Nizami Ganjavi of ANAS.

Each chapter of the dissertation was discussed in the seminars of the department. The main provisions and results of the research have been published in scientific journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in prestigious foreign journals, including international scientific databases (Web of Science, Scopus, Copernicus, Ulakbim, etc.), international conferences and symposiums.

**Name of the organization where the dissertation work is carried out:** The dissertation work has been performed in the “Literature of the Turkic peoples” department of the Institute of Literature named after Nizami Ganjavi of ANAS, it was completed following the research direction of the department.

**Structure of the dissertation.** The dissertation consists of an introduction (19023), four chapters (first chapter two paragraphs - 90.753, second chapter three paragraphs - 138.415, third chapter, two paragraphs - 109.321, the fourth chapter, three paragraphs - 120.002) a conclusion (10.080) and bibliography.

The total volume of the dissertation is 487.594 characters.

## MAIN CONTENT OF THE WORK

The relevance and degree of development of the topic are discussed, its goals and objectives, research methods are defined, main provisions for the defense are indicated, the scientific novelty, the theoretical and practical significance of the dissertation are substantiated in the “**Introduction**”.

The first chapter, “**Conflict as a theoretical problem in genre fiction**”, consists of two paragraphs:

1.1. The aesthetic nature of the conflict and ways of its manifestation in the novel

## 1.2. Factors that influence the formation of conflict

Fiction is a poetic system formed based on the events and stories it embodies. In general, conflict in fiction is the mechanism that drives this system. By activating the images and characters in events, conflict turns them into the theoretical center that forms the artistic system. If fiction is imagined as a living organism, conflict can be considered as its heart. Conflict identifies and expresses the events and stories, the speeches of the images and characters that develop in them, the place of the narrative in the artistic system of the work. Conflict is the codified content of real-life, romantic, or psychological contradictions. Proper conflict resolution is the key to the success of a work. The writer's artistic thinking and imagination build the plot based on the nature of the conflict - the aesthetic nature and determines the style of the work. The arrangement, movement, and dynamics of human figures and other characters (animals, nature, celestial, etc.) in the work are directly determined by the nature of the conflict. Images and characters play a crucial role in organizing the conflict, bringing it to a dramatic point and revealing it.

Turkish literature, which has been developing statically for centuries, took a dynamic direction in the second half of the 19th century, changing its form and content and was formed by demonstrating a new value, system of thought, diversity in human and world relations with the literary trends that replaced each other at different stages in the history of the literature...

Turkish novels of 1920-1940 attract attention in terms of the depth and aesthetic content of the conflict. Analysis shows that the beginning of the twentieth century is the most successful stage in the development of Turkish prose, especially the genre fiction. This period attracts attention with its richness and diversity.

This stage can be characterized as a period of renaissance of the genre fiction. More than 600 novels were written in Turkey in 1920-1940. It should be noted that among them were weak examples written for the sake of publication. But it is also an important fact that high-level novels, which reflect the specifics of the novel, dominate. There were reasons for the growing interest in genre fiction. One of them was the great interest of the wide readership in this genre, and the other

was that the novel was more expressive as a genre. It is no coincidence that the novels were first published in parts in newspapers and magazines, and then in book form. Due to this demand, writers constantly tried to present new works to the readers.

To study the Turkish novels of 1920-1940, first of all, it is necessary to look at the socio-political, literary, and cultural events of the period and closely follow the literary process. The patriotic spirit of the years of national struggle spread not only to genre fiction, but also to other literary genres, and consequently, novels reflecting this struggle were written. The Ottoman Empire collapsed, the Republic was established, and during this time Turkey witnessed many wars. Undoubtedly, the conflict-ridden events of the time have also become the subject of works of art. The paragraphs of this chapter provide a broad overview of the importance and theoretical foundations of conflict in genre fiction.

In the first paragraph, entitled **“The aesthetic nature of the conflict and ways of its manifestation in the novel”**, such novels as "Ankara" by Yakup Kadry Karaosmanoglu, "Ms.Konul" by Ahmad Hikmet Muftuoglu, "Last Wish", "Bitter Laugh", "Shameless Man", "Magic Grandad" by Huseyin Rahmi Gurpinar were involved in research, the nature of the conflict and the aesthetic content of the work were investigated, the plotline and the stages of transformation of the artistic conflict, the system of relations between the subject, problem, plot, composition, and artistic conflict were studied, the logical connection between the depth of the artistic conflict and the sharpness of the plot was provided.

In one group of Turkish novels of this period, a class struggle which means intense conflicts between those who are exploited and who exploit, in another group of novels irreconcilable contradictions arising from ideological struggle, in some psychological and philosophical, moral and spiritual conflicts, and in others some family-domestic conflicts are reflected. The importance of these novels can be explained by the depth and variety of conflicts. Intense confrontations and polemics create a character, reviving the image in full. Yakup Kadry's novel "Ankara" is of great importance in this regard. The novel reflects the socio-political view of that period, the

years of the struggle for independence, which is the brightest page in the glorious history of the Turks. The author also states the author's position, analyzes the results of the struggle for freedom, and, if necessary, makes critical remarks. The work attracts attention both in terms of the deep-seated conflicts and the fullness of the characters created by these conflicts. In the novel, the conflict is presented on the level of sharp contradictions between two different value systems. On the one hand, self-satisfied military mercenaries as Hakki Bey and Murad Bey, who had previously participated in the war for independence, but later spent their lives in Zavk-i Safa assemblies, and on the other hand, the patriots as Selma and Nashati Sabit, who love their homeland with all their hearts are confronted. In the last part of the work, a utopian Ankara is described. The writer depicts Ankara, or rather, the proud, free and happy Turkey, which gained its independence and emerged victorious from this struggle, with real paintings. The writer points out that this society, this new structure, meant the second creation of the world for those like Selma and Neshati Sabit. *"God, who saw her face and heard her voice four years ago, ordered "Be!" to the brightness, and it became bright. He said, "Be!" to the water, and water was created"*<sup>65</sup>. At the beginning of the novel, being presented as an ordinary housewife the character of Selma becomes a full-fledged character against the background of events and tense conflicts.

The character of Selma is constantly evolving in the background of events, in specific socio-historical conditions. Aisha, the protagonist of the novel "The Shirt of Flame" by Halida Edip Adivar, and Ulduz from İzmir, the protagonist of the novel "Star of Dikmen" by Aka Gunduz, become national characters in the context of such intense conflicts like Selma.

One of the highlights of the work is the inclusion of the character of Ataturk in the novel, albeit episodically. The meeting between Selma and Ataturk is reflected in real shades. Using this artistic detail, the writer expresses the change in the character of Selma's image. By the way, in most of the novels, which reflect the struggles between the

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<sup>65</sup> Karaosmanoğlu, Y.K. Ankara / Y.K.Karaosmanoğlu. – İstanbul: İletişim Yayınları, – 2012. – s. 174.

old and new, albeit episodically, the character of Atatürk is included, and the struggle of the heroes for the ideology of the Republic is reflected. Among them are “Stranger” by Yakup Kadry, “Mustafa against Thousand of Foes” by Burhan Bilbasha, “Like a Desert” by Mabrura Sami Koray, “Star of Dikmen” by Aka Gunduz, “Salvation” by Mehmed Rauf, “Sun of Love” by Etem Izzet Benija and others.

In general, these novels, devoted to deep, socio-political issues, attract attention with the tension and depth of conflicts. In these works, national consciousness, self-awareness, in short, national-spiritual feelings are important. When the issue is approached from this aspect, how this type of novel differs from other lyrical or popular novels can be easily seen.

Analysis shows that regardless of whether the conflict is tragic, comic, dramatic, lyrical, satirical, humorous, historical, war, adventure, detective, socio-psychological, etc, this category is of great artistic and aesthetic importance in the genre fiction. Although there is a very deep and dramatic conflict in Yakup Kadry's novel “Ankara”, it is tragicomic in Huseyin Rahmi's “Shameless Man”. In the novels of the author, such as “Last Wish”, “Sorrow of Smile”, the lyrical, socio-psychological nature is more important. In defining these works according to the nature of the conflict, it is concluded that there is a system of relations between the subject, problem, plot, composition, and artistic conflict, and the author's idea also plays a decisive role here. For example, as can be seen from the titles of such works as “Virtuous Courtesans”, “School of Courtesans”, “Shameless Man”, “Were People Apes before”, “Am I Crazy” by Huseyin Rahmi, who wrote pamphlet-style works, the deep socio-political content is the keynote here. Also, the author's socio-political position is reflected in the works of writers such as Yakup Kadry and Hikmet Muftuoglu, who are representatives of different schools. Analysis shows that the various, colorful confrontations, which also reflect the author's position, provide enough material for an artistic conflict. Turning more interesting and characteristic issues into an artistic conflict of the work demonstrates the mastery of the writer.

The second paragraph, entitled “**Factors that influence the formation of conflict**”, discusses the importance of the role of

clothing in the formation of conflict, which fully reflects the dialogue, monologue, subconscious flow, time, space, and characters. Analysis shows that the spatial factor is of great importance in the Turkish novels of 1920-1940 in terms of its artistic and semantic meaning. Gaston Bachelard likens space and time to beehives and honey, emphasizing that space and time are organically connected. According to him, “*space squeezes time inside its thousands of hives*”<sup>66</sup>. That is, just like beehives and honey, time and space have become inseparable. Space tries to keep time in its existence, adding depth to it. The existence of time is stabilized by the concept of space.

Although the period of reformation is mainly decorative in Turkish novels, starting from the stage of the wealth of sciences, it gained wider meaning. Conflicts between East-West, old-new, village-city are manifested in the spatial factor. Moreover, the problems arising from the conflict between the old mansion and the modern apartment have become the main theme of the novels, symbolizing the old-new quarrel.

“The Rented Mansion” by Yakup Kadry Karaosmanoglu is based on this conflict. The novel depicts the resistance of Naim Efendi, who could not get rid of his old mansion. This house is not only the place where Naim Efendi lived but also a symbol of a declining culture. The detail of his daughter's move to a modern building in Shishly, who is in constant conflict with Naim Efendi, can be described as a symbol of a changing culture and way of life. In this novel, which reflects the negative manifestations of Western imitation, the artistic conflict is built between generations. In general, the novel presents the collapse of the Ottoman Empire, the misrepresentation of the renewal and modernization movement, in short, the result of intergenerational conflicts, the problem between fathers and sons are represented as the tragedy of a family torn apart for its interests. Such novels as “Fall of Leaves” by Rashad Nuri Guntekin, “The Rented Mansion” by Yakup Kadry Karaosmanoglu, “Heritage”, “Ayashlı and

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<sup>66</sup> Bachelard, G. Mekânın Poetikası / G.Bachelard; çev. A.Derman. – İstanbul: Kesit Yayınları, – 1996. – s. 39.

His Tenants” by Mamduh Shevket Asendal, “Fatih-Harbiye” by Peyami Safa have been analyzed from this aspect in the dissertation.

Analysis shows that one of the influential factors in the formation of the conflict in the Turkish novels of 1920-1940 was related to appearances. Small details, such as clothing, accessories, and even hairstyles, can provide enough information about a person's sexuality, social background, outlook, specialty, and so on.

It should be noted that the events in the socio-political, literary, and cultural environment of Turkey in the early 20th century attract attention with their reconstruction and reforms. One of these reforms was related to clothing. The Italian writer and traveler Edmondo De Amicis described these observations as “*all the pages of the struggle between the old and the new Turkey are reflected in the variety of clothes*”<sup>67</sup>.

Looking at the socio-political perspective of the period, it is concluded that Atatürk's revolutions directly influenced the culture of clothing, and in Turkish novels, all of them played an assisting role in revealing images and characters. It is clear from various examples of the novels that Mustafa Kemal Atatürk related the appearance and development as civilized and educated nations with clothing and took substantial steps in this direction. The changing world, civilization, a system of new values inevitably imposes this mission on clothes. If we approach the issue from this aspect, it can be seen that this artistic detail is of great importance.

Thus, while many novels promote hairstyles, decorative accessories, innovations in clothing as an indicator of the ideological and political movement, ideological struggle, in some novels they are presented as a negative manifestation of Europeanization. Antiquity and innovation, the confrontation of Eastern and Western values are artistically reflected in the style of clothing. The clothing here appears as an indicator of antiquity and innovation, modernity, and even intercultural conflict. Novels such as “Ayten” by Burhan Jahid, “The Fate of the Little Lady” by Salami Izzet, “After Love” by Afzayiş Suad, “Green Night” by Rashad Nuri Guntekin have been studied in

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<sup>67</sup>Amicis, E.D. İstanbul / E.D.Amicis, çev. B.Akyavaş. – Ankara: Türk Tarih Kurumu Yayınları, – 1986. – s.124.

this regard, and the influential role of this artistic detail in the formation of the conflict has been analyzed in detail.

The provisions of this chapter have been summarized and published in various scientific journals<sup>68</sup>.

The second chapter of the dissertation named **“The classification of the Turkish novels due to the type of literary conflict”** consists of three paragraphs:

2.1. System of spiritual and moral values in East-West context

2.2. Ideological struggle and poetic reflection of socially characterized clashes.

2.3. Gender problems on the plane of literary conflict

As it is obvious from the name of the chapter of the dissertation Turkish novels written between 1920 and 1940 are divided into different groups and classified according to their particular peculiarities.

In the first paragraph named **“The system of moral and spiritual value in “East-West context”** Halida Edip Adivar’s “The Grocery Store Full of Flies”, “Zeyno’s Son”, “Tatarjık”, Peyami Safa’s “So-called girls”, Mufide Farid Tek’s “Propellers”, Nejmeddin Halil Onan’s “The College Student’s Way”, Erjumend Ekrem Talu’s “Modern People”, “The Arsonist”, Mahmud Yasari’s “Water

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<sup>68</sup> Babayeva E. Yaqub Qədrı Qaraosmanoğlunun “Ankara” romanında ictimai-siyasi konflikt // – Bakı: Filologiya məsələləri. – 2013. №8, – s. 338-342.; XX əsrin əvvəlləri türk ədəbiyyatında yeni tendensiyalar // – Bakı: AMEA Gənc Alim və Mütəxəssislər Şurası Gənc tədqiqatçı Elmi-praktiki jurnal. – 2016. II cild, №2, – s. 109-115.; Türk romanında qadın qılıq-qıyafəti konflikt yaradan komponent kimi // – Bakı: Qərbi Kaspi Universiteti Elmi Xəbərləri Humanitar elmlər seriyası. – 2018. №2, – s. 62-70.; Xəlidə Ədib Adivarın “Tatarcıq” romanında Şərq-Qərb dilemması // – Bakı: AMEA Xəbərlər. Humanitar elmlər seriyası. – 2018. №1, – s.160-164.; Взгляд на проблему периодизации турецкого романа республиканского периода // Филологические науки. Вопросы теории и практики. – 2019. №12 (11), – с. 115-118.; Atatürk dövrü türk romanlarında kişi qıyafələri yenilik-köhnəliyin simvolu kimi // – Bakı: Bakı Universitetinin Xəbərləri. Humanitar elmlər seriyası. – 2019. №1, – s. 29-35.; Memduh Şevket Esendal’ın Romanlarında Mekân İmgesi // IV Uluslararası Türklerin Dünyası Sosial Bilimler Sempozyumu Bildiriler, – Ankara: – 17 Aralık, – 2020, – s. 749-753.: Erken Cumhuriyet Dönemi Türk Romanında Atatürk Algısı // Yeni Türk Edebiyatı Araştırmaları Uluslararası Hakemli Dergi. – 2020. №12/23. (Ocak-Haziran sayı), – s. 221-232.

Mosquitoes”, Burhan Jahit Morkaya’s “Politics of Love” and other similar novels where the problem is described are grouped and studied on the plane of questions “East or West”, “ Dialogue or conflict”.

The analyses show that the novels written between 1920 and 1940 broadly described the westernization movement in the Turkish literature beginning from the Tanzimat era and the values that the movement contribute to or expropriate from the Turkish society, especially Western Classicism. Nearly all writers of the era have touched the conflict between East and West at this or another extreme. These literary works reflect the conflict between western or eastern values, the issues like dialogue or conflict, and force the reader to think.

The westernization movement, Eastern and Western ideology, the issues like criticism of the admiration to the European lifestyle hold a special place in Peyami Safa’s literary creativity. Berna Moran makes comments on Peyami Safa’s creative works and indicates “*that the works written by the writer between 1922 and 1939 dedicated to East-West conflict. The conflict is expressed distinctly in the writer’s novels like “Lightning”, “The Last Judgement”, “So-called girls”, “We, People”, and “Fatih-Harbiye”. Traditionally the West represents materialism, while the East spiritual values*”<sup>69</sup>.

The motif is described in Mufide Ferid Tek’s “Propellers” (1924), Nejmeddin Halil Onan’s “The College Student’s Way”, Erjumend Ekrem Talu’s “Modern People”, “The Arsonist”, Mahmud Yasari’s “Water Mosquitoes”, and other novels like these. These works, especially the novels “Propellers” and “The College Student’s Way” deal about the negative impact of the schools supporting American, European culture and education to the Turkish youth. In the novel “Propellers” with the multi-branching storyline, intercultural, interreligious, and international conflict has been depicted in the example of different families.

Different from Erjumend Ekrem Talu’s “Modern People”, “Jomlakoglu and Family”, “The Arsonist” novels, the positive qualities of Western culture are described in his novel “The Daughter-

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<sup>69</sup> Moran, B. Türk Romanına Eleştirel Bir Bakış 1. A.Mithat`tan A.Tanpınar`a: [3 ciltte] / B.Moran. – İstanbul: İletişim, – c. 1. – 1998. – s.130.

in-law of Sabir Efendi”. The conflict is set up between modernity and an ancient, traditional environment that is not ready for it. The incompatibility between the environment and the literary hero is presented in the context of social/family conflict. The writer shows that society isn’t ready to accept educated and progressive-minded Turkish women like Belkis as they are. Burhan Jahid Morkaya’s novel “Politics of Love” demonstrates the new and young generation that the newly established Republic desires to be. National and spiritual feelings are expressed in the novel vividly. Aysel, the main hero of the novel, got an education in France as Belkis and is a young new generation Turkish woman who is loyal to her ancestors, national and spiritual values. She is an educated polite nationalist Turkish woman who comes to Europe to get an education and knows a foreign language. One of the issues which hold attention in the novel is the lyric storyline between Danielson and Aysel. Danielson’s marriage proposal to Aysel makes Aysel hesitate a little bit, but national connection and religious emotions predominate. “*She got stuck at one point only. If they get married, what will the future of newborn children be?*”<sup>70</sup> The writer describes that the thought about the probability of newborn children being English citizens is unacceptable for a nationalist youth like Aysel. Different from the novel “Politics of Love” the writer deals with the main hero Rashid’s marriage with the girl named Greta in France and his escape with Greta to one of the most rural villages of Anadolu for national struggle in the novel “Novel of the Past”. Or in Esad Mahmud Karakurt’s novel “Good-bye” national bigotry and Turkism in the love story between captain Izzet and Beti, the daughter of an English commander overcome the personal feelings. Whereas Haluk the hero of Kerime Nadir’s novel “Am I Sinful?” (1939) doesn’t feel happy at all because his mother is a foreigner (she is Russian in nationality) and he suffers from that all his life. As it is obvious from the examples, in each of these works national consciousness, national bigotry comes first.

It should be noted that while the contrast between East and West has reflected in a level of sharp conflict in a range of novels, in Halide

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<sup>70</sup> Morkaya, B.C. *Aşk Politikası / B.C.Morkaya*. – İstanbul: Burhan Cahit Matbaası, – 1930. – s. 168.

Edib Adivar's novels "Tatarjik", "The Grocery Store Full of Flies" the problem was set up in the context of East and West syncretism.

Here music -the literary element has been emphasized, and it has been studied as a way to derive conflict or synthesis. The studies show that in the novel "The Grocery Store Full of Flies" music emerges as a symbol of West and East values. For example, Hafiz Rabia learns to recite verses and surahs from Vehbi Dada, while he learns to perform on piano from Peregri. As a power of connecting different cultures, the music reflects the nature of the era, lifestyle, at the same time people's worldview symbolically. The issue has been reflected in Peyami Safa's "Fatih-Harbiye", Ahmad Hamdi Tanpinar's "A Mind at Peace", Burhan Jahid Morkaya's "Heart Wound".

In the chapter, Azerbaijan literary works have sometimes been applied too. Gurban Said's novel "Ali and Nino" and Halide Edib Adivar's novel "The Grocery Store Full of Flies" novels have been studied in comparison, typological parallelism of the conflict has been indicated.

However in the paragraph "**Ideological struggle and poetic reflection of socially characterized conflicts**" the novels have been analyzed on the plane of conflicts, in other words, interreligious, intergenerational, and international relations. The novels with the description of ideological struggle and socially characterized serious clashes are divided into two groups as war and historical revolution, and analyzed:

1) The topic of war (The ideals of characters in terms of poetic reflection and military, international, interreligious conflicts caused by the struggle for patriotic duty can be included here). Here Halide Edib Adivar's "The Shirt of Flame", "Hit the Whore", Yakup Kadry Karaosmanoglu's "Stranger", H.Karay's "Exile", Erjumend Ekrem Talu's "While the Sun sets", "Blood and Faith" and other novels are analyzed. The approach to the topic is enshrined in two directions mainly:

a) The novels that reflect the war which many writers have witnessed directly, the struggle for the homeland with real, literary panels.

The ideals of characters and conflicts arising from the struggle for the homeland are depicted in these works. Literary conflicts are usually set up between opposite forces which are struggling face to face. The Turkish nation who were beaten, exiled from their homeland, whose children carried the bayonet, though thrown into the fight as if wrapping their souls with the shirt of flames come face to face with their national enemies. In these works, the wildness of occupiers, destroying everywhere, killing guiltless people not taking care of adults or children is reflected in real scenes. The English colonialists in the novel "The Shirt of Flame", Greek occupiers in the novels "Hit the Whore", "Blood and Faith" are described as opposite forces. The Armenians' genocides are spoken widely in Burhan Cahid Morkaya's "Flower of the Fields" novel.

b) The novels that reflect the war tragedies (losses, famine, poverty, the disruption of moral and spiritual values, etc.) affecting human morality and psychology

The analyses show that as though the war is demonstrated as a great historical phenomenon in 1920's Turkish novels, in several novels the motif remains in the background a little bit. The impact of war tragedies on human psychology the serious damages of war years to human morality as well as economic decline, unemployment, poverty are brought to the fore as negative manifestations. In the research work, Peyami Sefa's "The Last Judgement", B.J.Morkaya's "Behind the Front", "Reserve Officer", R.N.Guntekin's "Secret Hand", S.Atabayoglu's "Adultresses" novels are analyzed in this perspective.

2) Historical revolutionary topic (The novels that the Ottoman Empire, the Republic ideology, and late modern period are reflected). Besides with war motif and the economical problems it brought, the changes in the public and political life of the era are dealt with largely. The Ottoman Empire declined, a new Republic was established, in a word the old-fashioned management was replaced with new ones. Two directions were seen in the novels that reflect socio-political, literary, and cultural changes.

a) The novels that clash inside the Empire are depicted. Turhan Tan's "Jem Sultan", "Flow to Flow", "Overturned Boiler", "The Turks

in the Indian Ocean”, “Safiye Sultan”, “Turkish Man Hunting Kings”, Abdullah Ziya Kozanoglu’s “White man”, “The Lighthouse of Fatih”, Feridun Fazil Tulbentchi’s “Sultan Yildirim Beyazid”, “Barbaros Hayraddin is Coming”, “Sons of Ottomans” novels deal about Ottoman dynasty and internal strife of the empire. Most of the novels were set up inner strife of the empire. The marriage of padishahs with Christian women in the novels was emphasized as the reason for Ottoman Empire’s gradual decline. For example, Turhan Tan writes in his novel “Jem Sultan”: *“A woman’s hand can knock down the bodies which bullets can’t. One smile may split up the lives that the swords can’t”*<sup>71</sup>. Fazil Najip also sets up the conflict in the form of inner palace fights and creates a typical image of concubines in the context of concubine Nurulay who tries to take over all palace works in his novel “Madly in Love at the Palace”. The writer shows that the only aim of these concubines is to penetrate the palace and to be the owner of the sentence. These problems have been reflected in Kadirjan Kafli’s “Kosem Sultan” and “Turhan Sultan” novels too. Venetian Bafo, the main hero of the novel “Kosem Sultan” namely Safiya Sultan was presented on the plane of serious clashes with other palace women and concubines. Nevertheless, she wasn’t clever and educated enough, she was portrayed as an authoritative sultan. Like “Kosem Sultan”, in the novel, “Turkhan Sultan”, Hubyar Khatun, Shakarpare, Sajbagi, Voyvoda girl are concubine images that compete and are always in conflict with one another. Unlike Safiya Sultan, the writer talks about Turkhan Sultan’s positive qualities mainly. It is stressed that she always stood next to the people with her clever and exemplary deeds. The analyses show that however in some of these novels quarrels in the palace were drawn special attention and the Ottoman dynasty, its management was criticized strictly, glorious historical path of the Turkish people were highlighted. Conflicts were arranged on the ground of relations between the Ottoman’s inner and outer enemies. On the plane of conflicts, it was spoken about positive qualities of Ottoman padishahs, the image of the mighty ruler was created. For example, in Turkhan Tan’s novel “Jem Sultan” the

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<sup>71</sup> Tan, M.T. (Alaaddinpaşazade, S.F.) Cem Sultan / M.T.Tan. – İstanbul: Remzi Kitabevi, – 1948. – s. 80.

struggle between Beyazid II and Jem Sultan for the reign was touched upon, Jem Sultan's cleverness, power, and literacy were particularly emphasized. The praiseworthy opinions were articulated about Sultan Suleyman and Fatih Sultan Mehmet in the writer's novel "Overturned Boiler" and the image of the mighty ruler was created. While in Feridun Fazil Tulbentchi's novel "Sons of Osman" the structure of the Ottoman Empire, in a word the glorious history of a great empire was reflected. These novels are of great importance in terms of reflecting Turkey's historical path, its struggle, at the same time socio-political scene of that era.

b) The novels criticize the late modern period and political clashes, as well as Ottoman management and rules, especially the Abdulhamid regime. Hereby Midhat Jamal Kuntay's "Three Istanbul's", Rashad Nuri Guntekin's "The Sky", "The Night of Fire", Yakup Kadry Karaosmanoglu's "Exile" were passed through the analysis strainer. It was concluded that novels that political clashes, Abdulhamid management were reflected, the negative features of the regime were spoken about. Except for Nahid Sirri Orik's "While Sultan Hamid Fell", in other novels, the Abdulhamid era was characterized as tyranny years. In these novels, the literary conflict was made mainly between two completely contrasting forces. By the way, it should be noted that the attitude to the historical phenomenon or historical personage may be changed as time goes by because facts are revealed and new details come into appearance. The analysis shows that the novels were written by writers who grew up in the period when there was socio-political chaos in Turkey at those times, the empire declined and a new government structure formed. At the same time, they were directly representative of the era when wars were happening one after another, economic problems, and later the consequences of the events. Therefore, in the majority of these novels, anger and sorrow to the old regime and love motifs to the new Republic were reflected. To express Kemalist ideology more vividly, writers tried to describe the problem in a completely contradictory way and on the plane of opposite sides.

The last paragraph of the second chapter is called "**Gender problems on the plane of literary conflict**". Feminism also

developed in Turkey in the 1920s and 1940s. Women's activities in the years of national struggle, afterward the newly established Republic's support to women's rights made a heap to this movement. One of the ideologies of the newly established Republic was about women's rights and entitlements. While making history research we can see that the movement in Turkey started in the second Constitutional era, because the first Muslim Turkish women association was established during this period. Women's newspapers and magazines such as "The Women's World", "The Journal: Woman's Path", "The Women's World", "The Ladies' World", "A Young Woman", "Inji", "Khanim", "Homemade Khoncha", "Firuza" and others have started to publish. Except this, in many newspapers like "İgdam", "Tomorrow", "Sarvati-funun", "The Nation" women's signs were seen. The movement was empowered in the Republic era, even in politics women were given much space.

The researcher Ayshe Duragpasha notes down: *"The expression "Muslim-family woman" of the Ottoman period was taken to mean "loyal and rebellious of the Republic" during the newly established Republic of Turkey"*<sup>72</sup>. In this circumstance, the woman writers such as Halide Edib Adivar, Halide Nusrat Zorlutuna, Karima Nadir, Guzide Sabri Aygun, Suad Darvish began to reflect Turkish family, woman's identity, free love, the position of women in the society and social life, women's rights and entitlements. The negative impact of gender problems on the family, the stance of a Turkish woman who embarked on business, in a word the social pressure on women (as well as forcing them for marriage, concubine, ancient custom and traditions, betrothing the cradle, the envy between families) became the main topic of the novels. The analysis shows that the topic was immensely actual in the Azerbaijanian literature dated back to the beginning of the 20 century. The problems about women's rights were also reflected in our enlighteners such as Jafar Jabbarli, Yusuf Vazir Chamanzaminli, Seyid Huseyn, Abdulla Divanbayoglu works. In these works, the negative consequences of gender problems, the unfortunate fate of women who are beaten, oppressed are the main

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<sup>72</sup> Durakpaşa, A. Halide Edip: Türk Modernleşmesi ve Feminizm / A.Durakpaşa. – İstanbul: İletişim Yayınları, – 2000. – s. 142.

issues. Also, the problems like servitude, captivity, forcing women for marriage, betrothing the cradle, arranged marriage, free love, the position of women in family and society, work-life, above all undergoing discrimination and exploitation are regularly reflected here.

While studying Azerbaijan and Turkish novels in comparison, we may see that gender problem holds a special place in both kinds of literature. Therefore we come across the same motifs, parallelisms, similarities among the literary works. After the Republic was established in Turkey, women were enthusiastic about social life, wanted to hold a particular place in society. In Azerbaijan, the Soviet government was formed in those years too. Women were given places in the existing circumstances, in a short time women became more involved in different clubs, courses and attracted to social affairs. Certainly, the phenomenons in society, as well as changes in people's thoughts have become the topic of novels at one or another extreme. In the works which reflect gender problems, conflicts are formed based on thoughts and opinions. The old patriarchal thoughts shackled women's identities that are repressed under the despotic regime and women's freedoms that try to destroy these dogmatics. A complex era full of class conflicts and miserable, lawless situations of women is illustrated by vivid colors. Women's moral commotions are described on the socio-psychological plane. In a range of novels, the unfortunate fate of submissive women is dealt with, while in others a free woman character who struggles for her rights and destroys all stereotypes is created.

The statements reflecting the main conclusions of the second chapter have been inversed in the articles published in the scientific press<sup>73</sup>.

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<sup>73</sup> Babayeva E. Güzidə Səbri Aygünün türk ədəbiyyatında mövqeyi // – Bakı: Ədəbiyyat Məcmuəsi. – 2018. XXXII cild, – s. 308-313.; İlk türk romanları haqqında mülahizələr // – Bakı: AMEA Gənc Alim və Mütəxəssislər Şurası Gənc tədqiqatçı. – 2019. V cild, №1, – s. 123-127.; Kərimə Nadirin “Gəlinlik qız” romanında gender problemi // – Bakı: Filologiya və sənətsünaslıq. – 2019. №1, – s. 115-119.; Olovli köylək romanıdakı bədii to'qnashuv / Literary confliction in the novel “The Shirt of Flame” // International Journal Of Word Art Special Issue – 2. – 2020. №2, – s. 15-22.; “Sərvəti-Fünun” və milli ədəbiyyat dövründə roman janrı

The third chapter of the dissertation: **“Psychological conflicts in Turkish novels”** consists of two paragraphs:

3.1. Contradictions between the literary character and the environment

3.2. Internal conflict: Moral psychology shocks of characters

One of the literary tendencies that attracted attention in Turkish novels in the early twentieth century was the growing interest in psychological topics. Peyami Safa’s “The Novel of Hesitation”, “Lightning”, “The Armchair of Mademoiselle Noraliya”, Ahmad Hamdi Tanpınar’s “A Mind at Peace”, Abdulhak Shinasi Hisar’s “Fahim Bey and We”, Samiha Ayverdi’s “Man and Satan”, Sabahattin Ali’s “Madonna in a Fur Coat”, Suad Derviş’s “Black Book” and other novels are written in a psychological genre. It should be noted that some works written during this period are described the war, the sociopolitical environment, the struggle for ideals, the old-new, East-West, interreligious, interethnic conflicts, while in others man’s indefinite feelings, his view of the world and society, and his search for happiness as an individual were indicated. In short, novels written in the 1920s and 1940s were focused on the concept of man, and human psychology was scrutinized down to the smallest detail. Human psychology processes happening in his inner world, mental disorders, and suffering were the core idea of the works. Going down to the deeper spiritual stages, the inner world of the character is discussed, and even the smallest details are drawn to the reader’s attention. It’s worth mentioning that in war and historical novels, psychologism is demonstrated to one degree or another. But in psychological novels, the conflict is mainly between ideals, the opposites, social classes, strata, etc. Although psychological nuances are involved in the revealing of the characters, it is not correct to consider all the novels based on psychologism as psychological novels. In this chapter, the literary conflict is studied in psychological novels.

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// – Bakı: Filologiya və sənətsünaslıq. – 2020. №1, – s. 163-167.; 1920 Yılları Türk Romanında Anadolu // Uluslararası Türk Kültür ve Sanatı Sempozyumu / International Turkish Culture and Art Symposium Abstracts Book, – Ankara: ETİMESGUT, – 29-30 October. – 2020, – s. 156.

In this paragraph entitled **“Contradictions between literary characters and the environment”**, Rashad Nuri Guntekin’s “The Enemy of a Woman”, “To Pity”, Abdulhak Shinasi Hisar’s “Fahim Bey and We”, Burhan Jahit Morkaya's “Far Afield”, Peyami Safa’s “Lightning” novels and others were involved in the study. Analyzes show that psychologists such as Sigmund Freud, Alfred Adler, Carl Gustav Jung especially Freud's psychoanalysis teachings had a great influence on Turkish literature, each of the psychological novels is described as a subconscious flow, the inner world of the character in details. Based on psychoanalytic research, in “Far Afield” novel even the characters of Sigmund Freud and Alfred Adler were created, the main character of the novel Rajab’s meeting with these scientists, in particular taking advice from Sigmund Freud are broadly demonstrated.

Works such as “An Enemy of a Woman” (Rashad Nuri Guntekin), “Black Book” (Suad Dervish) are based on the dilemmas between beauty and ugliness, mercy and cruelty, good and evil. These contradictory concepts act as a conflicting component. The notions of outer ugliness and beauty, inner ugliness and beauty are confronted, and not outer, but inner ugliness and moral disability are criticized. The characters of both works find the escape from the environment in suicide. The character of the novel “Fahim Bey and We” (Abdulhak Shinasi Hisar) is described as a crazy, strange man by society who can not find a middle ground. Fahim bey cannot be “we”, he remains alien to the environment in which he lives.

The analysis shows that the psychological effects of the environment on the character and wounds in his soul left an everlasting mark on his fate. This problem in the novels of Abdulhak Shinasi Hisar are tragicomic to some degree, but in many novels, it is completely tragicomic genre. “Far Afield”, “Lightning”, “Black Book”, “An Enemy of a Woman”, “The Stigma” etc. are the abovementioned type of work. “The Blizzard is Over” and “The Heartsick Omer” describing children's characters can also include such works. In the novels “The Blizzard is Over” and “The Heartsick Omer”, which are described in the context of economic issues, poverty, the indifferent environment, and the conflicts between the characters, nature is at one with the

environment and throws orphans to death. The bitter tragedy of **infant** children, who became victims of an indifferent environment, is demonstrated in these novels.

Thus, the contradictions between the character and the literary environment, social isolation, lead the character to complete loneliness and solitude, and sometimes to suicide. Certainly, economic issues, unemployment, poverty, and difficult living conditions have a significant impact on the bringing of this problem. But these problems do not always lead to the social isolation of the individual. For any reason social isolated character suffers from a deep psychological crisis, tearing his bond from society, remains alien to the whole world, even to himself as a result of these conflicts. In such works, the conflict culminates in social issues, such as the social stigma of any mistake, public condemnation, and living like a sad sack. In our opinion, the characters' insanity, being weary of life, feeling alienated from this world and the environment in which he lives, sometimes losing his mind or committing suicide are the tragic consequences of these conflicts.

In the paragraph entitled “**Internal conflict: Moral psychology shocks of the character**”, Ahmad Hamdi Tanpınar's “A Mind at Peace”, Peyami Safa's “The Novel of Hesitation”, “The Ninth External Ward”, Sabahattin Ali's “Madonna in a Fur Coat”, Samiha Ayverdi's “Man and Satan” etc. novels have been analyzed.

One of the main features or rather the most important of psychological novels is the description of internal conflicts caused by the psychological experiences of the character, the depths of the human soul, the involuntary desires of the subconscious, a sense of faith. According to Gustav Jung, “*as soon as man discovers his soul and his instincts, he begins to recognize himself*”<sup>74</sup>. Therefore, the main object of the psychological novel is the discovery and analysis of the secrets of the human soul. For that reason, novels with psychological analysis serve to describe the inner world of the character mainly based on internal conflict through subconscious flow, internal monologue, dreaming, hallucination. Writers as a

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<sup>74</sup> Jung, C.G. Keşfedilmemiş Benlik / C.G.Jung, çev. İ.Barış, E.S.Canan. – İstanbul: Barış İlhan Yayınevi, – 2013. – s. 109.

psychologist, with great skill analyzing the psychological state of characters, shed light on their inner world. Fyodor Dostoevsky wrote: “*They call me a psychologist; this is not true, I am merely a realist in the higher sense, I portray all the depths of the human soul*”<sup>75</sup>. These words can also be used by Turkish writers such as Ahmad Hamdi Tanpınar, Peyami Safa, Rashad Nuri Guntekin, who describe the eternity and metaphysics of the human soul.

In each of these novels, the inner search of the character, flattering in dilemmas, fears, excitements, and hesitations are realistically described. Even outer signs become a mirror of the inner world. In particular, in these works, subconscious flow is interested in terms of describing the moral world of characters. “*The subconscious flow characterized by the literary embodiment of internal associations, subconscious processes*”<sup>76</sup> has been widespread in modern Turkish novels since the twentieth century. Psychological novels such as Ahmad Hamdi Tanpınar’s “A Mind at Peace”, Peyami Safa’s “The Ninth External Ward”, “The novel of Hesitation”, “The Armchair of Mademoiselle Noraliya”, Samiha Ayverdi’s “Man and Satan” and others are important from this point of view.

For example, in the psychological and mystical novel “A Mind at Peace” by Ahmad Hamdi Tanpınar, the inner world of the main character Mumtaz is revealed through an internal monologue and subconscious flow, and his sufferings and fears about his past are described. As the leitmotifs of the work the murder of his father, in the sounds of the pickax, the shovel in his ears of his mother's screaming, and taking away her from there are haunted his dream throughout the work. The work focuses on the psychological traumas of childhood, going down to deeper spiritual stages. It turns out that the real reasons for his dualistic character and parapsychological state are demonstrated in these stages. He cannot achieve spiritual peace by keeping memories in the subconscious, preserving the mourning of the dead, which he cannot bury in the depths of his heart. In Tanpınar’s

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<sup>75</sup> Соловьев, С. Изобразительные средства в творчестве Ф.М.Достоевского / С.Соловьев. – Москва: Советский писатель, – 1979. – с. 15.

<sup>76</sup> Kazımoğlu, M. Epos. Nəsr. Problemlər / M.Kazımoğlu. – Bakı: Elm və Təhsil, – 2012. – s. 90.

novel "A Mind at Peace" the spiritual search, psychological shocks, fears, and sufferings of the character are also described in Peyami Safa's novels. Especially in the author's "The Armchair of Mademoiselle Noraliya" novel parapsychological nuances such as nightmares, shadows, crinkles, footsteps are adequate. Unlike Mumtaz, Farid can overcome his "inner self" and attain his spiritual peace.

Mysticism, mystical and philosophical ideas, struggle between soul and body, love and death philosophy are the leitmotifs of Safiya Erol's "The Novel of Kadikoy", Samiha Ayverdi's "So This is Love", "Sun Never Setting Down", "The Tree of Fire", "The Living Dead", "Man and Satan", "The Last Range". Each of these novels demonstrates the search for oneself, struggle between soul and body, overcoming the "inner self" and reaching Him, in a word, love journey. Especially, in the work of S. Ayverdi, the spiritual journey acquires mystical and philosophical character. These novels are mainly based on inner conflict, the struggle of the soul, and passion. Such characters as Badiyya ("The Novel of Kadikoy"), Leyla ("The Living Dead"), Aliya ("The Sun not Going Down"), and Jamil ("The Tree of Fire") begin their spiritual journey with the suffering of earthly love and reach Divine love. Since the characters overcome it, they struggle with themselves. Such novels are mainly based on internal monologue and internal conflict.

When studying the literary conflict in psychological novels, it is important to consider that it's completely different from the conflicts in other sociopolitical, war, detective novels, it serves to reveal the inner world of man, deeper spiritual stages. Man, his psychological experiences, feelings, and thoughts are pivotal points in these novels. We can conclude from our research that in psychological novels, spiritual and psychological shocks in the consciousness and inner mental world are described in internal monologue or dialogue, in such dilemmas as mind, logic, and feeling, divinity and satanism, kindness and malevolence, mercy and cruelty, soul and body that occur in the flow of consciousness.

The main scientific results obtained in this chapter of the research are reflected in the following articles<sup>77</sup>.

“**Rural-urban antagonism in Turkish novels**”, the fourth chapter of the dissertation consists of three paragraphs:

4.1. Typological parallelism of the conflict in “Azerbaijani and Turkish country novels”

4.2. “Intellectual-ignorant contradiction in country novels”

4.3. “Urbanization and return to the villages in the frame of the literary conflict”

The analyses suggest that one of the leading directions was the topic of a village in both the Azerbaijani and Turkish novels during 1920-1940s. Apply to this topic and the display of socialist-realism in the literature of both the peoples to a certain extent form a range of parallelisms. Being widespread of country literature in Turkey, increasing trends in construction work in Anatolia, and reconstruction

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<sup>77</sup> Babayeva E. Peyami Səfənin “Doqquzuncu cərrahiyyə şöbəsi” romanında daxili konflikt // – Bakı: AMEA Nizami adına Ədəbiyyat İnstitutu. Ədəbi əlaqələr. – 2015. IX cild, – s. 205-211.; Peyami Səfənin romanlarında psixoloji konflikt // – Bakı: AMEA Gənc Alim və Mütəxəssislər Şurası Gənc tədqiqatçı Elmi-praktiki jurnal. – 2017. III cild, №2, – s. 184-189.; Samiha Ayverdi, Necip Fazıl Kısakürek və Hüseyn Cavid`in Eserlerinde İç Çatışma // Uluslararası Türk Lehçe Araştırmaları Dergisi (TÜRK LAD), Prof. Dr. Tuncer Gülensoy Armağanı, – 2018. II cild, №1, – s. 196-207.; Cumhuriyetin Başlangıcı Türk Romanında Çocuk Karakteri // VI Uluslararası Çocuk ve Gençlik Edebiyatı Sempozyumu Bildirileri, – İstanbul: Akademi Ajans Matbaa, – 18-19 Ekim. – 2019, – s. 545-554.; “Damğa” və “Acımaq” romanında ədəbi qəhrəman və mühit // Ümummilli lider Heydər Əliyevin anadan olmasının 97-ci ildönümünə həsr olunmuş Gənc tədqiqatçıların IV Beynəlxalq elmi konfransın materialları, – Bakı: BMU. – 29 aprel. – 2020, – s. 1217-1219.; “Fahim Bey və Biz” Romanında Sosial Dışlanma: Birey və Toplum Arasındaki Çelişkiler // Karamanoğlu Mehmetbey Üniversitesi Edebiyat Fakültesi Dergisi (EFAD). – 2020. №3 (1). (Haziran / June), – s. 128-135.; B.C.Morqayanın “Qürbət yolçusu” romanında psixozanaliz // Gənc Alim və Mütəxəssislərin İkinci Beynəlxalq Elmi Konfransı. Fundamental və tətbiqi elmlərin müasir problemlərinin həllində multidissiplinar yanaşma, – Bakı: – 03-06 mart. – 2020, – s. 394-396.; Səbahəddin Əlinin “Xəz paltolu madonna” romanında daxili konflikt // Klassik Azərbaycan ədəbiyyatı və incəsənətinin milli özünü təsdiqdə və Mərkəzi Asiyadakı mədəni tərəqqidə yeri. Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyinin yaradılmasının 80-ci ildönümünə həsr olunmuş Beynəlxalq elmi konfransın materialları, – Bakı: “Elm və təhsil”. – 23-25 dekabr. – 2020, – s. 171-172.

and reforms related to manufacturing in Azerbaijan in the Soviet era caused these topics to be up-to-date. Just as in the Azerbaijani literature in the Soviet era, novels reflecting the class conflict in Turkish literature were written as well. Typological parallelism of the Azerbaijani and Turkish country novels has been reflected in this chapter.

In the first paragraph entitled **“Typological parallelism of the conflict in Azerbaijani and Turkish country novels,”** it is presented that interest in the theme of the village has increased beginning from the years of struggle on independence in Turkey. Joining the youth coming from the faraway villages of Anatolia to this struggle further updated the theme of Anatolia. Thus, since the 1920s “Country literature” has started to exhibit itself as a new stage. The life, love, joy, grief, troubles, and sufferings of an ordinary villager became the key topic of literature. Therefore, the notion of taking refuge in the villages and nature from big cities became widespread in the thinking of Turkish intellectuals and writers. At the same time, this was an expression of the process towards the change of place in literature. Ramazan Kaplan mainly related this issue with *“the literature’s starting to give social service”*<sup>78</sup>. Let’s agree with this idea of the turkologist and note that growing interest in country life, and turning this topic into the leitmotif of the novel was the requirement of the period, and the result of the new socio-political, economic, also literary process. Turkey was joining a new literary process. One of the key directions was national roots. When we look through the process of that period it is obvious that direction to a village in thinking style began even from the II Constitutional Era (1908-1923). The ideology towards people was of special importance in the 1920s.

The destiny of a city dweller wasn’t the object of novels in the literature anymore, but a villager, his life, destiny, feelings, and thoughts which didn’t attract much attention before.

These works called the villagers to speak up against injustice and to struggle. The folk motive was dominating in such works in Turkish literature like in Azerbaijani literature. Awakening of the

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<sup>78</sup> Kaplan, R. Cumhuriyet Dönemi Türk Romanında Köy / R.Kaplan. – Ankara: Akçağ Yayınları, – 1997. – s. 7.

country, its formation, its struggle on a new life, the description of people's living, its customs and traditions, ethnographic features, belief system form the leitmotif of Turkish and Azerbaijani country novels. This topic is leading in the works of the writers such as Suleyman Rahimov, Mehdi Huseyn, Abulhasan Alekberzade, and others in Azerbaijani literature.

The up-to-dateness of the topic of a village in Turkish literature was of great importance not only in terms of socialist realism as we noted above, mostly in terms of ideology "towards the people" set forth by Ziya Gokalp. Ahmad Ogtay wrote about this: "*The years 1925-1940s is a stage when socialist realism started to arise in Turkey. In those years expression style wasn't revolutionary Left, but populist*"<sup>79</sup>. To our mind, this is the very main nuance that differs the topic of village voiced in both kinds of literature. We observe this based on the samples.

In general, when Turkish novels of 1920-1940s are involved in the study we conclude that in terms of application of the topic of a village there are coincidences with Azerbaijani novels. In both kinds of literature, the conflict was established between not the individuals or characters, but mainly opposite sides and classes in the written country novels. In these novels, collision reaches a peak with conflicts of master-peasant, strong and weak, intellectualism and ignorance. The conflict was established between master-peasant, landowner-hired farmer, innovation-antiquity, intellectualism - ignorance, fanaticism in the samples of both kinds of literature.

During the research, it is seen that socrealism, whose sources come from Russian literature, has influenced Turkish literature to some extent since the 1930s. In Soviet Azerbaijan, socialist realism was a requirement of the regime.

That's why in the 30s Azerbaijani literature the themes dictated by the regime were trending, namely collectivization, struggles of classes of workers, peasants were reflected in the novels. And as the Republic was founded in Turkey socialist realism remained as a literary movement, Turkish socrealist writers wrote works in this style

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<sup>79</sup> Oktay, A. Toplumcu Gerçekçiliğin Kaynakları / A.Oktay. – İstanbul: Everest Yayınları, – 2003. – s. 314.

not with the dictation of the government but with their own choices. Unlike Azerbaijan, as writers' addressing this method in Turkey was assessed as a method against state policy these writers underwent pressure.

Of note, in that period The Socialist Workers' Party of Turkey was established and then was closed shortly after in Turkey. Mass media publications "Aydınlık" ("Light") and "Orak-çekiç" ("Sickle and Hammer") that started to be published since 1921, reflecting the conflict among the classes were persecuted due to the promotion of this ideology and were closed many times.

In this paragraph, the novels such as Sadri Ertem's "When the Spinning Wheels Stop", Rashad Enis Aygen's "Our Struggle for Bread", Etem Izzet Benice's "The Novel of Ten Years", Shukru Pamirtan's "Convicts of Land", Mehdi Huseyn's "Tarlan" etc. novels were comparatively analyzed and typological parallelism of the conflict has been indicated.

In the second paragraph entitled "**Intellectual-ignorant contradiction in country novels**" issues related to enlightenment in Turkish novels in the Republic period and Azerbaijani novels are studied. In the works dedicated to this problem intellectualism and ignorance, light and dark are contradicted. In each of the works, it was stressed that the improvement of the uneducated villages, narrow-minded, that had no school or hospital could only be achieved with the elimination of ignorance and struggle of the intellectuals. For this reason, the character of an intellectual, especially a teacher has a singular role in the works written in this period. These characters are intellectuals that implement this mission with dignity in the novels: Feride ("The Wren"), teacher Yalchin, Elif ("Smell of Earth"), Ali Shahin Efendi ("Green night") Rizan ("Son of Mountains"), Aliye ("Hit the Whore"), Vijdan ("The book to Be Burned"), Doctor Chetiner ("The Naked") etc. The conflict was outlined in the frame of intellectualism-ignorance in these works. In the research paper, typological comparison of the female characters such as "Feride" ("The Wren"), Aliye ("Hit the Whore"), Elif ("Smell of Earth"), Almaz ("Almaz") has been realized.

The analyses show that in the Turkish novels in the 1920-1940s religion and views of religion are reflected in different aspects. When we have a look at these works carefully with full objectiveness we see that it is not the religion, but religious fanaticism that is heavily criticized. One of the most obvious examples of this is Hasan aga whose nickname was Yarimhaji (Half-haji), the negative character who represents the opposite sides of the novel “Smell of Earth”. Truly the character Yarimhaji (Half-haji), isn't a foreigner to Azerbaijani literature as well. In the works of Jalil Mammadguluzadeh, a prominent Azerbaijani writer there are enough characters of typified haji, kerbelai, molla. Frauds and “religiosity” of Yarimhaji, Hasan aga remind of Sheikh Nasrullah. At the same time, belief misuse is widely highlighted in the novels “Light Father” (Yakup Kadry Karaosmanoghlu), “Bektashi girl” (Niyazi Ahmad Banoghlu).

The reviews show that in Mirza Jalil's works, in the novel “Turbulent Kura”, and in the works “Smell of Earth”, “Light Father”, “Bektashi Girl”, “Their Novel”, “Green Night” etc. religious fanaticism was heavily criticized revealing the real face of “religious figures” who behaved under the veil of religion but thought only about their benefit. In the person of Nur babas, Yarim Hajis important issues such as the real face of the “sheikhs” hiding under the veil of religion, burnout of Istanbul's noble class starting new searches getting far from their national identity, female-male relationships becoming free as they “become modern”, people's not caring about national-spiritual, religious values on their benefits, in a single word, old-new conflict, shaking of belief system find its literary expression.

As a result of the comparative analysis, it is concluded that in these works not the religion but those like Molla Sadig, Sheikh Nasrullah, Nur baba, Yarimhaji, Siddigzadeh, Hafiz Ayyub, Haji Fattah who misuse religion, ruin the lives of uneducated people under the veil of religion, deceive even Satan with their slyness are strictly disapproved and exposed. The primary purpose of these works was to save the Muslim-Turkic world from the liar, charlatan religious figures.

During the study, we see that important issues such as criticism of religious fanaticism, rejection of tyranny, ignorance, religious

gangs, as well as the spread of the movement of enlightenment find their literary solution in the frame of intellectual-ignorant contradiction in Turkish novels just as in Azerbaijani literature. We infer that just as in the works of Jalil Mammadguluzadeh, Ismail Shikhli, in the works of Turkish writers Sadry Ertem, Rashad Enis, Rashad Nuri, Halide Edib, and others spiritual disability and fanaticism of “Muslim sisters and brothers” are underscored describing bitter truth for the sake of great future when they describe the country atmosphere, real faces of tyrants are exposed, the way was considered to salvation in their awakening and starting action and enlightening. And the main thing that is common about these writers was the solution of the problem of further improvement of intellectual classes leading the people to a bright future showing realities to them.

And in the last paragraph **“Urbanization and return to the villages in the frame of literary conflict”** the novels are studied in the context of the problem of moving to a city from a village and vice versa, because of different reasons. This issue attracts attention with its variety. The novels dedicated to the problem of moving have been approximately divided into three groups and the research has been conducted in this direction:

1) Moving to Anatolia in the years of struggle on freedom (This tendency is felt in the novels reflecting especially war motive, the salvation of Anatolia. For example, Yakup Kadry’s “Sodom and Gomorrah”).

2) Moving because of the economic (unemployment etc.) or political reasons (Faik Baysal’s “Sarduvan”, Orhan Kemal’s novels, etc.).

3) Inadaptability syndrome of characters moving from the village to the city or vice versa remaining between being a villager and a city dweller. Of note, this problem brings a new problem “urbanization” to the literature (Novels such as Sabahattin Ali’s “Yusuf from Kuyujak”, Yakup Kadry’s “Stranger” etc. have been studied).

In the novels dedicated to the topic of a village in the 1920s-1940s one of the main issues is the problem of moving from the city to the village or vice versa, for different reasons. This issue attracts

attention with its variety. We considered dividing the novels dedicated to the problem of movement approximately into three groups and make researches in this direction:

- 1) Escape to Anatolia in the years of struggle on independence;
- 2) Movement because of the economic (unemployment etc.) or political reasons;
- 3) Inadaptability syndrome of characters moving from the village to the city or vice versa remaining between being a villager and a city dweller. Of note, this problem brings a new problem “urbanization” to the literature.

The researches suggest that the struggle for independence made the topic of the country more trending, bringing the fate of the Anatolian people to the center of the works. In these works, the conflict is mainly outlined in the frame of “*Istanbul-Anatolia or unvirtuous Istanbul-pure Anatolia*”<sup>80</sup>. The analyses indicate that the characters running away from big cities and crowds find salvation in taking refuge in Anatolia, and joining the national struggle as if they catharise and purify their spirits. In this term, Anatolia stops being an ordinary place and turns into a character, even an ideal. This view loads a new and different meaning to “Anatolia”. Anatolia becomes a door of salvation for the characters who can’t survive in a society losing their national-spiritual values with “westernizing”, “modernizing”, who is betrayed and feel the pain of love. Anatolia indeed isn’t presented as a handful of land, but as a homeland and an ideal on which lives can be sacrificed. For instance, Nejdî, the character of the novel “Sodom and Gomorrah” by Yakup Kadry Karaosmanoglu goes to Anatolia after his fiancée Leyla’s betrayal. The love in Nejdî’s heart turns into patriotic war when he joins the national struggle. Erol who is the character of “A secret notebook of the driver” can’t get a positive reply to his love from Pasha’s daughter Chiller as he is an ordinary driver. Then Anatolia becomes a remedy to his broken heart like Nejdî. Erol who says “*I have to leave here. But to where? Look at what I’m thinking... Mustafa Kamal is in Sivas*

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<sup>80</sup> Sevinç, Ç. Erken Cumhuriyet Dönemi (1923-1938) Türk Romanında Siyasî, Sosyal ve Ahlâkî Bir Sorunsal // – Elazığ: The Journal of Academic Social Science Studies, – 2009. 2(1), Summer, – s. 26.

*and all Anatolia is around Mustafa Kemal*"<sup>81</sup> dedicates his life to struggle on Independence. Nuzhet of "Misty Nights" (Halide Nusret Zorlutuna), Peyami of "The Shirt of Flame" (Halide Edib Adivar), Elvan of "Love Garden" (Burhan Jahit Morkaya), Suha of the novel "The Secret of Eyes" (Tahsin Nur) also live this destiny. The brighter Anatolia shows itself in the mentioned novels, the more the other novels, especially so-called ones (Faik Baysal's "Sarduvan", Yakup Kadry's "Stranger", Orkhan Kemal's "The Paternal Home" etc.) attract attention with bitter truth and heartbreaking sceneries of country life. Anatolia comes to the center of the novels with its destroyed villages, damaged houses, hard living in these works. Poverty and unemployment which are among the vital reasons for moving from villages to cities become the leitmotif of the works. A miserable villager who can't find work in his country, and whose one piece of land goes into the hands of masters go to the city to escape from its hard living. A city or a town turns into a kind of door of salvation for the villager that suffers from unemployment and misery. So, destiny, troubles, and problems of lower-class people come to literature.

And in the novels like "Stranger" (Yakup Kadry), "Yusuf from Kuyujak" (Sabahattin Ali) inadaptability syndrome of the characters who moved from the village to the city or from the city to the village and who remained between being a villager or a city dweller is reflected.

Noted that, urbanization becomes the main problem not in "Stranger" by Yakup Kadry, in the novels such as "The Rented Mansion", "Ankara", "The Night of Judgement", "Always the Same Song". Indeed, the problems of Turkish society that try to keep up with the movement of renewal are spoken of in the work. The writer shows that not being able to keep the pace of the characters he created to the fast-growing world and society in negative or positive terms reveals the problem of urbanization. That is to say, Saniha, Faik bey, Hakki Jalis, Naim Efendi of the novel "The Rented Mansion", Selma, Hakki bey of the novel "Ankara", Doctor Hikmet of the novel "A

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<sup>81</sup> Gündüz, A. Bir Şoförün Gizli Defteri / A.Gündüz. – İstanbul: – Remzi Kitabevi, – 1946. – s. 129.

Deportation”, Ahmad Kerim, Ahmad Samim of “The Night of Judgement”, Neshat Sabit, Fuad who are the main characters of the novels “Panorama I” and “Panorama II”, Minura of “Always the Same Song”, as well as Ahmad Jalal of the above-mentioned novel “Stranger” are the characters who experience the syndrome of urbanization in the society. As we study the novel “Stranger” in the context of the period’s socio-political events, we conclude that urbanization indeed originates from detachment between intellectual-villager. The conflict in the work was established between two opposite sides: Turkish intellectuals integrating the West with their total spirit and soul in the developing world and Anatolian villagers who are far from all civilizations. The author indeed reveals a very crucial issue in the form of this work making the reader think.

Though intellectuals’ being in the society and communication was reflected in some works in the context of these problems (e.g. Aliye of Halide Edib Adivar, Feride of Rashad Nuri Guntekin, etc.), unlike this in some works it is described that scientific knowledge of the intellectuals trying to enlighten the villager isn’t sufficient to destroy the abyss between villager-intellectual and it can’t be completed as a whole.

As a result of the research, we conclude that the character of an intellectual has an essential role in the samples of both Azerbaijani and Turkish literature, sharp struggle is carried out between intellectualism-ignorance, fanaticism in the works, similar motives are reflected in the samples of both works of literature. In general, it has been concluded that there exist some parallels focusing on rural-urban antagonism in Turkish and Azerbaijani novels in this chapter.

The main scientific results obtained in this chapter of the research are reflected in the following articles<sup>82</sup>.

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<sup>82</sup> Babayeva E. “Salkım Söğütlerin Gölgesinde” Romanı Üzerine Bir İnceleme // Gazi Türkiyat. Türkoloji Araştırmalar Dergisi. – 2018. №22. (Bahar sayı), – s. 29-38.; Faiq Baysalın “Sarduvan” romanında urbanizasiya // – Bakı: Bakı Qızlar Universiteti. Elmi əsərlər. – 2018. №3(35), – s. 77-80.; Rəşad Enis Aygənin “Torpaq qoxusu” romanında kənddaxili ziddiyyətlər // – Bakı: Pedaqoji Universitetin Xəbərləri Humanitar, ictimai və pedaqoji-psixoloji elmlər seriyası. – 2018. cild 66, №4, – s. 17-24.; Social-Realism in the Azerbaijani and Turkish Novels of the Early 20th Century // Revista Gênero e Direito (G&D). Paraiba: Genero & Direito,

In the **Conclusion** part of the dissertation the scientific-theoretical conclusions obtained from the researches carried out during the study are summarized as follows:

The years 1920-1940 cover a decisive period in the literary, cultural, and socio-political life of Turkey. According to the periodization concept of Ahmad Kabakli, Fuat Koprulu, Kanan Akyuz, Inji Enginun, Alemdar Yalchin, and other scientists, This period, which covers the period from the establishment of the republic to the end of one-party political life, is distinguished by its unique characteristics. Considering the basic principles of the formation, functionality, and poetic structure of the Turkish novel, we conclude that this stage played an important role in the development of Turkish literature as a whole, especially genre fiction.

- The theoretical significance of the artistic conflict was emphasized in the research work, Turkish novels of 1920-1940 were divided into groups and classified according to the specific features of this conflict. The plotline, the stages of transformation of artistic conflict, the logical connection between the depth of artistic conflict and the power of the plot are shown, monologues, dialogues, chronotopes, and even the decisive function of appearance in the formation of conflict are determined.

- In some Turkish novels of 1920-1940, artistic conflict was established based on gender issues. The struggle for women's freedom, rights, and gender equality in society is reflected in both Azerbaijani and Turkish novels. Comparing the Turkish novels of this period with the works of Abdulla bey Divanbeyoghlu, Yusif Vazir Chamanzaminli, Seyid Huseyn, Ilyas Afandiyev, and other writers, it

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Periodico do Nucleo de Estudos e Pesquisas sobre Gnero e Direito Centro de Ciencias Juridicas – Universidade Federal da Paraiba. – 2019. №8 (7), – s. 505-522.; Yaqub Qədri Qaraosmanoğlunun “Yad adam” (“Yaban”) romanında yadlaşma problemi // – Bakı: Poetika.izm Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi əsərləri. – 2019. №1, – s. 30-34.; Yakup Kadri Karaosmanoğlu'nun Nur Baba ve İsmayıl Şihli'nin Deli Kür Romanında İnanç İstismarı // Türk Kültürü ve Hacı Bektaş Veli Araştırma Dergisi, Uluslararası Hakemli Dergi. – 2019. №26 (91). (Güz / Eylül/ September), – s. 193-203.; Səbahəddin Əlinin “Quyucaqlı Yusif” romanında bədi konflikt // – Bakı: AMEA Gənc Alim və Mütəxəssislər Şurası Gənc tədqiqatçı. Elmi-praktiki jurnal. – 2020. VI cild, №1, – s. 117-121.

was determined that this issue is relevant in both kinds of literature and focused on typological similarities.

- In the novels of 1920-1940, the importance of the chronotope as one of the influential factors in the formation of the conflict was emphasized. Looking at the issue from a broad perspective, it was found that the socio-political events of the period, including the Westernization movement, as well as important events such as the expansion of the “Country’s literature”, manifested themselves in the spatial factor. Novels depicting rural-urban, East-West antagonisms have been analyzed as examples.

- The study discusses the impact of Europeanization and Westernization on people’s worldviews and lifestyles and reflects this trend in novels from various aspects. These factors, which are reflected in the heroes’ outlook on life, the contrasts in interpersonal relationships, the costumes, movements, and behavior of the characters, and even the taste in music, have been identified as a key nuance in the formation of the conflict.

- The dissertation pays special attention to the conflicts between the Eastern value system and the Western humanitarian thinking and the contradictions of universal values. The analysis shows that there is a difference in the manifestation of East-West antagonism in the novels. While some novels criticize Western imitation, others show Western admiration and still others East-West syncretism. In particular, Halide Edib Adivar’s “The Grocery Store Full of Flies” and Gurban Said’s “Ali and Nino” have been studied in the context of comparisons the issue of East-West syncretism is justified, not a critique of Western or Eastern values.

- Analysis shows that the occurrence of many wars in Turkey in the early twentieth century, such as Tripoli, the Balkans, World War I, the struggle for independence, did not pass unnoticed in the literature, and gave rise to new topics. During the research, it was concluded that the theme of war was approached from different aspects in Turkish novels. Some novels reflect the national struggle, the heroic path of the Turks, others about the wounds and losses of war in human psychology, and some novels the economic collapse, especially the post-war arbitrariness.

- Issues such as the disintegration of the Ottoman Empire, the national liberation struggle for independence, and the establishment of the Republic were also extensively developed in the novels of the period under study, and various works were written. These political views have not been unequivocally met in the literature, and various works have been written on this topic. Thus, Turkhan Tan, Abdullah Ziya Kozanoglu, Fazil Tulbentchi, Kafli Kadirjan, and other writers mainly deal with the glorious Ottoman history, in these works the artistic conflict was established within the palace or on the level of political disputes. In the novels "Three Istanbuls" (M.J.Kuntay), "Sky", "The Night of Fire" (R.N.Guntekin), "Exile" (Y.K. Karaosmanoghlu) and others, the Union-Progress Party or Ottoman rule, especially II Abdulhamid's policy was sharply criticized, great hatred and anger against the old regime, love for the new ideology were reflected, and the conflict was based on contradictory ideologies. In Nahid Sirri Orik's novel "As Sultan Hamid Falls", the issues are put in a completely different aspect, and Sultan Abdulhamid is assessed more objectively. In the dissertation, when these works are studied in the context of socio-political events, it is concluded that there is a subjective approach to issues related to the Ottoman Empire, especially Sultan Abdulhamid.

- One of the characteristic features of the Turkish novel of this period is that the psychological novel has entered a broad process of development. In the first half of the twentieth century, in Turkish literature, along with novels with a deep social content or family conflicts, the mental and psychological state of the character, works reflecting the change were also written. Research shows that human psychology, the psychological experiences of the character, has come to the center of the literature at this stage. In the research, the psychological novel was studied in the context of multidisciplinary sciences, its relations with other fields, the influence of scientists such as Sigmund Freud, Carl Gustav Jung on the Turkish psychological novel has been determined. Although the first psychological novels were written at the beginning of the century, the most perfect examples were written during this period. The novels of such writers as Peyami Safa, Ahmad Hamdi Tanpınar, Rashad Nuri Guntekin, Shinasi Hisar

attract attention with their deep philosophical and psychological content. In these works, a person is approached from a philosophical and psychological point of view, descends to deeper spiritual layers, the mental and psychological turmoil, hallucinations, fears, hesitations of the character, and most importantly, his quest and spiritual journey are reflected. In his work, these searches transcend time and gain metaphysical depth. In these novels, the crisis (comic, dramatic, tragic, or tragicomic moments) caused by the dilemma in which the character falls is discussed, and the characters have been analyzed from the psychological point of view. These works have been revealed the psychological and philosophical nature of death, fear, sorrow, pain, phobias, and injuries from childhood, and even illness, but not love.

- One of the issues that attract attention in contemporary Turkish novels is related to postmodernism. Based on Abdulhak Shinasi Hisar's 1941 novel "Fahim Bey and We", it is concluded that the first tendencies to the postmodern novel began at this stage. In addition, the study shows that the first signs of neo-Sufism, which is widespread in modern Turkish novels, the appeal to metaphysical issues are reflected in the novels of Peyami Safa, Samiha Ayverdi, and other writers. All this proves the uniqueness of the Turkish novel of 1920-40.

- Various diseases, which are the scourge of the century, also formed the leitmotif of Turkish novels. The fact that the main characters of popular love novels are infected with tuberculosis attracts attention with lyrical verses. Analyzes show that the writers skillfully used this detail to harmonize the love and pain of a hero with a sensitive nature. Not only in family and household novels but also in novels with deep socio-political or philosophical-psychological content, it focuses on infectious diseases. For example, most of the protagonists of Midhat Jamal Kuntay's novel "Three Istanbul" suffer from tuberculosis. Or, the heroes of the novels "The Wren" and "Hit the Whore" have lost their mothers from this disease. The protagonist of the novel "The Storm Stopped" fell ill due to hunger and neglect. In these novels, unlike psychological works, the disease manifests itself as a bitter consequence of economic collapse, hunger, and misery. In psychological novels, the protagonists suffer mainly from

neurological diseases, and this problem is associated with the psychological trauma of the protagonist.

- During the research, comparisons were made between Turkish and Azerbaijani novels, and it was concluded that there were several parallels. Although the differences between the periods, the literary process in the development of the Azerbaijani novel has slowed down, it is shown that there are similarities between the two examples of literature.

- One of the issues involved in the research is the reflection of the rural theme and rural life in the novel of 1920-1940. In the Azerbaijani and Turkish novels dedicated to this topic, the conflict is built on the level of intellectual-ignorant conflict. As a result of the research, it was concluded that one of the main priorities facing both countries at that time was enlightenment, and in this regard, there is a correspondence between the two examples of literature. Comparisons were made between the works of Rashad Nuri Guntekin, Halide Edib Adivar, Rashad Enis Aygen, Yakup Kadry Karaosmanoghlu, Jalil Mammadguluzade, Ismail Shikhli, and other writers, and similarities were shown.

- In the 1930s, the main creative method in Soviet-era Azerbaijani literature was socialist realism. In Turkey, despite the Republican period, socialist realism has developed at least a little and works reflecting the class struggle have been written. Unlike in the Soviet era, Turkish writers (Nazim Hikmet, Sabahaddin Ali, Faik Baysal, etc.) were constantly pressured, persecuted, and imprisoned in Turkey because this method did not correspond to the state regime and ideology. During the research, it was concluded that there were similarities between the novels written in this style, and the typological parallelism of the conflict was shown.

- One of the issues attracting attention in Turkish literature of this period is the problem of migration from village to city or contrary. This problem is reflected in the serious clashes between a peasant worker and a factory director, an employee and an official. The hero, who moved to large cities and towns mainly for economic reasons, experiences a syndrome of incompatibility between ruralism and urbanism and becomes estranged about himself and his surroundings.

Based on Faik Baysal's "Sarduvan", Sabahaddin Ali's "Yusuf from Kuyujak", Yakup Kadry's "Stranger" and other novel examples it was concluded that problems such as getting estranged that has recently attracted attention, urbanization, and social isolation began to be written in the 1920s and 1940s.

- The problem of alienation is also observed in the context of the characters between East and West, who cannot be completely western or fully eastern. This problem creates not only inter-character but also inter-generational conflict. This is the source of the conflict between fathers and sons, antiquity, and modernity. Especially in psychological novels, the alienation of the character to himself, to his surroundings, and even to nature reveals a deep psychological conflict.

- The analysis shows that the West, as well as Russian literature, had a great influence on the development of the Turkish novel. In the vast majority of novels, the works of Sigmund Freud, Carl Gustav Jung, Emile Zola, Fyodor Dostoevsky, and others are mentioned, the psychoanalytic method is applied, quotations reflecting the mood of the heroes are given and the nuances such as presenting the heroes as the writers who loves reading, provide information about the intellectual level and outlook of the character, the spirit world, as well as prove the interaction between literatures. At the same time, it provides a basis for studying Turkish novels in the context of world literature, to determine the interaction between literatures, and to make judgments on this topic.

**The main content of the dissertation is reflected in the following published works- articles and conference proceedings:**

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