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ARTISTIC AND AESTHETIC CONCEPT IN NEW TURKISH LITERATURE

The article discusses some aspects of the influence of Western European, especially French literature in Turkic literature in the second half of the nineteenth century. It is noted that this was not associated with literary types and genres in Turkic verbal art. Attention is drawn to the fact that Turkic literature is based on the traditions of works of classical poets or well-known fairy tales, stories, epic legends, anecdotes and short stories, which were decorated with examples of prose literature and documentary chronicles. It is also noted that in spite of the interest in heritage, in Turkey for a long time, the traditional narrative approach has been changed since the 1980s.

Key words: narration, tradition, modernism, new.

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ХУДОЖНЯ Й ЕСТЕТИЧНА КОНЦЕПЦІЯ В НОВІЙ ТУРЕЦЬКІЙ ЛІТЕРАТУРІ

У статті розглядаються деякі аспекти впливу західноєвропейської, особливо французької, літератури на тюркські твори в другій половині дев'ятнадцятого століття. Зазначається, що це не було пов'язано з літературними типами і жанрами в тюркському словесному мистецтві. Звертається увага на те, що тюркська література ґрунтується на традиціях творів класичних поетів або загальновідомих казок, історій, епічних легенд, анекдотів і розповідей, із прикладами прозової літератури і документальної хроніки. Також зазначено, що, незважаючи на цікавість до спадщини, у Туреччині тривалий час, із 80-х років минулого століття, змінено традиційний розповідний підхід.

Ключові слова: розповідь, традиція, модернізм, нові.

Research of the dynamics of the historical development of this stage, reading and scientific-theoretical analyses of the stories and novels of this period show that it is already possible to speak about completely a new literary generation, a cultural-aesthetic trend, as well as contextual and qualitative changes in a Turkish prose.

It is known that a new stage in a literary process means, first of all, appearance of new signatures, the topics and problems related with the requirements of the period and topical ideas and types appropriate to them turning into a subject of a research, i.e. searches for a new style and a manner. New traditional conservative prose undergoing formation, self-recognition and self-expression period in the 80s years of the previous century lived its self-confidence period in the 90s years and since the 2000s has stepped into a stage of dynamic development and strong prosperity period. The main difference between the traditional Turkish writers (Mustafa Kutlu, Rasim Ozdanoren, Huseyn Su, Ramazan Dikmen, Nazan Bekiroghlu, Iskandar Pala, Alif Shafag, Jihan Aktash, Jemal Shakar, Nalan Barbarosoghlu, Fatma Karabiyik, Sadik

Yalsizuchanlar, Sibel Eraslan, Munire Danish, etc) – the “innovation searchers” who were distinguished with their special sense and expression manners from other writers belonging to other literary tendencies is their conservative Islamic modernist art concept.

Each of the masters belonging to this literary direction tried to create organic synthesis of a modern story and novel with a traditional story art by using Eastern poetry sources in various forms and carrying traditional prose forms to modern literature, leaning to Western aesthetics they, as well as, renewed and enriched modernist Turkish prose much. Just here we should note that although at first sight the artistic and aesthetic manners that new traditionalists use can seem similar or alike with those that postmodernist writers use (for example, the writers belonging to these two different literary tendencies in their works use the same creative manner – with frames and borders or “a story within a story”, i.e. they use tale and narration techniques with a main story in the center and other stories around it forming a circular ring), the goal put forward differs them from each other.

If postmodernists, using the samples of the traditional heritage as a material (e.g. as a sample we can compare postmodernist Orkhan Pamuk's "Black book"¹ and new traditionalist-modernist Alif Shafak's "Love" novels where the same historical personalities – Jalalladin Rumi and Shams Tabrizi participate) tried to form a postmodernist text, new traditionalists trying to protect historical past and national heritage and carrying traditions to a present day, reviving the narration of classic texts and their role in spiritual and moral education not to let them to be forgotten intended to grow up a new generation loyal to Turkish identity and Islamic values on the plane of synthesis of East and West cultures.

Common concept of art of new traditionalists and one of the missions they imposed to the literature is protection and maintenance of inheritance between modern folk life and moral and aesthetic values of the past. According to the writers, the people try to find ways out of the complicated situations caused by different social tensions of a modern real life they begin to search for new moral and ethical pursuits.

Here, the time-tested national and spiritual values, as well as, national custom and traditions able to renew themselves in an immanent form and to gain topicality come to their help. At the same time, in most of new traditional prose samples it is presented as a symbol of national self-comprehension, ethical and national peculiarities, protection of past and memory, returning to roots.

These writers besides accepting the literature as a classic philosophical and aesthetic concept of reflecting the life with artistic characters, at the same time, they see the artistic word as a literary means, as a form of human mind and cognition for educating and enlightening the individuals from spiritual and moral point of view.

In their creative activity, they mainly address to classic narration and rich Eastern poetry and try to realize the synthesis of traditional and modern Western aesthetics. They mainly carry out artistic presentation of majority of historical themes and personalities, try to find out philosophical-aesthetic nature of events within historical-chronological framework in the unity of modern humanitarian thinking light.

In their works they prefer to create artistic images and characters in the plane of national-spiritual values.

All these peculiarities, of course, come from Islamic-conservative art conception of new traditionalists. Interpretation of medieval narration tradition according to the requirements of the present time, referring to religious philosophy and mystical wisdoms, realization of the synthesis of the most advanced concepts of modern world prose with

national traditional and religious-ideological philosophy also serve for implementation of conservative art concept. One of the greatest art concept and art sources of the new traditionalist writers is a determination to immortalize historical national memory by bringing national classic heritage into the circulation, to enrich it with universal values, to impose glorious Turkic and Ottoman legacy to the current generation. Return to the past and tradition is not lagging, it is ahead-directed cultural activity of a literary generation knowing its roots. Their addressing to literary and cultural tradition is a reference to ancient national memory. It is known that everything in human history is being immortalized by passing it from a memory to a memory. This new literary-aesthetic view in new traditionalist-conservative prose estranges a man from the material world surrounding him, directs him to a spiritual world, a metaphysic world which is sometimes hard to comprehend.

Now he searches for the replies to the questions worrying him not only in the reality, but also in the light of a Divine justice. The essence of art mission of new traditionalists comes into vision namely at this point. The matter is that this attitude to a self and society, to material (world) and spiritual (metaphysic), to reality and unreality, divine moment philosophy meaning comprehension of a man as "a part of a whole", a system of religious and irfani views have been widely spread in classic East, including Ottoman Turkish literature throughout centuries. It is a religious philosophy magnificently used in the poetry, particularly in masnavis of the genius masters of the XIII – XIX centuries. Among the missions of the new traditionalist literary generation there is also carrying a new review angle to the present day as the unity of human and divine love, as the wisdom of tolerance "to love the created for the sake of the creator" (Yunus Emre), and implementation of interpretation of what is traditional to modernity. Ancient and rich Eastern narration culture, Islamic religious wisdoms and irfanic values, various folklore motifs acquire totally new ideological and aesthetic function in new traditionalist conservative prose.

Establishment of modern thinking and its formation and covering different art fields, naturally, are conditioned with the social-political and social-cultural renaissances. In other words, any great literature and culture stage is born from the social-political events of its period. Emergence of traditionalist Islamic conservative literature namely in the 80s, maturing of new literary generation having a new rich intellectual mind, formation of a Turkish generation taking two different-polar culture and world outlook in a unity are not also exclusions.

Since the 80-s years it is possible to see acquisition of conservative art concept by the writers called “new researchers” (“innovation searchers”) or “new traditionalists” in the literature history, their reference to Eastern poetry, to Islamic religious philosophy standing on the basis of this culture, and addressing to classic narration aesthetics and traditional prose narration (tales, legends, sagas, folk stories, etc.) again.

New prose samples enriched with new characters and new narration manner fed from its national roots, leaning against the traditional narration, with the use of historical events and personalities, however with utilization of modern narration technique and manners, with the transitions connecting the yesterday and today (frames and borders) began to be formed in the creative activity of these writers.

Modern Turkish prose the brief chronology of which we have mentioned above and the sources of which goes mostly to the Western aesthetics gradually returns to its course, i.e. to the traditions of rich Eastern poetry. But at this time the prose experience between the II part of the XIX century and the 80s years of the XX century is not rejected. On the contrary, the newly obtained are synthesized with the traditional ones and at the result completely new exclusive artistic-aesthetic manner comes into being. In other words, new traditionalist prose is noted to be continuation of a traditional story art, the

idea of its uniting in itself modern artistic-aesthetic values and principles of the West and wise, instructive and simple-styled narrative methods of the East is put forward.

Majority of new traditionalist conservative writers try to create a perfect style uniting in itself the peculiarities of the Eastern classics and advanced contemporary Western authors. They avoid expressing social-political problems within standard thinking way, considering aesthetic aspects of the literature as important as its ideological and contextual sides. Their works are mainly art pieces concentrated on the world of individuals, on the relations among the individuals trying to describe the world from the objective of their internal world and, of course, they think and make think about new narration forms as style – form – structure.

The main goal of the traditionalist writers in addressing to past and classic narration was to clear up the present day through the events and personalities of that period and to educate the youth of today. At the same time this artistic manner and narration techniques was a new effort to revive traditional Eastern poetry gradually. Therefore, the research of creative activity of new traditionalists, besides theoretical-aesthetic criteria and categories of modern literature, is more expedient to carry out with clarification of the essence of this mission.

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