

HUMANITIES INSTITUTE
Muruvet Esra Yildirim, PhD

FORTY YEARS

HALIT ZIYA USAKLIGIL

People

Abdurrahman Efendi	Educator
Abdurrahman Pasha	Grand Vizier and governor
Abdulhalim Memduh	Poet
Agop Pasha	Ottoman Minister of Finance and Treasury
Ahmet Hikmet	Foreigner and writer
Ahmet Ihsan	Author and publisher
Ahmet Mithat Efendi	Writer and journalist
Ahmet Rasim	Journalist and writer
Ali Galip	Halit Ziya's school friend
Antuan	Halit Ziya's friend
Auguste de Jaba	Lawyer of Halit Ziya's grandfather
Arakel	Publisher
Father Tahir	Publisher
Bicakcizade Hakkı	Author
Cenap Sahabettin	Poet and physician
Cezana	Dance teacher
Ebuzziya Tevfik Bey	Journalist and publisher
Emrullah Efendi	Politician and writer
Fano Military	Physician
Forni	General manager of the Régie Company
Gelenbevi Said	Halit Ziya's friend
Haci Nasit Pasha	The governor of Izmir
Hakkı Halit	Halit Ziya's friend
Halil Rifat Pasha	The governor of Izmir
Hazim Bey	Abdurrahman Pasha's chief secretary
Huseyin Cahit	Journalist and writer
Istepan Nubar	Ottoman Bank clerk in Izmir
Mansurizade Mustafa Pasha	Statesman, minister of education
Mehmet Rauf	Naval officer and writer
Mehmet Sevkem Efendi	An acquaintance of Halit Ziya
Memmenlizade Tahir Bey	Poet
Muallim Naci	Writer and poet
Mustafa Resit Bey	Author
Munci Fikri	Author
Pierre Vassel	Halit Ziya's teacher
Recaizade Mahmut Ekrem	Author
Resmî Efendi	A relative of Halit Ziya
Riza Tevfik	Philosopher and poet
Resit Saffet	Intellectual and diplomat
Sait Bey	A relative of Halit Ziya
Salah Cimcoz	Publisher
Suleyman Bey	Halit Ziya's uncle
Semi Bey	A railway officer in Izmir
Sheikh Sevkullah Efendi	The Misri lodge's sheikh in Izmir
Tahsin Bey	Head of education in Izmir
Tevfik Fikret	Poet and teacher
Tevfik Nevzat	Poet and writer
Virgini Karakasyan	Artist
Weber	Ottoman Bank manager in Izmir

Important Terms

Bey	It is an honorific for men, equals to Mr. in English.
Hanim	It is an honorific for women, equals to Ms. in English.

Synopsis

In this book, Halit Ziya tells his memories of the first forty years of his life. After spending his early childhood in Istanbul, he has to move with his mother to his grandfather's house in Izmir due to his father's financial situation. Although his first days in Izmir are a little disturbing, he continues his education in a school run by Catholic priests with his grandfather's financial support. In this way, he develops himself by learning foreign languages. After graduating from high school, he starts working in his father's new shop in Izmir but does not find this lifestyle satisfactory. He goes to Istanbul, stays at his brother's house for a while, and visits various ministers, looking for a way to become a diplomat. However, due to a sudden change of government, he cannot start performing. He returns to Izmir upon a telegram informing him that his mother is sick. In Izmir, he starts teaching French and works at the Ottoman Bank. Meanwhile, he publishes the magazine *Nevruz* with his friends. Afterward, he works in the newspaper *Hizmet* [Service], published by the governor, and serializes his stories. Due to the stressful atmosphere of the bank and school, he decides to work in the governor's office. However, he cannot find peace here either. While he is in despair, he is offered the position of chief clerk of the general manager of the French Régie Company in Istanbul. He settles in Istanbul with his wife and children. By writing articles for *Servetifunun* [Wealth of Knowledge] magazine, he becomes a member of the *Edebiyatcedede* [New Literature] community. However, he cannot stand the pressure of the oppressive regime and stops writing until the proclamation of constitutional monarchy in 1908. After that, he is appointed to the Dolmabahce Palace as the chief clerk of the *Mabeyn*, the Palace's bureaucratic establishment.

Events

Family

Halit Ziya Usakligil comes from the Helvacizades who manufacture and supply halwa, which is one of the most lucrative commercial activities of the time in Usak –a city located in the interior part of the Aegean Region of Turkey. In time, the family enters into new businesses, and a branch of the family that settles in Izmir –a coastal city in the Aegean Region– starts their own carpet business. Although they are known as the Helvacizades there, in time, they are called “those from Usak,” and eventually, they become the Usakligils. As things go well, the family decides to open a new branch, and Halit Ziya's father Hacı Halil Efendi moves to Istanbul. Thus, Halit Ziya is born in 1866 as the third and youngest child of the family in the Eyup district of Istanbul. But after a while, his family moves to another house that his father built in Sarachane.

Death

His family has many nannies. One day, he realizes that Gulfidan, one of those nannies, is not at home and asks his nanny Dilhos about her. Dilhos tells him Gülfidan went on pilgrimage. In time, he is told other people go on pilgrimage too, but Halit Ziya does not know what pilgrimage is. After a while, when his mother takes him and his two siblings to the room of a dying person, whispering that the person would go on pilgrimage and they should say goodbye, he realizes that going on pilgrimage means dying.

School

Halit Ziya is enrolled in Mercan School, which is believed to be fortunate. But it is too far for a six-year-old to commute. Halit Ziya gets tired of commuting but does not complain about it at all. One day, he goes to the primary school near their house and starts studying there, without letting anyone know. When he tells his parents, they let him study there. After he learns how to write and read, his uncle's son, Cemal, tries to persuade him to enroll in Fatih Military School like him. Halit Ziya tells him that his family would not permit it. Cemal, knowing how Halit Ziya enrolled in the primary school before, does not mind what he says and suggests that they go to the school together. The next day, Halit Ziya goes to the military school together with Cemal and gets enrolled without informing anyone again. When he returns home, he proudly gives the news to his folks. But, in the evening, when his father comes

home, he wants to talk to him. Halit Ziya goes to the room in fear of being beaten up, but his father just pulls his arm and puts his head into his chest.

The Slave Friend

Halit Ziya's house is a replica of the Topkapi Palace with its division into public *selamlık*, which is used only by men and private *haremlık* where both men and women of the family socialize. This upper-class Ottoman house has servants and slaves; Lala Refik Agha [*lala* means male servant taking care of children], Halit Ziya's father's Abyssinian slave Server, and his brother-in-law's slave Ziver. Lala Refik Agha, who is also the agha of the *harem* is a tough man and always has a say over the household matters. He even slaps Halit Ziya in the face when Halit Ziya misbehaves. Halit Ziya gets along with Ziver. Every summer, when the household goes to Ihsaniye, their summer resort, Halit Ziya and Ziver swim together for hours without telling anyone. Thus, when Halit Ziya's father takes him to sea bathing, he is surprised because Halit Ziya can swim without his help.

One day, Server gets lost. Afterward, Halit Ziya and his father pass from Ihsaniye to Istanbul in a boat and visit him in a hospital. When Halit Ziya sees him, he figures out why his parents shut him up whenever he asks about Server. For Server is preparing to die like other previous slaves.

Grudge and Friendship

Halit Ziya becomes the "first sergeant" of his class in Fatih Military School. He builds lifelong friendships in this class. His friendship with Mehmet Asim, who is the partner of publisher Ahmet Ihsan, is one of them. They run away whenever they have the opportunity and sing in the painting house opposite the classroom. His other close friend is Aziz, who is the son of a high-ranking officer. The two make imaginary battles with the lead soldiers in the marble courtyard of Halit Ziya's house. After a while, Aziz leaves Istanbul due to his father's job, making Halit Ziya feel alone.

He has a grudge, too. An older arrogant boy attends their class for a while. Halit Ziya only knows that the boy lives in a mansion between Sehzadebasi and Direklerarasi. One day, as he passes through the neighborhood with his friends and servants to ride a horse in Gulhane Park, the boy appears with his two servants behind him. He looks at Halit Ziya and his friends condescendingly and then asks where they are heading to. After Halit Ziya and his friends tell where they are going to he says he is heading to the same place but prefers to be alone there. Upon this comment, Halit Ziya feels angry but cannot say anything. He holds a grudge for half a century.

On the Eve of the War

Instead of going to Ihsaniye, as every summer, at the request of his mother, they set out to go to Serres, where Halit Ziya's sister settled after her marriage. The shortest way is by ferry from Istanbul to Kavala and then to Serres with a mule. Halit Ziya cannot help himself getting ahead of the convoy on the mule journey and is always turned back. After falling asleep for a while, he hears guns are fired and imagines there are bandits blocking their way. For seeing something he has never seen before makes him happy. But in fact, those meeting them are the ones who fire the guns.

In Serres, he spends his days in great joy. Feast days, rides, the plateau to escape from the heat, the downpour that forces them to hide in a hut on the way, the flood, the sun that shines after the flood, and the smell of the forest that welcomes them at the end of the road as if nothing has happened; all of them are engraved in Halit Ziya's memory. However, the fact that Serres is no longer included in the country turns these reminiscences into a source of grief.

On the way back, when their ferry runs aground, they spend a few days waiting for help. Halit Ziya, again, instead of being afraid of this small disaster, takes pleasure and walks around during the rescue work, which annoys the staff.

He arrives in Istanbul wearing a fancy dress gifted by a friend of his father who occupies an important position in Albania. On the way home with his uncle on horseback, an old imam sees and scolds him for wearing such a fancy dress at such a time. Waiting for his uncle to respond, Halit Ziya is disappointed and begins to cry when his uncle lowers his eyes in embarrassment. But later, he realizes that Istanbul is in fear of a war with the Russians.

His Interest in Literature

Two things encourage Halit Ziya to engage in literature; reading and theater. He reads Ashik Garip, Asli and Kerem, Leyla and Mecnun, One Thousand Nights, and One Thousand Days. When he runs out of books to read, he borrows some from his friends. Whenever his father sees him with a book in his hand, he looks at him with anxiety and anger. That's why he often tries to read in secret.

Although his father, Hacı Halil Efendi, is fond of Eastern culture, he is also interested in the Western world. After Halit Ziya's brother marries his cousin at a young age, in order to give some privacy to the newlyweds at home in the evenings, his father takes Halit Ziya and walk all the way from Sarachane to Gedikpasa with a butler holding a lantern in front of them. During these evenings, they watch many plays such as Madame Angot's Daughter, Orphée aux Enfers, Giroflée Girofla, La Belle Hélène. These plays take Halit Ziya to the theater books, and he starts to spend his pocket money on books. These books are essentially loose papers. One day, he decides to bind them in his room. But, his father and Ziver show up. His father has a smile on his face that Halit Ziya always sees before he gets punished. He responds with a dull smile, as he is used to in such situations. Later, his father kneels and examines all the books that contain the word love, then says that he cannot see any book related to love for the school and collects all the books to burn them all at once. Halit Ziya cannot understand why his father, who likes plays, is such an enemy of books.

The Disruption

Abdulaziz is deposed, and Murat takes over. Thereupon, Halit Ziya's cousin, one of the employees working under Abdulaziz, is sent to Albania, and his brother-in-law is assigned to a place far from Serres. Soon, his beloved uncle's business deteriorates, and his sister's baby dies four months after her birth. Halit Ziya follows all these things by listening to the guests, who come home in the evenings and speak in whispers. He believes that everything is spoiled in his small world because of the deteriorating order of the country.

After a while, it is heard that Abdulaziz committed suicide by cutting his wrists, Circassian Hasan shot the pashas in a night raid, and that Sultan Murat lost his mental balance. Although Halit Ziya does not know any of these names, he cries for all of them. Especially when he learns that Circassian Hasan was hanged on a tree in Beyazit, he runs there and becomes devastated when he sees his dead body.

Meetings at Night

During this period, the visits of night guests become more frequent. Halit Ziya is also present at these meetings, studying in a corner or reading the newspapers aloud for the guests or listening to what is being spoken. One night, while browsing through the newspapers in front of him, Menekselizade Emin Efendi stands up and speaks passionately. This is the first political speech Halit Ziya hears. At a moment, Mithat Pasha is mentioned, just then, Halit Ziya's father, Hacı Halil Efendi, gets up and closes the windows with the balcony door and tells Halit Ziya to dim the lights. Emin Efendi talks about a conference and states that it will not benefit them. Because Halit Ziya hears the word conference for the first time, he thinks he is a man. A few minutes later, as Emin Efendi comments on the dethroning of Abdulaziz, his rosary breaks off, and its beads spread around. While Halit Ziya is looking for the beads falling on the ground, the street door is knocked. Everyone suddenly stops and stays where they are. Later, it is understood that a telegraph has arrived. Halit Ziya's grandfather had a second marriage after his wife passed away and had three more children. The telegraph informs that Suleyman Bey, the youngest of these three children, will come to Istanbul.

Ziver

Although Halit Ziya thinks the Abyssinian slave, Ziver is his peer, as Ziver grows, he realizes that his slave friend is older than him. This difference causes conflict between the two over time. Now, Halit Ziya sees revenge and anger in Ziver's eyes.

Ziver carries Halit Ziya's father's lunch from home to work every day, but starts to delay in returning from the store. Avak and Artin, who work in the store, warn Halit Ziya's father about Ziver and tell him that they can fetch his lunch, too. After a short time, Ziver leaves the house with the lunch and does not come back.

Love Stories

Halit Ziya is surrounded by unhappy love stories. His uncle divorces his wife by pronouncing talaq three times in a moment of rage. Since the only way for this couple to come together is hulle, which means that the woman divorced by her husband marries someone else for a day and then divorces, their love prevents them from being reunited. His uncle finds the only way out of this predicament to marry someone else, and they are separated forever. However, Halit Ziya's family continues to consider the first wife their sister-in-law since she never marries again.

Another unhappy love story belongs to Gultur, his mother's concubine. Gultur suddenly falls ill after Halit Ziya's brother, Etem gets married. On the day she expects to die, she wants to see him. In less than half an hour alone with him, she confesses her love by crying and kissing his hands and dies on the same night.

Fantasy and Reality

In the neglected garden of the dilapidated mansion, where his uncle had to move when his business broke down, Halit Ziya, his uncle's children, and their friends do mime. But they have someone who takes care of them; Resmî Efendi, his uncle's brother-in-law. Resmî Efendi takes the children to Istanbul's most entertaining places and theaters. Children turn what they see there into a mime. Resmî Efendi makes them special clothes, masks and provides wooden pistols, rifles, and swords. Sometimes he serves a feast for them.

Halit Ziya wants to include Suleyman Bey, who is a few years older than him, in this fun team. But Suleyman Bey does not like these plays. Halit Ziya does not call him an uncle because of the age difference between them, but in order not to fail in respect, he addresses him as Suleyman Bey and adapts to his demands. Since they do not mime anymore, this time, Resmî Efendi starts to show them all other parts of Istanbul.

Meanwhile, there is something strange at home. Halit Ziya's father is angrier than ever and at odds with the employees of the store's clerk Zarmaer. His mother is always sad and contemplative. While Halit Ziya tries to understand what is happening, a war starts with Russia. Classes are paused, and clothes are placed in front of the children to prepare mohair for use by the injured. Some of the teachers are sent to the border. And Bedri, his sister's child, dies from severe headaches after learning that his father is in the war zone.

Fun Istanbul trips stop. Resmî Efendi, Lala Refik Agha, Halit Ziya, and Suleyman Bey silently watch the soldiers passing the railway for hours. After a while, Resmî Efendi and Halit Ziya's uncle are conscripted.

One evening, his father informs Halit Ziya that he will go to Izmir with his brother Suleyman and Refik Agha. Halit Ziya, who wants to see his relatives in Izmir, begs his mother and joins them after getting permission.

Grandfather and Father

Halit Ziya is impressed by his grandfather's imposing appearance. One evening, he goes from the *haremlik* to the *selamlık* with Suleyman Bey. On the top floor of the *selamlık*, there are two separate rooms in the same order to be used in summer and winter, and a hall separating these two rooms. Adult men in the house are in the grandfather's room with two guests. Suleyman Bey asks the servants, who are busy clearing the dinner table, about guests inside his father's room and then calls Halit Ziya over to his father's winter room. There, Halit Ziya learns that his father is being scolded by his grandfather for a large amount of money he lost. When they go back to the hall, Halit Ziya looks into the room through the doorway. When he sees his father sitting like a guilty child next to his great-uncle, brother-in-law, and two guests, he cannot bear it and returns to the *harem* to go to Suleyman Bey's room. There, Suleyman Bey tells him that his father was defrauded by someone named Erkul.

At night, Halit Ziya has nightmares. When he wakes up in the morning, he decides to confront his grandfather Hacı Ali Efendi in order to protect his father's dignity. He goes straight to his room and says that if he wants to scold his father, he must do so when he is alone with him, otherwise his dignity is damaged. Thereupon, his grandfather calls him to his side to appreciate what he did and says that children should protect their fathers just like him and then gives him a gold coin.

Istanbul during the War

When Halit Ziya returns, he finds Istanbul in misery. Now, there is none in the house to take care of children; he and his friends begin to stroll. They see wounded and sick people everywhere. Moreover, refugees flood into the city. Mosques, dervish lodges, and empty old houses give shelter to them, but they cannot escape death.

The Sehzade Mosque is the closest mosque to both Halit Ziya and his friends. They go there and see the crying children, the old moaning men, the whining sick people, and Halit Ziya questions the meaning of humanity, mercy, and civilization, whether victory is worth all this misery.

Farewell to Istanbul

As the rumors spread that the Russian army is about to enter the city, hunger and illness become more visible in Istanbul. With their last efforts, people distribute bread to refugees who wait on the sidewalks. After a while, an army does not enter the city, as it is expected, but Russian soldiers begin to wander through the city. One day, a ceremony is held in Yesilkoy, and Halit Ziya goes there with his brother and an Iranian man working in his brother's shop. The Yesilkoy Agreement is signed. While he tells his father what he saw there in the evening, his father shuts him up.

His father is depressed because of financial problems. Then all of a sudden, Halit Ziya overhears that they are moving to Izmir. His older brother closes his shop and starts working as a clerk, and then leaves the family house by renting a small one for his family. His sister and brother-in-law, who returned from the war, move to another house. Halit Ziya, along with his mother, his nanny, Dilhos, their slave, Mufferih, and Resmî Efendi set out to go to Izmir. His father stays in Istanbul to try to fix his business.

In Izmir

When Halit Ziya settles in his grandfather's mansion with a few items, he feels like the refugees he saw in Istanbul. The servants pile their belongings rudely in the empty rooms of the *selamlık*. Whenever he passes by these rooms, he feels the grudge and anger of a slave. His father's relatives live in the mansion, as his mother's relatives live on the other side of the city. But Halit Ziya becomes more upset with his uncertain situation when he sees these intact families.

He does not like the crowd of relatives around him, either. He finds them unsympathetic, trying to control other people without any consideration for their feelings. Only two people are close to him in this crowd; Suleyman Bey, and his grandfather. Meanwhile, they put him and his mother in a flat attached to the mansion, but when his older uncle, Yusuf Bey, gets married, they take advantage of this and move to a beautiful house.

Longing for School

While Suleyman Bey and Yusuf Bey are taking Arabic, Persian, French, and science lessons from private tutors, Halit Ziya observes them from behind. He feels forgotten and wanders around during the classes. Sometimes he goes to Suleyman Bey's room, and while Suleyman Bey studies with his tutor, he kneels in a corner with a book and watches them.

One day, when his grandfather sees him with a book in his hand, he asks what it is about, and after learning it is fiction, he tells Halit Ziya that it is time for him to go to school. Halit Ziya feels jubilant but does not show his feelings. As his grandfather walks to his room, he asks him to accompany him and read the book in his hand. Halit Ziya reads it for a while and then leaves the room, leaving the book to his grandfather. Now, he is his grandfather's reader; when his grandfather has guests in the evening, Halit Ziya is summoned to read a book. Most of the audience consists of notable people in the province, and sometimes they are so crowded that extra chairs are carried into the room.

Thanks to his service, Halit Ziya can order new books from Istanbul. Every week, he gives a list to Kevork, the most reliable of the custodians carrying long-distance letters or goods, and orders books that he cannot read before the guests, too. He wants to read every book he hears about until his service is no longer demanded. But he establishes a large library for his age and becomes more interested in literature. He has another benefit; he is now enrolled in school after proving to his grandfather that he is a remarkable child.

School Life in Izmir

Halit Ziya comments on the quality of the Armenian and Greek schools in Izmir and highly appreciates Aya Fotini School because it was like a university. But he says that the most challenging one was Alliance Israélite, as his school is located opposite it. His school remains shy and small in front of this magnificent school. During breaks, a few students go out from his school, while hundreds of them overflow from the Alliance school.

He recollects that the graduates of these qualified schools speak several languages. And because they are good at mathematics, economics, and geography, they easily cling to the business world. He also adds that they don't speak Turkish or even pretend they can't speak it.

On the other hand, Turkish students at schools that provide education only for boys learn about simple subjects such as Ottoman history, Persian grammar, and decimal fractions in four years. Graduates of these schools neither can say a four-word sentence to a Persian tea seller nor understand an Arabic joke of an Egyptian newspaper. They cannot even learn four operations.

Meanwhile, Mithat Pasha, who fell out of favor of Abdulhamid and then was appointed to the governorship of Izmir, notices problems in schools and starts French classes. But most of these classes are of memorization, and students cannot master the language. Halit Ziya then decides to go to a foreign school. He first talks this over with her mother and then starts private French classes thanks to his grandfather.

Surpassing Himself

Auguste de Jaba is a lawyer with whom his grandfather works. After conversing with Halit Ziya half French, half Turkish, he asks his scribe Antuan to train him. Antuan, a distant relative of a well-known Izmir family, is a poor young man a few years older than Halit Ziya. Halit Ziya's world is shattered by the hatred that this young man, who has to work to take care of his mother, has accumulated against family, society, humanity, and life. But neither of them loses their joy, for Antuan is a cheerful person. He never speaks Turkish with Halit Ziya and introduces him to his male and female friends. He hosts everyone at home, and they have fun together.

One day, after the morning class, Jaba suggests that Halit Ziya translate a novel. The next day he comes out with the book, *Les Nuits de la Maison Dorée*. Although Halit Ziya finds his translation ridiculous, Jaba shows it to his grandfather and asks Antuan to take Halit Ziya to a high school seminary, Mechitariste. Antuan is familiar with the principal since he is a graduate of it.

Meanwhile, both Jaba and his friend Doctor Fano throw a party, and Halit Ziya is invited too. Halit Ziya goes to the parties, but it is almost impossible for a Turkish child to dance at a ball. People around him understand his situation. When Doctor Fano's wife drags him to dance, he gives a try. But that he steps on a girl's foot and then hears someone deploring him makes him devastated in the end.

Mechitariste Missionary School

Halit Ziya understands what working means when he starts to study in a minor seminary. In the first weeks, he becomes jealous when he realizes that younger students are far more advanced than him in classes. When Père Nikolas, the principal, wants to take him to the boarding class for a while, his family accepts, and he catches up with his friends. He studies algebra, geometry, general history, physics, chemistry, and geography, which is more than counting cities, seas, and rivers on the map. He chooses Italian as a second foreign language.

He is enthusiastic about learning new things from children around him. There are students of all nationalities at the school, but most of them are Catholic Armenians. Apart from other Catholics, there is a German Jew. He states that the greatest benefit of this school is learning manners by spending time among students of different nationalities. He thinks that learning manners helps him recognize the weapons of others and guard himself accordingly and adds that home-schooled children of wealthy families always struggle when they face the necessities of life.

There are foreign children at school as well as children who pretend to be so by changing their sect and name. Halit Ziya is the third Turkish child attending a foreign school in Izmir. The first two did not attract much attention as they were the children of civil servants who were temporarily in Izmir. However, Halit Ziya is bullied because he is sent to a seminary. He likens his situation at the school to

that of Switzerland in Europe. Delegations are sent to his grandfather on the grounds that he lets his grandson study in a seminary, and Halit Ziya is declared an unbeliever in their vicinity for the imaginary sins he commits by acting in Voltaire's tragedy of *Caesar's Death*, in a drama from Israeli legends named *Daniel*, and in a comedy.

First Writings

When the boarding school phase ends, he starts to read fiction and meets new magazines. He even reads novels in French, and as he improves his French, he quits reading Turkish fiction. After a while, he translates some texts and sends his works to journals in Istanbul. Despite his friends telling him to continue in prose, he also writes a prose poem named *The Grave of My Love* and sends it to *Tercumani Hakikat* [Translator of Truth] magazine, which is under the influence of Naci the Teacher. When he sees that his poem is published with a sentence mocking him, he cannot figure out how to react. But thanks to this first taunt of Naci the Teacher, he feels inoculated against other taunts waiting for him in the future.

The Obligation to Earning a Living

In the last year of high school, he starts to think that he should have a profession and earn a living. Going to Europe and studying at a university is something unimaginable to him. He has no interest in the fields of Law and Political Science, the most popular departments in Istanbul. He does not dare to demand this, as his father has taken enough trouble for his brother to study Law. His grandfather, too, is busy with his uncles' problems and does not hesitate to tell him that he should stand on his own feet now. He visits his grandfather and conveys his gratitude. His goal is to show that he can act independently from him, but he does not know what to say when his grandfather asks how to make money.

When he stops by the school to take his books and say goodbye to the priests, Pierre Vassel, one of his teachers, gives him a list of books. Looking at this list with many book titles, Halit Ziya calculates that all the books on the list will cost almost a thousand francs or fifty gold coins. Again, one of his teachers, Raymond Péré, tells him that he can teach him philosophy whenever he has the opportunity. But Halit Ziya regrets that he does not have enough money to pay him.

His father's business in Istanbul is closed, and a new one is opened in Izmir. In the end, Halit Ziya desperately decides to start working there to earn his own pocket money.

Nevruz [Nowruz]

He obsessively dreams of publishing a magazine, considering it the only thing he can do to be satisfied with his life. His dream magazine is similar to Mustafa Resit Bey's magazine; *Sark* [the East].

One evening, he is invited to Menekselizade Emin Efendi's house. This house hosts those who are exposed to the evil of Abdulhamid, and Emin Efendi enjoys introducing Halit Ziya to people he considers valuable. That evening, at Emin Efendi's house, he sees a turbaned *softa*, a madrasah student, a few years older than him. As soon as this madrasah student sees Halit Ziya, he suddenly begins to speak French. Halit Ziya freezes in surprise and is stuck without being able to answer. Later, he learns that this young man has learned French while giving Turkish lessons to one of the French railway workers in Manisa, that he was sent to Izmir by a few people who wanted to do him a favor, and that he will go to Istanbul to continue his studies. He cannot sleep until the morning that night, thinking of the madrasah student who spoke French to him. He desperately questions what will happen to himself.

In the end, he founds *Nevruz* magazine with his two friends Bicakcizade Hakki and Tevfik Nevzat, whom he cannot remember how he met. However, the printing house in Izmir is just enough to print the advertisements of the state bank and publish the official newspaper. Halit Ziya agrees with Fazil Ubeydullah Efendi, the only person he can trust, to send the manuscripts every month to the inspection unit, to obtain the necessary permissions for publication, and to send the printed material to Izmir.

For the first issues of the magazine, he serializes the book titled, *The Railway Owner*. However, when he later starts publishing the articles he takes from Louis Figuier's book under the title "Dressing

Table," people ridicule him. Because at a time even a comb is hard to find at houses, he describes what should be on a dressing table and how to use them.

Love or Madness

On a Friday, as he leaves the house at the ritual hour of the dervish lodge opposite his grandfather's mansion, he sees a girl on a beautiful white donkey in front of him; she is coming to the dervish lodge with her servant. As soon as he sees how her blonde hair waves under the cover, he falls in love with her. After learning that she is the daughter of a civil servant from Istanbul and comes to the lodge every Friday, he starts to wait for her passing on Fridays. Once he sees her passing again, he almost faints with excitement, and a friend passing by sees him and takes him to his house. When he comes home, he writes many letters and sends one of them to the girl's father. Then, the lodge's imam visits Halit Ziya to tell him that the girl's father met his grandfather and read the letter to him. They laughed together and had fun with it. When the imam ends his sentence with a laugh, Halit Ziya thinks that what he did is just madness. So, this laughter first fills the house, then the government mansion, where the girl's father works, and then the whole Izmir.

Dancing

He makes new friendships thanks to a Jewish boy who deals with foreigners at his father's store. He can talk comfortably with his new friends on almost any subject. They chat about both business and political and literary movements in France. When they tell him about a dance teacher who came to Izmir, he decides to take a dance lesson to make up for what happened to him at the party years ago.

The dance teacher, Cezana, is a different man. He is a Jew born on one of the Greek islands, dealt with various businesses in Naples, Marseille, Tunisia, Alexandria, Jaffa, Beirut, and finally settled in Izmir.

Halit Ziya attends dance nights specially organized for his students. In time, these dance nights begin to include gamblers, too. Halit Ziya says that when he came across Turkish gamblers, he looked down on them as they gazed in awe at him because he, as a Turkish boy, danced in a tailcoat with an uncovered head.

Istanbul Again

One day, while reading a book to use his free time in the store, as usual, a German merchant with whom they do business comes in. The man knowing that he is the son of the store owner, asks what he is reading. After learning that he reads Flaubert's *Salammbô*, he asks if he understands what he reads and wants to know what else he has read written by Flaubert. Halit Ziya quickly tells him what he knows about Flaubert, and the German man, almost dragging his translator to Halit Ziya's father, suggests to him that he should send his son to Istanbul.

That evening, Halit Ziya shares what happened with Semi Bey, who works in the Izmir Railway Administration. Semi Bey tells him that he thinks working in Foreign Affairs suits him and wants to introduce him to the general manager of Railway Administration, who is in Izmir at that time. Halit Ziya accepts this proposal, but as soon as the director sees him, he implicitly belittles him, saying that anyone who knows a little French wants to be a diplomat. Halit Ziya leaves this manager's room with the words of the German merchant in his mind. His father is also impressed by these words and lets Halit Ziya go to Istanbul a week later with many letters of recommendation in his pocket.

Disappointment

When he arrives in Istanbul, he finds everything rotten, smaller, and ugly than he remembers. When he goes to Bâbiâli Street, he becomes more alienated from everything. He cannot see the libraries and big publishing houses he envisioned.

One day, he goes to *Tercuman-i Hakikat* [Translator of Truth] printing house and sees Naci the Teacher's room. The fact that Ahmet Mithat Efendi's newspaper and many books are written in such a messy and tiny place shakes him deeply. The whole publishing world loses its glory in his eyes. But Naci the Teacher's smiling face makes him forget that he previously despised his poetry.

These disappointments exacerbate when he sees the Sarafim Coffeehouse. He has always dreamed of this place with halls full of books, but this dream is shattered when his friend Abdulhalim Memduh brings him here. He walks through a narrow door and sees nothing but stacks of old newspapers, with sporadic customers drinking their tea inside.

In response to these disappointments, one thing gives him hope; Ebuzziya Tefvik Bey and his printing house. He considers this printing house in an old stone inn in Galata as a fine art home. Ebuzziya Tefvik Bey welcomes him kindly and asks for examples of his writings. Halit Ziya talks about the informative booklets he wants to write, but he cannot find the opportunity to write them.

A Publication

Halit Ziya wants to write a history of French literature in Turkish, while his brother studies hard for the final exams in the Faculty of Law. When Abdulhalim Memduh favors this idea, they go to Arakel Efendi together. After reaching an agreement with Arakel Efendi, Halit Ziya starts to work on the prayer rug laid on the floor and then leaves the manuscripts he wrote to Arakel Efendi. He informs that it is an introduction to be edited for publication. Arakel Efendi makes the payment immediately. At this point, Halit Ziya adds that it was the first and last time he saw that a publisher quickly made the payment. However, Arakel Efendi is also hasty in applying the conditions and prints the book without editing. When Halit Ziya returns to Izmir, he finds the published book, not the edited drafts. Arakel Efendi, not to exceed the price he paid for the book, removed most of the manuscripts. Halit Ziya finds consolation in the fact that the book was published in the Ebuzziya Printing House according to Ebuzziya Efendi's taste.

Facts and Fantasies

Halit Ziya visits the Minister of Treasury Agop Pasha at his home in Taksim, dreaming of becoming a diplomat. After the butler takes him in, he waits in the waiting room for a while. When Agop Pasha shows up, he immediately asks for a letter of recommendation, and after reading the long letter, he asks about the condition of his family. Then, he tells Halit Ziya that he has the qualities of a diplomat. However, as a minister, he does not support the idea because one from a merchant family should advance in the family business as the country needs more traders.

Halit Ziya is impressed by what he heard and thinks of going back to Izmir immediately. But as he remembers his old days at the store, he gives up on the idea and sets out to visit the Minister of Education Mansurizade Mustafa Pasha in Vanikoy. The pasha interrupts his conversation with his guests at his garden to read the letter of recommendation given to him and then asks Halit Ziya about his family's health. He directs him to Ziya Pasha, who has worked as an ambassador in Paris for many years, and Ziya Pasha tells Halit Ziya that he can start to work on Thursday. However, in the end, Halit Ziya returns to Izmir because the deputies are dismissed before Thursday, and Mustafa Pasha leaves the ministry. More importantly, a telegram declaring that his mother is sick calls him back.

Kerim Sabit

He meets many writers and poets while he is in Istanbul, but only one name remains in his mind: Kerim Sabit. This young man working as a clerk in the Foreign Office is a poet whose poetry book has just been published. But his book receives a lot of criticism. The main source of these criticisms is Naci the Teacher, who is no different from a tyrant in literary circles. Naci, as a master in singing ghazals, takes his inspiration only from the East and diwan literature. He taunts young people following Namik Kemal because he cannot criticize him openly.

One day, Kerim Sabit invites Halit Ziya to a pub with another man. The three of them sit at a table, and then Halit Ziya realizes that the man next to him is with them to look at the rhyme of Kerim Sabit's poems. Since the literary criticism of the time focuses on rhyme in poetry and words and syntax in prose, the ideas and feelings described in the work are ignored. While Kerim Sabit reads his poetry book to the man, Halit Ziya examines the man and thinks that he comes from a place where Persian or Arabic is spoken. He makes predictions about his profession, too. Until the end of the book, the man pays attention to the waiters to fill his empty glass. After completing all the poems in the book, Kerim Sabit asks the man if there is anything to annoy Naci the Teacher, the man replies with a nod. Halit Ziya records this night in his memory as a source of nausea.

Back to Izmir

Halit Ziya recalls the past by walking between the districts where he spent his childhood in Istanbul before returning to Izmir. He wanders around his old houses many times and even thinks about going inside by knocking on the door, but he doesn't dare.

When he returns to Izmir, he learns that he was appointed as a French teacher by the director of education. He is now an eighteen-year-old teacher in a high school. His uncle Sadik thinks that he is now an adult and wants him to make all preparations for a feast he will give. The banquet goes very well, and two days later, in the morning hours, his uncle wakes him up in his room and says that he should meet with Istepan Nubar from the Ottoman Bank. Halit Ziya goes to the bank thinking that there is a translation job, but in a short time, he is introduced to German and English managers of the bank and is hired as an accountant. His working hours at the bank are arranged compatible with the class hours at the school. Now, he is a teacher at the school and an accountant at the bank.

Hizmet [Service]

The first person who shows the courage to do something new in Izmir is Governor Hacı Nasit Pasha. Since the domination of Abdulhamid cannot influence the countryside like Istanbul, he organizes a ball in the government mansion, and Halit Ziya meets him at this ball. At that moment, people are surprised because a young person in a tailcoat with an uncovered head talks to the governor. And Halit Ziya, inspired by that night, starts to attend all balls in Izmir.

Another governor, Halil Rifat Pasha, is also open to innovations and helps the establishment of a newspaper other than the official one. Tevfik Nevzat and Halit Ziya are chosen as responsible persons for this work. Thus, *Hizmet* newspaper is founded in a small center with two rooms; one reserved for writers and the other for guests. Halit Ziya is now a teacher at school, an accountant at the bank, and a columnist.

Most of the articles remain under the responsibility of Halit Ziya rather than Tevfik Fikret. He writes aphorisms, anecdotes, and articles on science, literature, and politics. He does all of these with pleasure, but since some people buy the newspaper due to their professional curiosity he has to keep statistics showing all the commercial transactions carried out in Izmir. Yet doing this turns into a nightmare. He writes down in detail how many crops arrive and are processed within a week. Since these numbers change every week, he cannot take them into a fixed frame. This work tires Halit Ziya in a way that even years later, he sees himself preparing these lists in his nightmares.

Apart from these, he has another responsibility for *Hizmet*, which is his favorite among others. He always dreams of writing a great novel on a young girl who is the victim of her love. His writings are serialized under the name of *Sefile*, and his two prose poems are also published in each issue. However, he does not realize how innovative the idea of prose poetry is until he is attacked by the bigoted literati of the period. According to them, for a text to be a poem, it must be rhymed and what Halit Ziya does is like a kind of blasphemy. But as Halit Ziya finds out that students appreciate him, he finds the courage to put up with these attacks.

One day, his teacher friend criticizing his poems asks one of his students to give the poem he wrote in the class before Halit Ziya. The teacher intends to prove Halit Ziya that even high school students do this job better than him. The child, with embarrassment, hands the paper to him, and he gives it to Halit Ziya. While Halit Ziya looks at the paper in his hand, his teacher friend praises the poem written by the child. Halit Ziya does not say anything when he sees the begging eyes of the child, but the paper in his hand is a copy of one of his prose poems. He just congratulates the boy with a smile. Although his colleague does not know, he knows that victory belongs to him.

The second victory comes with the praise letter written by Rezaizade Mahmut Ekrem, to whom they send each issue of *Hizmet* every week. Rezaizade appreciates prose poems, and Halit Ziya finds the courage to correspond with him. Rezaizade proposes to print *Sefile* as a book in a letter and asks him to send the files to him. Halit Ziya cuts off those parts of the newspaper and sends them to Istanbul, thinking that the serialization of his writings in a newspaper will affect the censor board. However, after a long wait, his file is returned because it is against Islam. Halit Ziya cannot understand what is against Islam in his work, which tells the story of a young girl who is the victim of her love. But when he finds

those parts of the serials that are likely to arouse lustful thoughts for those living in deprivation worn, he thinks that his writings are read over and over for personal pleasure.

Other Stories

Halit Ziya starts to serialize other stories after *Sefile*. *Nemide* is attacked because its name is made up. Halit Ziya refutes this with the help of a dictionary. According to the dictionary, *Nemide* means “new hope” and it is used in this sense in the story.

When another story he serializes, *Bir Muhtiranin Son Yapraklari* [Last Leaves of a Memorandum] is about to end, he receives a warning letter from Abdulhalim Memduh in Istanbul. His friend tells him if he wants to kill himself, it would be easier for him to shoot himself in his head. When Halit Ziya reads the letter, he looks again at what he writes and cannot believe that the inspectors did not notice it. Because if they did, he is sure that he would be exiled.

Another story, *Bir Izdivacin Tarih-i Muasakasi* [A History of a Love Marriage], is accused of plagiarism by *Ikdam* reporter Ali Kemal. Halit Ziya says that Ali Kemal, whose plagiarism was revealed by Huseyin Cahit Yalcin, becomes enraged and tries to take it on him. But Halit Ziya does not allow it, writing an offensive article in *Sabah*.

Semi Bey, who is aware of the letter from Abdulhalim Memduh, asks Halit Ziya if there is a new story he writes. Knowing that Semi Bey asked it with a secret intention, Halit Ziya tells him that he is preparing two novels: *Deli ve Dayda* [the Mad and Dayda]. This time, Semi Bey asks whether he is aware of the dangers the name “mad” can cause and warns him that madness implies Sultan Murat, Abdulhamid’s brother, who was dethroned because he was mad. Halit Ziya says that in this case, he will use *Dayda*. Then, Semi Bey asks what it means. Halit Ziya starts to tell that he made up this name, that it was the name of one of the young girls a sultan gets into his bed in a fictitious country and that this girl plans to kill the sultan, but Semi Bey interrupts him to say that then the story implies that Abdulhamid is with many young girls and probably will trigger the sultan’s fears of assassination. In the end, Halit Ziya finally decides to hand over his column to someone else.

Istanbul Memories Revived in Izmir

As the only Turkish employee at the bank, he is the one that all employees get along well with. For example, while there is an sectarian conflict between Catholics and Greeks, he does not experience anything like that. He establishes close friendships with both groups, especially with the Greeks. He attends their invitations and goes to the theater together with them.

One day, his Greek friends tell him that a Turkish operetta troupe is coming to Izmir. He objects to them, unable to believe that a Turkish operetta troupe exists. However, after a while, a troupe flourished under Benliyan Efendi’s leadership, comes to Izmir and exhibits French operettas translated by Gullu Agop, one of the founders of the Turkish theater, and Dikran Cuhaciyani’s *The Chickpea Seller*, *Arif’s Trick*, and the *Beardless Housekeeper*. Halit Ziya returns to those exciting evenings he went to the Gedikpasa Theater in Istanbul, thanks to these operettas.

A Translation

One evening, when Halit Ziya sees Mehmet Sevket Efendi, who is nicknamed “un peu de tout” meaning “a little bit of everything” by his foreign friends in Izmir because he knows something about everything, with an actor from the troupe, he greets him in surprise and starts a conversation. When Mehmet Efendi mentions that Halit Ziya is fond of literature, the actor asks if he can speak French first and then whether he can translate a French operetta named *La Mascotte*. As Halit Ziya learns that the prima donna will be Virgini Karakasyan, he immediately steps up, because he admires her ever since he saw her in operettas. In the end, he finally leaves to meet with the actor after three days.

He promises to complete the translation in three days. When they meet at the end of three days, his actor friend takes him to where Virgini is staying. As they enter through the door, Halit Ziya hears the voices of speech and laughter, and then finds the woman he admires in cigarette smoke, much different than he thought, older and worn out. It is a huge disappointment. But as he takes the translation out of his pocket, everyone is stunned. Virgini finds sentences from the French text to read aloud, and then Halit Ziya repeats them in translation. This way, everyone is convinced that the

translation is indeed over. Applause bursts out suddenly. Unfortunately, it cannot be staged due to Virgini's departure.

His Mother's Death

His mother's illness, which is one of the reasons for returning to Izmir, is serious. A separate house is opened for her in Karsiyaka, the sunniest and warmest place in Izmir, upon her doctor's recommendation. Halit Ziya also settles there with his mother, thinking that what bothers his mother is living with his father's family and their neighborhood. While living among them, she has become hypersensitive. Whenever she visits her family, Halit Ziya realizes that her joy is restored, but when she is back at home, she again becomes sick as before. Over time, this state becomes so heavy that she cannot get out of bed. Halit Ziya does not even want to go home in the evenings because he is tired of seeing his mother like that. One night, for the first time in his life, he comes home drunk. When his father sees him in that state, he mercifully carries him to a room and lays him down. Halit Ziya then mourns the death of his mother, who has not died yet.

An Accusation

Halit Ziya's entourage always condemns him for studying in a minor seminary. But the chief clerk of customs turns his condemnation into a mockery. On a Ramadan night, when he sees Halit Ziya, he says, "Bonjour, Monsieur" and prepares to mock him again. But, this time, Halit Ziya cannot stand it and answers harshly and then writes a joke in the newspaper about a person who fits the description of this man.

But not every attack is so innocent. One day, as he listens to a sermon of an imam, who is always at his grandfather's feast tables, the imam suddenly begins to downplay those who imitate Europeans and ends his speech with condemnation.

Halit Ziya gets angry with what he hears but is aware that he will not be able to respond in the mosque. Knowing that the imam spends time in the Hatuniye Madrasa in the evenings, he gets up and goes there. After having a conversation with people around the imam, he turns to him and verbally attacks him. The only thing left in his mind of that night is the imam's red face.

A few days later, Tevfik Nevzat comes home and informs him that several people sued him. These people claim that Halit Ziya gave an insulting answer to a question about what Europeans would think of the Prophet of Islam, Muhammed, in the Hisar Mosque. Halit Ziya remembers that someone asked such a question, but knows that his answer was proper. In the end, he is absolved, because the judge is the enlightened father of Sadullah Bey, who published *Sehbal*, a pictorial magazine for a while.

A New Order

After the death of his mother, Halit Ziya goes to Suleyman Bey's mansion in Goztepe. There, he meets Scandinavian literature thanks to a Dutchman who accompanies Suleyman Bey in fishing. He finishes his novel, *Mezardan Sesler* [Sounds from the Grave], in which he writes about the death of his mother. He mourns his mother's death by writing.

When Suleyman Bey decides to leave Izmir and go to Istanbul, Halit Ziya rents a house with two friends and his nanny, Dilhos, in Karatas, breaking his ties with the family house. His roommates are Tevfik Nevzat and a friend from school, Ali Galip. Meanwhile, he does his military service for two months. During this time, he goes to school, bank, and newspaper wearing a uniform and participates in drills when necessary.

Naci the Teacher

Naci's hostility toward innovative youth such as Rezaizade Mahmut Ekrem and Abdulkhak Hamit pushes Halit Ziya to write a series of articles revolting against this situation. The articles are appreciated by young people in Istanbul. However, Naci the Teacher does not give any response for a while. Finally, he writes a long poem in reply. In his poem, he mocks Halit Ziya with subtle language. This time, young poets from Istanbul write and send taunting poems on Naci the Teacher and those around him to *Hizmet* magazine, signing "teacher" with their names. Naci does not answer this time and everything remains a good joke.

Hizmet

Halit Ziya says that Governor Halil Rifat Pasha, who built beautiful roads in Izmir, knows how to open the paths of the heart, too. He asks the Yildiz Palace for a budget for *Hizmet*. The palace does something unexpected and decides to invest in a newspaper published away from Istanbul. Thereupon, the newspaper moves to a new building opposite the government building.

Marriage

Three young people who live together in Karatas are under family pressure to get married. Whenever Halit Ziya visits his relatives, they always suggest him that he should marry. One evening, he meets Ahmet Celâdet, Tefik Nevzat, and a friend he does not want to give his name. When his unnamed friend starts to talk behind a friend's back, Halit Ziya tries to shut him up, upon this, his friend attacks him. Later, Tefik Nevzat and Ahmet Celâdet put him in a car to protect and send him home. That his friend might kill him makes him question the concept of friendship. The next day, he decides to get married.

His female relatives introduce him to many candidates for months, but he doesn't like any. One day, as he is a guest at the mansion in Goztepe, he looks at the window and sees a girl walking around the garden. At the moment, he falls in love and immediately notifies the women of his family. But the girl's family informs them that her health is not suitable for marriage and that only after she spends a year in Istanbul can she marry. Halit Ziya accepts to wait. At the end of a year, he meets the girl, and their marriage is solemnized.

Paris

When his uncle Sadik tells him that he wants to see the Paris Exhibition of 1889 and he is willing to meet all his expenses if he accompanies him during this two-month trip, he accepts the offer. They stop by Piraeus, Athens, Sicily, stay in Messina and Palermo, move to Naples, and then arrive in Switzerland. From there, they reach Paris. Halit Ziya prepares the whole travel plan by looking at the travel guides, so his uncle is finally convinced that he is a master guide.

Disasters

Halit Ziya is left alone with various disasters within four years. First, Suleyman Bey and a few of his friends are sent into exile on the pretext that they joined a secret organization. Then, his wife's sister falls ill and dies when she is only fifteen years old. The death of his grandfather and father follows it. Upon his father's death, a governor intervenes, and Suleyman Bey is allowed to come to Izmir. But, one day, one of his grandfather's former apprentices comes to the bank to inform him that Suleyman Bey is injured. They go to the hospital. There, Halit Ziya finds out that Suleyman Bey committed suicide and sees his dead body. Later, he loses his first child, Vedide, and sends his wife, who cannot bear the pain, to Istanbul for treatment. He spends his months waiting in torture. All this eventually takes him away from Izmir, and he begins to feel a strong desire to leave.

Trouble at the School

Meanwhile, the director of education in Izmir is changed, and the new director, Emrullah Efendi, brings a man named Abdi Bey from Istanbul to replace the school's principal, Abdurrahman Efendi. Abdurrahman Efendi is the person, who helped the construction of the school, formed a teacher committee, changed education time from five years to seven, and changed the school from a day school to a boarding school. He fought against the whole city, which opposes any innovation. That is why Halit Ziya is very upset about his departure.

However, the first conflict over the new director is not because of him. One day, while he is in the newspaper, his door is knocked, and he finds four teachers brought from Istanbul in front of the door. They complain about the oppressive attitude of the principal and appoint Halit Ziya as a referee. Then, Halit Ziya speaks to the principal and the director of education and then helps them reach an agreement. But restlessness in school remains.

Trouble at the Bank

One day, a person named Weber, who comes from Istanbul as an inspector, does his job with such rigor that both managers at the bank resign, and Weber becomes the new manager. Halit Ziya is the one who is most affected by this situation. The new manager summons him to his office and orders him to translate a case file to be heard at the commercial court. Halit Ziya, who has never heard of imperative sentences at the bank until then, leaves the room sadly and fears that he will not be able to translate the file because the law is a field that he does not understand. He translates a page to take it to the manager as an example and expresses that he is reluctant to do this job because he is not a specialist. The manager orders him to leave the file. A few days later, he shows Halit Ziya the translated file, mocking him. Halit Ziya cannot stand it this time and verbally attacks the manager because he knows that a Greek lawyer translated the file for fifty liras a long time ago. He resigns after exclaiming that he is a twenty-four-year-old translator and accountant, who has nothing to do with the law, that the wage paid to the translator is five times his salary, but even if he was paid ten times, he would not be able to do that translation because it is not his expertise. When his wife finds out about this, she looks at him in such a way that Halit Ziya thinks he did something crazy. For he is the only Turk working at the bank at that time.

A Literary History

Halit Ziya does not lose his interest in writing in these depressing years. He focuses on the history of literature. Some of his writings on the issue are serialized in *Hizmet*. His articles on Hebrew and Sanskrit literature are his most organized works. Later, he discovers similarities between Ancient Greek mythology, Israeli traditions, and even Finnish mythology and Christianity. In Eastern literature, the Arabic one is the most occupying in his mind. He even examines the Quran as if it were a lesson, comparing its original with its Turkish and French translations. He thinks that research is necessary to discover the relationship between the Sami religions and the oldest belief systems.

On Translation

Halit Ziya supports translating the author's style into the translated language while remaining faithful to the original text so that readers of Pierre Loti, Emile Zola, or Paul Bourget in Turkish can distinguish their style. Even if these translations have errors, the important thing for Halit Ziya is that the translated text complies with the original. Although literary figures condemn Semsettin Sami's translation of *Les Misérables*, for example, Halit Ziya states that he supports his style and translates some texts in the same fashion. When Ebuzziya Efendi wants to print them, Halit Ziya sends his works to him. However, the censor board finds these translations unsuitable and changes them so much that instead of sending the manuscripts back to Izmir, Ebuzziya hands them over to a young man to reorganize them to be printed. Two volumes of these translations are published as a result of this young man's work. But Halit Ziya cannot stop crying when he sees them printed with so many errors. Afterward, two more volumes are published, too. Yet, he begins to think that while his books are published in Istanbul, it is not appropriate for him to stay in Izmir and believes that this is another reason for leaving.

New Writers

One day, he discovers Abdullah Cevdet's the *Turbe-i Masumiyet* [Shrine of Innocence] poetry book and adores it. Afterward, he reads Samipasazade Sezai's book, *Kucuk Seyler* [Little Things], which brightens his hopes for the country's literary future. A mail from Istanbul impresses him much more. The mail includes a draft of a story called *Dusmus* [Fallen] with a letter. Halit Ziya reads it in surprise because it reminds him of Western literature that he tries to translate. The story, which he later publishes in *Hizmet*, belongs to Mehmet Rauf, and this is how their friendship starts.

A New Job

Governor Abdurrahman Pasha, who is appointed to Izmir from Kastamonu, does not stay in Izmir much but becomes an influential figure in Halit Ziya's life. His chief secretary Hazim Bey is a traditional person but also keen on innovations and asks Halit Ziya for advice to improve his French. Halit Ziya advises him some books, and as they meet, Hazim Bey tells that the governor has plans for him. There are Christian subjects of different nationalities who have more than one identity card in the province. For example, most Greeks can cling to their Greek identity when necessary. In this case, it is necessary to regulate the identities. When Halit Ziya resigned from the bank, this job was in his mind. However, as soon as he takes office, he regrets resigning. Because his room he shares with a person is a tiny and miserable place. Moreover, he has difficulty in getting his salary. But one day, everything

changes with a telegram from Istanbul; he is appointed as a chief scribe of the French Régie Company, to which the Ottomans transferred their rights over tobacco in return for their debts.

Istanbul

Before leaving Izmir, he wanders through the places of his memories, one by one. Afterward, he sets out for Istanbul with his family. When they arrive in Istanbul, they spend the night in the house of his wife's uncle, Sait Bey, who works in the Régie, too, and the next day they go to his father-in-law's mansion in Sariyer. When he starts working at the Régie, he is afraid of falling into a situation where he would make himself ridiculous because he is not a native of Istanbul. Interestingly, he does not fear the regime of tyranny because he has promised himself not to write anymore. However, one day, a sailor crosses his path; the one standing in front of him is Mehmet Rauf. Although Halit Ziya tells him that he will move to a new house after fifteen days in Sariyer, Mehmet Rauf does not want to wait and asks if he can visit him in his workplace. After that day, Halit Ziya's room turns into a meeting place for literary conversations. Names such as Huseyin Siret, Riza Tevfik, and Ahmet Rasim visit him frequently. He also visits Naci the Teacher, Namik Kemal's son Ali Ekrem, and Ahmet Ihsan. It is his visit to Ahmet Ihsan that encourages him to write again. During the early years of *Servetifunun* [Wealth of Knowledge], published by Ahmet Ihsan, Halit Ziya writes many short stories.

A Visit

Halit Ziya has seen Rezaizade Mahmut Ekrem for the first time while walking on the pier in Izmir by chance. Rezaizade had been sent to Tripoli by Abdulhamid as the head of a research commission. But when they had finished the research, they had been allowed back on a rotten steamer. Rezaizade, suspecting of the situation, got off the ferry in Izmir.

One day, Halit Ziya wants to visit him at his mansion in Istanbul. After a long wait, Rezaizade shows up, has a small talk with him and then shows the pictures he made. Seeing that Halit Ziya does not understand much from painting, he plays the piano. That day, Halit Ziya leaves the mansion elated because Rezaizade supports his writing.

Philosophy

Halit Ziya attends an evening party with his wife's aunt's son Nâzim Bey and his friends. They leave the party early, fearing that the crowd will get the informants' attention. Halit Ziya walks with Riza Tevfik. While Riza Tevfik praises his book *Sounds from the Grave* excessively, Halit Ziya realizes that his purpose is to ridicule him subtly and seeks an opportunity to show that he does not buy what he says. But he cannot speak because Riza Tevfik brings the subject to philosophy and always talks about names that Halit Ziya has never read until then. After that night, he starts reading Herbert Spencer's *Les Premiers Principes*. While reading this book with difficulty, he decides that he is ignorant and admits to himself that he is jealous of Riza Tevfik's high level of knowledge.

Money

He moves to a new house because he has to use the ferry commuting and chat with people he sees on the ferry. This new house has a melancholic atmosphere with the sad voices of street vendors. Moreover, he loses a person from his family, which causes financial difficulties while living in this house. One day, when he goes to General Manager Forni's room, Forni tells him that he considers a raise. Halit Ziya is so happy about the news that he lingers in front of the windows on his way home that evening. But General Manager Forni dies suddenly from cholera, which he was caught by eating oysters, and Halit Ziya's dreams are ruined. When new General Manager Farnetti asks him to report the situation to the palace, he has to go to the Yıldız Palace for the first time. The moment he walks in, the narrow interior and the pungent smell of food inside disappoint him. There, he informs Chief Secretary Sureyya Pasha about the death. Yet, the pasha does not need to notify the sultan of the situation because Forni was not an official person. However, Halit Ziya believes that the reason for not informing the sultan about Forni's death is that the manager died from cholera, which would increase the sultan's delusions. Two months after this meeting, Halit Ziya receives the news of the raise he expected and orders a lamp and a guéridon that he saw in the shop windows.

With Mehmet Rauf

Halit Ziya thinks a lot about how come Mehmet Rauf, who is a sailor, is so talented. He supposes that it is because of a coincidence that triggered his artistic side. According to him, the coincidence is to watch a theater on the Manakyan Stage.

He advances his friendship with Mehmet Rauf by touring Istanbul with him. One day, Mehmet Rauf comes to his workplace, wanting to show him the writings of a young man he has just met. Halit Ziya reluctantly takes the papers and looks at the name first; it reads Huseyin Cahit. They are drafts of a story to be published later in the book, *Hayat-i Muhayyel* [An Imagined Life]. After he reads them, he asks whether the story is a translation or not. This question reminds him of the moment Rezaizade asked whether he was inspired by a French writer for his story called *Dost* [Friend] and how he was irritated by this question. He asks Mehmet Rauf who Huseyin Cahit is and is surprised that young people can write in a modern style in Istanbul.

Blue and Black

One day, while chatting with his guests from Izmir, his friends ask if he is working on something new. Then, Halit Ziya tells the story in his mind and reads a few pages to them. In the end, he is so impressed by praises that he decides to continue to write *Blue and Black*. However, his work receives so many criticisms that he regrets having written it.

Tevfik and Cenap

Tevfik Fikret and Cenap Sahabattin; these two names are intimidating for Halit Ziya, and he always postpones meeting them. It is Mehmet Rauf, who introduces him to Cenap. One day, he comes with the *Mektep* [school] magazine and shows Cenap's poems to Halit Ziya. Halit Ziya already knows that Cenap is a physician, lived in Paris for a long time and took his share of the world of ideas and art in Quartier Latin, a region where many artists live, and this is enough to scare Halit Ziya. He is fascinated by the poems Mehmet Rauf brings to him and then visits Cenap Sahabettin at the magazine. Halit Ziya finds Cenap more hesitant than he thought but leaves the magazine in an elated mood.

On the other hand, he knows Tevfik Fikret as someone, who is committed to Naci the Teacher's conservative literary understanding, but supports innovations, too. Tevfik Fikret's character impresses him rather than his poems. He says that Tevfik Fikret is a poet who reads very little and that he is a natural-born artist. One day, they meet thanks to Huseyin Siret. Both are distant and curious. But when Huseyin Siret leaves them alone, they sit in a coffee house and chat until dark.

The Importance of Translation

Halit Ziya gives an account of a dialogue between him and a student; he asks the boy what he reads and does not see any appealing piece of literature in his answer, and then tells an incident that happened between him and his friend Munci Fikri a long time ago. While they are talking about novels, Halit Ziya complains of the bad quality of translated books and that qualified translations are not read. Munci Fikri agrees with him, saying that people always talk about French writers, but none translates them properly and then challenges to translate a novel. Then, Halit Ziya picks up a difficult novel: *Renée Mauperin*. After fifteen days, Munci Fikri comes back having finished the translation. Halit Ziya has a look at the first few pages but cannot stand to see the rest because the translation is full of serious mistakes.

In the Palace

Every couple of months, the directors in the Régie attend the greeting ceremony organized when the sultan leaves the Yıldiz Palace to go to prayers on Fridays. Halit Ziya attends one of these ceremonies with the new General Manager Farnetti on a Friday. He is accustomed to seeing these ceremonies in newspapers published on Saturdays but is disappointed when he sees that the ceremony resembles a third-rate operetta scene and fears how much this will make foreign visitors laugh. Still, he wants to watch the ceremony with curiosity, but when guardians ask him to wait somewhere in the back because he wears a fez, he leaves the crowd with the director's permission.

The Interrogation

One day, while he is at work, he learns that the director-general of police wants to see him. After taking the director's permission, he leaves with the officer, who came to take him. On the way, he

thinks of possibilities that require them to interrogate him. He thinks about the stories he wrote to *Servetifunun*, tries to remember whether there is anything troublesome among what he wrote in Izmir, and the *Last Leaves of a Memorandum* comes to his mind. He gets scared. Thinking about Izmir reminds him of something else. His beloved old friend Tevfik Nevzat fled to Europe together with Izmir's well-known lawyer Hasan Bey and Director of Education Emrullah Efendi. They escaped with the money Emrullah Efendi stole from the government's safe. Thinking that he has no connection with the event relaxes him. When the coachman drives the carriage toward the mansion, not to the directorate, he becomes even more relaxed. There, he is interrogated by three people, and it turns out that he is there because of the articles he wrote for the *Mektep* magazine on the history of Sanskrit literature. He is accused of propagating materialism through these articles. He defends that his writings are related not to philosophy but literature, and eventually, having met with the director-general of police, leaves the mansion.

Edebiyatcedide [New Literature]

When Rezaizade informs Halit Ziya that the management of *Servetifunun*, printed by Ahmet Ihsan, was passed to Tevfik Fikret and invites him to write there, Halit Ziya joins the *Edebiyatcedide* movement. Almost everyone who can hold a pen is against their authors because they use unconventional language. Even some find it objectionable in terms of religion. Halit Ziya explains that New Literature was first attributed to the writers, who were later called *Tanzimat* writers. However, those, who wanted to make fun of the authors of the *Servetifunun* magazine, start to call them "New New Literature," and in time, the word "new" is dropped and just New Literature remains.

Halit Ziya describes the movement as a formation rather than an establishment. Representatives of this literary movement are people who come together by chance, and they are not offended to take even their name from people who mock them. It is Ahmet Ihsan who brings them together physically and offers them a place to make publications. Spiritually, the thing that keeps these different people from each other together is their artistic taste; they have exhausted all the literary sources offered by the East, but unsatisfied, turned to the West. Halit Ziya says that if they were asked about what they wanted to do from the very beginning, they would not be able to answer it because they did not know. If they knew it, the regime would cut their tongues off before speaking. If they published the aims of the magazine, as in contemporary journals, they would kill it before it was born.

The Opposites

After the death of Naci the Teacher, those who oppose the authors of *Servetifunun* are the ones who consider moving away from the Eastern culture a sin. That is why Ahmet Mithat Efendi calls the authors of the *Servetifunun* "d cadenent." But the real opposition is Baba Tahir, the head of *Malumat*, a magazine supported by the Yildiz Palace. Baba Tahir is a man who convinced the Palace to have a center of attraction like *Malumat*, opposed to the new literary movement, and lives well with the facilities provided by the government.

However, there are also names such as Ismail Sefa and Suleyman Nazif on the opposite front. Even though Ismail Sefa is far from the new literary movement in terms of his literary views, he does not hesitate to appreciate the authors of *Servetifunun*. Suleyman Nazif, on the other hand, does not see any threat in turning to the West and later joins them.

Other names like Huseyin Rahmi and Ahmet Rasim are different. While Huseyin Rahmi lives a secluded life, Ahmet Rasim manages to keep good relations with both parties.

Censor

Halit Ziya says that the main opposition to their literary activities came from the censor board and that the delusions of the sultan infected every civil servant like a disease. That is why many inconvenient subjects and unusable words have accumulated over the years. History, religion, and politics are the main prohibited subjects. Everything about revolution, rebellion, and assassination has been removed from the history books. Words such as homeland, nation, cruelty, and justice are the main forbidden ones, so only their synonyms can be used. For example, "brother" cannot be uttered because it might imply Sultan Murat, who was deposed, on one side, and Resat Efendi, on the other, who could take the throne. Even geography books cannot use the word *burun*, which means both nose and cape in

Turkish, because it might imply Abdulhamid's big nose. It is not even possible to use an ellipsis as it will blur the meaning in a text.

Resat Efendi

On one of such Sundays that people like to take a stroll, Halit Ziya and his friend Saffeti Ziya rent a cart, but it comes to the point of crashing with another cart. Animals get scared, and his friend attempts to get out of the cart. While the coachman tries to calm the animals, he puts some money into his pocket and jumps out of the cart. Halit Ziya follows him. Then, his friend tells him that man in the other cart is Resat Efendi, and it is harmful to greet him or his princes. Halit Ziya has many stories in his mind on those who are close to Resat Efendi in a way and just because of that spied on by the government. Moreover, because of Abdulhamid's delusions, those who are called Hamid changed their names to Hamdi or Hâmit, Murat to Mir'at, and those are named Resat to Neset. Halit Ziya says that no children were named Murat, Hamid, and Resat at that time.

One day, when he goes to his father's store, his father introduces him to a customer who is about to go out. After the customer leaves, his father explains that the man is the head of the storage house of Resat Efendi, and thanks to him, he established a bond with Resat Efendi. The man told a story to Halit Ziya's father, his father, realizing that the story was from *the Masnavi* told another story from it. When Resat Efendi, who is a Mawlawi, heard about it, he started to send greetings. After his father recounts this, he foretells that Resat Efendi will be a sultan one day and that Halit Ziya will be his chief scribe. When that day comes, he asks Halit Ziya to present their handwritten *Masnavi* to the new sultan.

Luck

One morning, when Halit Ziya is about to leave the house, he suffers from severe kidney pain and goes back home. While resting at home, his aunt's husband, Izzet Bey comes home. As he sees Halit Ziya at home, he starts to thank god and then reports that Armenian revolutionaries raided the Ottoman Bank. Halit Ziya has a strong desire to overcome the danger with his colleagues, and the next day, despite his weakness, he goes out and sees what happened with his own eyes.

A Coffin

Due to a family problem, he moves to a new house. Because of the damp problem in the house, his little son Sadun suffers from an illness. One night, when it is not possible to put him to sleep, the door is knocked. Halit Ziya opens the door and finds Ismail Sefa, Huseyin Suat, and someone he does not know in front of him. Ismail Sefa, after complaining about tyranny, bribery, and the Palace, which is always hungry for blood and money, and the sultan, says that they found a solution. An empty coffin will be carried on the streets, and dozens of people from every street will follow it to the ministry of defense, where people pledge allegiance to a new sultan. Halit Ziya is confused, questioning whether the third person next to two of his friends is a spy and whether all these are arranged to see his reaction to this story and arrest him. He tells him that he is right, but his plan is childish. Later, he learns that the third person is Ismail Sefa's brother, Kamil.

The Defect of the New Literary Movement

For Halit Ziya, this new literary movement's flaw is that it cannot abandon the Eastern fondness for literary devices. All poets and writers use abundant metaphors and figures of speech. For him, this is reactionary and a point of criticism. He also criticizes his book *Blue and Black* from this aspect.

Non-nationality and Tevfik Fikret's Support

Since Tevfik Fikret enjoys supporting his friends, when Huseyin Cahit finishes his novel, *Hayal Icinde* [In Dream], he organizes a reading event at his home. This novel includes fewer literary devices and is an unconsidered book because of that. But when Huseyin Cahit finishes reading his book, everyone applauds him enthusiastically. Tevfik Fikret provides the greatest support as always. His admiration is the sole fulcrum that makes it easier to stand up against all literary attacks.

Halit Ziya explains that writers who create characters with non-national elements are accused of being non-national and that he could not avoid being scolded, too, because of *Bravo Maestro*, one of his stories, but Tevfik Fikret supports him. One evening, he watches the snake dance, which is an

emerging show at that time, and the next day writes the story, *Monsieur Kangaroo*. He does not publish this story in order not to be accused of being non-national. But Tevfik Fikret also writes a poem after watching the same show and reads it to Halit Ziya. Then Halit Ziya reads his story to Tevfik Fikret. When the story ends, Tevfik Fikret suggests him that he should publish it in the magazine. But Halit Ziya opposes him, expressing his fears. After a long quarrel, Tevfik Fikret prevails, and the story is published.

Youth

Halit Ziya believes that the way out of the oppressive culture can be built by the youth. He defines the youth of the time, in which he writes his autobiography as the children of a free country, who believe that they can achieve when they work but the past generation as unconfident and self-effacing because all they know about life consists of what is happening in their small circles. In schools, the content of the lessons is shaped according to the delusions of the sultan. History, in particular, is one of the most intimidating classes. History is only to express the wealth, affection, and conquests of the sultans, while rebellions and revolutions are disregarded. Nothing can be found in textbooks about the French Revolution, for example. But those who can learn a foreign language have the luxury of doubt, but they, too, must discover ways to get any publication in the language they know. Overcoming all these difficulties requires such unyielding perseverance that it is almost impossible. The young people of that period are also deprived of joy because the entertainment venues are on the other side of the Galata Bridge, where Greeks, Armenians, and Jews live, and it takes both courage and money to get there. It takes courage because being seen around there is dangerous. It requires money because, for example, someone who sets off from Vefa to see a play in Beyoglu must have enough money to rent a cart and buy a ticket. If one cannot rent a cart, he has to walk on muddy roads for long hours. Thus, the only thing they have access to is entertainment during Ramadan on their side.

A Moment of Shame, and the Translator's Broken Honor

Halit Ziya also works as a translator for the directors when necessary. However, since translators are perceived as non-national elements, they are not even greeted in interviews with high-level state figures. For example, he complains that if he were an Armenian, his presence would be noticed.

The most disturbing visits are the feast visits twice a year. Because of successive visits, he is exhausted. When they come to the translation office of the Imperial Council, he relaxes and turns to a listener. While foreign managers chat with the employees here, Halit Ziya takes pride in that such Turks exist, too.

Other things disturbing Halit Ziya during their visits to the Yildiz Palace are the unappealing furniture and the pungent smell. Foreign directors of various institutions in the country also make no secret of their discomfort. When the director of the Régie comes across the director of the Railway Company, they hardly contain their laughter, for example. Even if it touches Halit Ziya's national honor, he cannot say anything. The smell of the dishes standing by the door and a pair of socks left on the stove to dry up bother him, too.

An Iftar

Since he has to stand up a long time, it is like torture for Halit Ziya to visit the chief scribe regarding matters of direct concern to the Palace. He sometimes waits for half a day, but one day he waits from morning to late evening with General Manager Lambert. After a while, the chief scribe invites them to iftar to erase that day's insulting memory. While Halit Ziya expects a magnificent feast, he finds a simple table for three. The cover of the table is dirty, the unironed napkins make him think that they are already used, and the fork and spoon are too simple for important guests. Those who serve the table also bring everything quickly as they wait for iftar, too, and the meal ends quickly without many conversations. When they leave the Palace, Halit Ziya is in great embarrassment. As the manager does not say anything in order not to upset him, Halit Ziya does not speak, too, and they walk in silence.

A Loss

Halit Ziya loses his son Sadun and later narrates his grief in his story, *Kirik Oyuncak* [Broken Toy]. Then, his daughter Guzin is born. He tells about the troubles his daughter brought with her in *Kirik*

Hayatlar, [Broken Lives]. Meanwhile, he loses his father and closes his father's store. He has two passions that connect him to life; writing and music. Going to the opera in Beyoglu after mourning his son's death keeps him busy for a long time.

Mehmet Rauf

When Halit Ziya takes Mehmet Rauf to the opera to get him accustomed to Western music, Mehmet Rauf falls asleep. Later, Mehmet Rauf writes an article in *Servetifunun* about the benefits of advertising and mentions the Sunlight Soap brand. When a friend tells him that what he did is free advertising, he posts that issue to the British firm to inform them of what he wrote. The answer comes after a while. The firm promises him that they will give him anything he wants. Mehmet Fuat wants a self-playing musical instrument called Aolien. But when this instrument arrives, he changes his mind and sells it to buy a piano in installments, and then rents a small house for his piano even though he sleeps on the ship he works. Although Halit Ziya closely follows these changes in his life, Mehmet Rauf hesitates to establish a close relationship with him as he does with Huseyin Cahit, who is his age. He only confesses to Halit Ziya that he has an affair with the wife of a man from an Italian ship alongside the ship he serves. Halit Ziya does not condemn him because he is convinced that Mehmet Rauf is a man in love with being in love.

Leaving Servetifunun

One day, while chatting with his friend Saffeti Ziya, Ahmet Hikmet joins them and asks why H. Nâzım and A. Nadir left *Servetifunun* and started to write for *Malumat*. Halit Ziya is surprised because he knows nothing. Ahmet Hikmet attributes this to Tevfik Fikret's aggressive character. Ahmet Hikmet's older brother is the husband of Tevfik Fikret's deceased sister, and Tevfik Fikret used offensive language in the elegy he wrote in memory of his sister. Halit Ziya agrees with Ahmet Hikmet but cannot find any reason why they started to write for *Malumat*.

Meanwhile, the Palace's oppression increases, and one day, writing poetry is forbidden, suspecting that poetic language can more easily disguise dangerous intentions. That neither conservative nor innovative poets can write makes Tevfik Fikret furious, and he kicks everything at the magazine. Moreover, although he wants Huseyin Cahit to replace him, he is later offended by Huseyin Cahit for taking his place.

While all this is happening, Halit Ziya writes the story, *Kirik Hayatlar* [Broken Lives]. Although he writes very cautiously, calculating what the censor board would think, his draft comes back full of red ink strokes of the officer. Since it is forbidden to keep the places that the censor officer erased empty, he, thinking about how to fill them, suddenly asks himself why he is doing this. He stabs the paper with his pencil. Until the declaration of the constitution, he does not write anything again for six years. He shares the same end with *Servetifunun* that is prosecuted and closed for an article written by Huseyin Cahit.

After Servetifunun

Although *Servetifunun* is opened after the trial, it only publishes articles on science and medicine. Its former writers go their separate ways, but they all meet and chat, especially in summers, whenever they find the opportunity. These days, they both eat a lot and laugh, and have a lot of fun.

A Turkish Employee in the Régie

One day, while the directors of the Régie are in a meeting, Halit Ziya is summoned to the meeting room and asked why the Régie administration is not welcomed by the Palace, government offices, and people. When Halit Ziya cites that no Turkish employees other than a few junior civil servants and janitors work in the institution, he is told to hire Turkish interns. Upon this, first, he meets Abdurrahman Seref Bey, the principal of Galatasaray High School, and then unemployed graduates of Galatasaray and recruits many young people, including Ali Sami, the son of Semsettin Sami, a renowned author.

One of these young people has a different story. Each time Halit Ziya goes to the bookstore, he encounters a young man who buys magazines and books that are difficult to read at his age. He later sees this young man next to Ferit Halit, one of those young people he hired. Intending to ask Ferit Halit who he is, the next day, he finds a letter on his desk with an issue of *Mercure de France* magazine. In the letter, it is written that the young man's name is Resit Saffet, and he is the

son of Saffet Bey, who is a music trainer in the Western music unit of the Palace. He has an article in the magazine he left, which he signed as Dihcer, his name spelled backward. Thereupon, Halit Ziya immediately hires him. Later, when a writer named Izzet Melih joins his team, Halit Ziya's room in the Régie is filled with young people related to intellectual and artistic life.

But most of them cannot survive in the Régie. For Halit Ziya, it is because there are almost no Turkish-origin employees in important positions in the country; although originally European people in the Régie treat the newly arrived young people well, the non-Turkish mistreat them because of competition.

A Loss and Moving

When Halit Ziya loses his six-year-old daughter Guzin, after two other deceased children, he and his wife can no longer tolerate living with her memories and decide to move to a house in the largest island of the Prince Islands in the Sea of Marmara. There, he spends time with names such as Salâh Cimcoz, Hakki Bey, Selim Sirri, Hekim Esat Bey, Celâl Esat, and Rasim Bey. Because Rasim Bey is a neighbor who does not like crowds, Halit Ziya says that his best friend in those days was Vedat, his little son. Rasim Bey invites Vedat almost every day and makes him play a musical instrument or listen to a gramophone.

An Assassination

Halit Ziya and his friends follow the news about the war between Tsarist Russia and the Japanese, hoping that it will go in favor of the Japanese. One day, while sitting in a coffeehouse, Hakki Bey shows up and tells that a bomb exploded in the Yildiz Palace, and Halit Ziya becomes happy, thinking that there are people who want to save the country. He says that even when he learned that the explosion was not related to the Turks, he did not lose hope and continued to believe that there were people who wanted to save the country.

Yesilkoy

Since it is difficult to commute from the island to the Régie in the winter season, Halit Ziya decides to build a house on his wife's land in Yesilkoy and move there. After settling in the new house, one day, he sees a small article in the newspaper announcing that the constitution is put into effect again. Questioning how many people read the newspaper and how many of those who read it can understand what it means, he suspects the Palace of hiding a secret intention in giving the news in this way. For the delusional sultan likes to trick people. The next morning, he reads Abdullah Zuhtu's article and realizes that something has changed in the country. The next day, he goes from Yesilkoy to downtown with his friends, Gelibevî Sait and Hakki. However, because of the crowd walking toward the Yildiz Palace, they have to return.

In the following days, the country is dragged into great turmoil, and something terrifying is engraved in his mind. The chairman of the assembly, Ahmet Riza Bey, gathers a delegation for the Girls' High School to be established in Kandilli. Halit Ziya is also in the delegation with his friend Sait. One day, on their way to the delegation meeting, they pass in front of the Union and Progress soldiers, who came from Thessaloniki, and when they see the soldiers looking at them with hatred, they freeze looking at each other.

Mehmet Rauf's Suicide

Before Halit Ziya moves to Yesilkoy, Mehmet Rauf moves to the island with his family, too, and Halit Ziya has long sensed that there is something strange in his mood and attitude. One day, Huseyin Cahit comes to the workplace in a hurry and informs him that he received a suicide letter from Mehmet Rauf. The two of them hurry to catch the ferry. After getting off the ferry, they rush to Mehmet Rauf's house. Mehmet Rauf placed a charcoal-filled barbecue in his room, but they save him. Halit Ziya spends that night as a guest at Celâl Esat's house with his friends on the island, talking about the hopeless love that caused this suicide until the morning.

Lecturing At University

When Cevat Bey, the government representative in the Régie, becomes the chief scribe of the *Mabeyn*, the Palace's bureaucratic establishment, Halit Ziya is promoted to replace him. He pays a

visit to Grand Vizier Kâmil Pasha, and after receiving some advice from him, he starts to work as a government representative in the Régie.

In the following days, he is proposed to teach the history of Western literature at Istanbul University, and he accepts the offer with pleasure. However, when Ahmet Mithat Efendi, who teaches at university like him, suggests that he should know Greek and Latin literature to teach Western literature, he learns them.

When Huseyin Cahit refuses to teach fine arts at university because he is busy with *Tanin*, his newspaper, the job is offered to Halit Ziya. Halit Ziya accepts it, but considering himself insufficient, he consults Huseyin Cahit about which sources he should read. Huseyin Cahit fails to give a satisfactory answer, and then Halit Ziya struggles to prepare for the class on his own. Therefore, he does not register these days in Istanbul with much appreciation due to his inexperience.

Post-constitutional Art World

After the constitution is reinstated, people eagerly cling to writing, but everyone speaks only politics. Even writers and poets, who are thought to be unable to contribute to art due to the regime for years, only worry about saving the country. During the eight months from July to the 31st March Incident, Halit Ziya also sends many articles to the newspapers and magazines that he later remembers with embarrassment. He regrets his writings so much that, he says, if the country's need for science, art, and literature stood before them as a human and asked them what they gave him in these eight months of freedom after so many years under pressure, they would say nothing. Because in this process, neither a science nor history book is written, except for short-term journals.

However, they try to improve theaters. Literary personalities, including Halit Ziya, meet and watch those who want to be an actor. The vice-principal of Galatasaray High School, Bedri Bey's performance of the novel *Ferdi ve Sürekâsi* [Ferdinand and His Partners] is one of the presentations that amaze them the most. However, these are inconclusive efforts because national plays consist of a few works, and literary circles are not willing to adopt Western plays.

Resit Saffet

Ever since Resit Saffet started working at the Régie, he has not gone unnoticed by Halit Ziya with his hard work. He reads books on history, politics, philosophy, sociology, and criticism. While writing articles for *Mercure de France*, he also writes columns in the *Levant Herald* under the heading "Research on Conscience." Whenever Halit Ziya teases him because of his hard work, Resit Saffet laughs away. One day, he asks for a two-month leave to travel to France, and Halit Ziya gives this leave immediately, thinking that he will spare it for rest. However, Resit Saffet comes from France with a book called *Effort Ottoman*. He wrote the foreword, which is one-quarter of the book. Halit Ziya explains his determination with "arrivism," which defines the youth of the period. This young man, who is very different from him, eventually becomes a diplomat, as he always wanted, and first leaves Istanbul as the Bucharest embassy clerk and then moves to Madrid.

The Union and Progress

One day, Emrullah Efendi takes Sait and Halit Ziya to Bakirkoy without any explanation and then asks them to join the Committee of Union and Progress. Although Halit Ziya and Sait appreciate the Union and Progress, they never thought of officially joining them. Halit Ziya accepts this offer, thinking that they need to exchange ideas with like-minded people. They expect to be greeted by someone, have a conversation, and exchange ideas. However, he is taken to a room after Sait. It is a weird place, reminding him of an impoverished stage of a theater. Then, a man with a mask in a black dress comes in. Halit Ziya, surprised by the appearance of the man, who speaks by changing his voice, cannot understand what the man says because he is busy thinking that the man may come from Serres or Bitola. Finally, he takes an oath, and the ceremony ends.

The 31 March Incident

Halit Ziya, Sait, and Emrullah are members of the Committee of Union and Progress during the 31 March Incident. When they are told not to go out because of soldiers roaming around their houses, Halit Ziya does not want to believe that those soldiers are there for them. But he stays at home

desperately. After the Action Army arrives in Istanbul, the General Assembly, divided into *Âyan* [Senate] and *Mebusan* [Chamber of Deputies] meet at the Yating Club frequently in Yesilkoy to discuss what has happened. Halit Ziya hosts several MP's in his home during this period, and when Abdulhamid is dethroned, the members of the council return to Istanbul.

Being a Chief Scribe

After Resat Efendi becomes the new sultan, Halit Ziya's wife's uncle Kose Raif Pasha comes in front of Halit Ziya's house with his cart. When Halit Ziya goes to welcome him, Raif Pasha congratulates him. Halit Ziya thinks that this congratulation is about the resolution of the 31 March Incident, and he congratulates Raif Pasha, too. This time Raif Pasha laughs and tells him that he is the chief scribe of the *Mabeyn*, the Palace's bureaucratic establishment, and that is why he congratulated him. After a moment of confusion, Halit Ziya goes directly to the office of Ahmet Riza, who is the president of the assembly. There is also Talat Pasha inside. He tells Halit Ziya that he is expected to establish a clean palace in every sense with limited means, contrary to the regime of unlimited expenditures. Halit Ziya finds himself entering the Dolmabahce Palace after visiting the grand vizier that day. He is forty years old now.

Themes

House The house of Halit Ziya is a crowded dwelling divided into *harem* and *selamlık* populated by slaves and journeymen from different ethnic groups. All memories of Halit Ziya on this household exemplify the traditional family structure of the upper-class families in the Ottoman society and also show the inequalities that Halit Ziya tolerated due to the social position of the house he was born into.

Alienation Halit Ziya is alienated from others after moving with his mother to his father's family house in Izmir due to his father's financial situation. A meek character who feels like a refuge among the relatives replaces the free child, who even enrolls in school without informing his parents in Istanbul. His unhappiness continues until he proves himself to his grandfather and enrolls in a school in Izmir. However, his alienation does not end. It continues in a different form. He is alienated from his own culture and folks, as he adapts to Western thought in a minor seminary. After graduation, he is alienated from himself because he does not know what to do in life as a well-educated person. Later, he is alienated from his friends and decides to marry. And he is alienated from his own writings under the pressure of the censor board and quits writing.

Multiculturalism When Halit Ziya realizes that his school is far behind the minority schools in many respects, he learns a foreign language to attend one of them. In this process, Antuan, who graduated from a high school seminary, supports him. Studying at a minority school and mingling with Antuan's circle of friends allow Halit Ziya to get out of his comfort zone and overcome himself.

Bigotry Since Halit Ziya is the first Turkish child from Izmir's settled families to attend a seminary he faces a lot of pressure from his vicinity. His grandfather is constantly criticized. As he becomes an adult, he is slandered by an imam.

Search for meaning After high school, Halit Ziya cannot go to Europe to study at university, like his friends, because he does not want to be a burden to his grandfather. But he is hungry for books and does not know what to do in life. He is stripped of this condition when he meets a poor man wearing a turban in an evening event. This young man, whose look does not match his dreams, reminds him of what he can do in life with what he has. Thus, he decides to publish a magazine and work in the literary world.

Oppression Halit Ziya meets the tyranny of the regime at a very young age. His father's friends, who gather at their home in Istanbul, always talk about things that need to be changed, but they are always in fear. As Halit Ziya writes stories, he understands the fact that censorship is a powerful monster. He is even interrogated for what he writes. Finally, he cannot stand it and stops writing until the declaration of the constitution.

Tragic love stories Halit Ziya is always surrounded by tragic love stories. Impossible reunion of his uncle with his ex-wife, his mother's concubine Gulter's hopeless love for his older brother Etem, and her death in the end, and Mehmet Rauf's secret affair, leading him to suicide. Halit Ziya witnesses many tragic love stories throughout his life.

Death Halit Ziya meets death as a child by losing his nanny. The Ottoman-Russian war in 1877-1878 engraves death in his mind. His older sister loses her children one after another. In the following years, his uncle Suleyman Bey commits suicide, and he loses his mother, father, and grandfather. But the most painful is the death of his children. Two of his six children die of illness at a very young age. But his son commits suicide. Halit Ziya turns his mourning into writing; *Mezardan Sesler* [Sounds from the Grave] is for his mother, *Kirik Oyuncak* [Broken Toy] is for his son Sadun, *Kirik Hayatlar* [Broken Lives] is for his daughter, Guzin, and *Bir Acı Hikâye* [A Bitter Story] is for his son Vedat, who commits suicide. Death is always a strong motif in his life.

Bibliography

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