

HUMANITIES INSTITUTE
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MEMORIES OF YOUTH AND LITERATURE

YAKUP KADRI KARAOSMANOGLU

Synopsis

In this work, Yakup Kadri shares his recollections of important literary figures, who are also his close friends. Mehmet Rauf gradually loses his admirable characteristics with his irregular lifestyle. Sahabettin Suleyman ensures the establishment of the Dawn of the Future literary community, and Yakup Kadri becomes a member of it. Refik Halid shows Yakup Kadri the ways to enjoy life. Ahmet Hasim always manages to surprise Yakup Kadri with his unstable personality. Yahya Kemal undertakes the defense of poets who are not taken seriously by the politicians. Cenap Sahabettin adds new perspectives to literary concepts. Suleyman Nazif disappoints Yakup Kadri with his political decisions. Abdulhak Hâmit perfectly exemplifies a man's struggle to lead a Westernized life. Tefvik Fikret gradually turns into a figure symbolizing the effects of despair on intellectuals. Abdulhak Sinasi Hisar mourns the collapsed empire, away from all political discussions. Halide Edib Adivar shows how an enlightened woman is received by the male-dominated literary world.

People

Abdulhak Hâmit	Writer and diplomat
Abdulhak Sinasi Hisar	Writer
Ahmet Hasim	Poet
Ahmet Ihsan Tokgoz	Publisher
Ahmet Samim	Journalist
Ali Naci Karacan	Journalist and writer
Ali Suha	Politician
Cemil Cem	Cartoonist
Cenap Sahabettin	Poet
Falih Rifki Atay	Journalist, writer, and MP
Halide Edib Adivar	Writer
Hamdullah Suphi Tanriover	Writer and politician
Huseyin Cahit Yalcin	Journalist and writer
Huseyin Rahmi Gurpinar	Journalist and writer
Ihsan Raif	Poet
Ismail Mustak Mayakon	Writer
Ismet Inonu	Soldier and politician
Mehmet Emin Yurdakul	Poet and MP
Mehmet Rauf	Writer
Refik Halid Karay	Writer
Riza Tefvik	Poet, philosopher, and politician
Rusen Esref Unaydin	Journalist, writer, and politician
Suleyman Nazif	Poet, writer, and bureaucrat
Sahabettin Suleyman	Writer
Tahsin Nahit	Poet
Tefvik Fikret	Poet
Yahya Kemal	Poet
Ziya Gokalp	Writer, sociologist, poet, and politician

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.

EVENTS

Mehmet Rauf

One of the most inspiring books for Yakup Kadri in his youth is Mehmet Rauf's novel *Eylul*, as he likens the love adventure in the book to one of his own experiences. So, his first wish on his first visit to Istanbul is to see Mehmet Rauf, even from afar. For this, he asks his childhood friend Sahabettin Suleyman for help. However, Sahabettin Suleyman says that as spies follow all great writers, none of them is seen in the city alone and able to meet with people.

But a few days later, when they go to the theater in Tepebasi, a short and stout man takes a seat in front of them. Then, Sahabettin Suleyman whispers in Yakup Kadri's ear that he is Mehmet Rauf. Yakup Kadri looks at Mehmet Rauf from many different angles and is disappointed with the reality of the great writer he portrays differently in his dreams. He thinks he may find the charm that he cannot find in his appearance in his words or eyes. As soon as they leave the theater, he gets to have a few words with the great writer. But Mehmet Rauf, looking with empty eyes behind his thick glasses, mutters something in a way that is difficult to understand and runs away. Yakup Kadri suspects that he mistook them for spies but taking into account his naivety and Sahabettin Suleyman's bohemian style, he assumes that a writer who comprehends the Western world in both French and English should guess that this bohemian style would never be suitable for a spy.

Over time, Mehmet Rauf's standing in the world of literature is shaken by his lifestyle. According to what Sahabettin Suleyman tells Yakup Kadri, Mehmet Rauf walks out on his family, which he started with Tevfik Fikret's help. When he can't be with the woman he is in love with, he attempts to commit suicide. His friends save him thanks to a letter he wrote to them before. After this incident, his friends disappear one by one from his life.

Yakup Kadri runs into him one evening after the proclamation of the constitutional monarchy. Now, Mehmet Rauf is a man who can no longer even find a publishing house to have his writings published. Due to this, he publishes short-lived magazines and anonymously writes a semi-pornographic novel, *Lily*. This novel becomes popular in non-literary circles but is banned by the state, and Mehmet Rauf is jailed. Huseyin Cahit, who wants to support him during his days in prison, has him write articles for the *Tanin* newspaper with a pseudonym, Mehmet Nafiz.

After a while, Yakup Kadri bumps into him in a bookstore in Izmir. Now, Mehmet Rauf is married to a wealthy woman from Izmir, who read his novel *Lily* and fell in love with him. But this marriage does not last long. Later, he marries one of his fanciers again. One day, as he serializes his new novel, he stops by the *Aksam* newspaper, where Yakup Kadri works, and introduces his new wife as his "right-hand." As his right arm is paralyzed, he writes his novels with the help of his wife.

Years later, while living in Ankara, Yakup Kadri receives two letters from him asking for governmental help. When he visits Ismet Inonu to convey this request, he comes across Falih Rifki and Rusen Esref, who are there for the same reason. Since Ismet Inonu is one of those who appreciate *Eylul*, he helps Mehmet Rauf spend his last days in a little comfort. After a while, Yakup Kadri reads about his death in a newspaper article.

Sahabettin Suleyman

Yakup Kadri carries various newspapers, brochures, and books in his bag each time he comes to Izmir from Egypt and delivers them to Sahabettin Suleyman, who distributes them to his friends at the university as soon as he returns to Istanbul. One year before the declaration of the constitutional monarchy, Yakup Kadri tells him about the Committee of Union and Progress, then, Sahabettin Suleyman's first job when he returns to Istanbul is to join the Unionists. However, after he starts working as a civil servant in Izmir, Yakup Kadri cannot hear much from him.

Sahabettin Suleyman returns to Istanbul as a result of his disagreement with the governor. Although the governor is one of Abdulhamid's men, the Unionists take his side in this conflict. Offended by politics, he devotes himself to literature. He aspires to create a new literary community to stand against the followers of the New Literature. His writings are similar to the poems of Ahmet Hasim, who is known as a symbolist.

He meets with all new good writers and poets of the period and holds a meeting in a room of Hilal Printing House. Since Yakup Kadri is not a writer yet, he only attends this meeting as his friend. He shyly sits in a corner. Refik Halid sits next to him with a similar attitude. When Yakup Kadri starts to ask Refik Halid who the people in the room are, Refik Halid playfully tells him who is who.

Sahabettin Suleyman makes Faik Âli, from the New Literature movement, the temporary president of the community, and as a result of the discussions carried out under his chairmanship, they are named Dawn of the Future. Sahabettin Suleyman suggests the motto, "Art is personal and venerable." Yakup Kadri regrets that the generation that emerged after Abdulhamid's tyranny is like this. While waiting for the proclamation of the constitutional monarchy in Egypt, he always dreamed of an art community to overshadow all previous literary movements in every sense. He closely followed all the literary, philosophical, and historical developments in France during his high school years. His friends were deprived of this opportunity because it was forbidden to follow foreign publications. So, he assumes that they accept this motto without relying on any ideology, only to stay away from the political debate between the constitutionalists and their opponents.

However, after the articles of Ahmet Samim and Ali Suha in Hilal newspaper condemning the 31 March Incident, the printing house is attacked by reactionaries. Yakup Kadri and his friends escape by jumping out the rear window. Then they start using the place allocated by Ahmet Ihsan Tokgoz, the owner of *Servetifunun* [*Wealth of Knowledge*] magazine.

A few years later, Ahmet Samim is shot dead as he is dissenting against the Unionists. *Servetifunun* magazine, which publishes the articles of Dawn of the Future community, comes out with articles condemning this event. However, its followers still reiterate their desire to keep themselves out of politics. They argue that an artist should not be compelled to write on any subject. Yet, this is not something new. The idea was previously advocated by the followers of the New Literature.

Although they are a new literary community, the offenses against them are related to morality. The reason is Sahabettin Suleyman's play named *The Dead End*, which narrates a lesbian love story. Sahabettin Suleyman, considering the insults advertisement, writes another play, *The Black Ornament*, in which he tells the love affair of a black eunuch with a blonde concubine. Thereupon, the attacks against him and Dawn of the Future community intensify.

Some writers of Dawn of the Future community raid a magazine, *Esref*, because of its insulting comments about them and get sued. When Baha Tevfik, the witness of *Esref*, states that literature is an infection, that he is also infected, and as a result, is not sure whether he saw the men in his office or elsewhere, the case is dismissed.

Meanwhile, *The Young Pens* magazine, which is published in Thessaloniki under the leadership of Ziya Gokalp, starts the National Literature movement and then accuses them of continuing to use the hybrid language of the New Literature movement. Yakup Kadri, on the other hand, argues that he writes in simplified Turkish and that the subjects of his stories are not only taken from the cosmopolitan environment of Istanbul. However, he and other followers of Dawn of the Future avoid giving any answer, following the advice of their then president, Hamdullah Suphi.

Contrary to the others, Sahabettin Suleyman and his friend Ali Naci harshly respond to all severe criticisms published in *The Young Pens* magazine in the magazine *Rubab*. Again in the same magazine, Sahabettin Suleyman introduces Ihsan Raif, a woman poet, to the press. He places her poems in the middle of his writings. This symbolic union is followed by a real one, and they get married. With this marriage, Sahabettin Suleyman turns into a man who pays more attention to himself and prepares himself to give lectures at the university.

After a while, the new couple goes on vacation to Switzerland, where Yakup Kadri stays for his treatment. Yakup Kadri spends his time off at the sanatorium, chatting with them and having fun. They befriend a young French poet who shares his poems with them. In return, they translate Ihsan Raif Hanim's poems into French. However, they catch the Spanish flu. Although Yakup Kadri is treated for his lungs, he survives the disease, but Sahabettin Suleyman passes away in a few days. His friends try to hide it from Yakup Kadri, who is staying in the sanatorium, but the young French poet visits and tells him everything in detail.

When Sahabettin Suleyman passes away, this young poet closes his eyes. He again puts on his clothes and clasps his hands on his chest. While doing this, he is surprised that he did not notice how beautiful Sahabettin Suleyman's hands were. But he gets upset because he can't find a tie to wear around his neck. Since Ihsan Raif Hanim is hospitalized after her husband's death, he cannot ask her where his ties are. He ensures that the corpse is buried in this way. However, as he learns that all

these things are not appropriate to Islam, he is distressed, thinking that everything he has done has been in vain.

Refik Halid

Yakup Kadri, who learned everything about being an Istanbulite from the novels of Halit Ziya, considers Refik Halid the opposite of himself, as Refik Halid's family comes from the official Ottoman bourgeoisie based in Istanbul for centuries. Refik Halid reminds him of the easygoing character named Behlul in Halit Ziya's novel *The Forbidden Love*.

Their names gradually come to the fore as they write in different journals. Yakup Kadri portrays the mental crises of a young person, while Refik Halid personifies inanimate objects in plain Turkish, which are novel in Turkish literature. After a while, Yakup Kadri publishes *A Raid* and Refik Halid *Fatma's Fortune*. However, literary circles criticize their plain language.

Refik Halid leaves their community when they are told that an article they wrote to protect their founder, Sahabettin Suleyman, cannot be published in their journal. On the day of the argument, Refik Halid leaves their center, then, Yakup Kadri follows him. As he catches up with him, he realizes that Refik Halid is chuckling. He gets angry and asks why he is chuckling; Refik Halid says they look like two truant students.

In a short time, Refik Halid increases his popularity with his articles in the humor magazine *Esref* and receives job offers from many newspapers and magazines. He decides to work in *Cem*, published by the cartoonist Cemil Cem. Consequently, he gives a subtle character to the vulgar style of satire dominating the press world.

Yakup Kadri admires Refik Halid's epicurean character and demeanor. He makes fun of people's flaws softly, without being aggressive. When they have money, they eat at the luxury restaurant of the *Tokatliyan Hotel*, when they don't, they grab something to eat in a grocery store. Either way, Yakup Kadri sees a happy expression on Refik Halid's face. Refik Halid treats every girl he likes as a fairy, while he always falls in love with someone and suffers for a long time. He thinks of himself as a man of books and Refik Halid as a man of life. Hamdullah Suphi describes them as follows; "Refik Halid is the painter of the outer world; Yakup Kadri is the painter of the inner world."

While Yakup Kadri is in Manisa to get things done, Refik Halid drops in on him, as he is at his brother's farm nearby, and they decide to accept the offer to join the community again. This time, the community turns into an academy. When new writers attempt to join them, they examine their works and put them to the vote. Everyone gives a speech at the ceremony held for those who are accepted. The only person who does not take these meetings seriously is Refik Halid, who now writes articles with the nickname, "Hedgehog." He always stays in a corner and watches what is going on, smiling and sometimes snickering.

However, as the political debates in the country spread everywhere and to everyone, Refik Halid opposes the brutality of the Unionists. Thus, he constantly receives letters with images of guns or daggers. But he does not hesitate to make fun of them.

When the Freedom and Accord Party replaces the Union and Progress Party, Refik Halid moves away from the press and begins to spend time in his father's mansion in Erenkoy. Yakup Kadri is very happy that he no longer has to wander around Beyoglu in the evenings to spend time with him. He finishes his writings and spends his afternoons in the large garden of this mansion with Refik Halid. Moreover, it is easier to commute to his house in Kiziltoprak from Erenkoy.

As they spend their days talking about French poets and writers, the Balkan Wars break out. Yakup Kadri goes to Babiâli Street every morning to learn about the latest developments. One evening, he runs into Refik Halid in a bookstore in Beyoglu. Refik Halid angrily speaks that the Unionists are the real traitors because they were so obsessed with their enemies that they did not give due importance to what was happening in the country. Complaining that the Greeks want to decorate the whole place with Greek flags, he proposes to leave Beyoglu for the first time. Yakup Kadri, too, finds the Committee of Union and Progress guilty, but the things give him heartache rather than anger. For this reason, he experiences a deep emotional separation from Refik Halid.

He is very upset when Refik Halid is exiled after the Committee of Union and Progress comes to power again with a coup. But as soon as he reads his letters, he realizes that he is still in good spirits. In his letters, Refik Halid criticizes Namik Kemal for taking a picture of himself with his tangled hair and beard as soon as he returned from Famagusta, where he had been forced to live in a large estate. He is critical of him because most of the exiles around him have difficulty paying their rent. To overcome his financial problems, he asks Yakup Kadri if he can write for the *Peyam* newspaper, where he is the editor-in-chief. When his wish is fulfilled, he begins to write articles with the signature "the man on the moon." But readers are quick to figure out who writes the articles. Indeed, since Refik Halid is about to marry the daughter of Doctor Celal Pasha at that time, he writes with great enthusiasm.

After the newspaper is closed, Yakup Kadri's relationship with Refik Halid is severed. He teaches at Uskudar High School during the first hours of the day and works as the editor-in-chief of the *Ikdam* newspaper in the afternoon. However, as he has to go everywhere on foot due to the mobilization for war, his body can no longer bear this fatigue, and he falls ill. He is sent to Switzerland for treatment.

He returns three years later, during the armistice period. Now, Istanbul is under occupation. He hears that Refik Halid leads the General Directorate of Post and Telegraph Organization, but he does not want to see him. He does not like him to be a man of the government, played like a puppet by an English captain. In a reply letter to Refik Halid, who wants to meet, he writes, "I have the same desire. But I have to go through some muddy roads to reach you. I can't do that." After a while, when he bumps into him and his wife at Necmeddin Sadik's house, Refik Halid leans into his ear and asks, "How was the road you passed? Was it as muddy as you feared?" In this way, he breaks the ice.

Yakup Kadri is relieved when he learns that Refik Halid never cooperated with the Allied Forces and that he left every place whenever he saw one of them there. But he resents that he does not support the national struggle in Anatolia. Refik Halid interprets the struggle in Anatolia as the fight of the Unionists to take over again. He even argues that the Allied Forces can stop them if they want to, but they prefer the Turks to be exhausted in a civil war.

Even though the person who succeeded Refik Halid in the General Directorate of Post and Telegraph Organization is appointed to important positions by the Republic of Turkey, Refik Halid has to live in exile for twenty years. His wife can't stand this life and leaves him, but he falls in love with a girl eighteen years younger than him and elopes with her because the girl's father doesn't approve their marriage.

Mustafa Kemal's appreciation of his writings is effective in his return to Turkey. One evening that Yakup Kadri can never forget, Mustafa Kemal sits at the table with a book in his hand and reads a play by Refik Halid to everyone present, laughing until he cries. In the play, a patient who has been unconscious for twenty years wakes up and sees that everyone in his family has changed. His wife and daughter's hair is dyed blonde, and his grandchildren display untraditional behaviors in their sporty outfits. When he turns his head to the wall, a portrait catches his eye, and he asks who the Englishman is. His grandchildren laugh and say that he is Mustafa Kemal Pasha. The man first thinks it's a joke, and then he gets angry with them, saying that there can't be such a hairless and beardless pasha. A little later, a hodja, an old family friend, visits them. When the man sees that the hodja doesn't wear a turban and robe, he is stunned. When the hodja says that he has just arrived from the capital Ankara to Istanbul, the man thinks that the hodja has gone mad. One day, when he sees his grandchildren dancing with their friends, he finally goes crazy. After Mustafa Kemal has finished reading the play, he tells the Minister of the Interior Sukru Kaya to do whatever is necessary to bring Refik Halid back.

When Refik Halid returns, Yakup Kadri is the ambassador in Czechoslovakia. So they can meet after a few months. Yakup Kadri gets the impression that Refik Halid feels pressure to show that he is the same as before. This condition changes when Yakup Kadri settles in Istanbul for good, and they start to spend time together again as before. But this time, their friendship continues in a family environment, away from youthful frivolity.

Ahmet Hasim

Members of Dawn of the Future are friends from Galatasaray High School. However, Ahmet Hasim does not socialize with them. When Yakup Kadri questions why he does not attend the meetings, Refik Halid, comparing Ahmet Hasim to a wild animal, says that he does not like to be seen with people. Upon this answer, Yakup Kadri gets more curious about him. All he knows about him is that he is an officer in the Regié Company. When one of his friends says that Ahmet Hasim does not want to be in the same place with Izzet Melih, who is the manager of the company, he guesses that Ahmet Hasim cannot stand to serve under his high school friend and that is the reason for his absence in the meetings.

After Yakup Kadri writes an article praising Ahmet Hasim in *Servetifunun*, Ahmet Hasim writes him a letter proposing to meet. Then, they meet in a hotel restaurant. Yakup Kadri is surprised to find a young man with brown hair, fair skin, and blue eyes. Since Ahmet Hasim is from Baghdad, he imagined him as a dark-skinned man. However, the spirit created by the rumors about him is real. Ahmet Hasim is a man who celebrates a person when he likes him and then humiliates the same person for a ridiculous reason.

Nearly two years after they met, Ahmet Hasim starts teaching French in Izmir. Since Yakup Kadri is staying there at that time, he first calls him and asks for his help to keep up with Izmir. Ahmet Hasim is a man who likes to watch the beautiful scenery in silence and have fun in clubs. Yakup Kadri rediscovers Izmir with these two types of Ahmet Hasim. He goes to his place early in the morning, then Ahmet Hasim prepares tea carefully as in Persian teahouses in Istanbul, and they drink tea together. If he has a new poem, he reads it to Yakup Kadri and always complains that nobody can understand it.

But it's not just not being understood by society that bothers him. He finds himself ugly and his body prematurely aged. He always talks about how much he dislikes himself. As he talks, Yakup Kadri thinks that literature and poetry are Ahmet Hasim's way of clinging to life. While spending time with Ahmet Hasim, he imagines himself in a fairy tale full of fairies.

Ahmet Hasim seems to be enchanted every time an Italian girl turns her head toward them in a restaurant they frequent. Yakup Kadri is not surprised by his state, but their two friends like to tease him. These two friends are Sukru Saracoglu and Sevket Bey, who are civil servants in the governorship and high school teachers. One evening, Sukru Saracoglu brings a handsome young man to the restaurant to trick Ahmet Hasim into thinking that the young man is there to kidnap the Italian girl because her father does not let him marry her. As soon as Ahmet Hasim hears this, he attempts to call the girl's family and the police. To prevent him, they tell him the truth. Then, Ahmet Hasim leaves in anger and never returns.

When Yakup Kadri cannot find him in the hostel, he talks to their friends and learns what happened. Although he did not know anything about the joke, he thinks that Ahmet Hasim is angry with him, too. However, one day, he runs into him in a cafe, and Ahmet Hasim treats him as usual. He talks about the card game he learned from a foreigner at his new hotel and how happy he is with his new environment.

They do not see each other for a few years due to the country's growing unrest. When Ahmet Hasim returns to Istanbul on leave from the Gallipoli campaign in the days when Yakup Kadri is a fierce nationalist, Yakup Kadri immediately visits him to hear exciting stories about the front. However, Ahmet Hasim tells two strange things.

When no soldier knows how to use an old-time mortar, they have an old sergeant brought from a remote village in Anatolia. The man does his best and eventually fires the mortar toward the enemy's trenches. The enemy soldiers panic when the imam in the battalion starts running, shouting "Allah, Allah!"

One night, the battery commander wakes everyone up and gets on his horse. The soldiers follow him without knowing where they are going. But after a while, it is understood that the commander is sleepwalking.

Yakup Kadri and his other acquaintances are disappointed by these two stories. Ahmet Hasim sarcastically recommends that if they want to hear something epic about the Gallipoli, they should

listen to it from the poets who will be invited to the front after everything is over. As he is from Baghdad, he is marked as Arab and not included in the delegation of poets and writers to be invited to the front by Turkish nationalists.

While looking for a job during the armistice period, people suggest that he go to Baghdad. He is offended that although he is wanted at the front during wartime, he is not wanted in the country in peace. Moreover, he refuses everything offered to him by the Iraqi government, although his brother and his relative, one of the last Ottoman sheik al-Islams, accept these offers and take an important position in Iraq.

When Yakup Kadri returns from Switzerland, he finds him living in a small wooden house in Kadikoy. Under the harsh conditions of the armistice years, Ahmet Hasim's presence becomes a door to the world of poetry and imagination. They start to spend time together again, just like in Izmir.

Each evening, Ahmet Hasim stops by the *Ikdam* newspaper, where Yakup Kadri works. They get on the ferry together and cross the sea. Since the girl Ahmet Hasim likes gets on the ferry at six, they get on the ferry at the exact time. After Ahmet Hasim starts to date the girl, the three of them begin to spend time together. One day, the girl brings one of her friends with her as her friend admires Yakup Kadri's writings very much. When Ahmet Hasim realizes that this girl is more elegant, he breaks up with his girlfriend.

In the second year of the armistice, Yakup Kadri goes to Ankara to support the national struggle. When he returns, he learns from his mother and sister that a similar incident happened; Ahmet Hasim wants to marry a girl and asks Yakup Kadri's mother to ask for the girl's hand. Yakup Kadri's mother does what he demands. They are engaged. However, as Ahmet Hasim does not like the brooch his fiancé wears, he scolds her and gives up on getting married.

He listens to another similar thing from Ahmet Hasim himself. This time, Ahmet Hasim is engaged to a girl living in a seaside mansion on the Bosphorus and visits her whenever possible. Sometimes, he stays overnight. One evening, he enjoys the stuffed mackerel prepared by his mother-in-law to be. The next day, he finds three stuffed mackerels wrapped in paper in his pocket on the ferry and throws them into the sea with disgust, and decides to break up with his fiancée right away.

Yakup Kadri believes that Ahmet Hasim is a person who only focuses on beauty and considers everything that he does not find beautiful vulgar and disgusting and that he experiences a shock every time he faces the facts of life. Therefore he is not interested in the concepts like goodness, truth, right, and logic. So, he draws a lot of reactions with his articles in the newspaper *Ikdam*. He is harshly criticized by people like Peyami Safa and Nâzım Hikmet. He even carries a gun for a while as Nâzım Hikmet says he is to beat him wherever he sees him.

However, when it is heard that he is seriously ill, everyone starts to approach him with compassion. As soon as Yakup Kadri verifies this word, he immediately goes to the doctor and learns that his friend's kidneys are calcified and there is no possibility of recovery. But he does not give up and asks Ismet Inonu for support for treatment. However, after many treatment attempts, Ahmet Hasim has to wait for death in his small house in Kadikoy.

One evening, Yakup Kadri asks him to look at the beautiful view, pointing to the moon. Ahmet Hasim says that these beautiful views are now painful for him without bothering to turn his head. That is the last word Yakup Kadri hears from him. He falls ill, too. Then, his wife takes care of Ahmet Hasim, visiting him constantly. When he is dead, she tries to hide the newspapers from Yakup Kadri but cannot succeed. After reading the news, Yakup Kadri both cries and prepares to go to Paris for surgery. A few hours later, while he is on the ferry, Ahmet Hasim goes on a journey with no return in a coffin, which Yahya Kemal calls "Silent Ship" in his poem.

Yahya Kemal

While passing through a passage named Bon Marché in Beyoglu in 1911, Yakup Kadri runs into an old friend. His friend introduces a stocky man next to him as a great literary master, but Yakup Kadri considers it a joke and does not take him seriously. A short time later, when he visits a friend of his named Sefik Esat, he learns that a man named Yahya Kemal has returned from Paris after ten years

and is staying there. As Yahya Kemal, whom his friend mentions as Poet Kemal, enters the room, he realizes that he is the stocky man he was introduced to before and likens him to a provincial man who came from a distant region of the empire, not from Paris. Moreover, when Poet Kemal starts to talk about political gossip with a Rumelian accent, he seems like someone who has never left Istanbul for a moment. Sefik Esat, figuring out what Yakup Kadri is thinking, tries to change the subject to literature but cannot succeed. Only after drinking a few glasses of wine at dinner does Yahya Kemal change his focus from Babiâli Street to Quartier Latin. But that is not enough to make Yakup Kadri think that he is a master of literature. He thinks he is just a sociable person.

After a while, when he encounters him in another place, Yahya Kemal stands up upon request and recites poems from Hugo, Baudelaire, Verlaine, and Hérédia. Only then is Yakup Kadri convinced that Yahya Kemal is a master of literature. He even compares him to Stéphane Mallarmé. Like Mallarmé, he defends new poetry but does not give new examples suitable for this new interpretation. He is content with reading some of his unfinished poetry, including the pastiche of Nedim, to his friends. Yakup Kadri thinks that Yahya Kemal finds the festive atmosphere of Versailles in Verlaine's poems in Nedim's poems and seeks the seeds of the new poetry he desires to create in Divan literature.

Yahya Kemal considers neither himself nor the Turks Asian or Oriental and states that many civilizations on the Mediterranean coast, including the Egyptians, have a share in many things attributed to the Greek civilization. He says, "We are Mediterranean people." Thus, he desires to create a style of poetry fed by Mallarmé, Hérédia, Baki, and Nedim. Yakup Kadri agrees with him. However, he attributes the "classical" character to folk poets rather than Divan poets, as for him, the spirit of the mother tongue is in folk literature. Based on this, he pens *From the Orchard of Saints* while he is in Switzerland for treatment. Yahya Kemal promises to write *From the Garden of the Lovers* but cannot because of his laziness.

Whenever Yakup Kadri converses with him, he encourages him to write down what he thinks, but Yahya Kemal does not like sitting at a desk and working. He feels like being tortured when he prepares the literary supplement of the newspaper of which Yakup Kadri is the editor-in-chief so much so that when he is asked to work a little more on one of his articles, he can't, and Yakup Kadri completes the article by imitating his style.

One day, since the leader writer falls ill, he asks Yakup Kadri for an anonymous article at the last minute, but as Yakup Kadri is overwhelmed, he hands over the task to Yahya Kemal, who comes to visit him. Yahya Kemal sits at the table opposite him with a sullen expression and asks what subject he is to write about. While looking for a topic to write about, Yakup Kadri spots an article translated from German titled "The Straits Question" and asks him to write about it. Yahya Kemal dips his pen into the inkwell and starts working. After a while, he complains about the quality of the paper. Yakup Kadri immediately goes to find the best quality papers. Then, Yahya Kemal finishes the article. But since the First World War continues, his article, defending that the British are not willing to leave the Straits to the Russians, alarms government circles. Principal Director General of Press Information Bureau Hikmet Bey invites Yakup Kadri to his office to find out who wrote the article, but Yakup Kadri does not give a name. Since Yahya Kemal is a close friend of the chief of staff of Minister of Internal Affairs Talât Pasha, he tells him that he wrote the article. When Talât Pasha finds out this, he laughs, saying they made a fuss about nothing. They panicked because they thought there was a connection between Major Yakup Cemil, who was executed for planning a coup to come to terms with the British, and the author of the article. However, Yahya Kemal is disturbed by Talât Pasha's reaction and being considered unimportant by him, and he resents that poets are not taken seriously.

He is also disturbed by the gossip of the literary circles about his resentful personality and then sends a letter to everyone inviting them to a duel. Yakup Kadri, too, receives one of these letters. One day, while working in his room at the newspaper, a young man trembling with excitement shows up – he is Ahmet Hamdi Tanpinar – and without even greeting, throws Yahya Kemal's letter on the table and leaves. After reading the letter, Yakup Kadri laughs and immediately calls Falih Rifki. Before he says anything, Falih Rifki laughs and says that he received the same letter. While Falih Rifki does not even need to answer Yahya Kemal, Yakup Kadri writes him a letter explaining that what he heard is not true. Despite his explanatory letter he and Yahya Kemal reconcile a few years later at the table of Mustafa Kemal Atatürk.

But before this incident, between 1911 and 1916, they mostly spend their days together. Since Yahya Kemal cannot find a regular job, he always stays at his friends' house. However, when his friends leave the country one by one, he starts to live with Yakup Kadri at his mother's house. The living room of the house turns into his bedroom in the evening. Yakup Kadri also shares with him what he earns from the newspaper.

However, Yakup Kadri can hardly endure this life. Whenever he gets the chance, he throws himself into the rituals of the Bektashi lodge in Camlica. Because of the guilt of leaving Yahya Kemal alone at home, he brings him with him for the Nevruz celebration. Yahya Kemal, who sees that the people who kiss the hand and knee of the sheik are workers and tradesmen, gets uncomfortable being among these people. Especially sitting on the floor with his knees bent hurts him so much that Yakup Kadri is afraid of him making a scene. However, as more polite people start coming to the lodge in the evening, Yahya Kemal cheers up. When it comes to the singing phase, he goes into a trance state. After that day, he frequents the lodge and falls in love with a woman there. The woman turns into a muse for him. However, even though she walks out on her husband and children for him, Yahya Kemal leaves her, saying that he cannot marry a woman everyone talks about. That is when Yakup Kadri realizes that Yahya Kemal is not a man who does not marry because of his bohemian lifestyle but is a man who submits to the judgments of an Eastern society oppressing women.

The best days of these years are on the Princes' Islands. During their stay in Tahsin Nahit's house, they have fun. They swing, take long walks on the beaches, and sing songs in the pines. The islanders cherish their songs in a way that they rename some roads and streets. For example, one place is renamed "Lovers' Road" because Tahsin Nahit calls it so.

Cenap Sahabettin

Yakup Kadri meets two young naval officers on the Hidiviyye ship, sailing from Alexandria to Izmir in 1908. While chatting, the officers pay attention to a person passing by and whisper in his ear that he is Cenap Sahabettin. When Yakup Kadri seems doubtful, the officers say that Cenap Sahabettin works in Jeddah as an inspector of an international health organization. Yakup Kadri knows that he is a physician but imagines him as a man who only cares about the ladies of Istanbul. Indeed, Cenap Sahabettin has a style that fits this picture. He resembles a Parisian with his outfit reminiscent of pictures of European poets published in literary magazines.

When he realizes that he is being watched, he smiles, helping Yakup Kadri build up the courage to go up to him. The expression of pleasure on Cenap Sahabettin's face disappears as soon as he hears that Yakup Kadri is a Turk. Yakup Kadri feels that Cenap Bey mistook him for an Egyptian prince, guessing his fame has spread to the court circles in Egypt but is disappointed when he finds out that he is Turkish. Cenap Sahabettin tells him that he comes to Jeddah every year to check the measures taken against epidemics during the pilgrimage season and his family waits for him at the house of his father-in-law in Izmir to be taken back to Istanbul by him. During three days on the ship, Yakup Kadri wishes to talk to him about literature, but Cenap Sahabettin talks about anything except it.

A few months later, the constitutional monarchy is reenacted, and Yakup Kadri starts to follow Cenap Sahabettin's articles in the *Tanin* newspaper under the title of "Philosophers' Lodge." One day, he goes over to his house as he knows where he lives thanks to their conversations on the ship. However, he finds Cenap Bey in a very different state. He has gained weight and become dull. But again, he talks about everything except literature. At the end of the one-hour conversation, as Yakup Kadri is about to leave, his eyes fall on the books on the table, and Cenap Sahabettin says that he will put them all in the basement. When Yakup Kadri notices the names of Remy de Gourmont and Max Nordau among the authors, he thinks that Cenap Bey has benefited from these authors when writing his column in *Tanin*.

But the thing that bothers him is why Cenap Sahabettin never talks about literature. Considering some of the words of Riza Tevfik and Yahya Kemal, he concludes that Cenap Bey sees himself as someone more than a poet. Indeed, Riza Tevfik claims that he is a philosopher rather than a poet, while Yahya Kemal complains that although he is one of the supporters of national struggle, he is not appointed to any state office.

Yakup Kadri thinks that Cenap Bey also upsets himself because of the same reason, but after a while, he learns that what upsets him is a love affair. According to rumors, the person he is in love with is a much younger relative. Suffering the pangs of love, he pens a poem titled "Don Juan." When Yakup Kadri and Ahmet Hasim read this poem, they admire him. For, he depicts Don Juan, who is engraved in their mind as an immoral character who respects nothing for the sake of his passions, as a miserable man carrying a torch.

Yakup Kadri thinks that Cenap Sahabettin takes this point of view from Turgenev's book, in which he interprets Don Juan and Don Quichotte as miserable people who die before they can reach their dreams. A short time later, he runs into him on a train and asks if he is aware of Turgenev's work. But Cenap Sahabettin says that he hasn't read anything but a few of his stories.

After a while, when they run into each other on the ferry in Istanbul, Cenap Sahabettin invites Yakup Kadri to a meeting. They go to Tokatliyan Hotel and see Suleyman Nazif in the hall with two other people, one is Diyarbakir deputy Feyzi Bey, and the other is Ziya Gokalp. Suleyman Nazif introduces them, and then Cenap Bey starts to bow and scrape to Ziya Gokalp. However, Ziya Gokalp is content to give one-word answers to each question. At one point, Cenap Bey asks if there is a writer who writes the way he likes, without using the words formed according to Arabic and Persian rules, and Ziya Bey replies, "There is. Him!" point to Yakup Kadri. Then, silence fills the place. Yakup Kadri is embarrassed so much so that he can't look at anybody.

Years later, when Yakup Kadri becomes a deputy, he learns from Feyzi Bey that when they were alone that day, Ziya Gokalp rubbed his hands and said, "While they were trying to take Yakup Kadri from us, I took him from them." What he calls us and them are the defenders of new Turkish and Ottoman Turkish. But Yakup Kadri joins this polarization from a political stance, not a literary one.

When Cenap Sahabettin writes an article titled "Farewell to Swords and Spurs," arguing that the Turkish army should lay down arms during the truce, Yakup Kadri writes an article called "Sword and Pen," supporting the national struggle, and then a heated debate ensues. To Yakup Kadri's surprise, Suleyman Nazif, who supported the national struggle passionately at the beginning, sides with Cenap Sahabettin in this debate.

Suleyman Nazif

One evening, Sahabettin Suleyman, who often stays in Yakup Kadri's house after the proclamation of constitutional monarchy, urges Yakup Kadri to have dinner earlier because they are to visit Suleyman Nazif. Suleyman Nazif is a person who wrote poems under the name Ibrahim Cehdi during the regime of Abdulhamid and now writes articles under his real name after the proclamation of the constitutional monarchy.

But when they go to his house, Yakup Kadri likens him to an Ottoman statesman. When Sahabettin Suleyman expresses his regret that Namik Kemal died without seeing the reenactment of the constitutional monarchy, Suleyman Nazif says that Namik Kemal was not a conscious supporter of constitutionalism and that he wrote in a letter to Mithat Pasha that if constitutionalism was a form of government contrary to religion, he would never defend it. Yakup Kadri and Sahabettin Suleyman are stunned by what they hear.

On the way back, Sahabettin Suleyman constantly talks about his astonishment, while Yakup Kadri thinks what an impressive man Suleyman Nazif is. After that night, he begins to read everything he writes. For Yakup Kadri, Suleyman Nazif is to Ottoman literature is like Sinan the Architect is to Ottoman architecture. There is no irregularity in his writings, and all the words are in their place. However, this regular writing style does not prevent him from pouring his excitement into the text. As he acts with the motto "My hatred is my religion," he never refrains from attacking his enemies.

Outraged by the Turkish Hearth's announcement of Mehmet Emin, who turns his back on all the great Ottoman poets, as the "National Turkish Poet," he points to his picture on the Turkish Hearth wall and the inscription over the painting and shouts that he has what he has not because of his ability but because of his luck. Indeed, the inscription on the picture reads, "This is from the grace of my Lord." Thereupon, Hamdullah Suphi, the head of the Turkish Hearth, gives a speech declaring that there is no place for those who disturb the peace, and Suleyman Nazif leaves angrily. After that day, whenever he hears the name of Hamdullah Suphi, he states that he does not know such a person.

One day, while walking around in Beyoglu with Abdulhak Hâmit, he proposes to go to the Tokatliyan Hotel, but Abdulhak Hâmit wants to go to Lebon Patisserie because he is to meet Ismail Mustak there. Suleyman Nazif reminds him that Ismail Mustak is a person who does not keep his word and says that they will wait in vain, but in the end, they go to Lebon Patisserie. When he sees Ismail Mustak waiting, he teases him, saying, "You were known for not keeping your word. Now, you have lost your reputation. Besides, you made a liar out of me before the gentleman!" The person who tells this story to Yakup Kadri years later is Ismail Mustak himself.

Despite their differences, they get along very well because of Suleyman Nazif's enthusiastic nature. For the same reason, as a governor's son, he cannot adapt to bureaucratic life even though he serves as a civil servant in various positions.

However, Yakup Kadri cannot understand how Suleyman Nazif, who said to the Allied Forces, "We have entered the war with pleasure. If necessary, we will do it again!" turns against the national struggle. When he and his friends, Ahmet Hasim and Falih Rifki, who are supporters of the national struggle like himself, conduct a campaign against the opponents, Suleyman Nazif takes them to court together with Cenap Sahabettin. So, when the national struggle is successful, he has no friends around him and dies alone in his house in Nisantasi.

Abdulhak Hâmit

When Yakup Kadri sees Abdulhak Hâmit's picture in the magazine *Servetifunun*, he likens him to European diplomats and dandies in London. He wants to be like him so much that he goes to a photographer to pose like him.

When Abdulhak Hâmit is dismissed from his diplomatic service in Brussels by the new cabinet in 1912, he returns to Istanbul, and a banquet is held at the Tokatliyan Hotel. Yakup Kadri is invited to the banquet, as he is among the young writers. Even in Abdulhak Hâmit's tone, he finds genius. However, every time he looks at him, he sees a self-conscious person like a child in an oral exam. He feels only Abdulhak Hâmit's clothes are left of the man he liked in the photo years ago.

Nevertheless, Abdulhak Hâmit impresses everyone with his grace. Yakup Kadri thinks that his grace comes from being born into an enlightened family, receiving a good education at an early age, and living in other countries with his father, who is an ambassador. He describes him as a true cosmopolitan who adopts every country he lives in as his homeland.

When Abdulhak Hâmit returns to Istanbul, people think that he would like to live in his old seaside mansion as a retired person, but he stays in the Tokatliyan Hotel for a long time, saying that he enjoys the city's noises. But Yakup Kadri thinks that he likes the nightlife, because he often runs into him in entertainment venues. One evening, when Yakup Kadri and his friends invite a French dancer to their table, Abdulhak Hâmit stops the dancer and invites Yakup Kadri and his friends to his table. Yakup Kadri and his friends are very embarrassed watching how the great poet flirts with the young dancer next to them. When the poet leaves with the dancer, they are stunned. When they see the same dancer at the same venue, they ask where they went that night. The dancer teases them, saying that Abdulhak Hâmit is a tiger.

When Abdulhak Hâmit later remarries, his wife, Lucienne, tells Yakup Kadri that she was married twice before but that Abdulhak Hâmit is the most passionate man she knows. One night, while Lucienne is asleep, Abdulhak Bey comes home late, but the door chain is locked. When he sees a walking stick that does not belong to him in the cloakroom through the doorway, he gets angry and breaks the chain. As soon as he enters, he searches the whole house for another man and asks Lucienne whose walking stick is it. Lucienne explains that it probably belongs to a friend of his, but he does not listen to her at all and breaks it. Then, he searches for its owner by carrying its broken handle for days.

However, years later, Abdulhak Bey starts to leave Lucienne alone on invitations because he thinks he is too old. Meanwhile, Lucienne falls in love with an Italian count. When Abdulhak Bey discovers this, he divorces Lucienne so that they can get married. After a feast at the Pera Palace, Abdulhak Bey takes the new groom and goes to have fun. He asks Lucienne to leave the room door unlocked so that he can see her for the last time. In the morning, Lucienne hears her new husband enter the room on

her right and her ex-husband enter the room to her left. After a while, Abdulhak Bey shows up and silently curses her. Lucienne continues to act as if she is asleep despite hearing him.

Yakup Kadri visits Abdulhak Bey with his wife after he starts living with Lucienne again and finds him as healthy and vigorous as before. While they are chatting happily, Lucienne leans into Yakup Kadri's ear and whispers that Abdulhak Bey is not like someone who lost his son three days ago. After receiving the news that his son had passed away in London, he said that he did not want to talk about it again. Yakup Kadri is shocked to hear this and compares Abdulhak Bey to Victor Hugo, who led a carefree life in his mansion in Paris after burying his sons.

But, according to him, Abdulhak Hâmit is the first name among the writers and poets of the *Tanzimat* period who can feel an identity crisis oscillating between Western and Eastern values. Other prominent figures of the same period can manage to negotiate the two opposite cultures as their Western side is so weak to be subordinated to their Eastern side. Unlike them, Abdulhak Hâmit can embrace European romanticism and takes its resultant crisis to his homeland.

Tevfik Fikret

Yakup Kadri wonders about Tevfik Fikret since his first day in the world of literature. Tevfik Fikret continues to invest in literature, while many literary figures suppressed during the reign of Abdulhamid go into politics after the declaration of the constitutional monarchy. However, when he is unexpectedly removed from his duty as the principal at Galatasaray High School, he cannot find any supporters besides his students. People he used to support do not support him. Moreover, when the education minister filled his place with Salih Zeki Bey, a mathematician and defends his decision, saying "What the hell! If I brought a scholar instead of a poet, am I wrong?" he is hurt very much.

After all this, Tevfik Fikret spends his time in a house overlooking the Bosphorus. Yakup Kadri likens him to a beautiful peacock perching on a tree to protect his feathers from dirt in one of his articles. One day, while going to visit him at home with Yahya Kemal and Riza Tevfik, he thinks about this article and gets nervous about how Tevfik Fikret found it. However, when the servant tells them that Tevfik Bey is in class at college, he comforts himself while waiting.

While they are chatting, Tevfik Fikret enters. He is a tall, broad-shouldered young man. When they meet, he tells Yakup Kadri that he enjoyed his article comparing him to a peacock. Yakup Kadri feels relieved. Riza Tevfik starts praising Yahya Kemal when he states that he does not know Yahya Kemal because his poems are yet to be published. Tevfik Fikret gives them a short lecture because he takes Riza Tevfik's joke on poetry seriously. He quotes Cenap Sahabettin's poems to exemplify the differences between old and new poetry. However, Yakup Kadri knows that the real name behind this new style is Tevfik Fikret himself, as he paved the way for free verse poetry.

Then, they talk about everyday matters. Yakup Kadri's aunt's son got married to Tevfik Fikret's niece. Since a relative of the girl, the manager of *Tanin* newspaper, sent the invitation in an envelope with *Tanin* letterhead, Tevfik Fikret mistook it for a letter from Huseyin Cahit and threw it away. For this reason, he apologizes to Yakup Kadri for not being able to see the invitation and come to the wedding. What he wants to expose is how much he dislikes the newspaper, *Tanin*, whose management he handed over to Huseyin Cahit, and the people whom the newspaper represents. The Committee of Union and Progress is no different from bandits for him.

Yakup Kadri wonders what Tevfik Fikret would have thought of Mustafa Kemal and looking at the expressions he used in his farewell poem to his son, who moved to London, he concludes that Tevfik Fikret embraced the label "sick man" given to the Ottomans by European powers. When they run into each other during the Balkan Wars, Tevfik Fikret describes the war as a punishment for not convincing Europe of their sincerity in reform movements. He complains that the Unionists divided the society by defining the Turks as the dominant nation. Yakup Kadri does not respond, thinking that his hatred against the Unionists dominates all his feelings. Thus, he is convinced that if he had lived, he would have been one of those who supported being under the control of an American mandate during the national struggle.

He talks to Tevfik Fikret for the last time on a ferry during the First World War. Tevfik Fikret mentions that he stays on one of the Princes' Islands because of his deteriorated health and that he cannot go out of the country due to the war. Complaining about the Unionists again, he tells that they will be

saved one day. Yakup Kadri is disturbed by this expression, as he speaks like people who always state that since they are incompetent, civilized countries should civilize them.

Yakup Kadri tells all this not to criticize Tevfik Fikret's patriotism but to show how helpless people felt at the time. However, he states that Tevfik Fikret's commitment to the idea of civilization is superior to his patriotism. To explain it, he quotes Albert Camus. Camus writes to his German friend that the French do not love their country despite everything like the Germans; the French love their country as long as it guarantees justice and freedom, and that they fight against them, not for victory but to protect these values. However, Yakup Kadri adds that Camus is a writer who is a child of a nation that succeeded in protecting its values, while Tevfik Fikret is a man who aged and died prematurely because he had been defeated many times.

Abdulah Sinasi Hisar

Abdulah Sinasi is a close friend of Yakup Kadri since his first days in the world of literature, but because he is afraid of being judged, he publishes his writings after the age of fifty. Yakup Kadri likens his first novel, *Mr. Fahim and Us*, to the writings of Marcel Proust. By reading his other stories, he realizes that Abdulah Sinasi is a person who takes everyone and every detail into consideration. He used to think of him as an indifferent man who does not consider men, whom he finds lacking socially and intellectually human beings, and does not touch the things he doubts about their cleanliness. Now, he finds the characters in his novels in his own life.

When Abdulah Sinasi returns from Paris, where he went before the reenactment of the constitutional monarchy, Yakup Kadri wonders about his life there but is afraid to ask questions. However, one evening, while having dinner at the Tokatliyan Hotel, Abdulah Sinasi asks him who his favorite French writer is, and Yakup Kadri mentions Anatole France and Maurice Barrès, then Abdulah Sinasi wants to hug him. Literature is so significant to him that Yakup Kadri feels that he is a friend of his writings, not his. He thinks that he finds fault in everyone but does not tell anyone anything.

When they meet, Abdulah Sinasi's family is torn apart. His father lives in a separate house in Beyoglu, and their seaside mansion does not have its old charm. Abdulah Sinasi wants to live with his mother in places like Sisli and Nisantasi, the new fancy districts. Yakup Kadri and Refik Halid are the ones who support him the most in his decision to relocate. As they meet after work, they usually miss the ferry, so they have to eat out and spend the night in a hotel, but Abdulah Sinasi does not find the restaurants and hotels clean enough. They always have a conflict over where to eat and sleep. Thus, they want him to move to a place closer to Beyoglu, where they meet in the evenings.

However, Yakup Kadri thinks that with his nostalgic texts about his life in his family's seaside mansion, he turns his eyes toward his inner life and keeps them closed to the era he lives just as Milton did while writing *Paradise Lost*.

Halide Edib Adivar

One day, an article in the *Tanin* newspaper catches Yakup Kadri's eye. It is not the literary quality of the article that draws his attention but its signature. Until then, women did not use their names with the names of their fathers or spouses, but in this signature, a woman's name is used with her husband's name; Halide Salih. After that day, Yakup Kadri reads everything written by Halide Salih with curiosity. He writes a flattering piece as he is very impressed by her novel, *Handan*. However, after declaring his love for the novel character *Handan* in his article and expressing that it is an autobiography, it is assumed that he declared his love to her, and a rumor spreads in the literary world. Some of his friends stop seeing him because he declared his love to a married woman. After a while, he learns that Halide Hanim is indeed an unhappy woman, like the character in the novel, and that she had to separate from her husband. So he realizes that he goofed.

A year later, Hamdullah Suphi takes him to the Turkish Hearth. There, he sees Halide Hanim for the first time. Although he wants to run away, Hamdullah Suphi forces him into a room. Inside, Halide Hanim is chatting with Huseyin Cahit and another friend. Huseyin Cahit is also offended by Yakup Kadri's criticism of one of his novels. So, when Hamdullah Suphi introduces Yakup Kadri to them, all three of them keep silent. Upon this, Yakup Kadri promises himself that he will not talk to Hamdullah

Suphi again. But later, he learns that he is not aware of the rumors and the resentment of Huseyin Cahit.

Afterward, Halide Hanim invites him to the Turkish Hearth. As she penned a play based on Joseph's story, she asks Yakup Kadri whether it is good or not to read the related part of the Torah to the audience before the play. Yakup Kadri looks at the part to be read and excitedly states that this is a very good idea. His excitement is because he likens Halide Hanim to the character in her novel, *Handan*.

After a while, their friendship blossoms as Halide Hanim writes an article praising Yakup Kadri's work, *From the Orchard of Saints*, which he serializes while he is in Switzerland for treatment. He feels flattered and is happy that the spiritual depression he describes in his work is appreciated by a woman. Their friendship becomes stronger when they go to Anatolia to support the national struggle.

Themes

Socialization A significant part of Yakup Kadri's memories describes his socializing moments. For example, when he goes to the theater, he meets Mehmet Rauf, he meets Refik Halid at a literary meeting and Abdulhak Hâmit at a banquet. Almost every evening, he meets with Refik Halid and Abdulhak Sinasi in Beyoglu. On these evenings, he talks about French literature among a privileged crowd. Even when staying in Switzerland for treatment, every chance he gets out of the sanatorium, he gets together with his literary friends and listens to poetry. All these socialization experiences are intertwined with his love of literature.

Politics Most of the literary figures Yakup Kadri mentions are politicized at some point in their lives, just like Yakup Kadri himself. Although Dawn of the Future literary community wants to keep art away from politics, it gets involved in the conflict between the Unionists and the opposition after the murder of Ahmet Samim. Refik Halid is exiled when the Unionists come to power again. Ahmet Hasim fights at the front but is marginalized by Turkish nationalists because he is an Arab. Since everything is politicized, an article written by Yahya Kemal is investigated by the interior ministry. While Cenap Sahabettin and Suleyman Nazif support disarmament and support the Istanbul government, Yakup Kadri supports the national struggle in Anatolia. In short, in a period when everything is politicized, everyone gets involved in politics in a way.

Progress While the journal, *The Young Pens*, headed by Ziya Gokalp, defends plain Turkish, stripped of the influence of Arabic and Persian, Cenap Sahabettin and other people like him continue to use the Ottoman language. Although Yakup Kadri does not take sides in this literary conflict, he tries to write the stories of people outside of Istanbul in plain Turkish. Considering that the Ottoman Empire organized its population based on an ethnoreligious principle and that nationalism is a modern phenomenon, the debates initiated by these literary figures can be considered progressive.

Social Control Mehmet Fuat's lifestyle, which does not comply with society's norms, is punished by his close friends. After he attempts suicide because of an affair, he is isolated. Similarly, when Yakup Kadri's praise for Halide Edib Adivar's novel, *Handan*, is taken as a declaration of love to a married woman, some of his friends stop seeing him. Both cases show that the most enlightened people of the country judge each other according to society's norms and punish each other.

East-West Conflict Although the people around Yakup Kadri lived in Europe for a while and adopted Western culture to a certain extent, Yakup Kadri thinks that their Eastern side dominates their Western side. For example, Yahya Kemal leaves his lover, who leaves her family for him, saying that he cannot marry a woman who is a gossip topic. Only then does Yakup Kadri realize that Yahya Kemal is an Eastern man. Abdulhak Hâmit is the only person whose Western side defeats his Eastern side; he lets his wife Lucienne, whom he is passionately jealous of, be with the man she loves. These two examples show that those who have adopted Western culture take the most significant examination in this regard in romantic relationships.

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