

HUMANITIES INSTITUTE
Muruvet Esra Yildirim, M.A.

KIRK YIL [FORTY YEARS]

HALİT ZİYA UŞAKLIĞIL

People

Resmî Efendi	Brother-in-law of Halit Ziya's uncle.
Süleyman Bey	Halit Ziya's youngest uncle, born by his grandfather's second wife.
Auguste de Jaba	Lawyer of Halit Ziya's grandfather.
Antuan	The young man who helps Halit Ziya enroll in Mechitariste in Izmir.
Fano	A military doctor in Izmir.
Muallim Naci	A writer and poet in the Tanzimat period. The director of <i>Tercümanihakikat</i> , a newspaper between 1884 and 1885.
Tevfik Nevzat	Poet and writer. He publishes the magazines <i>Nevruz</i> together with Halit Ziya and Bıçakçızade Hakkı, and <i>Hizmet</i> with Halit Ziya.
Bıçakçızade Hakkı	He publishes <i>Nevruz</i> magazine with Halit Ziya and Tevfik Nevzat.
Mustafa Reşit Bey	Writer. He introduces names such as Namık Kemal and his friends.
Şeyh Şevkullah Efendi	A sheikh in Misry Dervish Lodge in Izmir.
Pierre Vasel	Halit Ziya's teacher in Mechitariste.
Cezana	Halit Ziya's dance instructor in Izmir.
Abdülhalim Memduh	Poet. He writes the first literary history book.
Ebüzziya Tevfik Bey	Journalist and publisher.
Arakel	One of those who are the first to open a library and publish a book in Istanbul.
Agop Paşa	Statesman. The minister of finance and minister of the privy treasury.
Mansurizade Mustafa Paşa	Statesman. He serves as the minister of education.
İstevan Nubar	Clerk of the Ottoman Bank in Izmir.
Hacı Naşit Paşa	Governor of Izmir.
Recaizade Mahmut Ekrem	Writer.
Şemi Bey	Clerk in the Railway Company in Izmir.
Mehmet Şevket Efendi	Halit Ziya's friend nicknamed "a little of everything."
Virgini Karakaşyan	Artist.
Ali Galip	Halit Ziya's schoolmate.
Memmenlizade Tahir Bey	Poet.
Tahsin Bey	The director of education in Izmir after Memmenlizade Tahir Bey.
Abdurrahman Efendi	First principal of the school in Izmir, where Halit Ziya works as a teacher.
Halil Rifat Paşa	Governor of Izmir.
Ahmet İhsan	Writer and publisher.
Emrullah Efendi	Politician and writer.
Weber	The manager of the Ottoman Bank in Izmir.
Mehmet Rauf	Naval officer and writer.
Abdurrahman Paşa	After working as a grand vizier for a short period, he is appointed to Kastamonu and Izmir as governor. He offers a government job to Halit Ziya, encouraging him to resign from the Ottoman Bank in Izmir.
Hazım Bey	Abdurrahman Pasha's letterman
Sait Bey	Halit Ziya's wife's uncle.
Rıza Tevfik	Philosopher and poet.
Forni	The general manager of the Régie Company, a parastatal company formed in the late Ottoman Empire by the Ottoman Public Debt Administration.
Hüseyin Cahit	Journalist and writer.
Ahmet Hikmet	Diplomat and writer.
Cenap Şahabettin	Poet and doctor.
Baba Tahir	Owner of several magazines and newspapers, including <i>Malumat</i> .
Tevfik Fikret	Poet and teacher.
Münci Fikri	Writer.
Ahmet Rasim	Journalist and writer.
Reşit Saffet	Intellectual and diplomat.

Hakkı Halit	One of Halit Ziya's friends in Yeşilköy.
Gelenbevî Sait	One of Halit Ziya's friends in Yeşilköy.
Ahmet Mithat Efendi	Writer and journalist.
Salâh Cimcoz	He publishes the newspaper <i>Kalem</i> during the Second Constitutional Era.

Events

Dream Halit Ziya starts the book with a dream in which he is desperately searching for his mother. A part of him says she is dead while another part is rejecting it. When he finally wakes up, his memories surround him, and he decides to write them. In this book, he tells his memories of the first forty years of his life.

Family Halit Ziya Uşaklıgil comes from the Helvacızades who manufacture and supply halwa, which is one of the most lucrative commercial activities of the time in Uşak –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 Helvacızades there, in time, they are called Uşaklılar or Uşaklıgil referring to being from Uşak, and eventually, they become the Uşaklıgils. 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 Eyüp district of Istanbul. But after a while, his family moves to another house that his father built in Saraçhane.

Death The house Halit Ziya inhabits has many nannies. One day, he realizes that Gülfidan, one of those nannies, is not at home and asks his nanny Dilhoş about her. Dilhoş tells him Gülfidan went on pilgrimage. In time, he is told other people go on pilgrimage too, but little 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 realized that going on pilgrimage means dying.

School Six-year-old Halit Ziya is enrolled in Mercan School, which is believed to be fortunate among people. 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 suggested that they go to the school together. The next day, Halit Ziya goes to the military school together with Cemal and enrolls in the school without letting anyone know again. When he returns home, he proudly gives the news to those in the house. 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 Topkapı Palace with its division into public *selamlık*, which is used only by men and private *haremlik* 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 Slave Ziver. Every summer, when the household goes to Ihsaniye, their summer resort, Halit Ziya and Slave 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, Slave Server gets lost. Afterward, Halit Ziya and his father pass from Ihsaniye to Istanbul in a boat and visit Server in a hospital. When Halit Ziya sees him, he figures out why he is always asked not to talk about him whenever he asks about Server. For Server is preparing to die like other servants...

Grudge and Friendship Halit Ziya says that he could not understand how he stood out in his class of about a hundred children to become the "first sergeant," in Fatih Military School. He thinks that nobody disapproved of his undertaking the role because everybody perceived it as a game.

He builds lifelong friendships in this class. His friendship with Mehmet Asım, who is the partner of publisher Ahmet İhsan, 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 the class for a while. Halit Ziya only knows that the boy lives in a mansion between Şehzadebaşı and Direklerarası. 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 also heading to Gulhane Park but prefers to be alone there. Upon this comment, Halit Ziya feels angry but cannot say anything. He says that he holds a grudge for half a century because of what the boy said to them.

On the Eve of the War Instead of going to İhsaniye, as every summer, at the request of his mother in summer, they set out to go to Serres, where Halit Ziya's sister settled after her marriage. The shortest way to reach Serres 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 explode and imagines there are bandits who suddenly blocked their path. For seeing something he has never seen before he is happy. But in fact, those who came to meet them exploded their 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 reasons push Halit Ziya to engage in literature; reading and theater. He reads Aşık Garip, Aslı and Kerem, Leyla and Mecnun, One Thousand Nights, and One Thousand Days. When he runs out of books to read, he borrows from his friend. 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 a man who is also interested in Western culture. When 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 does not hesitate to take Halit Ziya and walk all the way from Saraçhane to Gedikpaşa 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 the pocket money he used to spend on the lead soldiers on books. These books, which are piled up in his room, are essentially scattered papers as they have not yet been bound. One day, he decides to bind them all and begins to thread the papers one by one. Meanwhile, his father and Slave Ziver come. 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 and burns 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 died four months after her birth. Halit Ziya unites 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.

During this period, the visits of night guests become more frequent. Halit Ziya is also present at these meetings, sometimes studying in a corner or reading the newspapers aloud for the guests, or just listening to what is being spoken. One night, while browsing through the *Çaylak* and *Hayal* newspapers in front of him, Menekşelizade Emin Efendi stands up and speaks passionately. This is the first political speech that Halit Ziya has heard. When he speaks, 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. 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 Süleyman Bey, the youngest of these three children, will come to Istanbul.

Slave Ziver Although Halit Ziya thinks the Abyssinian Slave Ziver is his peer, as Ziver grows, he learns 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 his slave friend's eyes and face.

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

Love Stories Hopeless love affairs surround Halit Ziya. 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 divorces, their love prevents them from being reunited. His uncle finds the only way out of this uncertain state to marry someone else, and they are separated forever. However, Halit Ziya's family considers the first wife the sister-in-law since she never marries again.

Another unhappy love story belongs to Gülter, his mother's concubine. Gülter suddenly falls ill after Halit Ziya's brother Etem got married. On a day she expects to die, she wants to see Etem. 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, brother-in-law of his uncle. 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 to them at the most appropriate moment of their game.

Halit Ziya wants to include Süleyman Bey, who is a few years older than him, in this fun team. But Süleyman Bey does not like these games. 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 Süleyman Bey and

adapts to his request. Since they do not mime anymore, this time, Resmî Efendi starts to show them all the 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, the country is at war with Russia. Classes are stopped in schools, 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 had been sent to the war zone.

Fun Istanbul trips have stopped. Resmî Efendi, Lala Refik Ağa, Halit Ziya, and Süleyman Bey silently watch the soldiers passing the railway for hours. After a while, Resmî Efendi and Halit Ziya's uncle are also called into the army. Meanwhile, one evening, his father informs him that he will go to Izmir with his brother Süleyman and Refik Ağa. Halit Ziya, who wants to see her relatives in Izmir, begs her mother and joins them after getting permission.

Grandfather and Father Halit Ziya is impressed by his grandfather, whom he saw for the first time, with his imposing appearance. His grandfather also likes and nicknames him "Parrot Halit" for his chattering. The special attention Halit Ziya receives from his grandfather causes envy among other members of the family, except Süleyman Bey.

One evening, he goes from the *harem* to the *selamlık* with Süleyman 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 went to the grandfather's room with two guests after the meal. Süleyman Bey asks the servants, who are busy clearing the 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 his father lost. When they go back to the hall, Halit Ziya does not listen to Süleyman Bey and 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 Süleyman Bey's room. There, Süleyman Bey tells Halit Ziya that his father was defrauded by someone named Erkül.

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 that there are not many people in the houses to take care of children, he and his friends begin to stroll. Wounded and sick people are everywhere. Moreover, immigrants flood into the city. Mosques, dervish lodges, and empty old houses give shelter to them, but they cannot escape death.

Şehzade 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 doubts what he has heard of humanity, mercy, and civilization, questioning what war means, 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 immigrants who wait on the sidewalks. After a while, the army does not enter the city, as it is said, but Russian soldiers begin to wander through the city. One day, a ceremony is held in Yeşilköy, and Halit Ziya goes there with his brother and an Iranian man working in his brother's shop. The famous Yeşilköy Agreement is signed. While he tells his father what he saw there in the evening, his father scolds him.

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 small 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, nanny Dilhoş, Slave Müferrih, 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 immigrants he saw in Istanbul. The servants piled 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; Süleyman 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 with men's and women's quarters.

Longing for School While Süleyman Bey and Yusuf Bey are taking Arabic, Persian, French, and science lessons from private teachers with the opportunities provided by his grandfather, Halit Ziya observes them from behind. He feels forgotten and wanders around because he is alone during the classes. Sometimes he goes to Süleyman Bey's room with jealousy, and while Süleyman Bey studies with his teacher, 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 for a while and then leaves the room, giving 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 brings new books from Istanbul to be paid for by his grandfather. 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. But when his service is no longer demanded, he cannot order a book anymore. But he could both establish a large library for his age and become 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 recalls 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. But he also adds that they don't speak Turkish or even pretend they can't speak Turkish.

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. He states that they cannot even learn four operations.

Meanwhile, Mithat Pasha, who fell out of favor of Abdulhamid and 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 teach 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 ballroom party, and Halit Ziya is invited too. Halit Ziya goes to the parties but says that at that time, it was 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 states that he understood what working meant when he started 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 says that he was enthusiastic about learning new things from children around him and he does not remember any other time in his life that he tried so hard. 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 along with himself. 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 struggled when they faced 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 surroundings for the (imaginary)sins he committed 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 *Tercüman-ı Hakikat* [Translator of Truth] magazine, which is under the influence of Muallim Naci. 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 Muallim Naci, 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 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 did not hesitate to tell him that he should stand on his own feet now. That's why 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 Vasel, one of his teachers, pulls out a paper from his pocket and 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 philosophy whenever he has the opportunity. But Halit Ziya regrets that he does not have enough money to pay the teacher.

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

Nevruz 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 Reşit Bey's magazine; *Şark* [the East].

One evening, he is invited to Menekşelizade Emin Efendi's house. This house hosts those who are exposed to the evil of Abdülhamit, and Emin Efendi enjoys introducing Halit Ziya to people he considers valuable. That evening, at Emin Efendi's house, he sees a turbaned *sofya*, 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 him.

In the end, he founded *Nevruz* magazine with his two friends Bıçakçızade Hakkı 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 Fazıl 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 went to his grandfather and read the letter to him. Then 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 these friends on almost any subject. They chat about both business and political and literary movements in France. One day, they tell him about a dance teacher who came to Izmir, and he decides to take a dance lesson to make up for what happened to him at the ball 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 her 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 from 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 Şemi Bey, who works in the Izmir Railway Administration. Şemi 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 Babiâli Street, he becomes more alienated from everything. He cannot see the libraries and big publishing houses he envisioned.

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

These disappointments become even more exacerbated when he goes to the Sarafim Coffeehouse, of which he has always heard his name. He has always dreamed of this place with halls full of books, but this dream is also shattered when his friend Abdülhalim Memduh grabs him by his arm and 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; Ebüzziya Tevfik Bey's printing house and himself. He considers this printing house in an old stone inn in Galata as a fine art home. Ebüzziya Tevfik 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 leans to 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 in the room allocated to him 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 was also hasty in applying the conditions and printed the book without editing. When Halit Ziya returns to Izmir, he finds the book, not the edited drafts. Arakel Efendi, not to exceed the price he paid for the book, had removed most of the manuscripts. Halit Ziya finds consolation in the fact that the book was published in the Ebüzziya Printing House according to Ebüzziya 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 is kept in the waiting room for a while. When Agop Pasha arrives, he immediately asks for a letter of recommendation, and after reading the long letter, he asks about the condition of Halit Ziya's 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 Vaniköy. 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 left the ministry. More importantly, a telegram declaring that his mother is sick calls him back.

Kerim Sabit He met many writers and poets while he was 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 the book he wrote receives a lot of criticism. The main source of these criticisms is Muallim Naci, who is no different from a tyrant in literary circles. Muallim Naci, as a master in singing ghazals, takes his inspiration only from the East and diwan literature. He taunts young people following Namık Kemal because he cannot criticize Namık Kemal openly.

One day, Kerim Sabit calls Halit Ziya to a pub with a man Halit Ziya does not know. The three of them sit at a table, and then Halit Ziya realizes that Kerim Sabit has invited the man next to him to look at the rhyme of his poems because he fears that Muallim Naci would bully him. Since the literary criticism of the time focuses on rhyme in poetry and words and syntax in prose, the ideas and feelings described 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 Muallim Naci, the man replies with a nod. Halit Ziya records this night in his memory with 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 has been appointed as a French teacher in high school by the director of education. He is now an eighteen-year-old teacher. His uncle Sadık 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 İstevan 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 the German and English managers of the bank and is hired as an accountant. His working hours at the bank are made 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 Naşit Pasha. Since the domination of Abdülhamit 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. But Halit Ziya, inspired by that night, starts to attend all balls in Izmir.

Another governor, Halil Rifat Paşa, is also open to innovations and leads the establishment of a newspaper other than the official newspaper. 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 newspaper writer.

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 have arrived and 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 dreamed of writing a great novel. He dreams of 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 them.

One day, his teacher friend criticizing Halit Ziya's poems calls a student and asks him 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 gaze 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 inspection officers. However, after a long wait, his file is returned because it is against Islam. In this work, which tells the story of a young girl who is the victim of her love, Halit Ziya cannot understand what is against Islam. But when he sees those parts of the serials that are likely to arouse lustful thoughts for those living in deprivation are worn down, he thinks that his writings are read over and over for personal pleasure...

Other Stories Halit Ziya starts to serialize other stories after *Sefile*. The *Nemide* story 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, the *Bir Muhtıranın Son Yaprakları* [Last Leaves of a Memorandum] is about to end, he receives a warning letter from Abdülhalim 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 wrote 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 İzdivacın Tarih-i Muaşakası* [A History of a Love Marriage], is accused of plagiarism by *İkdam* reporter Ali Kemal. Halit Ziya reports that Ali Kemal, whom Hüseyin Cahit Yalçın caught plagiarizing, became enraged and tried to take it on him. But Halit Ziya does not allow it, writing an offensive article in *the Sabah* newspaper.

Şemi Bey, who is aware of the letter from Abdülhalim Memduh, asks Halit Ziya if there is a new story he writes. Knowing that Şemi Bey asked it with a secret intention, Halit Ziya tells him that he has been preparing two novels: *Deli ve Dayda* [the Mad and Dayda]. This time, Şemi 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, Şemi 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 Şemi Bey interrupts him to say that the story implies that Abdulhamid is with many young girls and triggers 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 sectarian coldness between Catholics and Greeks, he is never exposed to such a thing. 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, came to Izmir and exhibits French operettas translated by Güllü Agop, one of the founders of the Turkish theater, and Dikran Çuhacıyan’s *The Chickpea Seller*, *Arif’s Trick*, and the *Beardless Housekeeper*. Halit Ziya returns to those exciting evenings he went to the Gedikpaşa Theater in Istanbul, thanks to these operettas.

A Translation One evening, when Halit Ziya sees Mehmet Şevket 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 Karakaşyan, he immediately stepped 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, he 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 a sentence from the French text to read aloud, and then Halit Ziya repeats it in translation. This way, everyone is convinced that the translation is indeed over. Applause bursts out suddenly. Unfortunately, it cannot be staged due to Virginia'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 Karşıyaka, the sunniest and warmest place in Izmir, upon her doctor's recommendation. Halit Ziya also settles there with her 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 her 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, Tefvik Nevzat comes home and informs him that several people had 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 Hisar Mosque. Halit Ziya remembers that someone had 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 had published *Şehbal*, a pictorial magazine for a while.

A New Order After the death of his mother, Halit Ziya goes to Süleyman Bey's mansion in Göztepe. There, he meets Scandinavian literature thanks to a Dutchman who accompanies Süleyman Bey in fishing. On the other hand, he finishes his novel, *Mezardan Sesler* [Sounds from the Grave], in which he writes about the death of his mother. Thus, he mourns his mother's death by writing.

When Süleyman Bey decides to leave Izmir and go to Istanbul, Halit Ziya rents a house with two friends and his nanny, Dilhoş, in Karataş, breaking his ties with the family house. His roommates are Tefvik Nevzat and Ali Galip, who is a friend from school. 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.

Muallim Naci Muallim Naci's hostility toward innovative youth such as Rezaizade Mahmut Ekrem and Abdülhak Hamit pushes Halit Ziya to write a series of articles revolting against this situation. The articles are appreciated by young people in Istanbul. However, Muallim Naci 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 Muallim Naci and those around him to *Hizmet* magazine, signing "Muallim" in front of their names. (Muallim means teacher). Muallim Naci does not answer this time and everything remains a good joke.

Hizmet Halit Ziya reports that Izmir Governor Halil Rifat Pasha had built beautiful roads in Izmir and asked the Yıldız Palace for a budget for *Hizmet*. Halit Ziya says that he knew how to open the

paths of the heart, too. The palace did something unexpected and decided 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 Karataş are under family pressure to get married. Whenever Halit Ziya visits his relatives, they always suggest to him that he should marry. One evening, he meets Ahmet Celâdet, Tefvik 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, and his friend attacks him. Later, Tefvik Nevzat and Ahmet Celâdet put him in a car to protect and send him home. That his friend would have killed 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 Göztepe, 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 Sadık tells him that he wants to see the Paris Exhibition of 1889 and he would 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 has prepared 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, Süleyman 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 Süleyman 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 Süleyman Bey was injured. They go to the hospital. There, Halit Ziya finds out that Süleyman 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 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 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 and mocks him. Halit Ziya cannot stand it this time and verbally attacks the manager because he knows that a Greek lawyer had done the translation 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 an area of 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 was the only Turk working at the bank at that time.

A Literary History Halit Ziya does not break his connection with 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 the most organized. 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 Şemsettin Sami's translation of *Les Misérables*, he states that he supports his style and translates some texts in the same fashion. When Ebüzziya Efendi wants to print them, Halit Ziya sends his works to him. However, the inspectors find these translations unsuitable and change them so much that instead of sending the manuscripts back to Izmir, Ebüzziya hands them over to a young man, who would 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 be in Izmir and believes that this is another reason not to stay in Izmir.

New Writers One day, he discovers Abdullah Cevdet's the *Türbe-i Masumiyet* [Shrine of Innocence] poetry book by mail from Istanbul and adores it. Afterward, he reads Samipaşazade Sezai's book, *Küçük Şeyler* [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 *Düşmüş* [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 his friendship with him 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 letterer Hazım Bey is a person who is devoted to customs and also a person who is keen on innovations and asks Halit Ziya for advice to improve his French. Halit Ziya advises him some books, and as they meet, Hazım 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 who belongs to what nationality. When Halit Ziya resigned from the bank, this job was in his mind. However, as soon as he takes office, he regrets resigning. Because the study 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 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 Sarıyer. 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 Sarıyer, 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 Hüseyin Siret, Rıza Tevfik, and Ahmet Rasim visit him frequently. He also visits Muallim Naci, Namık Kemal's son Ali Ekrem, and Ahmet İhsan. It was his visit to Ahmet İhsan that drags him to write again. During these early years of *Servetifünun*, Halit Ziya writes many short stories for Ahmet İhsan.

A Visit Halit Ziya sees Rezaizade Mahmut Ekrem for the first time while walking on the pier in Izmir by chance. Rezaizade was sent to Tripoli by Abdulhamid as the head of a research commission. But when they finished it, they were allowed back on a rotten steamer. Rezaizade, suspecting of it, got off the ferry in Izmir. One day, Halit Ziya wants to visit him at his house. He knocks on the door of the mansion in Istinye. After a long wait, he is taken inside and put into a small room. When Rezaizade comes in, he has a little chat with him and then shows the pictures he has made. Seeing that Halit Ziya does not understand much from painting, he sits down at the piano and starts to play. That day, Halit Ziya leaves the mansion elated because Rezaizade told him to continue writing.

Philosophy Halit Ziya attends an evening party with his wife's aunt's son Nâzım Bey and his friends. In the following hours, they get up, fearing that the crowd will get the informants' attention. Halit Ziya walks with Rıza Tevfik. While Rıza 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 Rıza Tevfik brings the subject to philosophy always talks about names that Halit Ziya has never read until then. After that night, Halit Ziya immediately 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 Rıza Tevfik's knowledge in many fields.

Money He moves to a new house in Cihangir 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 in Beyoğlu 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 Halit Ziya walks in, the narrow interior and the pungent smell of food inside disappoint him. There, he informs Chief Secretary Süreyya 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 was 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 part. According to him, the coincidence was 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 is written Hüseyin Cahit. They are drafts of a story to be published later in the book, *Hayat-ı 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 Hüseyin 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. 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.

Meanwhile, he moves from his house in Cihangir to Nişantaşı. Halit Ziya likes to locate his memories in houses where he has lived. Thus, he says that while living in the house in Nişantaşı, Tevfik Fikret hears his name for the first time.

Tevfik and Cenap Tevfik Fikret and Cenap Şahabattin; 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* 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 brought to him and then visits Cenap Şahabattin 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 Muallim Naci'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 Hüseyin Siret, both are distant and curious. But when Hüseyin 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 Münci 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. Münci 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, Münci 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 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 summon him. He thinks about the stories he wrote to *Servetifünun*, 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 Güzel Hasan 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 starts to drive the car 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.

Edebiyatçedide [New Literature] When Rezaizade informs Halit Ziya that the management of *Servetifünun*, printed by Ahmet Ihsan, was passed to Tevfik Fikret and invites him to write there, Halit Ziya joins the *Edebiyatçedide* 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 *Edebiyatçedide*, meaning new literature, had been attributed to the writers, who were later called Tanzimat writers. However, those, who wanted to make fun of the authors of the *Servetifünun* magazine, started to call them "New Edebiyatçedide," and in time, the word "new" was dropped and just Edebiyatçedide remained.

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 Edebiyatcedide before it was born.

The Opposites After the death of Muslim Naci, those who oppose the authors of *Servetifünun* are the ones who consider moving away from the Eastern culture a sin. That is why Ahmet Mithat Efendi calls them “décadent.” But the real opposition is Baba Tahir, the head of *Malumat*, a magazine supported by Yıldız 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 Palace.

However, there are also names such as Ismail Sefa and Süleyman 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 *Servetifünun*. Süleyman Nazif, on the other hand, does not see any threat in turning to the West and later joins them.

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

Censor Halit Ziya says that the main opposition to literary activities came from censor staff and that the delusions of the Palace 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. 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 Reşat 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. Everything about revolution, rebellion, and assassination has been removed from the history books. It is not even possible to use an ellipsis as it will blur the meaning in a text.

Reşat 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 gets out. Halit Ziya goes after him. His friend tells him that man in the other cart is Reşat 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 Reşat Efendi in a way and just because of that spied on by the Palace. Moreover, because of Abdulhamid’s delusions, those who were called Hamid changed their names to Hamdi or Hâmit, Murat to Mir’at, and those are named Reşat to Neşet. Halit Ziya says that no children were named Murat, Hamid, and Reşat 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 Reşat Efendi, and thanks to him, he established a bond with Reşat Efendi. One day, 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 Reşat Efendi, who is a Mawlawi, heard about it, he started to send greetings. After his father recounts this, he foretells that Reşat 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 house in Gedikpaşa from Nişantaşı. 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, Hüseyin 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 Hüseyin Cahit finishes his novel, *Hayal İçinde* [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 Hüseyin 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 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 anywhere 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 to 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 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 Beyoğlu 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 of Galata Bridge.

A Moment of Shame and 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 Yıldız 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 go to 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 an iftar feast 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 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 while residing in his house in Nişantaşı and later narrates his grief in his story, *Kırık Oyuncak* [Broken Toy]. Then, his daughter Güzin is born. He also tells about the troubles his daughter brought with her in *Kırık 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 Beyoğlu 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 *Servetifünun* 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 until that time he has slept 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 Hüseyin Cahit, who is his age. He only confesses to Halit Ziya that he has an affair with the fiancée or 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 Servetifünun One day, while chatting with his friend Saffeti Ziya, Ahmet Hikmet joins them and asks why H. Nâzım and A. Nadir left *Servetifünun* 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 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. In this period in which neither conservative nor innovative poets can write, Tevfik Fikret becomes furious and kicks everything at the magazine. Moreover, although he wants Hüseyin Cahit to replace him, he is later offended by Hüseyin Cahit for taking his place.

While all this is happening, Halit Ziya writes the story, *Kırık Hayatlar* [Broken Lives]. Although he writes very cautiously, calculating what the censor staff 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. In a blank state of mind, 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 *Servetifünun* that is prosecuted and closed for an article written by Hüseyin Cahit.

After Servetifünun Although *Servetifünun* 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 Şeref Bey, the principal of Galatasaray High School, and then

unemployed graduates of Galatasaray and recruits many young people, including Ali Sami, the son of Author Şemsettin Sami.

Yet, 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 Reşit 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, its reason is that there are almost no Turkish-origin employees in important positions in the country; although the 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 Güzin, 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 Büyükdada [the largest island of the Prince Islands in the Sea of Marmara]. There, he spends time with names such as Salâh Cimcoz, Hakkı Bey, Selim Sırrı, 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 son at the age of two and three. 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, Hakkı Bey comes and tells that a bomb exploded in Yıldız, 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.

Yeşilköy 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 Yeşilköy 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 loves this kind of thing. The next morning, he reads Abdullah Zühtü's article, he realizes that something has changed in the country, and the next day, he goes from Yeşilköy to downtown with his friends, Gelibevî Sait and Hakkı. However, because of the crowd walking to Yıldız, 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 Rıza 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, at the door, 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 Yeşilköy, 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, Hüseyin 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 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 and prepares some drafts. These drafts are printed, but he is not comfortable with them because they need editing.

When Hüseyin Cahit refuses to teach fine arts at university because he is busy with *Tanin*, the job is offered to Halit Ziya. Halit Ziya accepts it, but considering himself insufficient, he consults Hüseyin Cahit to learn which sources he should know. Hüseyin 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 early times 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. Halit Ziya also sends many articles to the newspapers and magazines that he remembers with embarrassment in the eight months from July to the 31st March Incident. 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 eight-month freedom after so many years under pressure, they would say nothing. Because in this process, neither a science nor a 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 Şürekâsı* [Ferdinand and 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.

Reşit Saffet Ever since Reşit 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 without entertainment or travel. 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, Reşit 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, Reşit Saffet comes from France with a five or six-hundred-page book called *Effort Ottoman*. He wrote the foreword of this book, 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 at their destination and 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 house, 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 Yeşilköy 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 One day after Reşat Efendi becomes the new sultan, Halit Ziya's wife's uncle Köse Raif Pasha comes in front of Halit Ziya's house with his cart. When Halit Ziya goes to meet 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 Mabeyn, and that is why he congratulated him. After a moment of confusion, Halit Ziya goes directly to the office of Ahmet Rıza, who is the president of the assembly. There is also Talat Pasha inside. When he goes inside, Talat Pasha states 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 Dolmabahçe 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 Ottoman society. They 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 immigrating 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 enrolls in school without informing his parents in Istanbul. This situation continues until he proves himself to his grandfather and enrolls in a school in Izmir.

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 those minority schools. In this process, Antuan, who graduated from a high school seminary, supports him. Studying at the minority school and mingling with Antuan's circle of friends allow Halit Ziya to get out of his comfort zone and overcome himself. One of the best examples of this is that as Turks avoid dancing, he takes private dance lessons thanks to his friends and attends dance nights.

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 the environment. His grandfather is constantly alerted. When 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 younger 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. For he is even interrogated for what he wrote. 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 Gülter's hopeless love for his older brother Etem, and her death, in the end, his uncle Süleyman Bey's affectionate character, dragging him into many love stories, 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 at a very young age by losing his nanny. The Ottoman-Russian war in 1877-1878 engraves death in his mind. Her older sister loses her children one after another. In the following years, his uncle Süleyman 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, *Kırık Oyuncak* [Broken Toy] is for his son Sadun, *Kırık Hayatlar* [Broken Lives] is for his daughter, Güzin, and *Bir Acı Hikâye* [A Bitter Story] is for his son Vedat, who commits suicide. Death is always a strong motif in his life.