

HUMANITIES INSTITUTE

TURKISH LITERATURE

MODERN TURKISH LITERATURE

Course Description:

Designed for English-speaking students, this graduate course focuses on the history and development of modern Turkish literature. Major authors and their representative works are discussed and analyzed in their social, political, and theoretical contexts. Related non-fictional works—theoretical books and scholarly articles—are also integrated with the intent of providing students with an in-depth critical and historical background.

About the Professor

This course was developed by Kemal Silay, Ph.D., Chair of Ottoman and Modern Turkish Studies Department, Central Eurasian Studies, Indiana University.

Required Texts:

- Terry Eagleton, *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1989.
- Frank Lentricchia and Thomas McLaughlin, *Critical Terms for Literary Study*. Chicago and London: The University of Chicago Press, 1990.
- Kemal Silay, compiler and editor, *An Anthology of Turkish Literature*. Bloomington: Indiana University Turkish Studies Series, 1996.
- Cemal Süreya, *PigeonwomaN/Üvercinka*. Translated by Abbas Karakaya and Donny Smith. Bloomington: Indiana University Turkish Studies Series, 2010.
- Hilal Sürsal, *Voice of Hope: Turkish Woman Poet Gülten Akin*. Bloomington: Indiana University Turkish Studies Series, 2008.
- Ahmet Hamdi Tanpınar, *A Mind at Peace*. Translated by Erdağ Gökner. Brooklyn, New York: Archipelago Books, 2008.
- Ahmet Hamdi Tanpınar, *The Time Regulation Institute*. Translated by Ender Gürol. Madison, Wisconsin: Turko-Tatar Press, 2001.

Contents

Weeks 1-3

Unit I Foundations of Modern Turkish Literature

Ibrahim Sinasi

Namik Kemal

Tevfik Fikret

Cenab Sahabettin

Ahmet Hasim

Week 4-5

Unit II The Demise of "Art is Personal" or the Birth of "National Literature"

Fecr-Ati

Mehmet Akif Ersoy

Omer Seyfettin

Weeks 6-14

Unit III Modern Turkish Literature of the Republican Era

Yahya Kemal Beyatli

Sevket Sureyya Aydemir

Ahmet Hamdi Tanpınar

Necip Fazil Kısakurek

Sezai Karakoc

Sait Faik Abasıyanık

Memduh Sevket Esendal

Nazım Hikmet Ran

Orhan Veli Kanık

Aziz Nesin

Yasar Kemal

Gulten Akin

Week 15

Unit IV Postmodern Experiments in Turkish Literature

Atilla İlham

Hilmi Yavuz

Orhan Pamuk

Ibrahim Bastug

Unit I Foundations of Modern Turkish Literature

Week 1 **İbrahim Şinasi** (1826-1871), **Namık Kemal** (1840-1888)

Readings

Silay, *Anthology*, 240-249, 250-253, 611, 617.

Essay Topics

1. İbrahim Şinasi—one of the most significant members of the *Tanzimat* literary movement—is considered the first Turkish journalist. In 1849, Şinasi went to Paris where he became friends with Alphonse de Lamartine. He was elected as a member of the Ma'arif Meclisi (Education Committee) in 1855. He published the first independent, private Turkish newspaper *Tercümān-ı Ahvāl* in 1860 with Agâh Efendi, and *Tasvîr-i Efkâr* on his own in 1862. Later, he returned to Paris and the editorship of his newspaper was taken over by Namık Kemal (1865). Şinasi was the first Turkish writer to utilize Western literary forms. He was also the first to introduce Western-style punctuation to Turkish literature. In his writings, he attempted to use a plain language which often drew upon Turkish folklore and oral literature. Şinasi produced significant works in many different genres including poetry, fables, and translations. He established himself as the first Turkish playwright through his *The Wedding of a Poet* in 1859 which was published in installments in his *Tercümān-ı Ahvāl*. In *The Wedding of a Poet*, what social institution does Şinasi criticize? How revolutionary was his criticism? Discuss this play within the context of the history and evolution of modernity in Turkey.

Literary Analysis

1. Analyze the concept of freedom in Namık Kemal's "Freedom *Kaside*." Focus on the fact that while the poet is still writing in an Ottoman classical genre, he is introducing such a modern concept as "freedom." Compare his new discourse with that of the classical period and with the humanist but pacifist discursive position of Islamic mysticism (Sufism).

Week 2 **Tevfik Fikret** (1867-1915)

Readings

Silay, *Anthology*, 259-262, 617, 627-628.

Lentricchia and McLaughlin, *Critical Terms for Literary Study*, 50-65, 306-320.

Literary Analysis

1. The Ottoman *mesnevî* (medieval romance) was the dominant form of Turkish narrative poetry for centuries. In the 19th century, it went through a transformation both in terms of structure and theme. Analyze Tevfik Fikret's "The Fisherman" from this perspective. What specific characteristics of this narrative poem make it a "modern" literary work?

2. What is the subject of Tevfik Fikret's "Plunderfest"? Analyze the modernist discursive features of this poem.

Essay Topics

1. How does Tevfik Fikret treat the issue of religion in "Haluk's Credo"? Can we call this poet "mystical"? Provide textual and historical evidence for your argument. Also read the author's biography.
2. Tevfik Fikret was one of the favorite poets of Mustafa Kemal Atatürk, the founder of the secular Republic of Turkey. Carefully read the assigned poems and make an attempt to find the philosophical common ground between the two thinkers.

Week 3 **Cenab Şahabeddin** (1870-1934)

Readings

Silay, *Anthology*, 263-264, 608.

Eagleton, *Literary Theory*, 91-126.

Lentricchia and McLaughlin, *Critical Terms for Literary Study*, 23-38.

Silay, *Anthology*, 268-269.

Critical Terms for Literary Study, 80-90, 186-202.

Literary Analysis

1. Together with Tevfik Fikret, Cenab Şahabeddin was one of the foundational figures of the *Servet-i Fünûn* (or *Edebiyât-ı Cedîde*, 'New, Modern Literature') movement. Although a portion of the literary products of this movement focused on social and political issues, one of the fundamental aspects of the *Servet-i Fünûn* was its excessive attention to *form*. Analyze Cenab Şahabeddin's "Wintersong" from the perspective of literary structuralism.

Ahmet Haşim (1884-1933)

Readings

Silay, *Anthology*, 268-269.

Critical Terms for Literary Study, 80-90, 186-202.

Literary Analysis

1. In 1909, a number of young poets gathered and created a new literary school with the intention of going beyond the *Servet-i Fünûn*. They named their literary movement the *Fecr-i Âtî* ('Dawn of the Future'). Among the poets of this new movement was Ahmet Haşim. He was the leading and the most influential author of the time. Ahmet Haşim came to Istanbul from Baghdad and began his education at the *Mekteb-i Sultānî* (presently the Galatasaray High School, long known for its excellence in French language education) as a boarding student. There he was introduced to the French poetry which later would influence his own work. He was especially under the influence of French symbolism. In many of his poems, he attempted to transform Ottoman literary symbols in combination with his modernist discourse. Analyze his poems "Pool," "Darkness," "Envoi," "Staircase," and "Dawn" from these perspectives.

Unit II **The Demise of “Art is Personal” or the Birth of “National Literature”**

Week 4

Fecr-i Ati

Introduction

Fecr-i Ātī's motto, “art is personal,” its predominant focus on the structural details and qualities of poetry, and its conscious struggle to escape from the social and political realities of Turkish society of the time accelerated its demise and opened up perfect opportunity spaces for the birth of a more socially aware literary school which has been labeled as the “National Literary Movement” by many literary historians.

Mehmet Akif Ersoy (1873-1936)

Introduction

Among the towering figures of this movement was Mehmet Akif Ersoy. Although usually analyzed as one of the authors of the “National Literary Movement,” Ersoy manifested a distinctive ideological discourse which was inclusive to both “nationalism/patriotism” and “Islamism.” Yet his concept of “Islamism” significantly differed from the 21st-century concept of Islamist ideology. A predominant theme of his literary discourse was piousness and anti-imperialism. His dedication to and support for the Turkish War of Independence (1919-1923) also qualified him for inclusion in the “National Literary Movement.” He was also the poet of the Turkish National Anthem.

Mehmet Akif Ersoy's poetry—which has epic-like narrative qualities—distinguishes itself especially by its integration of everyday, colloquial Turkish. Although the literary style of his poetry has been criticized for its “lack of eloquence,” it exhibits a heartfelt lyrical sentiment that is both social and political. His poetry, situated in a specific idealist context, is reminiscent of the Tanzimat poets, and foreshadows the style of Nazim Hikmet.

Readings

Silay, *Anthology*, 265-267.

Eagleton, *Literary Theory*, 1-17.

Literary Analysis

1. Analyze Ersoy's “Seyfi Baba” in terms of its social messages, discuss the linguistic qualities of its discourse, and explain how those qualities contribute the poem's communicative approach to the concept of “literature.”

Essay Topic

1. Discuss the social and historical context of Ersoy's “For the Martyrs at the Dardanelles.”

Week 5 **Ömer Seyfeddin** (1884-1920)

Introduction

Ömer Seyfeddin became a lieutenant in 1908, but left the military in 1910 and moved to Salonika, where he started to write articles and short stories for the journal *Genç Kalemler* (1911). He was actively involved in the *Yeni Lisân* ('New Language') movement—an intellectual and political struggle to purify the Turkish language from the dominance of Arabic and Persian lexicon, and classical Ottoman stylistics. Seyfeddin later became a member of the *İttihād ve Terakkī Cem'iyeti* (Committee of Union and Progress). Behind the nationalist philosophy of Seyfeddin was the highly influential sociologist Ziya Gökalp (1876-1924)—the author of the famed book *Türkçülüğün Esasları* (*The Principles of Turkism*).

Readings

Silay, *Anthology*, 270-274.

Kemal Karpat, "Social Environment and Literature: The Reflection of the Young Turk Era (1908-1918) in the Literary Work of Ömer Seyfeddin (1884-1920)" in Silay, *Anthology*, 280-294.

Literary Analysis

1. Provide a description of the plot, themes, and main characters of Ömer Seyfeddin's "The Secret Temple," and analyze the story in terms of its reflection of the *Yeni Lisân* movement.

Essay Topic

1. How does Kemal Karpat historicize Ömer Seyfeddin's short stories? What textual evidence does he provide in establishing a direct link between Seyfeddin's stories and the social and political events of the Young Turk Era?

Unit III **Modern Turkish Literature of the Republican Era**

Week 6 **Yahya Kemal Beyatlı** (1884-1958)

Introduction

Before completing his education at Robert College in Istanbul, Yahya Kemal left for Paris in 1903 and registered at the Faculty of Political Science. Upon his return in 1912, he became a member of the *İttihād ve Terakkī Cem'iyeti* (Committee of Union and Progress). He delivered several speeches and published articles on Turkish nationalism. Toward the end of the Turkish War of Independence, he moved to Ankara and became the editor-in-chief of the *Hākimiyyet-i Milliye* newspaper. He was elected to the Turkish National Assembly as representative of Urfa (1923-1936). After his ambassadorial service in Madrid and Warsaw, he returned to the Assembly as a representative of Istanbul and Tekirdağ. In 1949, he retired from his ambassadorial post in Pakistan. While the content of his poetry rests upon an idealistic world view and the eternity of the soul, his love of the Ottoman past and passion for Istanbul are also pervasive themes. Overall, his poetry portrays a pastoral, lyrical, and romantic style, and thematically and technically falls into the category of modernist poetry, yet he has been considered by many critics as the "last great Ottoman poet."

Readings

Silay, *Anthology*, 295-302.

Essay Topics

1. Despite being "one of the founders of modern Turkish poetry," Yahya Kemal Beyatlı employed many aspects of Ottoman culture and literature in his works. In the following poems identify these elements, and discuss whether the poet succeeds in bringing the past into the present in a non-confrontational and non-ideological manner: "In the *Māhūr* Mode," "Song," "Life," "Gazel to Gedik Ahmed Paşa," "The Death of Hafiz," "The Spring of Love," "Night," "Voice," "Gazel," "The Open Sea," "The Song of Mohacs," and "İtrî."
2. Look at the facsimile entitled "Emerging 'Vuslat'" (p. 302) and discuss the poet's processes of creation in the new post-Ottoman era of Turkish Modernity.

Şevket Süreyya Aydemir (1897-1976)

Reading

Silay, *Anthology*, 309-318.

Essay Topic

1. Aydemir graduated from the School of Education in Edirne and, after the end of World War I, took a teaching position in Azerbaijan (1919-1920). He finished his higher education in the School of Economic and Social Sciences in Moscow (1923). Later he returned to Turkey and took a number of positions in governmental institutions where he served until 1951. In the meantime, he produced several works on economic and sociological subjects. After leaving his governmental positions, he turned toward philosophy and literature.

Discuss the excerpt from his autobiographical novel *Suyu Arayan Adam* (*The Man in Search of Water*).

Week 7-8 **Ahmet Hamdi Tanpınar** (1901-1962)

Introduction

Ahmet Hamdi graduated from the Istanbul University Faculty of Letters (1923) and worked as a teacher of literature and professor of mythology and art history in several colleges and universities. He then became a professor of Turkish literature and worked in this position until his death. He can be considered as the founder of modernist fiction in Turkey. He also brought a unique flavor to modern Turkish poetry. For him, the language of poetry held the primary importance in creation. Ahmet Hamdi also wrote articles, essays, biographies, literary histories, novels, and short stories which are considered as significant as his poems. In the way he viewed the world around him and its complex interactions with the past, he was very much under the influence of his teacher Yahya Kemal Beyatlı.

Readings

Silay, *Anthology*, 375-383.

Tanpınar, *The Time Regulation Institute*

Eagleton, *Literary Theory*, 151-193.

Tanpınar, *A Mind at Peace*

Silay, *Anthology*, 391.

Essay Topic

1. Discuss the way Ahmet Hamdi Tanpınar describes Ottoman music in the "Istanbul" section of his seminal *Five Cities (Beş Şehir)*.
2. Discuss the issue of time in Tanpınar's "I am neither in time, nor quite outside of it."

Literary Analysis

1. Analyze *The Time Regulation Institute* in terms of its approach to the issues of East versus West, modernization, Westernization, and the place of Ottoman culture and history in the newly created modernist space of the Republic of Turkey.
2. *A Mind at Peace* is often called a "psychological masterpiece." After providing a description of the plot, themes, and main characters, use psychoanalytic literary criticism to analyze this highly celebrated novel.

Week 9

Necip Fazıl Kısakürek (1905-1983)

Readings

Silay, *Anthology*, 394-396.

Essay Topic

1. In his early poems, Necip Fazıl used the traditional sentiments of classical Ottoman poetry, but presented them in the context of individuals' fears and expectations. However, later on, he explored a different technique in his poems based on new images and similes. The years between 1930 and 1945 have been identified as his period of "maturity." In his later works, he used the themes of death, submission, and eternity. Necip Fazıl is also the foundational figure behind the Islamist concept of *Büyük Doğu* ('The Great East'). Discuss how this particular ideology—which is based on the belief system that the "Islamic East is superior to Western civilization"—manifests itself in his poems "Curtains," "The Corpse's Room," "Sidewalks," "The Dead," and "Hotel Rooms."

Sezai Karakoç (b. 1933)

Reading

Silay, *Anthology*, 496-497.

Literary Analysis

1. Another influential name in the construction of Islamist Turkish literature is Sezai Karakoç. However, like Necip Fazıl, Karakoç has been regarded by the leading critics as a highly "capable" and "successful" poet. Both of these authors have distinguished themselves from the so-called "Turkish Islamist salvation literature"—a phenomenon that has been extremely popular since the 1980s in Turkey. Analyze the theme of life on earth as exile in his "From the Land of Exile to the Capital of Capitals."

Week 10

Sait Faik Abasıyanık (1906-1954)

Readings

Silay, *Anthology*, 397-403.

Talât Sait Halman, "Fiction of a Flâneur: Sait Faik" in Silay, *Anthology*, 404-409.

Lentricchia and McLaughlin, *Critical Terms for Literary Study*, 177-185.

Literary Analysis

1. A great majority of the Turkish literary historians regard Sait Faik as the most successful practitioner of the short story genre. In Sait Faik's stories, one discovers not only a masterful transformation of ordinary Turkish language into a humble and unpretentious literary tailoring, but also a universal humanism that is deeply embedded in the details of modern fiction. Provide a description of the plot, themes, and main characters of "The Man Who Does Not Know What a Tooth or a Toothache Is."
2. Analyze Sait Faik's "A Dot on the Map" in terms of the author's secular stance towards the concepts of reason, ethics, and justice.

Memduh Şevket Esendal (1883-1952)

Reading

Silay, *Anthology*, 410-416.

Essay Topic

1. Memduh Şevket Esendal is one of the pioneers in the Turkish short story tradition. At a very young age, Esendal joined the *İttihād ve Terakkī Cem'iyeti* (Committee of Union and Progress), and later he became a member of several political organizations. During the Republican Era, he was appointed as ambassador to Baku, Tehran, and Kabul. For Esendal literature was not so much an artistic creation, but rather a product with social and aesthetic functions. Provide the plot of his "The Superintendent" and "The Feminist."

Week 11

Nazım Hikmet Ran (1902-1963)

Introduction

Nazım Hikmet is perhaps the most significant poet ever to write in the Turkish language. Hikmet's youth transpired in an atmosphere of the final dissolution of the Ottoman Empire, which had entered the World War against the Allies in 1914, and capitulated in 1918. That year, Hikmet left the Naval War College and lived in Istanbul until the Allied occupation of that city in 1920. In January of 1921, he crossed over to Anatolia and from March to August taught school in Bolu. The Turkish War of Independence under the leadership of Mustafa Kemal had already begun in Anatolia in 1919, and Hikmet now became involved in the ideas of struggle and revolution. In the last of the conventional poems of his first period (1916-1920), one can see the reflection of both Turkey's break with its past and the young poet's belief in its future. In 1921, Hikmet went to Tiflis in Soviet Georgia and, from there, reached Moscow in July 1922. From 1922 to 1924, he studied French, physics, chemistry, and biology at the Communist University for Workers of the East. At that time, Hikmet came into contact with the work of the revolutionary Russian poets Alexander Blok, Vladimir Mayakovsky, and Sergey Yesenin. Although his limited knowledge of Russian prevented him from absorbing much of their technical artistry, Hikmet appears to have borrowed from them several devices. His years in Moscow provided Nazım Hikmet with a grounding in the essentials of Marxist-Leninist thought, which was to be the intellectual framework of all his subsequent work. However, in all of his poems, rather than a scientific reflection of Marxist-Leninism, one observes a powerful mixture of romanticism and communism.

Readings

Silay, *Anthology*, 325-374.

Eagleton, *Literary Theory*, 194-217.

Lentricchia and McLaughlin, *Critical Terms for Literary Study*, 163-176.

Essay Topics

1. Discuss the elements of romantic communism in Hikmet's poetry, giving specific examples from his works.
2. How does Hikmet transform a medieval character into a socialist hero in his masterpiece *The Epic of Sheik Bedreddin*?

Week 12

Orhan Veli Kanık (1914-1950)

Introduction

The introductory essay in Orhan Veli's first book, *Garip* ('Strange') later became the manifesto of the *Birinci Yeni* ('First New') movement in Turkish poetry. Behind this turning point in modern Turkish poetry were Orhan Veli himself, Ortaç Rifat, and Melih Cevdet Anday. Their manifesto declared that it was now time to break away from the tradition completely and start over, focusing on the "people's tastes, to determine them, and to make them reign over art." In this new revolutionary poetic discourse, "everything had to be dumped," "even the very language itself had to be dumped . . ." The vocabulary of the streets had to reshape the new modern Turkish poetry.

Readings

Silay, *Anthology*, 465-468, 469.

Cemal Süreya, *PigeonwomaN/Üvercinka*

Literary Analysis

1. Analyze the poems "I Listen to Istanbul," "Words," "Free," "Fine Days," "Tail-Song," "Reply," "Bell-Song," "For the Fatherland"; "Boys," "Thanksgiving," "Self Revelation," and "To My Wife" in terms of their manifestation of the *Birinci Yeni* ('First New') discourse in literature.

Essay Topic

1. Discuss the premise and challenges of the *İkinci Yeni* ('Second New') movement within the context of Cemal Süreya's poetry.

Week 13

Aziz Nesin (1915-1995)

Introduction

Indoubtedly, Aziz Nesin was the most significant and prolific author of political satire in modern Turkish fiction. He produced numerous collections of short stories and novels. His fame reached beyond the borders of his home country and his works have been translated into many languages. He was frequently jailed and exiled for his socialist views. However, after the September 12, 1980 military coup and the emergence of postmodernism and Islamism in the Turkish literature and political sphere, he became more outspoken against the Islamist ideology and began an ardent political struggle for the protection of Kemalist secularism in Turkey. On July 2, 1993, thirty-seven writers and intellectuals were burned to death by Islamist militants who set fire to the Hotel Madımak in Sivas. Among the lucky survivors was Aziz Nesin.

Reading

Silay, *Anthology*, 426-436.

Literary Analysis

1. Analyze his "The People Awaken," "How Was Fil Hamdi Caught?," "Sex Education," "War with the Greeks," "Respect for Paper," and "Puberty" in terms of their ideological stance. What specific modernist concerns and criticism do you observe in these stories?

Yaşar Kemal (b. 1922)

Introduction

Yaşar Kemal is considered by many critics as one of the most successful and productive novelists from Turkey and he is praised for his masterful usage of the Turkish language. He has been nominated for the Nobel Prize for Literature several times. Many of his novels have been translated into all major Western languages and he enjoys an international readership. Although a deep romanticism can be observed in his fiction, his socialist ideology constitutes the dominant aspect of his art.

Reading

Silay, *Anthology*, 437-441.

Essay Topic

1. Discuss how the author treats the problem of child labor in "Yellow Heat."

Week 14

Gülten Akın (b. 1933)

Introduction

Gülten Akın is perhaps the most noteworthy woman poet of Turkish modernist literature. Her poems are powerful, genuine, down to earth, and never out of touch with the social realities of her homeland and its people. She is not only a “voice of hope,” but also a voice of intellectual honesty—a voice that is far from pretentious and “artful.” Gülten Akın’s poetry manifests a unique discourse that is built on solid social foundations, and to truly understand her, one has to look beyond questions of explicitly reflected gender relations and politics. Hers is not a “gender struggle.” She does not view herself as a typical “feminist Turkish poet.” Her poetry has no room for the exploitation of any great values—her own femininity included. But a subtle, dignified, and truly powerful defense of the subordinated groups against the dominant entities underlines the spirit of her poetry.

Readings

Sürsal, *Voice of Hope: Turkish Woman Poet Gülten Akın*

Essay Topics

1-4. Discuss the following chapters from Hilal Sürsal’s work on Gülten Akın:

- 1) “Early Period: Personal Poems (1950-1970),”
- 2) “Middle Period: Social-Realist Poems (1970-1990),”
- 3) “Recent Period: Constructivist Poems (1990-Present),” and
- 4) “Akın’s Women: Voice of a Class within a Class.”

Unit IV Postmodern Experiments in Turkish Literature

Week 15

Attila İlhan (1925-2005)

Hilmi Yavuz (b. 1936)

Orhan Pamuk (b. 1952)

İbrahim Baştuğ (b. 1964)

Introduction

Previously, Islamist criticism had maintained that the decline and disappearance of Ottoman courtly literature and its language was caused by the attacks of nineteenth-century “Westernizing” movements and by the nationalist and positivist agendas of the nation-state builders. According to this view, the “Westernizers,” the “nationalists” and, later, even the Turkish “leftists” carried out and perpetuated this destruction by presenting anything Ottoman as “evil” or “useless” and as a symbol of the fallen Empire. Interestingly enough, postmodern authors and critics of Turkish literature seemed to adopt a very similar approach in interpreting Ottoman court literature, and its associated—predominantly medieval—culture, but of course without the same ideological objectives as the Islamists. One of the defining characteristics of the Turkish literary practice of postmodernism centers around its philosophical “space,” or rather the lack of it. Its “space” does not seem to have any borders, any roads to march on, and it includes no manifestos to read and consult. It is a hyperspace where nostalgia for the “perfect” past, and an intricate literary language—that imitates courtly linguistic complexities—dominates.

Readings

Silay, *Anthology*, 486-487, 510-512, 527-529, 597-602.

Eagleton, *Literary Theory*, 127-150.

Literary Analysis

1. Employing a comparative critical method, analyze the assigned works of the following authors from the perspective of their postmodernist applications to literature: 1) Attila İlhan (1925-2005): “The Snow *Kaside*,” “The Hell *Kaside*”; 2) Hilmi Yavuz (b. 1936): “On the Subject of *Divan* Poetry,” “*Kaside*,” “*Rubai* for Baki,” “*Rubai* for Yahya Kemal,” “Kanto,” “Poets of the East”; 3) Orhan Pamuk (b. 1952): “From *The White Castle*”; and 4) İbrahim Baştuğ (b. 1964): “Address,” “The Last Rehearsal of Death,” “Fair,” “From *Squares of the Thread*.”

Essay Topic

1. Discuss Terry Eagleton’s chapter on “Post-Structuralism.”