

**AN ANALYSIS OF NAHİD SIRRI ÖRİK'S MANUSCRIPTS IN THE
TAHA TOROS ARCHIVE**

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BY


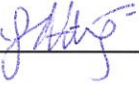

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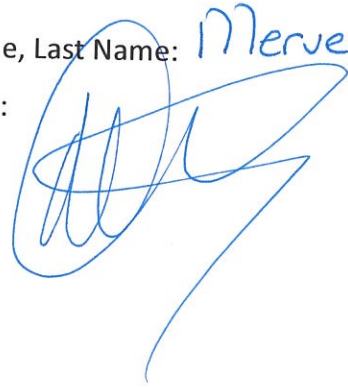
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ABSTRACT

AN ANALYSIS OF NAHID SIRRI'S MANUSCRIPTS IN THE TAHA TOROS ARCHIVE

Sürüklü, Merve

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Nahid Sırrı Örik is a Turkish writer who lived in the early Republican era and became popular long after he wrote. There have been unpublished stories, plays and novels during his lifetime. In this thesis, the unpublished works of Nahid Sırrı will be examined and the biographical and critical portraits of Nahid Sırrı will be discussed in the context of these works. Nahid Sırrı's biography will be revisited with regard to his unpublished works along with his works in literature. In this context, the political, social and literary position adopted by Nahid Sırrı is to be explored.

Key Words: Turkish literature, Nahid Sırrı Örik, Taha Toros archive, unpublished works of Nahid Sırrı Örik.

ÖZ

NAHİD SIRRI ÖRİK'İN TAHA TOROS ARŞİVİNDE BULUNAN ESERLERİNİN ANALİZİ

Sürüklü, Merve

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Nahid Sırrı Örik Erken Cumhuriyet döneminde yaşamış ve yazdığı dönemden çok sonra gündeme gelmiş bir yazardır. Yaşadığı dönemde yayımlanmamış hikâyeleri, piyesleri ve romanları bulunmaktadır. Bu tezde, Nahid Sırrı'nın yayımlanmamış eserleri analiz edilecek, bu eserler bağlamında Nahid Sırrı'nın biyografik ve kritik portresi yeniden ele alınacaktır. Nahid Sırrı'nın yazın dünyasında yer alan eserleriyle birlikte basılmamış eserlerini de göz önüne alarak biyografisine katkı sunulmaya çalışılacaktır. Ayrıca, bu bağlamda, Nahid Sırrı'nın dönemi içerisindeki politik, sosyal ve edebi pozisyonu gösterilmeye çalışılmıştır.

Anahtar Kelimeler: Türk Edebiyatı, Nahid Sırrı Örik, Taha Toros arşivi, Nahid Sırrı Örik'in basılmamış eserleri.

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CHAPTER I

INTRODUCTION

During my undergraduate years at İstanbul Şehir University, I took part in the study of the Taha Toros archive in February 2016 thanks to the encouragement from my professor, Prof. Dr. Hatice Aynur. In this study, I was responsible for the classification of the whole documents related to Nahid Sırrı Örik in the archive.

When we look at the Taha Toros archive, it is possible to see that there are 477 records in Nahid Sırrı¹ Örik's file. However, some documents thought to be Nahid Sırrı Örik's are also added to the archive in question. Therefore, this number does not give the correct number of files belonging to Nahid Sırrı's file. While archive staff were working on the archive, they realized from the handwriting that some of the documents were written by Nahid Sırrı and were added. Thus, even if the name Nahid Sırrı Örik does not appear on the discovered documents, this name is archived as [Örik], [Nahit Sırrı] in the records. For instance, the biographical notes of "Nurullah Ataç" and "Ahmet Ferit Tek" were considered to be Nahid Sırrı Örik's due to the handwriting. Subsequently, these notes were removed from the Nahid Sırrı Örik's file and put under the names "Nurullah Ataç" and "Ahmet Ferit Tek" in the archive. Also, some notes, even if they had Nahid Sırrı's name, are also taken from Nahid Sırrı's documents to the among different files of Taha Toros such as; "Falih Rıfkı" and "Bir Cevap Münasebetiyle".

Another critical point is that while checking the Nahid Sırrı Örik file, it is observed that Nahid Sırrı Örik's name was scored out in some columns that included the name of Nahid Sırrı Örik. For example, Nahid Sırrı's name is given in his newspaper articles on "Ahmed Refik", "Anadolu Kavağı", "Gene Bir Yerli Film İçin", "Geçen Zamana Dair", "Boğaziçi Müzesi", "(Güzelleme)'ye Dair", "Bir Kavuk Devrildi", "Bir Divan Edebiyatı

¹ Nahid Sırrı'nın ismi bazı çalışmalarda Nahit Sırrı bazı çalışmalarda Nahid Sırrı olarak kullanılmıştır. Ben arşivde bulunan birçok hikayesinde ve piyesinde kendi el yazısıyla Nahid Sırrı yazdığı için, bu tez içerisinde Nahid Sırrı olarak kullanacağım. Fakat Nahit Sırrı olarak kullanılmış çalışmalarda Nahit Sırrı olarak değiştirmeden vereceğim.

Antolojisine Dair” and so on. These two points are essential points of the archive. However, there is no information as to who has re-classified the documents as mentioned above and who has scored out Nahid Sirri’s name.

In our archive study, with one of my friends, Emine Eslem Sevindik, we had the opportunity to examine the works of Nahid Sirri Örik in the archive of Taha Toros. First, we started to classify his published and unpublished works. Finally, we reached the list of Örik's unpublished works, which have been prepared by the archive staff. Using the prepared list, we cross checked the unpublished works and created a final list of unpublished works of Nahid Sirri. There are various genres of work belonging to Nahid Sirri. For instance, there are translations, critiques, and comments on his works, biographies, memoirs, handwritten copies of some of his works, photographs, postcards, drafted stories and notes.

During the classification period, I also started to read his works. The first novel I read was *Kıskanmak*. Observing the seemingly infinite jealousy, grudge, and malice within its main character, Seniha affected me greatly as a reader. Afterwards, I read other works of the author from different genres such as his stories, plays, and novels. The idea of studying about him emerged when I realized that there were unpublished works of Nahid Sirri in the Taha Toros archive as stated above. As a result, I started to think about working on his unpublished works and notes written by Nahid Sirri in order to present additional information to Turkish literature researchers about his works and his personality as a writer.

There are some valuable works on Nahid Sirri Örik and his published works as summarized below. My contribution may differ from previous studies with its sole focus on his unpublished works and other sources about him in the Taha Toros archive, which are not discovered yet. I have aimed to portray a critical and biographical portrait of Nahid Sirri Örik. With this study, readers and researchers in Turkish literature will have a vast knowledge of all his works and develop a more profound comprehension of Nahid Sirri Örik and his literature.

Regarding the studies about Nahid Sırrı so far, there are biographical studies, monographic studies and especially in recent years, psychoanalytic studies. For this reason, I deemed it appropriate to compile Nahid Sırrı's works under three main subsections as biographical studies, monographic studies and psychoanalytic studies.

Firstly, I have analyzed the biographical studies about Nahid Sırrı Örik. We should start discussing biographical studies with Mehmet Demir's master's thesis. Mehmet Demir in his unpublished MA thesis "Nahit Sırrı Örik'in Hayatı ve Eserleri Üzerinde Bir İnceleme" used Taha Toros archive in order to give the biography and bibliography of works by Nahid Sırrı. In the letters from Taha Toros archive; it is recorded that Taha Toros sent him documents, notes, and files. In the correspondence between Taha Toros and Mehmet Demir, it can be seen that Taha Toros sent *Zeynep la Courtisane* (first page and cover of the French novel), "L'affront" (French play first pages), "Un sonversin oriental et un Roi de" (French, first page), Letter to Nurullah Ataç, first page, Journal of *İçtihad* cover, Nahid Sırrı's weekly published journal's, 3th issues included. An article about his death in *Vatan* newspaper, another article about the same subject in journal "Kin", an article written by Hasan Ali Yücel published in *Cumhuriyet* also about his death were sent with the last page of the letter dated 29.03.1992. Also, in another letter dated 01.06.1992, he shared biographic information related to Nahid Sırrı. As it can be noticed that those letters explain how Taha Toros recorded his communication with Nahid Sırrı. The first three parts of the thesis written by Mehmet Demir is about his life. The next part involves in Nahid Sırrı's work of art. Finally, the third part has a bibliography named "Nahid Sırrı Örik'in Eserleri", which makes it essential.

Another biographical study about Nahid Sırrı is titled "Nahit Sırrı Örik'in Hayatı- Edebi Şahsiyeti ve Eserleri" written by Hasan Özçam in Turkish Language and Literature Department at Fırat University. He also provides details about Nahid Sırrı's biography in his thesis. In the thesis, he also focuses on Nahid Sırrı's life and works and then he examines novels, stories, plays, travel books, articles, memoirs, translations. Then he gives bibliography of Nahid Sırrı's works.

Secondly, there are monographic studies on Nahid Sırrı. In 2006, Özlem Kocabıyık wrote her thesis titled “Nahit Sırrı Örik’s Theme of Structure in Novels and Stories”. The thesis has three main parts which are Nahid Sırrı’s life story, his literary life. Finally, in the third part, she examined his novels (*Kıskanmak*, *Sultan Hamid Düşerken*, *Yıldız Olmak Kolay mı? Tersine Giden Yol*, *Turnede Bir Artist Öldürüldü*) and stories concerning subject-theme, people (characters), time-place, and language-style. She has analyzed Nahid Sırrı’s novels and stories instead of focusing on Nahid Sırrı’s biography.

Also, Feyza Sayar wrote a thesis titled “Nahid Sırrı Örik’in Romanlarında Aile” in 2013 in Doğu Akdeniz University. This thesis can also be evaluated under monographic studies because in this thesis, Sayar examines Nahid Sırrı’s six novels which are *Yıldız Olmak Kolay mı?*, *Tersine Giden Yol*, *Gece Olmadan*, *Sultan Hamid Düşerken* and *Kozmopolitler* in terms of his approach to family.

Thirdly, especially in recent years, psychoanalytic studies have been carried out on Nahid Sırrı. At this point, it is necessary to mention Özge Soylu's work as a thesis. In 2001, Özge Soylu has analyzed the novel of *Kıskanmak* through psychoanalytic criticism in her thesis titled "Nahid Sırrı Örik, *Kıskanmak* and Psychoanalysis". She set the focus of the argument as psychological causes of the characters' behavior, emotions, and thoughts by putting Seniha at the spotlight. Notably, the existence of jealousy, grudge, malice, and hatred in her personality and Seniha’s self-perception on her ugliness is in focus. Furthermore, Soylu’s perspective is displaying importance since she analyzes *Kıskanmak* itself and through it, she makes a psychoanalytic criticism, unlike other biographical and monographic studies. Among his abundant works, only *Kıskanmak* was studied and this study led to an in-depth inspection of the novel and increased research’s depth and quality.

Most in depth study -in psychological literature theory -following Soylu’s work is the Ph.D dissertation prepared by Hülya Dünder in 2003 with the title of “Narcissistic Plots in Nahit Sırrı Örik’s Novels”. She evaluated psychological elements with a psychoanalytic approach and in the context of the narcissism theory in *Kıskanmak*,

Yıldız Olmak Kolay mı?, Tersine Giden Yol, Gece Olmadan and *Sultan Hamid Düşerken*. Human relations, love affairs, and parent-child relationships represented in those novels are delved into from psychoanalytic perspective. At this point, the disclosure made by Hülya Dünder is crucial; it is a valuable aspect of the thesis that the author's childhood is discussed with a psychoanalytic approach in the last section. Another critical point is that to find the novel *Gece Olmadan* and examine it in her thesis. Hülya Dünder Şahin's thesis was published as a book in 2017 *Narsisist Entrikalar: Nahit Sırrı Örik'in Yapıtlarına Psikanalitik Bir Bakış Açısı*.

These three books about Nahid Sırrı Örik can be seen as the most comprehensive studies among them. Also, these books can be also evaluated under three titles as biographical studies, monographic studies and psychoanalytic studies. The first book about Nahid Sırrı is titled *Nahit Sırrı Örik- Hayatı-Sanatı-Eserleri* and is written by Ayfer Yılmaz in 2006. This work consists of nine main chapters, which are Örik's life, stories, novels, plays, travelogues, memoirs, review books, translations, and articles in newspapers and magazines. It can be accepted as the first extensive book about Örik's biography. Second book about Nahid Sırrı is Bahriye Çeri's book titled *Bir Cihan Kaynanası: Nahid Sırrı Örik*, which was published in 2007. She first points at the mistakes made by some studies and articles published before her book and attempts to correct them. Then she classifies and categorizes Nahid Sırrı's writings from magazines and newspapers which are not included in Nahid Sırrı's books. That is why it can be enlisted among monographic studies. The third book was written by Hülya Dünder Şahin and as mentioned above, it was her doctoral thesis published as a book. This book can be evaluated in psychoanalytic studies as shown above.

When the evaluations, prefaces and articles about Nahid Sırrı's works are carefully examined, it can be understood that more psychoanalytic studies were conducted on Nahid Sırrı's works. Nahid Sırrı's works are analyzed primarily through emotions like envy, evil, grudge, jealousy. One of the examples is Hilmi Yavuz's evaluation. Such that, while Hilmi Yavuz explaining *Sultan Hamid Düşerken* in his work "Nahit Sırrı Örik ve Tarihsel Roman", he stated that "Nahid Sırrı places the characters into the transformations of their self-conscious; emphasizes the subjectification of these

transformations in the emotions of the individual” (Yavuz, 1987, p.59). With this statement, he gives point to individuals change throughout his/her life as well as the transformation of society. Another example is from Hilmi Yavuz claiming that, “Nimet is incredibly passionate and ambitious in this detailed history (enough to urge her husband to become Abdülhamit’s grand vizier) (Yavuz, 1987, p.60). As seen, the figure is at the center with her ambition, passion, and power.

Moreover, there are prefaces written for Nahid Sırrı’s works and these can also be classified under psychoanalytic approach. Firstly, Enis Batur, in the prologue to Örik’s novel *Kıskanmak*, he depicts it as a flower of evil: “This is a flower of darkness that come down with itself and whose core grows stronger as you keep reading: Nahid Sırrı veil oneself modernly” (Batur, 1994). I think this is also a psychoanalytic approach to Örik’s work because in this work of Örik, he narrates grudge, malice, jealousy, and ambition through a woman's eyes over character Seniha with spiritual depth. In addition, Fethi Naci included *Kıskanmak* and *Sultan Hamid Düşerken* to *Yüz Yılın 100 Türk Romanı*. In the part that he approached *Kıskanmak*, after giving reasons for Seniha’s jealousy, he completes the part with the following sentences: “Those are the reasons for Seniha’s jealousy, in time it transforms from envy to hatred, from hatred it becomes the passion of vengeance” (Naci, 1999, p.42).

Another name that expresses similar psychological elements in Nahid Sırrı's works and approaches the work in this respect is Kayahan Özgül. He underlined that in foreword of Kayahan Özgül for *Yıldız Olmak Kolay mı?: Nahid Sırrı, -with his unique hero creation- places a wealth of soul, human weakness, conflict or tragedy on even the smallest roles. Thus, Nahid Sırrı had analyzed the human spirit with the battle of social psychology (Özgül, 2009, 10).*

In addition to the theses and the books, there are articles written about Nahid Sırrı's works from psychoanalytic approach. Oğuz Demiralp’s article can be examined with psychoanalytic approach. In his article, “Yırtık Ev”, he says that It is like, trying to reveal all the private intrigues, other people’s weaknesses, secrets are his aim and Örik seems to have explored the hidden corners of the female soul (...) (Demiralp,

1999, p.211). Accordingly, Örik is interested in the deep emotions in the deepest part of the human soul, but especially from an evil perspective of human (Demiralp, 1999, p.213). As Demiralp mentions, if we gather all the women of Nahid Sırrı there would be enough women to create witches' cauldron.

Another article written by Yeşim Dinçer states that Örik emphasized the emotional aspect of the characters. Dinçer, in her article Nahid Sırrı Örik's stories claims that "Author has personalized almost all of his characters in stories to reveal these secrets, filthy, horrible secrets" (Dinçer, 2001, p.52). On the other hand, Behçet Çelik writes an article on the evil in Nahid Sırrı Örik's novels. He quotes the following sentences, which justifies adopting a psychoanalytic view of Nahid Sırrı's works: "Draws the deepest complexes, dilemmas, and treachery of human psychology between sentences in *Yıldız Olmak Kolay mı?* just like *Turnede Bir Artist Öldürüldü*" (Çelik, 2001, p.56). As it is seen, not only Nahid Sırrı's stories but also, his novels handle human psychology's spiritual depth, uniquely evil, and betrayal emotional perspective.

In brief, there are biographical, monographic, and psychoanalytic studies about Nahid Sırrı up to date. Notably, most of the reviews written about Nahid Sırrı's works show the psychological depth and psychological characteristics of the characters in the works. Subsequently, Nahid Sırrı's works allow us to understand productive examples of human psychology. In 2009, Hülya Dünder Şahin conducted a comprehensive study of the works of Nahid Sırrı, dealing with the psychoanalytic approach and the concept of narcissism while making a spiritual analysis of the characters found in Örik's works. As a result, I argue that Örik's works are most suitable for analysis in the context of psychoanalytic literary theory.

This thesis consists of three chapters. The first chapter of the thesis is composed of Nahid Sırrı Örik's life story composed of three subsections. In the first part, I have given information about the biography of Nahid Sırrı. I have used the secondary literature about him and the notes of Nahid Sırrı in Taha Toros archive. In the second part, I have summarized the basic tenets of his works. Here, I have raised this

question: “Why did his contemporaries and the Republican literary elite ignore Nahid Sırrı?” In the third part, I have shown the basics of the cultural and political atmosphere in which Nahid Sırrı produced his literary works to understand those more profoundly. In that part, I have pieced Nahid Sırrı’s life story together with his era.

In the second chapter, I have analyzed the literary characteristics of Nahid Sırrı. This chapter consists of two subsections. In the first subsection, I have introduced the era of Örik’s the literary life in three contexts. In the first part of this subsection, I have examined the relationships between political, social and literary life of era and Nahid Sırrı Örik. In the second part of this subsection, I have examined the question “Why did the agents of literary sphere not approve his language in his era?” focusing on Nahid Sırrı Örik’s language and style. In the second subsection, I have concentrated on the novels and stories to understand Nahid Sırrı’s literary heritage. Finally, I have studied how Nahid Sırrı was criticized and evaluated in his era and how the writers considered his published works.

In the third chapter, I briefly focus on Nahid Sırrı Örik's unpublished plays, stories, and novels to contribute Nahid Sırrı’s biography. In this part, I have shown the portrayal of Nahid Sırrı Örik in Taha Toros archive and I have evaluated Nahid Sırrı’s unpublished works in four parts. In the first part, I have examined the unpublished works in four titles as unpublished works with original content, different genres with different version of the works, the same works with different titles and unfinished or draft works of Nahid Sırrı. In the second part, I have compared these unpublished works with his published works regarding the topics or subject and the language to understand Nahid Sırrı’s general literature. Finally, I have examined the differences or similarities between these unpublished and published works by him. In the third part, I have shown whether the unpublished works has changed the literary understanding of Nahid Sırrı or not. In the fourth part, I have shown the possible reasons why these works are unpublished.

CHAPTER II

NAHİD SIRRI ÖRİK: THE LIFE AND WORK OF A "FORGOTTEN" AUTHOR

My mother rarely comes up and does not stay long when she visits our room. I am worried about the rarity of her visits and that her visits were short. Because I cannot tolerate ugly and unadorned people as well as beautiful and fancy people I love, thus I love my mother more than anyone" (*San'atkârlar*, 2008a, p.39)

The chapter at hand has three major aims. I will first attempt to provide a basic biography of Nahid Sırrı Örik. In line with this purpose, I have benefited from the secondary literature on him as well as his own literary works. Then, I aim to grasp and summarize the basic tenets of his works. With this purpose in mind, I will seek to bring out a very frequently posed question: "Why did his contemporaries and the Republican literary elite forget about Nahid Sırrı?" Finally, I will try to unveil the basics of the cultural and political atmosphere in which Nahid Sırrı produced his literary works. I believe this chapter will provide the readers with the basics required for a better understanding of the later chapters. Having briefly introduced my aims and the rationale behind, I would like to move on to the biography of the author in question.

Nahid Sırrı Örik was born on 22nd of May 1895 in Istanbul. He tells the story of his own birth in his memoir titled *Among the Women of Old* (*Eski Zaman Kadınları Arasında*) where he gives a detailed background of his house and family:

They moved to a big, wooden, and three-story building at the corner of the slope which connects Ihlamur and Yıldız Palace, which is in front of the police station that called "stone", "white", and "fancy" etc. and that house still survives like an apartment in spite of its numerous deficiencies. The house has a barn at the end of the yard, garage, and the servant's house that pose as the second house. See, according to my father Hasan Sırrı Bey, I was born in this house on 22nd May 1895 on Friday² (Örik, 2008, p.142).

² ...Ihlamur'dan Yıldız Sarayı'na giden yokuş dönemecinde, taş karakol, beyaz karakol, süslü karakol diye anılan karakol binasının karşısında hâlâ baki bulunup bu seferde bütün eskiliğine rağmen, apartman kesilen, bahçenin nihayetindeki ahır, arabalık ve müstahdemin binası da ikinci ev kılığına sokulan büyük ve ahşap üç katlı bir eve taşınmışlar. ...İşte ben bu evde, babam Hasan Sırrı Bey'in ifadesine göre 1895 senesi Mayıs'ının 22'nci Cuma günü doğmuşum.

Örik's family played a decisive role on his life. Especially, his father's lifestyle influenced Örik's intellectual life. He gives a piece of information about his father in a letter he wrote on the 5th of February 1938: "My father served as Chief Secretary of Ministry of Education, translator in palace and teacher at School of Law. When he passed away, he was retired from General Directorate for Customs (Rusumat Müdür-i Umumiliği)"³ (Yazar, 1938, p.304). His father, Hasan Sırrı Bey, was a scholar with a broad perspective. He translated two dramas by Shakespeare into Turkish. He was the first teacher who had taught the book titled *Hukuk-i Hususiye-i Düvel* in the country.

As for his mother Meliha Melek Hanım, who graduated from Women's Teaching University (Darül Muallimat), was also a well-educated woman. She was the daughter of İbrahim Pasha, the Commander of Third Army Bombardier (Üçüncü Ordu Topçu Kumandanı). Apparently, in Nahid Sırrı's own words, she was "a very beautiful lady". His parents got married in 1889 and had Ayşe Nihal, who was named after her grandmother, in the first year of their marriage. Nahid Sırrı was the only other child to this union. His parent's bitter divorce influenced him deeply and he never fully recovered from this traumatic experience. He was only four years old. He stayed with his mother while his sister was with his father. After a while, his mother married Ragıp Paşa and Nahid Sırrı had another sister from that marriage.

In some of his works, Nahid Sırrı, implicitly or explicitly, talks about his childhood and his parents' divorce. In one of the stories in his short story collections, *The Artists* (San'atkârlar,) it is not difficult to notice some autobiographical allusions. At the end of this particular story, titled "Bir Küçük Çocuk", Nahid Sırrı felt the need to note down that "I am not the child described in this text and the childhood memories mentioned are not my childhood memories. However, some parts of my childhood memories and of these memories do resemble"⁴ (Örik, 2008a, p.57). The readers would easily

³ "Babam Maarif Nezâreti Mektupçusu, Mabeyn Mütercimi ve Hukuk Mektebi hocası bulunuyordu. Rusûmat Müdür-i Umumiliğinden müteakiden öldü".

⁴ "Bu yazının anlattığı çocuk ben değilim ve çocukluk hatıraları benim kendi çocukluğumun hatıraları değildir. Fakat kendi çocukluğumun hatıralarıyla bu hatıralar arasında bazı kısımlar birbirinin aynı gibidir".

notice some similarities in this story such as the birthdate, the home where Örik was born, the father's profession, Örik's sister Ayşe Nihal. Thus, Hülya Dünder Şahin refers to the same footnote and argues that it may be an implicit confession by the author (Dünder Şahin, 2017, p.326). In another story titled "One Day My Parents Talked to Each Other" (Bir Gün Annemle Babam Konuştular), he tells the story of a child affected by his parents' divorce. And more importantly, in the story "A Little Boy" (Bir Küçük Çocuk), he reflects on the situation of separated families and stepfamilies and gives an account: "They are obliged not to laugh loudly, play quietly and sense, feel and think about many things"⁵ (Örik, 2008a, p.35). It would not be way out of line to suggest that Nahid Sırrı could not get enough care, compassion, and love that he expected from his parents. It seems that he suffered from a lack of family care and had an unhappy childhood.

Some details in this story elaborates on the unhappy childhood mentioned i.e. the child in the story did not play with his sister or with the other children in the neighborhood. He was "a lonely kid" who played "bebek açilari", "resim açilari" and "çamaşır açilari" with his grandmother. The similarities such as having a grandmother, a sister with the same name (Ayşe Nihal) and her French governesses points at that the lonely boy in question may be Nahid Sırrı himself. He may be talking about the loneliness he experienced and the sorrow he felt in his childhood.

His parents' divorce led to a turbulent education life for Nahid Sırrı. As he had lived with his mother some time before returning to his father's mansion, he was mostly self-educated with the help of French governesses, tutors, and his father's well-educated friends. Thanks to the environment he was brought up in, he learned French and Turkish almost simultaneously. Nahid Sırrı indicates that his learning experience how to read as follows: Abdurrahim Efendi taught "*Elif-ba*", and at the age of 6, he finished "*Amme cüzü*" but he says that he did not know how to write yet. For instance, both he and his sister have own private teachers. Madam Löyeri or Löperi taught French to Nahid Sırrı. Thanks to her, he learnt French enough to tell his

⁵ "pek hızlı gülmemeğe, sessiz oynamağa ve pek çok şeyi sezip, hissedip düşünmeğe mecburdurlar".

problems. Also, he knows Turkish well enough to read newspapers, thanks to the lessons of Zakire Hanım who is the first teacher from Darul Muallimat. At the age of seven, he was sent to two schools (Örik, “Okuma Öğrenişim”). Nahid Sırrı also explains the times of Afitab-ı Maarif Mektebi as follows:

When I began to school, Mr. Zekai recommended a school where French-language is taught well in Beşiktaş. This school was known as “Jewish School” in public but the official name was Afitab-ı Maarif Mektebi. I attended this school because the school is very close to my home and Monsieur Vitali would teach French in this school (Örik, “Afitab-ı Maarif Mektebi”).

He only graduated from Afitab Secondary School (Afitab Maarif Rüştıyesi) though he dropped out of a series of schools one of which was a British and the other one was a French school (1912). He also attended the prestigious Galatasaray High School (Galatasaray Mekteb-i Sultanisi) as a boarding student, but again he dropped out and never graduated”⁶ (Quoted Yılmaz, 2006, p.24). Nahid Sırrı continued his education at a Law School where his father taught but left the school in 1913. In a letter penned on the 5th of February, 1938, he underlines this fact “Although my school education did not go beyond the secondary level, I was born and grew up in an environment of which intellectual level was really high. And I liked to read literature and history books in that time”⁷ (Yazar, 1938, p.304).

Apart from his parents’ divorce, Ayşe Nihal’s (Örik’s sister) death moved him deeply. His sister’s illness and demise give another troublesome family picture and a sad childhood memory, which is evident in his works in some form. In the writing titled Nahid Sırrı’s Life “Nahid Sırrı’nın Hayatı” in Taha Toros archive, her death was narrated by Nahid Sırrı himself. He gets into details of the circumstances around her demise. In 1912, Ayşe Nihal got married when she was twenty-two years old. Nahid Sırrı highlighted the absence of his mother in this wedding. The grandmother did not

⁶ “Aynı zamanda, eğitimini Beşiktaş’ta bulunan Afitâb-ı Maarif Rüştıyesi’nde tamamlar. Bir müddet bir İngiliz bir Fransız mektebinde okur (1912), bir ara yatılı olarak Galatasaray Mekteb-i Sultanîsi’ne devam eder, ama bitirmeden ayrılır”.

⁷ “Mektep tahsilim orta dereceyi geçmezse de zamanın münevver muhitinde doğup büyüdüm ve çocukluğumdan beri edebiyat ve tarihe dayalı eserler okumayı severdim”.

invite her mother for the wedding and her mother did not come to the wedding, as she did not find her daughter's invitation sufficiently heartfelt. His mother was rather upset about this. Twenty days after the wedding, Ayşe Nihal fell into bed with scarlet fever. Örik talks about how his mother went to her ex-husband's house to take care of her daughter who had not properly invited her to her wedding. She had to come back home to take care of Örik as he also had scarlet fever. On the twenty-seventh day of the disease, Ayşe Nihal passed away but Nahid Sırrı recovered. The last time when Örik saw his parents together was his surgery. They did not attend even their daughter's funeral together. These heartbreaking events in the early years of his life may be held responsible for his dropouts and almost incomplete education.

Even though he received somewhat incomplete education, he had other significant life experiences. His father encouraged him to go abroad, so he had lived in Tbilisi, Berlin, Paris, Vienna, Rome, and Copenhagen between the years of 1915 and 1928. This was also a measure against being drafted. Kayahan Özgül explains this period in the Ottoman Empire as follows:

In the past, soldiers were mainly conscripted from the rural areas; İstanbulites were drafted for the first time in the World War I. Those who had the wealth and opportunity in the city, sent their sons abroad under the pretext of the education while those who did not have the means sent them to Ottoman University (Darülfünûn). Only the sons of poor rural families were sent to war. Nahid Sırrı was simply saved from the war by going to Rome with his father who was appointed in the papal errand⁸ (Örik, San'atkârlar, 2008a, p.9-10).

Upon his return to Turkey in 1928, his writing career began. He started to write for *Cumhuriyet*. Nahid Sırrı described these days as "I lived the life of famous Babiali Street and when I gave up this life, I became rather unhappy". Even though Nahid Sırrı refers to the year 1928 as the beginning of his writing career, Bircan reminds that he had a story titled 'Kin' and published in *Mebahis*, which was founded in 1924. He

⁸ "Eskiden ordunun asker ihtiyacı taşradan karşılanırken, ilk defa I. Dünya Savaşı'nda İstanbul'dan da asker alındı. Şehrin varlıklı ailelerinden imkân ve fırsat bulanlar oğullarını eğitim bahanesiyle yurtdışına gönderirken uygun şartları yakalayamayanların hayta oğulları da Darülfünûn'u tıkabasa doldurdular. İstanbul harbe yoksul ailelerin yufka oğullarını gönderdi. Nahid Sırrı ise, papalık nezdinde sefir tayin edilen babasıyla birlikte Roma'ya giderek cebheye yollanmaktan kurtuldu" (10).

explains “In fact, ‘Kin’ was first published in French in *Journal d’Orient*, which had been published since 1918, and then in a magazine called *Mebahis* dated May 17, 1924”⁹ (Bircan, 2017, p.54). However, there is a play called “Rekabet”, in Taha Toros archive and in the end of Rekabet, Nahid Sırrı wrote the notes below with a title “Bir-iki Söz”.

I started to write “Rekabet” when I was in Berlin and completed in Vienna at the beginning of 1916’s. I showed how a mother could change as a result of selfishness and unsophistication of her child who is a sultan. Readers can see it as plagiarism, compared to Racine’s assembly between Peritakosi validate, but I did not know the meeting in Peritanokyos when writing this work. I have not read this book yet. I did not know when I was writing this story. I read the critiques of this book from “Ernest Lovodo Lecturan Çocuklara Mahsus Macera”.

So much so that the story of Kin, written in 1918, shows that Nahid Sırrı wrote some works abroad and that he had work in 1918. However, the note, Bir-iki Söz, that was added to the end of the play “Rekabet”, which is one of the unpublished works in the archive, shows that Nahid Sırrı started this play in Berlin but it was completed in Vienna in 1916. It is seen that Nahid Sırrı wrote the play called “Rekabet” even before story of “Kin”. This indicates that Nahid Sırrı started his writing adventure abroad in 1916 with his play, "Rekabet". Nahid Sırrı had written unremittingly since 1928 until his death; thus, the year 1928 can be regarded as the year he started ‘writing’.

He started to write in Hayat magazine and published some of his first articles there between the years of 1928 and 1930 before he settled down in Ankara. Özçam refers to this in one of his works “Nahit Sırrı settled in Ankara in 1930 and had worked as a translator in Maarif Vekaleti for 15 years”¹⁰ (Özçam, 1996, p.3)”. Meanwhile, he traveled around Marmara, Trakya, İzmir, Kayseri and he founded the *Varlık* magazine with Yaşar Nabi Nayır in 1930. The first issue of *Varlık* was published on July 15, 1930 but neither the name of Yaşar Nabi Nayır, nor Nahid Sırrı appeared in this first issue of the magazine. Since both of them were government officials at that time, Sabri

⁹ “Oysa Kin önce Fransızca olarak, 1918 yılında yayın hayatına başlamış olan *Journal d’Orient* dergisinde, sonra 17 Mayıs 1924 tarihli *Mebahis* dergisinde çıkmıştır”.

¹⁰ “1930 yılında Ankara’ya yerleşen Nahit Sırrı, Maarif Vekaleti’nde çevirmen olarak çalışmaya başlar ve 15 yıl çalışır”.

Esat was depicted as the owner. A year later, Örik severed his ties with the magazine. Yaşar Nabi Nayır refers to this incident “He was complaining about that I did not give him a place in *Varlık*. This thought fills my heart with pain. Though what could I do? It was impossible for him not to be singled out by the youth because of his archaic language and old-world thoughts. He separated his way from ours by his own works¹¹ (Nayır, 1960, p.3).

As it can be deduced from the incident aforementioned, Nahid Sırrı seems to be an underrated literary figure in his era. Yaşar Nabi Nayır refers to his literary preferences, stylistics and linguistic standpoint as the reasons behind his split from the *Varlık*. This means that Nahid Sırrı had an intellectual detachment with the intellectuals of the Republic, due to his archaic language, his stylistics, his devotion to the Ottomans; he could not fall within the recently formed Republican era. Hence, Nahid Sırrı could not be included in the soul of “us”. Consequently, we can read the life of Örik as the late Ottoman intellectual who had not been integrated into the Republican well-read community.

Samet Ağaoğlu, who knew Nahid Sırrı and Yaşar Nabi from their endless conversations in the Istanbul Patisserie, did not question why Nahid Sırrı left the journal, but he commented on the incident and referred to their opposite temperaments:

Nahit Sırrı was excited. Yaşar Nabi was calm. Nahid Sırrı was a little wanderer. While Yaşar was smug and careful, Nahid was more sincere. Yaşar Nabi was more cautious. [...] Certainly, this contentious closeness between two founders of *Varlık* could not maintain for a long time. One day, the bond connecting them broke away and Nahid Sırrı became lonely in his inner life and fell into the clutches of various financial difficulties¹² (Ağaoğlu, 1978, p.26-27).

¹¹ “Ona *Varlık*’ta yer vermeyişimden şikayetçi idi. İçimi acı ile dolduruyor bu düşünce. Ama ne yapabiliirdim? O eski dili ve eski düşünme tarzı ile gençler arasında yadırganmaması imkansızdı. Çalışmalarına verdiği yön ile kendisi ayırmıştı yolunu bizden”.

¹² “Nahit Sırrı heyecanlı idi. Yaşar Nabi soğukkanlı. Nahit Sırrı biraz avare idi. Yaşar muntazam, dikkatli, Nahit Sırrı daha samimi idi. Yaşar Nabi daha ihtiyatlı. [...] *Varlık*’ın iki kurucusu arasındaki böylesine çekişmeli bir yakınlık uzun süremezdi elbet. Nasıl ki onları birbirine bağlayan bağ günün birinde koptu, Nahit Sırrı da manevi hayatında tek başına, yapayalnız, çeşitli maddi acıların pençesinde kıvrılarak kaldı”.

As a consequence of his split from the Varlık and being estranged from his friend Yaşar Nabi, Nahid Sırrı became even more isolated and experienced financial difficulties. This troublesome time in his life was is evident in the letters he sent to Yaşar Nabi.

Nahid Sırrı Örik returned to Istanbul after his father's death and continued his literary life in Istanbul. In this period, his works were published in various journals and newspapers. According to Taha Toros archive, Nahid Sırrı had written in some newspapers such as *Cumhuriyet*, *Son Saat*, *Son Telgraf*, *Vakit*, *Tanin*, *Büyük Doğu*, *Hilal*, *Milliyet*, *Milliyet (diğer)*, *Hakikat*, *Hakikat (diğer)*, *Türk Sesi*, *Yeni İstanbul*, *Akşam* and *Hürriyet*. The other newspapers he was involved in as a writer were; *Vatan*, *Tan ve Dünya*. As for journals, he took part in *Büyük Doğu*, *Mektep*, *Türk Yurdu*, *İçtihad*, *Varlık*, *Servet-i Fünun*, *Resimli Tarih Mecmuası*, *Tarih Dünyası*, *Kahkaha*, *Resimli Hafta*, *Resimli Perşembe*, *Akbaba*, *Aylık Ansiklopedi*, *Les Oeuvres Libres*, *Svenska Dagbladet*, *Mebahis*, *Resimli Hikâye* and *Resimli Ay*. The other journals he contributed to were *Ülkü*, *Hayat*, *Muhit*, *Aydabir* and *Çığır*. As Örik explained himself, he published serialized novels, stories, travel writings and articles about literature and art in various journals and newspapers.

It should be noted that Örik could not publish his oeuvre even though he was quite prolific. It may be due to a variety of reasons. Özgül notes one as “He writes a lot of novels and stories in 1930's. But the stories that he publishes and the novels that were serialized and cannot be published into a book¹³ (Özgül, 2008a, p.15).

Örik's ability to write in different languages is also quite remarkable. In 1927, his story “Zeynep the Courtesan” (Zeynep, La Courtisane) was published in the magazine *Les Oeuvres Libres* in France in French. His competency in French in this story is outstanding. Taha Toros archive also encloses some of his works in French. One example of which is biographies of famous French people and the other is history of France. In the same archive, we can also reach Örik's handwritings notes and some

¹³ [Nahid Sırrı Örik], 1930'lu yılları ise “peşipeşine romanlar, hikâyeler yazarak geçirir; fakat, yayımladığı hikâyeleri, tefrika edilen romanları bir türlü kitaplaşmaz”.

other works in French, Ottoman Turkish and Turkish. I believe Nahid Sırrı Örik narrated the story in the language that he expressed his ideas most comfortably. In a survey, he took part in, he pointed out that "... the language that we have today cannot express every idea and every need..." (Örik, "Anketlere Verdiğim Cevaplar"). It seems evident Örik held this belief that the new language was inadequate in some ways. It may be the reason why he continued to write in Ottoman Turkish and French. Another reason may be his concerns over being international as he refers 'beynelmilel'. In another survey in *Yeni Adam*, he remarked that "Works that could be international [beynelmilel] both have strong qualities and show all apparent characters that society is formed of. However, it is certain that an author who writes in one of the languages such as; French, German, English, can be easily international [beynelmilel] compared to an author who writes in Dutch"¹⁴ (Örik, "Anketlere Verdiğim Cevaplar"). As Handan İnci also points out Nahid Sırrı seems to write in French in hope of becoming international. He believed writing in such languages could reach to many people (İnci, 2006).

When we look at his pursuits in publishing, we can see many attempts though not received quite positively. 1928, his work called *Red and Black* (Kırmızı ve Siyah) was serialized in Cumhuriyet newspaper. This work was published as a book in 1929 does not attract much public attention¹⁵ (Özgül, 2008b, p.13). Another work by Örik *The Artists* (San'atkârlar) was published in 1932. "Lightning That Hit the House" (Eve Düşen Yıldırım) was serialized in *Milliyet* in 19 parts. Two years later, this story was published in Ankara and in İstanbul as a book with the same title¹⁶ (Özgül, 1998, p.9). "Nahid Sırrı wrote about his other publications in his letters. He mentioned a book titled *Red and Black* was published by Sudi Kitaphanesi in 1928. According to the letter he wrote on the 5th February in 1938, he published his work called *San'atkârlar*,

¹⁴ Beynelmilel olabilecek eserler hem insanî evsafı çok kuvvetli, hem de mensup oldukları cemiyetin bütün bariz sıfatlarını kudretle gösteren eserlerdir. Fakat şu da muhakkaktır ki Fransızca, Almanca, İngilizce gibi fazla yayılmış büyük lisanlardan biriyle yazan bir moharrir mesela Felemenkçe yazan bir muharrirden çok kolaylıkla beynelmilel olabilir.

¹⁵ 1928 yılında ise *Kırmızı ve Siyah* adlı eseri *Cumhuriyet* gazetesinde tefrika edilir, 1929 yılında kitap halinde basılan eser ilgi görmez.

¹⁶ "Eve Düşen Yıldırım" adlı öyküsü *Milliyet* gazetesinde 19 kısımda tefrika edilir. Bu hikâye, iki yıl sonra aynı adla Ankara ve İstanbul'da kitap olarak basılır".

consisting of three stories, himself in 1932¹⁷ (Yazar, 1938, p.305). Although, his novel *To Be Jealous* (Kıskanmak) was listed in the forthcoming books, this work was serialized in the newspaper *Tan* in 1937.

As mentioned above, he was quite a prolific writer and was able to find publishers even though most of his work ended up being serialized in newspapers. In 1933, *Anger of the Sultan* (Colère de Sultan/ "Sultanın Öfkesi") was published in İstanbul in French (Özgül, 2008a, 15). The book named *Old Pictures* (Eski Resimler) that was composed of two stories "Kanlıca'nın Bir Yalisında" and "Eri Cenge Gitti Cenkten Döndü" was published in 1933 too (Özgül, 2008a, p.19). Also, the novel, *Is It Easy to Become a Star?* was serialized in *Tanin* in 1944. "The novel was published as a book in 1996 thanks to Kayahan Özgül's efforts" (Dündar Şahin, 2017, p.14). And the novel *The Road Going in The Opposite Direction* (Tersine Giden Yol) was serialized in the journal *Tasvir-i Efkar* in 1948 and it was published by Arma publishing in 1955. "Metin Martı put some efforts to help the novel *The Road Going in The Opposite Direction* to be published as a book by Arma publishing" (Dündar Şahin, 2017, p.19). The next novel, *Before the Nightfall* (Gece Olmadan) was serialized in *Son Telgraf* in 1951 and it was followed by the novel *The Demise of Sultan Hamid* (Sultan Hamid Düşerken), which was published by Kanaat Press in 1957. "One of the other novels, *Turnede Bir Artist Öldürüldü*, was completed on the 15th of July 1958. And the same novel was published by Arma publishing in 1995" (Sayar, 2013, p.4). His latest novel, *Kozmopolitler*, was published in 2012 and was titled as *Bir Diplomat Ailesi* in Nahid Sırrı's handwritten and newspaper-edited version in Taha Toros archive.

Örik was able produce works in a variety of genres including plays. Some of his plays were published though most of them were neither published nor staged. Örik's plays are: "[...] 'The Undying Fire' (Sönmeyen Ateş) (1933), 'Writer' (Muharrir) (1934 in Varlık), 'Players' (Oyuncular) (1938 in Ülkü), 'For the Sake of Money' (Para Uğrunda) (unpublished, staged in 1949) 'The Fate' (Alın Yazısı) (unpublished, staged in 1952). And Raşit Çavaş helped the play 'İhanet' to be included in the collection titled Bütün

¹⁷ "Kırmızı ve Siyah adlı eseri Sudi Kitaphanesinin 1928 yılında bastırıldığını, *Sanatkârlar* adlı üç hikâyeden oluşan kitabını 1932 yılında kendi bastırıldığını yazmaktadır".

Oyunları was published by Oğlak Press in 1997” (Dündar Şahin, 2017, p.28). According to his letter penned on the 5th of February, 1938 the Republican People’s Party published his play *The Undying Fire* in 1933 and he published his play *Writer* himself in 1934 (Yazar, 1938, p.305).

“Especially in the mid-1940s, he was warmly welcomed by the historical magazines as the subjects which got the cold shoulder in the literary world were received positively in history research. This inevitably led him to grow away from literature”¹⁸ (Özgül, 2008a, p.22). When Örik could not receive the attention that he expected in the field of literature, he headed to the field of history. “Örik publishes his works related to history in journals like *Dünya*, *Hürriyet*, *Vatan* and in magazines like *Resimli Tarih* and *Tarih Dünyası*” (Soylu, 2001, p.3).

As he openly discussed in his letters, Nahid Sırrı went through some financial difficulties, which distressed him deeply. Nahid Sırrı talked about the financial and emotional difficulties he was going through in a letter that he wrote to Samet Ağaoğlu in 08.07.1950. “[...] I am so desperate, exhausted, scared of life...I am afraid to fall into the grip of insanity in the more horrific and desperate days that I am going to spend if I do not feel that a hand will save me. I would think committing suicide, if I were not a Muslim]”¹⁹ (Ağaoğlu, 1978, p.27). Even though he was quite prolific and was able to find some publishing, it was rather difficult to do so in his lifetime. Apparently, it was also difficult to live on the meagre livelihood he could earn. He was clearly depressed and suicidal. On January 18, 1960, Nahid Sırrı Örik died of heart attack in Istanbul. “In 1960, when he died alone, his death did not receive much attention in the media”²⁰ (Özgül, “Bir İnter-Mezzoya Prelüd”, 2008, p.10).

¹⁸ “Özellikle 1940’ların ortalarından itibaren kendisine sıcak gelen ortamı tarih dergilerinde bulur. Edebiyat eserinde andığında soğuk karşılanan konuları tarih araştırmalarında ele alınca ilgi gören yazar, hızla edebiyattan uzaklaşır”.

¹⁹ “[...] O derece perişan olmuş, yorulmuş, hayattan korkmuş bir haldeyim ki eğer bir elin beni azimle kurtaracağını hissetmesem geçireceğim daha korkunç ve çaresiz günlerde cinnetin pençesine düşmekten artık korkuyorum. Müslüman olmasam intiharı düşünürdüm”.

²⁰ “Yapayalnız ölüp gittiğinde yıl 1960’tı. Ölümü basında da pek yer almadı”.

We should discuss how the death of Nahid Sırrı appeared in the media. In the Taha Toros archive, a couple of news about his death exists. We can find some information about Örik's life under the title "Yazarlar- Yakın Tarihten Biri" in a newspaper in 26.01.1960. His life and death were also mentioned in the work "Kaybettiğimiz değerler: Nahit Sırrı Örik" in 20.01.1960. To illustrate, there are praises, such that "The author that can narrate women in the old times like Nahid Sırrı" has not remained, for Nahid Sırrı. Ahmet Selami Sel talked about Örik's death in his column in *Her Gün* in 20th January 1960 (Soydan, 2016). Another mention is found in Hasan Ali Yücel's column in *Cumhuriyet* on 25th January 1960 (Soydan, 2016). Even though it may seem that his death was simply ignored by the media, it was mentioned in some literary columns. Though he seems to have literally disappeared until 1970s.

Along with the inadequacy of the attention towards his death in the media, there has been some literary works underlining the general lack of interest and attention towards Nahid Sırrı himself. Even though he had penned and published a good amount of literary works, he is being referred as a 'forgotten man' in the articles on his works. One clear example of this is the title given to the interview by Orhan Koçak in *Virgöl*. He titled his interview with Ahmet Oktay "Nahid Sırrı Nerede Unutuldu?" The article acknowledges, and reproduces, the fact that Nahid Sırrı had been forgotten by the literati.

As it can be understood, although he gave a lot of works, he could not catch the attention he expected, he became disconnected, hence he sought the success in the history, the success that he could not achieve in the literature. In addition to history, genre criticism was crucial for Nahid Sırrı, because he had lots of works in this genre. Even he said that "[...] I spent plenty of time in this piece of literature due to the fact that I am most qualified critics ever"²¹ (Nayır, 1972, p.37). As it seems above, Örik knew that he was in the top of the criticism and he wrote with this awareness.

²¹ "...Ve Türkiye'nin en büyük münekkidi de bendeniz olduğum için bu yazımı bu işe tahsis ettim".

Having emphasized the case of him being ‘forgotten’, the reasons behind this phenomenon should be explored. Öztop reminds us of the obvious lack of interest in him as well as his prolificacy and versatility as a writer. “He was a versatile author who produced works in every genre of literature. He wrote novels, stories, plays, literary research, history, politics and travel writing [...]. Despite all this, unfortunately, the author was never critically acclaimed nor reached the masses”²² (Öztop, 1998, p.17). As for the reasons, Ahmet Oktay refers to the Republican discourse and cultural life dominated by Kemalist ideology. He explains, “Since, the historical content that Örik emphasized brought up some criticism, this content prevented people from realizing the framework of literary context in his works”²³ (Oktay and Koçak, 1997, p.52). In this regard, Nahid Sırrı wrote about the past with its magnificence and life styles, it is possible to visualize the old living styles and to feel the past. Moreover, “Örik’s libertarian Eros is also quite scary and frightening for his time. In fact, the conservative literary circles also did not lay claim to this valuable and authentic writer whom they could find many political/ideological arguments supporting the worldview they defended”²⁴ (Oktay and Koçak, 1997, p.52). Hereby, Örik never received support from the literary figures who were around him and so, he tried to create his own space with his language and style. It is possible to say that Nahid Sırrı was not included in most of the literary anthologies. For instance, Cevdet Kudret did not include Nahid Sırrı Örik in his book titled *Story and Novel in Turkish Literature (1859-1959)* (Türk Edebiyatında Hikâye ve Roman) though he mentioned “his name” under the “The Other Story and Novel Writers in This Period” part.

Örik’s name was not mentioned in Tanpınar’s Articles on Literature (Edebiyat Üzerine Makaleler). Berna Moran did not mention. As far as I know Fethi Naci did not mention either. Only in Alangu’s, Örik was mentioned, though I believe it was not quite on point. Moreover, Alangu almost apologetically explains himself and gives a reason to

²² “O, edebiyatın her dalında ürünler veren çok yönlü bir yazardır. Roman, öykü, oyun, edebi araştırma, tarih, siyaset ve gezi türünde [...] kitaba imzasını atmıştır. Bütün bunlara karşın –zamanında- ne hazindir ki geniş okur ilgisi ve yapıtlarını değerlendiren çıkmamıştır”.

²³ “Örik’in öne çıkardığı tarihsel içerik, eleştirel vurgular taşıyor olması dolayısıyla, yazınsal bağlam çerçevesinin görülmesini engelleyen bir içeriktir”.

²⁴ “Dahası, Örik’in özgürlükçü Eros’u da kendi dönemi için hayli irkiltici ve ürkütücüdür. Nitekim, *muhafazakâr* edebiyat çevreleri de savundukları dünya görüşünü destekleyici pek çok siyasal/ideolojik argüman bulabilecekleri bu değerli ve özgün yazara sahip çıkmamıştır”.

include him in the anthology 'An obvious move from Istanbul accent to Turkey Turkish can be observed in this period. Even Nahid Sırrı cannot resist this powerful flow; he still makes us remember the beauty of the old values we left behind. The reason for including him in this anthology is that he makes this recollection without defending or resisting it'²⁵ (Oktay and Koçak, 1997, p.52).

Thereby, Alangu felt the need to defend and explain the reason why he included Örik in his anthology. "Örik's portrayal of the palace, the portrayal of the old Ottoman life, was regarded as reactionary. The ironic and cynical form in those representations could not be understood. [...] For instance, the allusions regarding the daily life of the Ottoman capital and inner workings of the bureaucracy in Örik's novel, *Tersine Giden Yol*, may not have been welcomed"²⁶ (Oktay and Koçak, 1997, p.52).

Nahid Sırrı contradicted the ideology of the era with his own style and could not find himself a place in the new republican order. In his attempts to narrate the old world, he could not adapt to the new world. "What Örik tries to tell us is that our old Ottoman world is quite different. There is no conscious continuity and articulation between the new and the old. In a way, the new era is established with the assumption of "tabula rasa" idea. New order, new government, and new people..."²⁷ (Demiralp, 1999, p.215).

Nahid Sırrı brought up the peculiarities of the Ottoman world in his works mostly because he did not approve of the new regime and openly talked about this in his works.

²⁵ Tanpınar'ın Edebiyat Üzerine Makaleler'inde adı geçmiyor. Berna Moran'da yok, bildiğim kadarıyla Fethi Naci de değinmedi. Sadece Alangu'nun antolojisinde, bence çok isabetli olmayan [...] bir not var. Üstelik Alangu onu antolojisine aldığı için neredeyse özür diler: 'İstanbul şivesinden artık kesin şekilde Türkiye Türkçesine doğru gittiğimiz görülüyor. Nahid Sırrı ise bu güçlü akışa karşı koyamadığı halde, bıraktığımız eski değerlerin güzelliğini bize yine de duyuruyor. Onun bu antolojiye alınışının sebebi, bu hatırlamayı bir savunma, bir direnme haline getirmeden yapmayı becermesidir'.

²⁶ "Örik'in saray çevrelerini, eski Osmanlı yaşamını betimlemesi gerici sayılmıştır. O betimlemelerdeki ironik ve sinik biçim anlayışlamamıştır. [...] Örik'in örneğin *Tersine Giden Yol*'da başkentin gündelik yaşamına ve bürokrasinin işleyişine yönelttiği kinayeler hoş görülmemiş olabilir".

²⁷ "Örik'in bize söylemeye çalıştığı, Osmanlı dünyasının, eski dünyamızın apayrılığıdır. Eski ile yeni arasında bilinçli bir süreklilik ya da eklemleme olmadığıdır. Yeni dönem bir bakıma "tabula rasa" mantığıyla kurulmuştu. Yeni düzen, yeni devlet ve yeni insan".

Nahid Sırrı reminds us of Abdülhak Şinasi Hisar in some ways especially with regard to his choice of themes such as political/social events, persons and their life styles. Nevertheless, Nahid Sırrı does not approach to these as nostalgically as Şinasi Hisar does, on the contrary, he views the present as an extension of the past. Nahid Sırrı remarks on the separation between Republic and the people and the life styles of the past and approaches them from a realistic perspective²⁸ (Oktay, 1993, p.1153).

Alangu adds:

He was able to find the direct, plain, relaxed, and unexcited way of expression that pertains to historicists and realists. He was able to avoid the nostalgia towards the culture of mansion (with an increasing tempo after 1940), the half Ottoman, half European lifestyle around Ottoman palace (1923-1940) albeit disdained at first. The reminiscences of such culture tarnished the whole century²⁹ (Alangu, 1968, p.241).

The “realistic” way Nahid Sırrı narrated old life style, instead of narrating it wistfully would sum up his approach to Ottoman life style and Europeanization of Turkey.

When we look at Nahid Sırrı and his works in this era, we should bear in mind the fact that Nahid Sırrı grew up with the “culture of the mansion” and old Ottoman life style. The culture of the mansion and his father’s environment shaped Nahid Sırrı’s education life rather than the schools he attended; thus, he was surely a member of the culture of the mansion. Even when he was abroad between 1915 and 1928, his language and narrative was very much under the influence of the mansion culture. Nonetheless, when he returned to the country, he could not find the culture of the mansion, the old Ottoman life style or the old people. Hence, he was estranged to his own country in some ways. When he came back, he brought his culture and language

²⁸ “Yapıtlarında yakın tarihin siyasal/toplumsal olayları, kişileri, yaşayış biçimi üzerinde duran Nahid Sırrı, belli açıdan Abdülhak Şinasi Hisar’ı çağırıştırır. Ancak Nahid Sırrı, geçmişe bakarken, artık yitip giden bir zamanın insanlarını, uzamlarını, eşyalarını anımsarken, Hisar gibi nostaljik bir tavır yansıtmamaktadır. Cumhuriyet’le eski dönem insanları ve yaşama biçemi arasına giren ayrılığa gerçekçi bir anlatımla dikkat çekmektedir daha çok”.

²⁹ “Bütün bir asrı kaplayan, döküntüleri çağımıza kadar ulaşan konak-yalı kültürüne, Osmanlı sarayı çevresinde meydana gelmiş yarı Osmanlı, yarı alafrağa yaşayışına karşı o günlerde beslenen küçümseme (1923-1940) ile, daha sonraları duyulmaya başlanan özlemin (1940’tan sonra artan bir tempoyla) dışında kalmış, tarihçilere ve gerçekçilere has o düzgün, rahat, heyecansız ifadeyi bulabilmiştir”.

that he took away abroad with him, but he could not find the atmosphere that he was used to. Instead, he found an era in which everybody was trying to forget the past and to start anew.

Upon returning to his homeland, he was welcomed with a culture in the process of being re-established especially through breaking ties from the Ottoman life and by building up Kemalist ideology and Republican discourse. Thus, we could say that he felt like a stranger in his own country, which can be referred as a form of alienation and disengagement. As he found it rather difficult to get accustomed to this new order, he wrote about this disengagement and alienation in his works. Although Örik narrated the old values and the old people, he abstained from narrating them through an idealization and a nostalgic attitude.

Nahid Sırrı's sexual orientation seems to be a highly important point while attempting to understand him, his era and his contemporaries' attitudes toward him. "Örik's sexual identity seems to have created an important source of anxiety in those days"³⁰ (Oktay and Koçak, 1997, p.53). Kayahan Özgül points out that

His sexual orientation makes him who he is, and it may even be regarded as the outcome of tumultuous family relationships. Örik was on the verge of being labeled as "hermaphrodite", when he turned to his country. For instance, "Aşk Kitabından Sahîfe" and "Bir Hindli Rakkase İçin" shows how N. Sırrı's interest has changed between man and woman in a month or two³¹ (Özgül, 2008a, p.11).

At this point, as Kayahan Özgül pointed out, I did not come across any information that Nahid Sırrı was hermaphrodite, but Nahid Sırrı's effeminacy and homosexuality were emphasized by authors. Hermaphrodite is about genetic and biological factors, and, in my opinion, it is not possible to connect the hermaphroditism with Nahid Sırrı's family relations and his literary works. However, it is possible to see that some

³⁰ "Örik'in cinsel kimliği, o günlerde önemli bir kaygı kaynağı oluşturmuş gibidir".

³¹ "N. Sırrı'yı N. Sırrı yapan sebeplerden ikincisi cinsel seçimidir ki, belki de ailesinin olumsuz etkilerinin bir sonucu olarak değerlendirilmeliydi. Örik, yurda döndüğü sıralarda "hermaphrodite" olarak adlandırılmaya daha yakın bir noktadadır. Mesela, "Aşk Kitabından Sahîfe" ve "Bir Hindli Rakkase İçin" mensûreleri N. Sırrı'nın ilgisinin bir-iki ay içinde erkek-kadın arasında nasıl gidip geldiğini gösteriyor".

of the authors underlines Nahid Sırrı's effeminacy. Furthermore, "he uses the pen name 'Ayşe Nesrin' in some of his writings" (Çeri, 2007, p.29).

"Nahid Sırrı never used the pseudonym Ayşe Nesrin again but he embraced the sexual role coming along until the end of his life. This 'sexual inversion' could not stay hidden and his social circle noticed that. [...] One day, Ertuğrul Şevket grabbed N. Sırrı's trousers from the cuff and tore it apart. There was an obvious reference to his homosexuality in this behavior"³² (Lekesiz, 2001, p.346).

Selim İleri mentions that as he was a homosexual, Nahid Sırrı was shunned in his environment. For instance, "Yusuf Ziya takes a jab at Örik in the poem that he wrote in Akbaba under the pseudonym 'Çimdik': "While Nahid Sırrı is walking over as coquettishly as ever/ I presume, a girl is walking in trousers and jacket"³³ (Özgül, 2008a, p.12). As it appears, Nahid Sırrı's sexual identity was as clear as it could possibly be and quite a concern for many.

As mentioned above, Nahid Sırrı was simply underrated in his life time even though he had been quite a prolific author. At the time of his death as İleri expresses "Nahid Sırrı dies in 1960. He had been forgotten by his contemporaries. And he was an author who had been highly despised. [...] However, he has been gaining ever-increasing fame since 1980s. Though his works couldn't still receive the attention that they deserve from readers, his collective work is being reevaluated in many articles"³⁴ (İleri, 2015, p.332). When we look at the events following his death, we should mention republishing his novel *The Demise of Sultan Hamid* in 1975 though the title was changed to *The Demise of Abdülhamit*. In 1976, Kemal Bekir Özmanav adapted this novel into a play of which name is "The Fall" (Düşüş). It was screened between

³² "N. Sırrı bu yazısındaki Ayşe Nesrin imzasını bir daha kullanmaz; ama, cinsel rol olarak hayatının sonuna kadar benimser. Bu 'sexual inversion' çokça gizli kalmaz ve çevresi tarafından da fark edilir. [...] bir gün Ertuğrul Şevket N. Sırrı'nın pantolonunun paçasından tutup yukarı kadar yırtar ki bu davranışın taşıdığı homoseksüel mana açıktır".

³³ "Yusuf Ziya, "Çimdik" müstearıyla dergisi *Akbaba*'ya, karaladığı şiirin birinde, Örik'le şöyle alay etmiştir: "Kırıtarak gelirken uzaktan Nahit Sırrı / Sanırım pantolonlu ceketli bir kız gelir!".

³⁴ "Nahid Sırrı 1960 yılında ölüyor. O tarihte neredeyse unutulmuş. Bir hayli de hor görülmüş bir yazar. [...] 1980 sonrasında giderek artan bir üne kavuşuyor Nahid Sırrı. Gerçi eserleri hala okur katında hak ettiği ilgiyi yine devşirmiyor ama, toplu eseri artık birçok yazıda değerlendiriliyor...".

the years of 1975 and 1976. Kemal Bekir was chosen the best play-writer in the season of 1975-1976.

His fame kept increasing in the following years. Between 1984 and 1985, "The Fall" was stages in Istanbul. In 1990, Arma and Ođlak Publications republished most of his works as well as his old forgotten works in the newspapers and journals. From this time on, Nahid Sırrı became a current issue; he reached the fame, and attention, that is proposed by İleri. Articles, biographical books and theses have been written on his works, but Örik could not reach a vast amount of readers. "If he could see his fame that grows after being forgotten for years, he would despise our admiration, he would point out that we cannot able to find anything else except for some photograph [...] and would laugh painfully" (Köksal, 1997, p.51). In 2003, Ziya Öztan adapted *The Demise of Sultan Hamid* into a film as *The Demise of Abdülhamid*. "The Fall" was shown in Istanbul Municipal Theatre between 2009 and 2010. Also, in 2009, Zeki Demirkubuz adapted *To Be Jealous* into a film. In 2012, his story "Lightning That Hit the House" (Eve Düşen Yıldırım) was adapted as TV-series. Thanks to republication and adaptation of his works, Nahid Sırrı has been relevant again. Thus, Nahid Sırrı, who could not get attention in his era and sorrowed from the lack of review about his works, came into prominence so many years after his death. Such that it can be seen that how Nahid Sırrı collected the writings about his works in the archive of Taha Toros. In one notebook, he collected these writings with the title "Hakkımda Yazılanlar" and he collected for the each of his works separately. As the reader notices, the critics of and the thoughts about his works were valuable for Nahid Sırrı Örik and he collected them hypercritically until he died. Unfortunately, Nahid Sırrı, collecting and caring those writings about his works, could not find satisfying amounts of analysis.

CHAPTER III

AN OTTOMAN INTELLECTUAL DURING THE EARLY REPUBLICAN ERA: LITERARY IDENTITY of NAHİD SIRRI ÖRİK

In this chapter, I will analyze the literary characteristics of Nahid Sırrı Örik. In order to have a sound analysis of Örik's literary identity, first I should look at the era that he lived in and then I will analyze the characteristics of his works. For this reason, in the first subsection, I attempt to introduce the era Örik lived in under the three contexts, which are relationships between political, social and literary life and Nahid Sırrı Örik. In accordance with this, the language and style of Nahid Sırrı Örik will be considered with the question in mind "Why did the agents of literary sphere not approve his language in his era?" In the second part of this chapter, it will be my main purpose to concentrate on the novels and stories to understand his literary heritage. This approach, I believe, will be an illuminating ground to explore Nahid Sırrı Örik's literary life and to understand why literary authorities ignored him.

3.1 The Early Republican Era and Nahid Sırrı Örik

In this section of my chapter, I focus on where Nahid Sırrı is positioned in his era, namely the Early Republican era. For this purpose, I will break down this era under the three main contexts, which are the political, the social and the literary. In the political section, I introduce political reforms in order to understand the general political conditions of the era and I consider what Nahid Sırrı's position during those reforms was. After this, I also introduce social and literary milieu, which has been strongly influenced by political conditions, and how Nahid Sırrı acted in these social and literary circumstances.

3.1.1 Political Reforms, Literature and Nahid Sırrı Örik

The foundation of the Republic was a political revolution that ended the Ottoman Empire. Its aim was to create a national, contemporary, modern and western state and society so that the political power endeavored for a radical disengagement from the Ottoman Empire and culture. For this purpose, the state made radical top down

reforms. For instance, the Caliphate and the sultanate had been abolished, Swiss civil code and Italian penal code were taken to form a new law system, with letter revolution, Latin alphabet was accepted. These were the reforms that were made to raise the national consciousness, and to form a national and contemporary society. The ideological discourse of the Republic is to raise a modern, nationalist, Turkist citizen model. According to Azade Seyhan,

The *Türk Devrimi* ("Turkish Revolution"), as the foundation of the nation and the attendant reform movements came to be called, was a revolution from above. In their range and ambition- from the alphabet reform to the changing of the system of measurements, secularization of education, bringing religious affairs under state control, the hat reform and Westernization of dress, and economic and agricultural reorganization- the reforms were invasive procedures (Seyhan, 2008, p.38).

Henceforth, the newly formed state not only dominated the social and political events but also controlled the cultural issues.

At this juncture, literature was used by the state as a tool to explain social and political reforms to the people. Considering the correlation between literature and society, ideological restructuring of the republic affected the literature of the era. In this point, the goal of the state was to create the works which were focused on Turkish Republic and reforms for this republic. "In other words, early Republican novelists, who approach literature as an art that have an impressive role on society, rather than aesthetic pleasure, claim a social engineering task with their works" (Akyol Aycan, 2012, p.174). Republican People's Party encouraged the artists for producing the works dealing with the Republican Turkey, revolution and the reforms in every respect. Cevdet Kudret assumes that

[...]The artists, who grew up in the first era of the Republic, entered into a struggle with the conservative, reactionary or expedient institutions and individuals (sofas, sheiks, bullying landowners, exploiter merchants and tradesmen, etc.) who openly or secretly tried to protect and maintain old institutions and old values against

revolutions; they defended new institutions and values in their works³⁵
(Kudret, 2009, p.14).

Hereby, with the complete domination of the political approach assured, the reforms of republican and the ideological restructuring of the republic were the issues of the literature and so, this situation led to the emerge of canon literature.

In this regard, canon is defined “The list of good writers that any authority or authorities have blessed, and the permission or approval given to the names to be added to it”³⁶ (Parla, 2004, p.51). Like the canon defined, with encouragement of Republican People’s Party, most of the works, which were written between 1923-1950, were in conformity with the political discourse and literature performed an essential role in the construction of the national identity and reforms. As Selçuk Çıkla points out, “The RPP's efforts to educate the public, to popularize and spread the revolutions to the public strata and to make them embrace the requirements of contemporary life by writing plays, pressing, encouraging and rewarding authors, in particular after the founding of the People's Houses (1932), continued intensely until the 1950s”³⁷ (Çıkla, 2007, p.30). To illustrate, “In 1933, the writers and poets of the era were asked to write exciting works to explain the reforms that took place in the first decade of the Republic. Some of the works of poet and writer who devoted themselves to the republic were published and distributed in tens of thousands of the copies”³⁸ (Çıkla, 2007a, p.54). In this point, the works of artists who wrote plays, novels and poems about changes and reforms between 1923 and 1933 were published in The State Printing House (Devlet Matbaası). Thereby, it is important to note the art awards of the RPP and how the artwork that will be awarded should be

³⁵ “Cumhuriyet’in birinci döneminde yetişen sanatçılar, devrimlere karşı eski kurumları ve eski değerleri açık ya da gizli korumaya ve sürdürmeye çalışan tutucu, gerici ya da çıkarıcı kurum ve kişiler (softalar, şeyhler, zorba ağalar, sömürücü tüccar ve esnaf vb.) ile savaşıma girilmiş; eserlerinde de devrimleri, yeni kurum ve değerleri savunmuşlardır”.

³⁶ “Herhangi bir otoritenin ya da otoritelerin, kutsadığı iyi yazarlar listesi ve buna eklenecek isimlere verilen izin ya da onay”.

³⁷ “CHP'nin özellikle Halkevleri'nin kuruluşundan (1932) sonra halkı eğitmek, inkılâpları halk taba-kalarına sevdirmek ve yaymak, çağdaş yaşayışın gereklerini benimsetmek ama-cıyla piyes yazdırma, yazılanları bastırma, yazarları teşvik etme ve ödüllendirme noktasındaki çabaları yoğun olarak 1950'lere kadar devam etmiştir”.

³⁸ “1933'te dönemin yazar ve şairlerinden cumhuriyetin ilk on yılında gerçekleştirilen inkılabları anlatacak heyecan uyandırıcı eserler yazmaları istenmiştir. Kendilerini cumhuriyete adanmış şair ve yazarların eserlerinden bazıları on binlerce nüsha bastırılıp dağıtılmıştır”.

written. “It is emphasized in the conditions of RPP's 1945 playwriting competition, organized in the framework of Art Awards, that the authors must adhere to the principles of revolution as the subject of the competition”³⁹ (Çıkla, 2007a, p.55). As it is seen, it was requested to write a kind of “ordered work” which was praising the new regime and revolution and demanding the writing of works on the principles of the revolution. The works of the state which it published with its authority were printed.

According to Selçuk Çıkla, “Between the years 1939-1947 in Turkey, it appears that the rewards that RPP gave lead award-winning works of art to refresh or gain their fame in the public eye and increase their sales”⁴⁰ (Çıkla, 2007a, p.55). As we have seen, the works published through the Art Awards were the works of intense interest and had been sold more. For instance, Halide Edip won the RPP Novel Award with her *The Clown and His Daughter* (Sinekli Bakkal) in the 1942 competition. In addition to this, in the Canonization process “It is known that many of the old and new literary writers who made works during the near republic era were deputies”⁴¹ (Çıkla, 2007a, p.59).

As a consequence, Republican People’s Party promoted and encouraged the artists to write works paying attention to the revolutionary ideology and reforms in era of the early Republican regime and so, the party performed the Art Contests as a tool of social and political propaganda to place reformations and reach them to the public through the works. It is possible to say that there is state-centric publication policy between 1923 and 1950. The public was tried to be adapted to the changing regime through the works of the state ideology. Thus, canon literature had been tried to be created by publication of works that do not contradict the ideology of the state and making these works more popular.

³⁹ “CHP’nin 1945 yılı Sanat Mükafatı çerçevesinde düzenlediği piyes yarışmasının şartlarında yazarların konu olarak mutlaka ‘devrim ilkelerine bağlı kalmaları’ gerektiği vurgulanmaktadır”.

⁴⁰ Türkiye’de 1939-1947 yılları arasında CHP’nin verdiği sanat mükafatlarının bu mükafatı kazanan eserlerin halkın gözünde şöhret kazanmasına veya şöhretini tazelemesine, satışının artmasına vesile olduğu görülür”.

⁴¹ “Yakın cumhuriyet döneminde eser veren eski ve yeni edebiyatçılardan birçoğunun milletvekili yapıldığı bilinmektedir”.

When we think of Nahid Sırrı Örik in the relation to politics and literature, the reason for his play titled *Undying Fire* to be pressed by the RPP is that it was thought to be narrating the struggle in the years of National Independence. In his works except *Undying Fire*, he used the words of Ottoman Turkish from time to time when pure Turkish became an ideal with the Alphabet Reform. Additionally, as mentioned above, the works that praise the innovations brought by the Republic and place the revolutionary ideology were encouraged and published. In this regard, as the reader notices, Nahid Sırrı Örik was outside of the state-centric publishing policy with his works. In this context, it is possible to see that Nahid Sırrı Örik was not included in the early Republican canon literature because at that time the new regime was praised and Nahid Sırrı narrated the old lifestyle, old people and old mansion life, he did not write works which supported the new regime and revolution. That is why, he was outside of the political approach of the era.

3.1.2 Social Life, Literature and Nahid Sırrı Örik

The nationalist and reformist paradigms of the early Republican era affected the social life since new regime necessitated the secularization of the public sphere. That is why; the state banned the traditional Ottoman-Islamic culture to apply reform policies. To give an example, the religious symbols were replaced with European civilization's symbols such as; banning the traditional headgear, the fez, the turban, wearing a hat, the closure of the dervish and dervish lodges, the secularization of the state, education, law and so on. Moreover, aiming to secularize the social life and the society, these reforms were done by the state: building new modern towns, tea gardens, cinemas, public parks, new and modern railway stations so on and so forth. Traditional buildings, Ottoman mansions were replaced with modern building architecture and new cities were constructed.

Additionally, new regime or republic was established with positivist, modernist and secularist ideals, in order to apply them, the European civilization was used as reference. For instance, the position of the women was changed with the right to vote and furthermore, women were visible in the public sphere. In addition to these, to educate the public or villagers, Village Institutes (Köy Enstitüleri) were established.

Thus, with the suppression of the traditional Ottoman culture and customs, the social environment became modern and secular. As it is seen, policies that were implemented to reach political aims significantly affected the social life in every field. Indeed, these modern and secular social changes were considered to cause cultural or social confusion and even moral corruption.

Besides, these social reforms and secularization of the social sphere were influenced by the literature of the era as these reforms were supported through the use of literature. To illustrate, in literature, moral corruption and social confusion were narrated by writers such as Yakup Kadri Karaosmanoğlu, Reşat Nuri Güntekin, Halide Edip Adivar, Peyami Safa and so on especially within families because the individuals' traditional moral values were devalued. At this juncture, idealist intellectuals in the novels endeavored to construct a social identity according to the new regime. The intellectuals were defenders of the new reforms and values. In this context, Nahid Sırrı Örik narrated the moral values in family relations as broken and he focused on the traditional life, culture and characteristics of the Ottoman Empire. To clarify, he mentioned the mansion culture and the living style of Ottoman culture instead of narrating the new reforms and the new social life. Apparently Nahid Sırrı was, consciously or unconsciously, not adopting the new social forms and institutions as the backbone of his works. He was not glorifying the new way of living as all the literati was expected to do so. Instead, he was narrating the old lifestyle with an apparent disregard and/or indifference to the 'zeitgeist'.

3.1.3 Literary Community and Nahid Sırrı Örik

As mentioned above, the political thoughts of the era shaped and affected the literature and with the state-centric publication policy, a literary canon was tried to be constituted. However, even though Nahid Sırrı Örik was in the literary environment of the era, his name was not mentioned. That is why, it is necessary to look at the writers of that era before positioning Nahid Sırrı within the literary environment. In that regard, important authors of the era between 1923 and 1950 were: Halide Edip Adivar, Yakup Kadri Karaosmanoğlu, Reşat Nuri Güntekin, Refik Halit Karay, Peyami Safa, Selahattin Enis Atabeyoğlu, Mithat Cemal Kuntay, Memduh

Şevket Esendal, Hüseyin Rahmi Gürpınar, Sermet Muhtar Alus, Ercüment Ekrem Talu, Burhan Cahit Morkaya, Mahmut Yesari, Osman Cemal Kaygılı, Muazzez Tahsin Berkand, Mahmut Esat Karakurt, Peride Celal, Kerime Nadir, Abdülhak Şinasi Hisar, Samiha Ayverdi, Müfide Ferit Tek, Şükufe Nihal Başar, Halide Nusret Zorlutuna, Sadri Ertem, Suat Derviş, Cevdet Kudret, Sabahattin Ali, Reşat Enis Aygen, Samim Kocagöz. As it is seen among these names Nahid Sırrı Örik contacted most of these authors, because we can see the name of these authors in his letters. To clarify, in *Dost Mektupları*, in the letters, Nahid Sırrı referred to these names; Yusuf Ziya⁴², Cevdet Kudret⁴³, Abdülhak Şinasi⁴⁴, Ahmet Kutsi⁴⁵, Necip Fazıl⁴⁶, Falih Rıfkı⁴⁷, Peyami Safa, Reşat Nuri⁴⁸, Vasfi Mahir⁴⁹, Yakup Kadri⁵⁰, Şevket Rado, Faruk Nafiz⁵¹.

Additionally, Samet Ağaoğlu mentions the literary meetings in his book *İlk Köşe*. Samet Ağaoğlu points out that the literary meetings were held with the participation of various authors in Ankara in 1935. Ağaoğlu indicates the authors who attended the meeting such as; Sadrettin Ertem, Sabahattin Ali, Nahid Sırrı, Yaşar Nabi Nayır, Şevket Hıfzı (Rado), Muhip Dranas, Ertuğrul Şevket, rarely Behçet Kemal Çağlar and Baki Suha Edipoğlu (Ağaoğlu, 1978, p.23-24). As it is seen, Nahid Sırrı Örik was in contact with the authors in the early Republican era and in particular, as the reader notices, although Nahid Sırrı was disregarded or simply forgotten about by his

⁴² “Evelemerde basıp basmayacağını sor ve basmayacağım derse al ve Yusuf Ziya’ya ver. Yusuf Ziya’ya tarafımdan hürmetler edip Politika’ya basılmasını temin etmesini rica et”.

⁴³ “Cevdet Kudret’in kitabı henüz gelmedi. Bana göndermemesini monstreuse (dostça) bir nankörlük bulduğumu kendisine söyle. Tab’an onu tanıtan Ruşen Eşref’le Yakup, Ruşen Eşref’le Yakub’a Onu tanıtan Abdülhak Şinasi, Abdülhak Şinasi’ye onu tanıtan benim. Buna rağmen bana bir kitap göndermezse vallahi çok fena hiddetleneceğim”.

⁴⁴ Tab’an onu tanıtan Ruşen Eşref’le Yakup, Ruşen Eşref’le Yakub’a Onu tanıtan Abdülhak Şinasi, Abdülhak Şinasi’ye onu tanıtan benim. Buna rağmen bana bir kitap göndermezse vallahi çok fena hiddetleneceğim”.

⁴⁵ “Ahmet Kutsi şaheser mektubunu benim yanımda yazdı”.

⁴⁶ “Görürsen Necip Fazıl beye ve Peyami Safa Beylere hürmetlerimi söyle”.

⁴⁷ “Falih Rıfkı Bey beni Hakimiyet’e çağırdı ve beş on güne kadar Hakimiyet-i Milliye’de bir sanat sahifesi yapacaklarını, bu hususta benden çok şey beklediğini ve birkaç gün sonra daha etraflı görüşmek üzere nezdine gelmekliğimi söyledi”.

⁴⁸ “Reşat Nuri beyin babası ölmüş, paraya kıyıp telgraf çekemedim”.

⁴⁹ “[...] Yarın Cevdet’le Vasfi’ye de yazacağım. Bu cihetle vesayatinle kendilerine selam yazmıyorum” (Nayır, 43-44, Nayır, 51 Vasfi Mahir Kocatürk ile ilgili yerler mevcuttur.)

⁵⁰ “Yakup Kadri Bey İstanbul’a gitti”.

⁵¹ “Nurullah Ata filan da yazacak ve mecmuaya daha edebi ve attreyan (çekici) bir şekil ve kıyafet verecekler. Sen bir şey göndermek istersen bana yolla Faruğa vereyim, On est assez bien paye (Oldukça iyi ücret ödeniyor)”.

contemporaries (as given in detail in Chapter 1), he took part in the literary meetings of the era.

Furthermore, we should look at the position of Nahid Sırrı in the early Republican era. In this literary community, while Nahid Sırrı was living, he was ignored since he was not fitting in the political approach and discourse of Kemalist regime with his old language and themes in his works. We can understand Nahid Sırrı's somewhat disregarded position in his era from other writers' words about him. To illustrate, Kayahan Özgül mentions that "Elite (Zâdegan) spirit and their *İstanbulî*n Turkish live in Nahid Sırrı. And this spirit is what the republic wants to forget⁵² (Özgül, "Bir İnter-Mezzoya Prelüd", 2008a, p.20). Also, Ahmet Oktay indicates that Nahid Sırrı resembles to Abdülhak Şinasi Hisar with his themes, however, Nahid Sırrı did not embrace these themes nostalgically unlike Abdülhak Şinasi Hisar. He looks at the lifestyle of the past and the separation between Republic and past in a realistic way (Oktay, 1993, p.1153). In his book *Dost Mektupları*, for the writings of Örik, Nayır states "It was a great pleasure for him to write and speak with a deep Ottoman Turkish, since he spent a part of his life in France and his Turkish knowledge based upon books. After that he deliberately continued to write a non-contemporary language by making this attitude as an irrevocable habit"⁵³ (Nayır, 1972, p.34). Apart from Nayır, also Handan İnci points out that Also, Nahid Sırrı's unfinished bilingual works could not get any attention, especially because he could not publish his works in Turkish⁵⁴ (İnci, 2006, p.94). Ömer Türkeş underlines that

Nahid Sırrı Örik and Ahmet Hamdi Tanpınar did not dream of a pastoral past, nor did they adapt to Kemalism. They did not agree with the nationalism of Kemalism, which denounced the legacy, as they did not agree with a Turkish-Unionist Turkism. In spite of critique of Unionists

⁵² "[Z]âdegan" ruhu ve onların İstanbulî'n Türkçesi N. Sırrı'da yaşamaktadır ve bu, cumhuriyetin resmen unutmaya çalıştıklarındandır".

⁵³ "Ömrünün bir kısmı Fransa'da geçtiği ve Türkçe bilgisi kitabî olduğu için koyu bir Osmanlıcayla yazıp konuşmaktan çok haz ederdi. Sonraları bu tutumunu vazgeçemediği bir huy haline getirerek bile bile çağına aykırı düşen bir dilde yazmayı sürdürdü".

⁵⁴ "Sebepler ne olursa olsun, özellikle İstanbul'daki Fransızca yayınlarıyla Örik'in yaptığı Müslüman mahallesinde salyangoz satmanın ta kendisidir. Nitekim hiç ses getirmez. Türkçe eserlerini bile kitaplaştırmakta zorlanan Nahid Sırrı'nın yarım kalmış bu çift dilli çalışma yekûnu alaylı sataşmalara konu olup kalır".

that they hold, Tanpınar and Örik's novels stood in a place far away from the Kemalist canon by not ignoring the Ottoman intellectual and cultural heritage⁵⁵ (Türkeş, 2006, p.431).

As mentioned above, Nahid Sırrı Örik's language and themes were not connected with the new regime and the republic because he mentioned Ottoman living style and old people with Ottoman words. So much so that these manners were not compatible with Kemalist regime's propaganda on account of the fact that new regime wanted to break away from the old system and to encourage the reforms by use of the literature. However, Nahid Sırrı indicated the old Ottoman specialists instead of praising the new ideology. As illustrated in the first chapter, Berna Moran, Fethi Naci and Ahmet Hamdi Tanpınar did not mention his name in their literature history books. Also, interestingly, although Nahid Sırrı recognized Cevdet Kudret and Vasfi Mahir, they did not include Nahid Sırrı's biography in their books. Cevdet Kudret just added his name into "The Other Writers of the era" and Vasfi Mahir even did not cite his name in his book.

In addition to these, there were authors who had similar stylistic features with Nahid Sırrı thus, we can see that Nahid Sırrı was not the only person with such literary preferences. Nahid Sırrı was similar to Abdülhak Şinasi Hisar with the aspects of his language and with his narrating of Ottoman life. However, Nahid Sırrı told Ottoman life style without nostalgia and he approached it with an apathetic way. According to Alangu, while writers such as Sadri Ertem, Celalettin Ekrem, Reşit Enis were criticizing the past lifestyle of the Ottoman culture, Nahid Sırrı approached this culture emotionlessly and smoother⁵⁶ (Alangu, 1959, p.240-241). To make perfectly clear, Ömer Türkeş points out that

⁵⁵ "Nahid Sırrı Örik ve Ahmet Hamdi Tanpınar ise ne pastoral bir geçmiş hayalleri kurmuş ne de Kemalizmle uyum sağlamışlardı. İttihak ve Terakki tarzı bir Türkçülükle uyuşmadıkları gibi, reddi mirası dillendiren Kemalizmin milliyetçiliğine de hoş bakmadılar. Tanpınar ve Örik'in İttihatçı dönemi anlattıkları romanları, barındıkları İttihatçı eleştirisine rağmen Osmanlı düşünsel ve kültürel mirasını da göz ardı etmeyerek Kemalist kanondan uzak bir yerde durmuşlardır".

⁵⁶ "Sadri Ertem, Celâlettin Ekrem, Reşat Enis gibi yazarlar bu çöken dünyanın mümessilleri olan aristokrat-kibar bir çeşit seçkinler tabakasının (Tanzimat Paşaları, büyük memur aileleri çevresi) kritiğini ve hicvini yaparlarken, Nahit Sırrı Örik, olup bitenleri yakından gözlemekle beraber, onlar kadar sert ve hırpalayıcı olmaya lüzum görmeden, zaman zaman müstehzi de olabilen, duygusuz bir anlatışla, bu konulara el atıyordu".

The novels written by writers such as Mehmet Rauf, Hüseyin Rahmi Gürpınar, Halit Ziya Uşaklıgil, Ahmet Rasim, Sermet Muhtar Alus, Abdülhak Şinasi Hisar and Selahattin Enis during the Republican period are mostly about the daily life of Istanbul - and even the old Istanbul. Also, we see that F. Celalettin, Nahid Sırrı Örik, Mahmut Yesari and Osman Cemal Kaygılı had stayed out of political issues by following them⁵⁷ (Türkeş, 2006, p.447).

As it is seen, even though Nahid Sırrı was outside of the political approach, there were also writers who resemble Nahid Sırrı's style.

3.2 Nahid Sırrı's Narrative: Has His Misfortunate Come to an End?

...Hakikaten heyecan duyarak yazdığım yazılarımda, hikâyelerimde bazı sahneleri anlatırken çehreleri, jestleri ve dekorları gözlerimin önüne gelen mahlûklar oldu". "Şunu da ilave etmek isterim ki: 'realizm' adlı mektebe girmek hevesinde olmamakla beraber görmediğim ve bilmediğim muhitleri hikâyelerimde canlandırmaktan çekinirim, fazla normal insanlarla meşgul olmaktan da hazzetmem... (Nahid Sırrı Örik)

After providing some brief information about the era Nahid Sırrı lived in, in this last sub-section, I aim to zero in on Nahid Sırrı's published novels and stories. As mentioned in the first chapter, Nahid Sırrı was ignored during his lifetime. However, his works were published as books thanks to Kayahan Özgül, Hülya Dünder Şahin, Tuncay Birkan and others many years later. In this section, I focus on the ups and downs in Nahid Sırrı's literary life starting from his first story "Kin" to his last novel *Sultan Hamid Düşerken*. Exploring his several novels and stories, provide a framework of how Nahid Sırrı's unfortunate fate is closely associated with his every work.

Nahid Sırrı Örik's story, "Kin", published in 1924 in *Mebahis* magazine, was first published in *Journal d'Orient* in 1918. In his first work, a woman deceived the prince with her insincerity; her love for the prince was fake. In all his other works, we come across the themes of deception, the daemonic aspect of the woman and the impossibility of true love. "Kin" contains all features of Nahid Sırrı's works which will

⁵⁷ "Mehmet Rauf, Hüseyin Rahmi Gürpınar, Halit Ziya Uşaklıgil, Ahmet Rasim, Sermet Muhtar Alus, Abdülhak Şinasi Hisar ve Selahattin Enis gibi yazarların Cumhuriyet döneminde yazdıkları romanlar, çoklukla İstanbul'un -ve hatta eski İstanbul'un- gündelik hayatına dairdir. [...] F. Celalettin, Nahid Sırrı Örik, Mahmut Yesari ve Osman Cemal Kaygılı'nın da onların ardından giderek siyasi meselelerin dışında kaldıklarını görüyoruz".

later be written. The hero of the historical story, which dwells on the impossibility of an intimate relationship and the embodiment of the dark sides of human in a woman, is Osman the Third” (Bircan, 2017, p.54). The first story of Nahid Sırrı begins with a note on the history books. When Sultan the Third passes through the harem corridors, women are supposed to hide in their rooms” (*Tarih kitapları*)” (Örik, p.56). For instance, in the story, we can see that when the odalisque deceived Osman, his feelings about love and women turned into hatred. Osman “[...] forced women to hide in their rooms and to close and lock their doors in every passage from the harem corridors” (Örik, p.58). The beautiful woman who is described by the narrator as a sly and traitor was killed by Osman’s order. The first story of Nahid Sırrı, as we will see frequently in his other works, is progressing through this malevolence, evil and hatred. Interestingly, although the story carried many traces about Nahid Sırrı’s narrative style, he did not mention this story as his first work.

As I mentioned in the first chapter, *Zeyneb, la Courtisane* (Kibar Fahıze Zeynep), which was known as the first story by Nahid Sırrı, was published in 1927 in *Les Oeuvres Libres* journal. The story narrates the fallen angel “Zeynep” and her life in brothel. Nahid Sırrı Örik interprets this story in 1933 in *Roman ve Hikâye Hakkında Bir Kalem Denemesi* and says that Zeynep was the fallen woman who was beautiful as Jacob's odalisque as and she fell in love a young, stranger and traveler man who was beautiful as Zeynep as (Örik, 1933, p.62).

Interestingly, as a reader, we do not know what happened to Zeynep in the end of the story. Örik talks about Zeynep’s end and explains “I told a few people, who asked about Zeynep's fate, that I did not know her destiny, and I still think about Zeynep’s end as my imagination admired her beauty, and as my heart hurt so bad for her sorrow, that I cannot find her end”⁵⁸ (Örik, 1933, p.63).

⁵⁸ “Zeynebin âkıbetini soran bir kaç kişiye bunu bilmediğimi söyledim, ve e’ân, kendi kendime, hayalimin mahlûku olduđu halde hayalimin hüsnüne hayran kaldığı ve elemine yüreğimin yandıđı bu Zeynebin encamını düşünür, bir türlü bulamam..”.

At this point, Nahid Sırrı's work *Red and Black*, which was published after *Zeyneb, la Courtisane*, should be mentioned. In 1928, he was serialized as "Red and Black" in *Cumhuriyet*, but Özgül says that "his serial novel should not have attracted much attention" (Özgül, 2008b, p.13). It was the first work of Nahid Sırrı that was published as a book. "In 1928, his book was not published due to the reform in the alphabet and his work was published improperly in 1929 with many errors because of the instability of the new publishing houses"⁵⁹ (Özgül, 2008b, p.13). As seen, Nahid Sırrı's *Red and Black* could not be published easily due to the Alphabet Reform. Kenan Hulusi B. had waited impatiently for Nahid Sırrı's story "Red and Black" as his stories were being published every day in the newspaper, however, Kenan Hulusi was disappointed, and he expressed his dissatisfaction in *Servet-i Fünun* journal. Kenan Hulusi found that the events and analyses were neglected, and that readers expect more. Kenan Hulusi found the description of the love of Madam Harden and Cemil and their first kiss childish and he thought that Nahid Sırrı never experienced such a thing. He emphasized that the content was lifeless, the story was uneventful and underdeveloped, but in spite of all this, the story has a literary value because the technique is perfect, and it provides peace for readers who are bored of reading prostitution stories (K. Hulusi B.).

Indeed, Nahid Sırrı describes the forbidden love between Madam Harden and Cemil as soulless, insensitive and inanimate, the reader also does not become excited or curious. So much so that, in the meaning of the name of Nedime, in the story, Nedime is like the helper woman, just like in the sense that Madam Harden cannot believe that she was the wife of Cemil when she first saw Nedime. On the other hand, Kayahan Özgül elaborates on how the reader prefers a story rather than the forbidden love: "However, the reader expects a more realistic, more painful, more black but story which included coal black" (Özgül, 2008b, p.13). Most probably, the reason was that when *Red and Black* was published, "the usual fate of Nahid Sırrı is carried out once again and his work is considered uninteresting" (Özgül, 2008b, p.13).

⁵⁹ "Yıl 1928. Harf inkılâbına üç dört ay kala yayımlandığı için sığacağı sığacağına kitaplaştırılması da mümkün olmaz. Yeni harflere geçildikten ve mürettepler yeni dizgi tarzını yarım yamalak öğrendikten sonra, 1929'da usul usul canlanan yayıncılığımız *Kırmızı ve Siyah*'ı da bir hercümerç içinde basar".

Nevertheless, Hüseyin Cahit draws the attention to the style of these works on March 26, 1933, in the newspaper *Hakimiyet-i Milliye*, expressing that he feels uncomfortable with Örik's negligent and old style. Then he notes "The old words, which can easily be used in Turkish language, seem to be forced into the story even though they were not even used in the past. [...] It is really a pity that the author's way of expressing and analyzing this subject is very beautiful. I'm trying to explain this as a rebellion, a reform movement, but I cannot convince myself" (H.Cahit, March 1933).

As it is seen, the criticisms written for *Red and Black* in the era can be shown examples of the deficiencies of the work. In particular, critique of Hüseyin Cahit based on Örik's style, can be cited as one of several reasons why Nahid Sırrı did not receive attention. In 1997, Nahid Sırrı's love stories were already published in a variety of newspapers, and the story of *Red and Black* was collected in the book called *Red and Black* thanks to Kayahan Özgül and Vahide Bilgi.

San'atkârlar, second book I will focus on, was also exposed to negative criticisms as it was with *Red and Black* story. The book consists of three stories: "Şair Necmi Efendinin Bahar Kasidesi", "Bir Heykeltıraş", "En Güzel Eseri". Hüseyin Cahit describes these stories as "the three fantasies that tell us about three different artistic souls" (H. Cahit, March 1933). This work, in which Nahid Sırrı includes three characters, a writer, a sculptor and a painter, was strongly criticized due to his style. Hüseyin Cahit's criticism on the style of "Şair Necmi Efendinin Bahar Kasidesi" based on the same argument for *Red and Black*, that is being negligent.

Reşat Feyzi stated that these three stories were published in the newspaper *Servet-i Fünun* on April 14, 1932. He indicates that Örik used many words that did not sound pleasant today; the subject and predicament were incorrect in his sentences, and the times of verbs did not fit the expression and the meaning in most places. He addresses the reason for all these problems as the lengthy of the sentences: "These three stories, beautiful issues, with a strong depiction and narrative order to have a clean, new language would have been a successful work" (R. Feyzi, April 1932). As it

can be seen, Nahid Sırrı faces heavy criticism during his era due to the language and the sentences structure he uses.

At this point, although the story of “Bir Heykeltıraş” or “The Sculptor” from these three stories comes to the fore with their depictions, Cemil's effort and ambition to become a painter are remarkable in his story “En Güzel Eseri” or the Most Beautiful Work. He works for hours, so he loses his eyes to be a painter. But his reaction to his father enables us to see the source of his ambition: “What would I do, Father? Just think, I'm your son. How can I accept not to be nothing when you are so well-known and famous!” (Örik, p.178). As a result, it is understood that Cemil's greatest passion and effort is about his father, he tries to be a well-known and a good painter like his father, or at least to prove his father that he is a painter.

3.2.1 The Tristful End of The Family: “Eve Düşen Yıldırım”

“Eve Düşen Yıldırım⁶⁰”, which was published in the same year with *San'atkârlar*, was serialized in the newspaper *Milliyet*, tells the story of the collapse of a family with a new-comer, Muazzez. Nahid Sırrı's the most contradictory “big” story “Eve Düşen Yıldırım”, the subject of various newspapers, and have an extensive coverage in various newspapers due to the plagiarism claims which I will discuss after examining the positive reviews of the book.

It can be seen that these are examples of writing from this era; Hikmet Münir summarizes “Eve Düşen Yıldırım” (*Haber*, On April 12, 1934), Nurullah Ata says that “It is undoubtedly the best work among the ones I have read by Nahid Sırrı, and it is truly enjoyable and reads at once” (Ata, April 1934). Additionally, A. Sırrı states, “It was the most successful work of the last months and I read the book from cover to cover” (A. Sırrı, April 1934). Ahmet Muhip firstly, intends to criticize “Eve Düşen Yıldırım” but then he completes his writing with a final note: “I know you like me, and I am giving up the critique” (Ahmet Muhip, July 1934). Nurullah Ata writes about the critical style of Ahmet Muhip's in *Son Posta* (Ata, August 1934).

⁶⁰ Bu bölümde yer alan gazete yazıları Nahid Sırrı Örik'in Taha Toros arşivinde bulunan “Eve Düşen Yıldırım Hakkında Çıkmış Makaleler” adlı defterinden alınmıştır.

These articles mentioned above contain positive evaluations of the story “Eve Düşen Yıldırım” in general. However, starting from September, a conflict between Selami İzzet and Nahid Sırrı starts off. First, Selami İzzet writes that he reads the work on the advice of his friend and writes in *Vakit* that he recognizes the similarities with his own adaptation work, “Bağbozumu” and Sırrı’s story. He goes beyond and even claims that Örik has adapted “Bağbozumu” and wrote “Eve Düşen Yıldırım” from one of his works (İzzet, September 1934). Nahid Sırrı makes a statement that he had no idea about “Bağbozumu”’s serial in the newspaper. He points out his reply by emphasizing that people described in his work still live in the same house in Cebeci, Ankara. Upon this answer, Selami İzzet mocked with Nahid Sırrı by showing similarities between these works in a long and cynical style (İzzet, September 1934). Nahid Sırrı and Selami İzzet’s debate end with a theoretical writing of Nahid Sırrı (Örik, September 1934).

According to Kayahan Özgül, Nahid Sırrı read “Bağbozumu” and he tries to prove his argument with examples from Örik’s theoretical writing: “It is even easier to think that Nahid Sırrı has benefited from “Bağbozumu”. [...] “He could easily find *Akşam* collection in the library of TBMM and read “Bağbozumu” there” (Özgül, 1998, p.13). Under the pseudonym Vâ and Nû in *Haber*, the debate between Selami İzzet and Nahid Sırrı's plagiarism is tackled and Vâ and Nû criticized and mocked Nahid Sırrı. On the other hand, under the pseudonym “hakiki bir edebiyat meraklısı” someone defended Nahid Sırrı and criticized the behaviors of Vâ and Nû and Selami İzzet called them unfair because of the fact that they do both is an inconvenience and jealousy.

In addition to these plagiarism accusations against Örik, there are critical reviews about “Eve Düşen Yıldırım”. Firstly, Çakmakçioğlu, in *Çığır* newspaper, in 1934, points to the sentence, word and implication errors in the work one by one although he evaluates the style as attractive and immersive. He notes that these errors related to the structure of the sentence, word usage and implication preferences could not be forgiven or tolerated (Çakmakçioğlu, 1934). Then Kazım Nami B., in his article published in *Ülkü* newspaper on October 1934, first summarizes the work and then criticizes by stating that this story does not reflect all the characteristics of a middle-class family. He emphasizes that the work does not claim a social analysis thesis. He

also writes in his work that there is a locality, with an approximate originality, that the style is “*Bab-ıalice*” and that it can be read with pleasure, which can be as positive (Kazım Nami B., 1934).

It is evident that, discussions and critics about Nahid Sırrı’s literature mostly concentrated on “*Eve Düşen Yıldırım*” during his era. As exemplified above, it has been the subject of positive or negative criticism. Additionally, his language and the words he used are also considered as problematic for the reader of the period. Çakmakçioğlu emphasizes each mistake in his language column in the newspaper. In his work, as well as in *Red and Black* and *San’atkârlar*, Örik’s language and style were criticized. He underlines the determination regarding the prominent typology of the reader that specific era: “Nahid Sırrı’s unique narrative style was not common for the readers and so in this era, Nahid Sırrı was not recognized and may even be silenced”⁶¹ (Özgül, 1998, p.9). In so much that, Kayahan Özgül mentions the critics and evaluations written about “*Eve Düşen Yıldırım*” in the preface of *Eve Düşen Yıldırım*. However, a notebook I have come across in Taha Toros archive shows that Nahid Sırrı Örik collected the evaluations and critics about “*Eve Düşen Yıldırım*” under the title of “Articles about *Eve Düşen Yıldırım*” in chronological order. So, it is seen that Nahid Sırrı is a writer who gives importance to what is written about his own works, and even some articles that Özgül did not include in the preface, are also collected by Örik himself included in Nahid Sırrı’s notebook as shown above.

Another point is that Nahid Sırrı’s “*Eve Düşen Yıldırım*” is introduced as “a very exciting love story” in *Milliyet*, and along with a comment saying, “it is obvious that the author portrays the government center in a lively language”. In fact, this story narrates the collapse of a family rather than a love story because Muazzez, who is introduced by Şükrü Efendi as his young daughter to his family causes Şükrü Efendi’s family to collapse morally.

⁶¹ “Nahid Sırrı’nın o kendine has incelikler taşıyan anlatımıyla çizdiği figürler ve özel dikkat gerektiren teferruatlarla bezeli, ağır gelişen olay örgüsü de devrin genel okur tipine sıcak gelmez”.

In Örik's notebook included press clipping titled as "Anketlere Verdiğim Cevaplar" in Taha Toros archive and a survey in *Kurun*, he notes that "I do not have a work that I like the most, I have the writings I found harmless. Among these, there are some pieces of my big story, *Kanlıca'nın Bir Yalısında*" (Örik, March 1936). Likewise, *Old Pictures* consists of two parts, the first is "Kanlıca'nın Bir Yalısında", second part is "Eri Cenge Gitti, Eri Cenkten Döndü". Nahid Sırrı collected articles and other sorts of writings about his works in a notebook. For example, Lebip Muammer (Muammer, February 1934) indicates that I can say that both story styles are carefully prepared, and it is a good subject that reminds the new generation of recent history, but he criticized the work by saying that it would be desirable not to use the words remaining from the books. It should be noted that Lebip Muammer summarizes "Eri Cenge Gitti, Cenkten Döndü" and he mentions the main character as Hasan, but actually the main character of that work is Hüseyin.

Although Ziya Osman⁶², who uses S.H.⁶³ as his pen name and Nurullah Ata⁶⁴ emphasize their acclaims by describing the first story "Kanlıca'nın Bir Yalısında" strong, powerful and superior, whereas they criticized "Eri Cenge Gitti, Cenkten Döndü" as being simple, uninspired and weak.

Indeed, the story "Kanlıca'nın Bir Yalısında" narrates Bosphorus with all its magnificence and the people in this era. Örik depicts on physical and facial features of the characters in the story in details. However, "Eri Cenge Gitti, Cenkten Döndü" is a story that comes to an end rather easily, ends in a fairy-tale atmosphere, that does not arouse much curiosity, and seems simpler after the first story. According to Özgül, Halid Ziya admired the language and the style in this story because "Halid Ziya⁶⁵ represents the Westernized late Ottoman and at this point, he sees Nahid Sırrı close to him" (Özgül, 2008a, p.20).

⁶² Ben isterdim ki bu kitap tek başına bir hikâyeden ibaret olsun ve "Kanlıca'nın Bir Yalısında" ismini taşısin. "Eri Cenge Gitti, Cenkten Döndü" adlı hikâye hayli zayıf ve sönüktür".

⁶³ "İlk hikâye ne kadar kuvvetliyse, ikinci hikâye o kadar zayıf ve basit, bir masal gibi diye yorumlar".

⁶⁴ Nurullah Ata, "Kanlıcanın Bir Yalısında" hikâyesi için; San'atkârlardan daha çok üstün buldum. "Eri Cenge Gitti, Cenkten Döndü" adlı hikâye yer kaplasın diye konmuş, basit bir manzum hikayedir.

⁶⁵ "[...] muharririn üslubu sadedir, fakat bu sadelik ona her türlü edebî kıymetlerle zengin yapmağa mâni olmamıştır. Bilâkis.. Türkçe'nin sadelik içinde bir tekâmüt devresi demek olan bu son senelerin

In his foreword to the book named *San'atkârlar*, Kayahan Özgül emphasizes that *Old Pictures* received less attention than *San'atkârlar* and the reason is that *San'atkârlar* contained the language which the Republican paradigm attempts vigorously to wipe out except *Old Pictures* that reminds the past but because of old subjects, figures and language. In so much that, the radical group (considering the need for demolishing the old in order to place the Republican idea) keeps silence 'by ignoring, slightly side view to *Old Pictures*, however, according to Özgül, it is more related to anger of that group'⁶⁶ (Özgül, 2008a, p.21).

As it can be seen, Nahid Sırrı comes up with the language he used in most of the works that I have focused on so far. While he was subjected to harsh criticism about his language and the fact that the subjects and figures of the story, as he told in *Old Pictures* that it had been a problem, his books also only induced the silence of defenders of the Republican ideal. "Perhaps because of the reflection of this silence on the publishers, the *Old Pictures* became the last published story by the author; even in journals it gets harder to publish his works subsequently"⁶⁷ (Özgül, 2008a, p.21). *Old Pictures* was published as a book together with *San'atkârlar* in 1996 by the efforts of Kayahan Özgül and Vahide Bilge.

In the same year with *Old Pictures* and *Colere de Sultan* were published in French.

3.2.2 Special Case of Seniha: Was She only a parasite "Sığıntı"?

[...] Madam Bovary'nin ihtiras üçgenini çağrıştıran bir romanesk model arasında gidip geliyor Kiskanmak- bu açıdan, Lukacs'ın" gerçekçi romandan beklediklerine belli ölçülerde uyduğu bile söylenebilir (Batur, 2008, p.7).

edebî mahsulleri arasında bu hikâyeyi en başta zikredilecek olanların arasında kaydetmekte asla tereddüd etmiyorum".

⁶⁶ "Cumhuriyeti yerleştirmek için mutlaka eskiyi yıkmak gerektiğini düşünen radikal grup içindeki eleştirmenler Eski Resimleri suskunlukla karşılarlar. Bu suskunlukta biraz yoksayış, biraz yanbakış; ama daha çok örke vardır".

⁶⁷ "Belki bu suskunluğun yayımcılara da yansıması yüzünden, Eski Resimler yazarın basılan son hikâye kitabı olur; hatta dergilerde hikayelerinin neşri bile zorlaşır".

The quote above explains the significance of Nahid Sırrı's narrative style and the importance of this novel in Turkish literature as it is compared to the triangle of lust and passion in *Madam Bovary*. Enis Batur describes the jealousy theme in *Kıskanmak* as a flower blooming and covering the hole plot making the novel modern⁶⁸. *It is a well-known novel by Nahid Sırrı, which was serialized in 1937 and later on the book was published in the 1946 by Hilmi Bookstore.*

The notebook "*Kıskanmak İçin*⁶⁹", which is in the archives of Taha Toros, is one of the important sources to understand how the novel was perceived in its era. The notebook starts with Nihat Sami Banarlı's review, by stating that "Our literature gained a new and beautiful work". He adds that the language in this book is admirably beautiful, that readers will find real things and obtain information about our social life. Banarlı finalized his writing with another positive evaluation: "The fact that it was the first work of a new publishing series that was started as a series of 'Turkish Novels Series' by İbrahim Hilmi Publishing House, is also capable of giving a sufficient idea about its value" (Banarlı, June 1946).

Adile Ayda praises the subject of the novel by noting: "*Kıskanmak* maybe cannot be claimed as a perfect novel but has an excellent subject. It has a suitable issue to understand portrayals of spiritual analysis, character observations, social observations and rural life" (Ayda, July 1946). Her review proceeds with criticism because of the language he uses in the first part of the story. For instance, she gives these examples from the book: "Nüzhetten ayrılır ayrılmaz dedi ki" and "Zonguldağa gelinilince". She indicates that the second part of story is better.

At this point, the interpretation of Refi Cevat Ulunay is remarkable, he writes that he finds the style and narrative of *Kıskanmak* smelling strange "*garip kokulu*", good. However, then he tries to illustrate how there are contradictions or mistakes in this novel in a systematic way (Ulunay, June 1946).

⁶⁸ "Okudukça kendini eleveren, ilerledikçe çekirdeği güçlenen bir kötülük çiçeği bu: Nahid Sırrı'da modern örtünüyor"

⁶⁹ Bu bölümde kullanılan gazete yazıları ve değerlendirmeler Nahid Sırrı Örik'in İstanbul Şehir Üniversitesi Taha Toros arşivinde bulunan "*Kıskanmak İçin*" adlı defterden alınmıştır.

Another example is that Sedat Oksal published two articles about *Kıskanmak*. In the first article, he summarizes the novel (*Memleket*, On September 22, 1947), whereas he points to the similarities between Jules Renard's novel *-Poi de Carotte-* and *Kıskanmak* in his following article. Regarding these similarities, he then indicated the mistakes in the language built in *Kıskanmak* (Oksal, September 1947). It is interesting that Sedat Oksal says that I am not disappointed for reading this novel, but he also does not give a clear statement about the novel. As the reader notices that he could have praised the novel for its uniqueness and importance however, he only focused on slight errors in language. For instance, he could evaluate like Enis Batur and Fethi Naci who compared this work with French Literature and appreciate this novel as an important literary work in Turkish Literature.

At this point, referring to one of the most remarkable articles from Fethi Naci, who included *Kıskanmak* in *Yüz Yılın 100 Türk Romanı* is quite significant:

It reminds, at first glimpse, French novels however it is actually quite diverse as Seniha the fourth character plays an important role changing the fate of the plot. Seniha breaks the customs in French and Turkish literature as she directs all characters and influences the decisions of the three main characters -husband, wife and lover- and transfers her position from "parasite" to the main character"⁷⁰ (Naci, 2007, p.177).

Indeed, the point that Fethi Naci makes, draws a notable attention from Nahid Sırrı's critics. Seniha, who is depicted as an ugly woman and a "parasite- *sığıntı*" in Halit's house, actually determines the fate of the other characters in the novel. Regarding the contradictory depiction of Seniha, it is meaningful to ask this question: Was Seniha just jealous of her brother, or was she jealous and passionate against all the beautiful characters? It is a significant point that Seniha, the ugly one, caused the end of other characters as depicted beautiful or attractive in the work.

⁷⁰ "Kıskanmak, ilk bakışta, bir 19. Yüzyıl Fransız romanını andırıyor, ama aslında çok farklı: O Fransız romanlarında karı-koca-âşık üçlüsü vardır; oysa *Kıskanmak*'ta bu üçlüye, kader çizici-yönetmen işlevini yüklenen bir dördüncü kişi ekleniyor, gerçek roman kahramanı – Türk romanında bir benzeri bulunmayan- bu dördüncü kişi: Seniha".

In 1940, the serial *Kozmopolitler* is introduced in *Vatan* in the review that “Our new novel begins today. In this national novel, you will find the life of an entire type of person in a finely examined and processed way” (*Vatan*, On November 1- On December 10, 1940, retrieved from Soydan). *Kozmopolitler* was published in 2012 thanks to the efforts of Tuncay Birkan.

I will examine the reputation of a specific genre in the literature in those years: “Is it a coincidence? Unknown. *Fatih Harbiye* of Peyami Safa (1931), the story of Sabahattin Ali's in ‘Hânende Melek’ (1937) and *Yıldız Olmak Kolay mı?* It is the musical fiction of the 1930s. The reason for the intensity of these dates is probably associated with the changing policy of our classical music of the state and its reflection on society” (Özgül, 2008c, p.8). As Özgül indicates that in these years, Nahid Sırrı Örik serialized *Yıldız Olmak Kolay mı?* in March of 1944 (*Tanin*, On March 2- On May 27, 1944). However, it was published as a book in 1996 and then Kayahan Özgül prepared it for publication in 2006. As can be seen, the unfortunate fate of Örik was underrated or undercredited again that and his work remained as a serial for a long time. In 1996, Selim İleri indicates that *Yıldız Olmak Kolay mı?* is “a very nice novel... it is around 1940s, it is about a young girl who becomes the star of the musical art. More importantly, it was written with a vulpine intelligence” (İleri, November 1996). Indeed, Nahid Sırrı portrays the story of Selma with the love, the passion, the desires, the jealousy, and so again shows a female character with all her vitality. In the 2005-2006 / 2006-2007 season, with the adaptation of Tarık Günersel, *Yıldız Olmak Kolay mı?* was staged as a local-drama in the theater.

3.2.3 Was a Casanova: Cezmi

Tersine Giden Yol was serialized in *Tasvir-i Efkar* in 1948 with this introduction: “In this work, you will find the stories of Istanbul and Ankara in a fluent style in the years following the National Struggle of Turkish Republic” (retrieved from Soydan). Cezmi experiences a relationship with the Hungarian dancer Lili, a refugee woman who attracts the attention with her beauty. In so much that, it is the story of the life of Cezmi who is under womens’ protection and caretaking, a fallen Pasha child, the story is that, along with the establishment of Turkish Republic, Cezmi’s path is indeed

taking up the opposite direction rather than socialite life “cemiyet hayatı”. Thanks to his beauty, Cezmi first lives under the care and protection of Lili, the Hungarian dancer. Then Cezmi had a relationship with Şayan⁷¹, a friend of his mother, and he felt the sense of security as if he was in his mother’s bosom. After this relationship, he got married to Mahmure because of their mutual interests i.e. thanks to this marriage, Mahmure claims the status in the social life and this makes her past totally forgotten. Then again, this marriage provides Cezmi the protection of a woman.

After all these complicated affairs and lifestyle, in the end, Cezmi can only survive and maintain his life thanks to Lili, again not without the protection and care of a woman. Interestingly enough, throughout his chaotic life, Cezmi never revolts, fights, grasps what has actually happened to him. Therefore, he goes on living under the auspices of women. Cezmi is portrayed as a child and pantywaist as he had his father’s protection first and then different women’s. *Tersine Giden Yol* was published as a book in 1995.

3.2.4 “The Most Beautiful Novel” by Nahid Sırrı

In the year of 1951 surprisingly, only *Gece Olmadan* novel was introduced as “the most beautiful novel” (*Son Telgraf*, On July 29, On October 1, 1951, retrieved from Soydan). Thanks to Tuncay Birkan and Hülya DüNDAR Şahin, the novel was published as a book in 2001. It is “the story of a family break-up, a dramatic end, a curious and thought-provoking analysis of a big family disaster” (*Son Telgraf*, On July 29 – On October 1, 1951, retrieved from Soydan). So much so that, the woman was deceived by her husband, she poisoned her without thinking twice and woman's insensitivity is narrated with all her vividness.

In 1958, *Turnede Bir Artist Öldürüldü*, which had the same narrative with *Yıldız Olmak Kolay mı?*, was serialized in *Vatan* and published in 1995 as a book (On November 26- On December 17, 1958). In the preface of the novel, Ömer Türkeş writes: “You will

⁷¹ “İri lacivert gözlerinde pek de analık teyzelik duyguları belirmeyen bir parıltı ile Cezmi’nin kumral ve dalgalı saçlarını tetkik eden Şayan [...]: ‘Saçlarınız o zaman daha sarıydı ve kız çocuğu imişsiniz gibi merhum valideniz saçlarınızı uzatırlar ve bukle bukle yaparlardı. Hatta bir kere o buklelerinizi ben tanzim etmişim”.

see that Nahid Sırrı's world is not limited to the evil in *Turnede Bir Artist Öldürüldü*. It is the story of a typical Nahid Sırrı, about women's sexuality, beautiful-ugly contrasts and darkening fates. Nevertheless, he is much more affectionate towards his protagonists"⁷² (Türkeş, 2008d, p.14). In fact, the novel shows the ambition of Nezihe Yanıkses, the desire to be an artist, the fall and jealousy.

3.2.5 The Woman in Power: Nimet

As Refik Durbaş pointed out, "The furthest is that, Nahid Sırrı is the author of *Sultan Hamit Düşerken*. Whenever I see the name Nahit Sırrı, this novel comes to my mind instantly". Actually, I also noticed people know *Sultan Hamit Düşerken* even though they have never heard the name Nahid Sırrı. In other words, it is evident that the novel has more popularity than its writer does.

Another significance of this work is that it is the first historical novel by Nahid Sırrı. It was written or completed in 1946, but it was first published in 1956. Not surprisingly, although it was a historical novel, he depicts a powerful woman character Nimet, characterized by her dominance over the men. Örik preferred to narrate people living in that era through the portrayal of Nimet. In this novel, the woman again is represented with her femininity, sexuality and cunning and she was not a possession owned by a man. She is in charge and control the men in the novel.

Considering all these points, the critical reception of the novel should also be mentioned. Tahir Alangu indicates "[...] *Sultan Hamid Düşerken*, which appeared in the book market in the last days of 1957, is the most mature one among Nahid Sırrı's works and has a special place among the books of the year. He prefers to emphasize the richness of Turkish language he uses in this novel instead of the old words he used in the language of his former works".

⁷² "Turnede Bir Artist Öldürüldü'de Nahid Sırrı'nın dünyasının kötülükle sınırlı kalmadığını göreceksiniz. Kadınları, cinselliği, güzel-çirkin tezaları, kararan kaderler, çaresizce sürüklenen kişileriyle tipik bir Nahid Sırrı hikâyesi... Ama kahramanına ve diğerlerine karşı çok daha sevecen...".

Another positive criticism was written by Refi Ulunay about *Sultan Hamid Düşerken* is that he notes that there are strong descriptions of characters. “As Rauf Mutluay points out, Nahid Sırrı, who has not received necessary attention with the novel *Kıskanmak* (1946) so far, will have the credit he deserves with his work published in 1957 by *Sultan Hamid Düşerken* (Retrieved from Öztop, July 1998).

Hilmi Yavuz, on the other hand, argues that we can classify *Sultan Hamid Düşerken* as a historical novel. In addition to this, after *Kıskanmak*, Fethi Naci considers *Sultan Hamid Düşerken* in *Yüz Yılın 100 Türk romanı*. He says that “This is why *Sultan Hamid Düşerken* is being read with such interest today: Nahid Sırrı's not being satisfied with social knowledge and he can create the ‘individual’ who embodies the social in himself/herself by never forgetting that he is writing a novel” (Naci, 2007, p.195).

Furthermore, Behçet Kemal Çağlar emphasizes that *Sultan Hamid Düşerken* is also a record “*vesika*” and criticizes the novel (Çağlar, August 1958). Hasan Ali Yücel criticized *Sultan Hamid Düşerken* as negative and sharp.

In 2003, Doğan Hızlan wrote an article “Abdülhamit Gündemde Nahit Sırrı Örik Nerede?” and reminded Örik as the writer of the book alongside *Sultan Hamid Düşerken* (Hızlan, 2003). In 2016, Ayşe Şule Süzük also mentioned Nahid Sırrı in Sol with an article entitled “*Sultan Hamid Düşerken* ile” (Süzük, 2016). Also, B. Sadık Albayrak describes “*Sultan Hamid Düşerken*” as one of the strongest novels about the 1908 Revolution and the revolutionaries of our literature” in “*Sultan Hamid Düşerken*’de Devrim Sahneleri” in *İleri Haber* (Albayrak, 2016).

To conclude, as I mentioned in the first chapter, Nahid Sırrı’s language and style was a problematic issue in his era and referred in most of his critiques as he was mostly criticized for his language and style. In so much that, critics focused on Nahid Sırrı’s “old language” or mistakes in his language instead of pointing at the beauty of his language. In addition to this, we can see the difficulties Nahid Sırrı lived in publishing his works and he could not see most of his works as books or in the published book format, so that his many serialized works were forgotten in newspapers or journals.

Thus, one cannot help but point at the connection between his works and his fate. I think, Nahid Sirri is an intellectual, who was ignored in the Early Republican era and whose value was not completely understood neither in his era nor at any given time since then.



CHAPTER IV

A BRIEF OUTLOOK TO NAHİD SIRRI ÖRİK'S UNPUBLISHED WORKS

In this part, I will focus on the works of Nahid Sırrı Örik, which are discovered to be unpublished in the archive. Especially, I aim to show whether the unpublished works of Nahid Sırrı changes the general literary understanding of him or not. With this purpose in mind, I will try to underline these questions: what these unpublished works show us, if there are any differences or similarities between the unpublished and published works in terms of subject and language, what the possible reasons are for them being not published until this time and what these works contribute to general literary understanding of Nahid Sırrı. Thereby, these unpublished works will contribute to the entire corpus of Nahid Sırrı.

In that regard, firstly, it is necessary to mention some points about Taha Toros archive. After evaluating the archive and I mainly focus on Nahid Sırrı Örik's unpublished plays, stories, and novels because exploring his unpublished works will develop a framework of Nahid Sırrı's biography. The academic dissertations have not mentioned these works so far. Therefore, I want to concentrate on these works to complete Nahid Sırrı Örik's biography.

As I mentioned in the introduction, in 2016, I took part in Taha Toros⁷³ archive study and had the opportunity to review the archive documents of Nahid Sırrı Örik. First of all, we tried to compile the unpublished works of Nahid Sırrı with my friend Emine Eslem. Then we made a list of the unpublished works of Örik and I decided to study about Nahid Sırrı Örik's manuscripts. In that regard, I want to share my experiences in Taha Toros archive. There are 477 records in Nahid Sırrı Örik's documents. However, there seems to be more than 477 records in the archive because it is observed by the archive staff that there are some documents belonging to Nahid Sırrı

⁷³ Taha Toros (1912-2012) arşiv yönü çok kuvvetli olan bir araştırmacı-yazardır. Kendisi ülkemizin en zengin kişisel arşivlerinden birine sahiptir. Taha Toros arşivi, 2012 yılında İstanbul Şehir Üniversitesi bünyesine kazandırılmıştır.

though not listed as his in the early classifications. After this realization especially due to the handwriting style, those other documents are also enlisted as Nahid Sırrı's under his name added as [Örik], [Nahit Sırrı] in the records. These documents are given in detail in the introduction.

As I mentioned in the introduction, while checking Nahid Sırrı's file, it was seen that Nahid Sırrı Örik's name was scored out in some columns. In Taha Toros archive, these two points are essential in Nahid Sırrı's file.

Additionally, Taha Toros mentions Nahid Sırrı in his letter which is in his archive and in his letter to Talat Halman dated 19.02.2004, Taha Toros wrote the following sentences about Nahid Sırrı:

As for Nahit Sırrı Bey, we have a full chest of his publications in our archive. Nahit Sırrı had an excellent knowledge of history, who was withdrawn, met with few people, read all the time, toured all European cultural centers, archives and museums. I could not find the tape of my radio talk about him. Nahit Sırrı was a talented critic who understood painting, music, theater, history, and literature. One of his works was put on stage at İstanbul City Theater. He also translated works from French and unpublished works in this language⁷⁴ (Toros, 2004).

As the reader notices that thanks to the archive of Taha Toros, we can see the manuscripts or changing copies of many Nahid Sırrı's works besides, thanks to this archive, it is possible to see that Nahid Sırrı was a keen archiver himself and he kept every notes, letters and so on about his works and his writings. That is why today we have an access to all these works and a chance to compare them with each other.

⁷⁴ Nahit Sırrı Bey'e gelince, onun da bir sandık dolusu metrukâtı arşivimizde bulunuyor. Nahit Sırrı, içine kapanık, pek az kimseyle görüşen, daima okuyan, Avrupa'nın bütün kültür merkezlerini, arşivlerini, müzelerini gezmiş büyük bir tarih bilgisine sahipti. Ona dair radyo konuşmamın kasetini bulamadım. Nahit Sırrı, resimden, musikiden, tiyatrodan, tarihten, edebiyattan anlayan yetenekli bir eleştirmendi. Bir eseri de İstanbul Şehir Tiyatrosunda sahneye konulmuştu. Fransızcadan eserler tercüme etmiş ve bu dilde yayınlanmamış eserleri de vardır.

4.1. The Classification of The Unpublished Works of Nahid Sırrı

In this part, before evaluating the works of Nahid Sırrı Örik, it is necessary to list the works of Nahid Sırrı Örik in Taha Toros archive. In that regard, the list of works of Nahid Sırrı in Taha Toros archive is given below⁷⁵.

In Taha Toros archive, there are forty-one unpublished works of Nahid Sırrı and among these unpublished works, there are twenty-seven unpublished works with original content. Also, there are ten works which are rewritten version of the published works and these works were published under different titles. Then there are three rewritten version of the unpublished works with the original content. There are five drafts and incomplete works of Nahid Sırrı and these unpublished works are original content. Herewith, there are twenty-three complete but unpublished works with original content.

Plays:

“Rekabet”- Rivalry

“Prensesler Bekleniyor”- Princesses Are Being Waited

“Bir Roman Hazırlanıyor”- A Novel Being Prepared

“Bir Postta İki Aslan”

“Şeytan Aşkı”- Satan’s Love

“Dimyat’a Pirince Giderken” and “Gönül Denen Muamma”- The Mystery called the Heart

“Kuyulu Evliyanın Evinde”

“Eczahane Saati”- Pharmacy Hour and “Eczahanede Oyunlar”- Pharmacy Games

“Garip Bir Anneyle Kızı”- A Poor Mother and Her Daughter

“Baş Rol”- Main Actor

“Kıskançlık Oyunları”- Jealousy Games

“Merhumları Rahat Bırakın”- Leave the Dead Alone

“Servet Hanım’ın Tedbirleri”- Servet Hanım’s Precautions

⁷⁵ The readers who want to see further information about these works can look at Appendix. In this part, I tried to analyze the unpublished works of Nahid Sırrı.

“Kabul Edilmeyen Mektup”- The Refused Letter
“Kızlar Ağasından İstimdat”- Ask for help from Sultan’s Harem
“Oyunlar Başlar Oyunlar Biter”/ “Oyuncular”-Plays Begin Plays End/ Players
“Sultan Aşkı”- The Sultan’s Love
“L’affront”- The Insult

Stories:

“Yaz Bitince”- When Summer Finishes
“Matmazel”- Mademoiselle
“Gurur Hakkı”- The Right of Pride
“Şehidin Ebeveyni”- The Parent of Martry
“Köpeklerle Gönderilen İhtiyar Aslan”- The Old Lion Sent by The Dogs
“Çok Bilen Çok Yanılır”- The One Who Knows Fails More
“Hüsnü Bey’in Korkusu”- The Fear of Hüsnü Bey
“Paşa Efendi Gönül Eğlendiremedi”- Pasha Efendi Could Not Amuse Himself
“Sert Bir Aile Babası”- The Tough or Unpermissive Family Father
“Yaz Gelince”- When Summer Comes
“Para Huzurunda”- In the Presence of Money
“Aile Şerefi”- Family Honor
“Hani Öldürürdü”- What Happened to the Murder
“İki Kadın Arasında Bir Erkek”- A Man Among Two Women
“Seza Hanım”
“Bir Artistin Ölümü”- Death of the Artist

Novels:

“Hayal-ârâ”- Beautifying Dream
“Kırılan Ayna”- Broken Mirror
“Bir Diplomat Ailesi”- A Diplomat Family
“Alüfte Zeynep”- The Prostitute Zeynep
“Deux Figurant de Opera de Paris” (novella)- The Figurant of de Opera de Paris

Nahid Sırrı’s manuscripts in Taha Toros archive can be classified as below:

Table 4.1 Classification of Nahid Sırrı's manuscripts in Taha Toros archive

Name of the works in Taha Toros archive	Genre	Published or Unpublished?	Published Version	Draft Works	Different Genre	Language
"Rekabet"- Rivalry	Play	Unpublished				Ottoman Turkish
"Prencesler Bekleniyor"- Princesses Are Being Waited	Play	Unpublished				Ottoman Turkish and Latin Alphabet
"Bir Roman Hazırlanıyor"- A Novel Being Prepared	Play	Published	Muharrir (Play-published version)			Ottoman Turkish
"Bir Postta İki Aslan"	Play	Published	İhanet (Play-published version)		İki Kız Kardeş Bir Delikanlı (Story-published version)	Ottoman Turkish
"Şeytan Aşkı"- Satan's Love	Play	Unpublished				Ottoman Turkish
"Dimyat'a Pirince Giderken"	Play	Unpublished				Ottoman Turkish
"Kuyulu Evliyanın Evinde"	Play	Unpublished				Latin Alphabet
"Eczahane Saati"- Pharmacy Hour and "Eczahane Oyunları"- Pharmacy Games	Play	Unpublished				Ottoman Turkish
"Garip Bir Anneyle Kızı"- A Bizarre Mother and Her Daughter	Play	Unpublished				Latin Alphabet
"Baş Rol"- Main Actor	Play	Unpublished				Latin Alphabet
"Kıskançlık Oyunları"- Jealousy Games	Play	Unpublished				Latin Alphabet

Table 4.1 (continued)

Name of the works in Taha Toros archive	Genre	Published or Unpublished?	Published Version	Draft Works	Different Genre	Language
“Merhumları Rahat Bırakın”- Leave the Dead Alone	Play	Unpublished				Ottoman Turkish
“Servet Hanım’ın Tedbirleri”- Servet Hanım’s Precautions	Play	Unpublished				Latin Alphabet
“Gönül Denen Muamma”- The Mystery called the Heart	Play	Unpublished				Latin Alphabet
“Kabul Edilmeyen Mektup”- The Refused Letter	Play	Published	Ellisinden Sonra – Alın Yazısı (Play-Published version)		Kırılan Ayna (Unpublished novel in Taha Toros archive)	Latin Alphabet
“Kızlar Ağasından İstimdat”- Ask for help from Sultan’s Harem	Play	Published	Dertli Kaymakam ve Hâmileri (Play-published version)			Latin Alphabet
“Oyunlar Başlar Oyunlar Biter”/ “Oyuncular”- Plays Begin Plays End/ Players	Play	Published	Oyuncular (Play-published version)			Latin Alphabet
“Sultan Aşkı”- The Sultan’s Love	Play	Unpublished				Ottoman Turkish

Table 4.1. (continued)

Name of the works in Taha Toros archive	Genre	Published or Unpublished?	Published Version	Draft Works	Different Genre	Language
"L'affront"- The Insult	Play					French
"Yaz Bitince"- When Summer Finishes	Story	Unpublished				Ottoman Turkish
"Matmazel"- Mademoiselle	Story	Unpublished				Ottoman Turkish
"Gurur Hakkı"- The Right of Pride	Story	Unpublished				Ottoman Turkish
"Şehidin Ebeveyni"- The Parent of Martyr	Story	Unpublished				Ottoman Turkish
"Köpeklerle Gönderilen İhtiyar Aslan"- The Old Lion Sent by The Dogs	Story	Unpublished				Ottoman Turkish
"Çok Bilen Çok Yanılır"- The One Who Knows Fails More	Story	Unpublished				Ottoman Turkish
"Hüsnü Bey'in Korkusu"- The Fear of Hüsnü Bey	Story	Unpublished				Ottoman Turkish
"Paşa Efendi Gönül Eğlendiremedi"- Pasha Efendi Could Not Amuse Himself	Story	Unpublished		Incomplete		Latin Alphabet
"Sert Bir Aile Babası"- The Tough or Unpermissive Family Father	Story	Unpublished				Latin Alphabet

Table 4.1. (continued)

Name of the works in Taha Toros archive	Genre	Published or Unpublished?	Published Version	Draft Works	Different Genre	Language
"Yaz Gelince"- When Summer Comes	Story	Unpublished				Ottoman Turkish
"Para Huzurunda"- In the Presence of Money	Story	Unpublished		Incomplete		Ottoman Turkish
"Aile Şerefi"- Family Honor	Story	Unpublished				Latin Alphabet
"Hani Öldürüldü"- What Happened to the Murder	Story	Unpublished				Ottoman Turkish
"İki Kadın Arasında Bir Erkek"	Story			Draft		Ottoman Turkish
"Babasının Yerinde"	Story	Published	"Küçük Nurullah" (Story-published version)			Ottoman Turkish
"Seza Hanım"	Story			Incomplete		Ottoman Turkish
"Bir Artistin Ölümü"	Novel	Published	Turnede Bir Artist Öldürüldü (Novel-published version)			Ottoman Turkish
"Bir Diplomat Ailesi"- A Diplomat Family	Novel	Published	Kozmopolitler (Novel-published version)			Latin Alphabet and Ottoman Turkish
"Alüfte Zeynep"- The Prostitute Zeynep	Novel	Published	Kibar Fahişe Zeynep (Novel-published version)			Ottoman Turkish

Table 4.1. (continued)

Name of the works in Taha Toros archive	Genre	Published or Unpublished?	Published Version	Draft Works	Different Genre	Language
“Kırılan Ayna”- Broken Mirror	Novel	Published as a play	Alın Yazısı (Play-published version)			Ottoman Turkish
“Hayal-ârâ”- Beautifying Dream	Novel	Unpublished		Incomplete		Ottoman Turkish
“Deux Figurant de Opera de Paris” (novella)- The Figurant of de Opera de Paris	Novel					French

4.1.1. Unpublished Works with Original Content

There are twenty-four works with original content. Firstly, the plays are Rekabet, Prensesler Bekleniyor, Şeytan Aşkı, Dimyat’a Pirince Giderken, Kuyulu Evliyanın Evinde, Eczahane Saati, Garip Bir Anayla Kızı, Başrol, Kıskaçlık Oyunları, Merhumları Rahat Bırakın, Servet Hanım’ın Tedbirleri, Gönül Denen Muamma, Sultan Aşkı. Also, there are stories which are named; Yaz Bitince, Matmazel, Gurur Hakkı, Şehidin Ebeveyni, Köpeklerle Gönderilen İhtiyar Aslan, Çok Bilen Çok Yanılır, Hüsnü Bey’in Korkusu, Sert Bir Aile Babası, Yaz Geline, Aile Şerefi, Hani Öldürürdü. Also, in the archive, even if Hayal-ârâ as a novel, Para Huzurunda and Paşa Efendi Gönül Eğlendiremedi as stories can be regarded among Nahid Sırrı’s unpublished works with original content, because of their incomplete nature, I did not include them in this part and I took the unpublished works which are completed and have original content.

The most important work among these unpublished works is “Rekabet” and according to my archive research, “Rekabet” is the first literary text of Nahid Sırrı, which is completed but unpublished work. It was written in the beginning of 1916 and it has similar features with Kin which is the first published story of Örik. For

instance, both “Rekabet” and “Kin” are constructed through a historical note and the story and the play are shaped with this storyline. Thus, we could say Nahid Sırrı’s writing adventure started earlier than commonly believed and as it can be understood, he wrote when he was abroad.

4.1.2. Different Genres with Different Version of the Works

Firstly, some works which were published or staged, have been written in different genres or versions with three different names. For example, “Kabul Edilmeyen Mektup”, which is one of the unpublished texts in the archive, is a modification of the play “Ellisinden Sonra” and “Alın Yazısı” scripts. At this point, “Ellisinden Sonra” and “Alın Yazısı” are more similar to each other than “Kabul Edilmeyen Mektup”. So much so that Nahid Sırrı sent the “Kabul Edilmeyen Mektup” to the State Theater. Then Muhsin Ertuğrul explains the reason for the rejection of the play in his letter as follows: “Even though the plot has a good story, after the second act, the content of the play is irrelevant to each other, and it was concluded that the perfect Turkish-speaking Argentine bride lady and especially the spoken language in work generally would be strange for the audience.” (On January 3, 1951)

When comparing “Alın Yazısı” and “Kabul Edilmeyen Mektup”, it can be seen that in the unpublished play which is “Kabul Edilmeyen Mektup”, Şefik’s wife is Margörit, and her nationality is different, and in the published play, Alın Yazısı, her name is Sabahat. Mualla’s husband is Cezmi in “Alın Yazısı”, and Hayrettin in “Kabul Edilmeyen Mektup”. Although there are this kind of differences between the two plays, they share the progress in general, both of the works are five episodes, but there is no fifth episode because one chapter of “Kabul Edilmeyen Mektup” is different. As seen, in “Alın Yazısı”, Nahid Sırrı Örik made revisions in “Kabul Edilmeyen Mektup” according to Muhsin Ertuğrul’s comments mentioned in his letter. After his comments, he changed Margörit to Sabahat and described her as a native speaker in Turkish even if she was born in a foreign country. Indeed, in the play, Kabul Edilmeyen Mektup, Margörit speaks Turkish as well as a Turk, only her name is international, and she is not portrayed as a foreign woman.

Furthermore, in a letter sent by Ahmet Muhip Dranas from the State Theater on November 7, 1951, he wrote that the play “Ellisinden Sonra” will be staged.

Besides, according to Cevad Memduh Altar’s letter from State Theater about Alın Yazısı, dated June 27, 1952, “Alın Yazısı” was staged and it would pay 938 Lira and 40 kuruş to Nahid Sırrı for copyright. Also, Nahid Sırrı tries a different genre in Alın Yazısı because in Nahid Sırrı's archive, the novel titled “Kırılan Ayna” is exactly the same with Alın Yazısı until Şefik’s arrival and Nahid Sırrı rewrites this play as a novel. Maybe, he could not finish the novel or the other part of the draft of this novel might have been lost because the novel finishes abruptly with arrival of Şefik.

Another example is “Bir Postta İki Aslan”, which is among the unpublished plays in the archive. This play is the same with “Bir Canda İki Dert⁷⁶”, “İhanet”, and the story of “İki Kız Kardeş ve Bir Delikanlı”. In a letter dated January 3, 1931, it is written that the play “İki Canda Bir Dert” will be staged. “According to Mustafa Nihat Özön, İki Canda Bir Dert is Bir Canda İki Dert!” (Çavaş, 369). With this information, “İki Canda Bir Dert” is included as soon to be published in *Edebiyat ve Sanat Bahisleri* in 1932. When it is considered that "Bir Postta İki Aslan" is the same with "İhanet", it can be seen the title is accurate. Celal is in love with Sacide, but he is married with Macide. Therefore, he carries the burden of two people as a single person, even though he is in love with Sacide, he cannot leave Macide. Besides, in the letter of the State Theaters dated September 16, 1953, following our decision dated June 18, 1953, “Bir Postta İki Arslan” was arranged by the author and the name was changed and titled as İhanet (Çavaş, 372). However, at the meeting dated December 23, 1953, it was noted that the committee rejected the demand by Nihat Aybars for a re-evaluation of the play. (Çavaş, 372).

In his letter dated January 18, 1957, Muhsin Ertuğrul responded to Nahid Sırrı's petition dated on 31.12.1956 and asked him to express his characters more strongly,

⁷⁶ Nahid Sırrı şöyle söyler: “Bir Canda İki Dert adlısını da bir iki yıl evvel bu sütunlarda bir büyük hikaye halinde neşrettim”. Kayahan Özgül bu noktayı şöyle açıklar: “[...] “İki Kız Kardeş ve Bir Delikanlı” hikayesi işte bu talihsiz oyunun uyarlamasıdır”.

to make the event more vivid and more exciting and to make it easier for the actors to say it smoothly. He tells him to make some fundamental changes in both the content and the form of the work, and if they send the work in a new form, they will reexamine it.

Along with all these points, the play “İhanet” is among the unpublished plays in Taha Toros archive with the Ottoman handwriting and the name “Bir Postta İki Aslan”. “İhanet” and “Bir Postta İki Arslan”, Nahid Sırrı's “İki Kız Kardeş ve Bir Delikanlı” in *Kırmızı ve Siyah* is the equivalent of the play in terms of character names, plot, the beginning and end of the event this is the same story. There is also the love triangle between Macide, Sacide, and Celal. As it is seen, Nahid Sırrı wrote this play as a story. As the reader notices that considering Nahid Sırrı's play “Bir Canda İki Dert” was not staged, and then Nahid Sırrı tried to write in a different genre as a story and the story was published in 1939.

4.1.3. The Similar Works with Different Titles

While examining Nahid Sırrı Örik's unpublished works, it was seen that some of the works were rewritten with different titles and he sometimes wrote very similar works by making small changes in the content of the works such as changing the names of some characters, making changes at the beginning of the works, continuing the same way or making changes at the end. In addition, some of these rewritten works are published with different titles and some of them are rewritten versions of the unpublished works. In this point, there are unpublished plays, which are published with different titles, and also there are two versions of same works with different titles. However, there are rewritten works, which are not published, and it is an essential point that “Gönül Denen Muamma” and “Garip Bir Anne ile Kızı” are typewritten in Turkish but “Dimyat’a Pirince Giderken” and “Munise Kenan İki Kızı Arasında” are handwritten manuscripts in Ottoman Turkish. That is why in this part, these works will be analyzed.

To begin with, the unpublished plays “Dimyat’a Pirince Giderken” and “Gönül Denen Muamma” are quite similar to each other even if there are some differences.

However, the play titled “Gönül Denen Muamma” deals with the love story between Kamuran and Lem'an. Dimyat'a Pirince Giderken, on the other hand, is a love story between Kamuran and Semra. The author changed the woman character's name Lem'an to Semra. At the end of the play, it is seen that two women Perihan and Semra who in a relationship with Kamuran plan a trick on Kamuran together. Semra, knowing Kamuran will leave her, made the plan. In “Gönül Denen Muamma”, Lem'an tricks Kamuran but collaborates with her friend Nazan, who is not in a relationship with Kamuran. Thanks to her plan, Kamuran returns to her and leaves “the exceptional girl”.

The unpublished plays, “Garip Bir Anne ile Kızı”, resembles to “Munise Kenan İki Kızı Arasında”. The events from the second part of this play are taking place in the first act of “Garip Bir Anne ile Kızı”. The play “Munise Kenan İki Kızı Arasında” starts with the first daughter of Fahire, but this part is not in the play titled “Garip Bir Anne ile Kızı” and is given among the speech. Here, the character Beria, married to the man she loves, a happy woman with a child. In “Munise Kenan İki Kızı Arasında”, Beria is depicted as a wife cheated by her husband and returned to her mother's home. Although there are some differences between the two plays, the events continue in the same way in most places.

Both of the plays; “Eczahane Oyunlar” and “Eczahane Saati” are unpublished and they are exactly the same. These two manuscripts are written in Ottoman Turkish.

Furthermore, there are some similarities between published play, “Muharrir”, and unpublished play, “Bir Roman Hazırlanıyor”. Although the names of the characters change, their main characteristic features are similar. In both plays, Necla-Neyyire is the rich and arrogant daughter of the upper class, and the characters Erol-Ahsen represent the rich-dandy boys in both plays. Cevat Sezai is a poor and proud private teacher. In “Muharrir” and “Bir Roman Hazırlanıyor”, Cevat Sezai is the teacher who will come to teach the dandy son of the mansion. So much so that Muharrir focuses on the difficulties of Cevat Sezai as an artist, and his businessman friend Mahmut Galip despises him. Eventually, it ends when Mahmut Galip tells Cevat Sezai to

establish a qualified magazine and Cevat Sezai accepts it. However, in the play called “Bir Roman Hazırlanıyor”, Cevat Sezai comes to the mansion because of the fact that Necla says that his father should find a teacher for her brother in this summer and she also intends to have some fun with this teacher. At this point, the play ends with the characters Necla and Cevat Sezai who love each other and want to get married. As you can see, although the two plays have some similarities, the storyline is different. In a letter sent by Salih Akgöl to Nahid Sırrı, at the Directorate of Istanbul Radio, on 06.08.1959, he writes that a novel titled “Bir Roman Hazırlanıyor” will be broadcasted on Thursday, 13.08.1959.

On the other hand, the play “Kızlar Ağasından İstimdat”, which is one of the unpublished works, is the same work as serialized in the newspaper Nahid Sırrı's “Dertli Kaymakam ve Hâmileri”.

Also, the play, “Oyuncular”, Nahid Sırrı first chooses the title as “Oyunlar Başlar Oyunlar Biter” but then he changes it with “Oyuncular”. Even though Nahid Sırrı uses the same title, there are small differences between these plays. In “Oyuncular” (“Oyunlar Başlar Oyunlar Biter”), two episodes are the same in the published and unpublished versions, but there is no third episode in the published play “Oyuncular”. The unpublished play continues with a third part or an episode.

In addition to this, the stories or novels also were published with different titles. For instance, the story which was not published in the archive under the title of “Babasının Yerinde” was published in the book titled *Eve Düşen Yıldırım* as “Küçük Nurullah”.

In addition, the archived work as an unpublished novel as “Bir Diplomat Ailesi” is a combination of the serialization of *Kozmopolitler* novel and the Ottoman manuscript version.

Also, “Bir Artistin Ölümü” is among the unpublished works in the archives, this work was published as *Turnede Bir Artist Öldürüldü*.

One of the unpublished works, “Alüfte Zeynep”, is the manuscript of *Zeynep la Courtisane-Kibar Fahişe Zeynep*. In this copy, some places are mixed, but even though some parts of this novel are different in the published version, but the events are very close to each other. In the unpublished version, Zeynep's marriage to Hasan Ağa and the life of Zeynep before working in the brothel of Beng-i Safa Hanım is not included. The story starts with Beng-i Safa Hanım directly, and Zeynep's family is not mentioned.

4.1.4. Unfinished or Draft Works of Nahid Sırrı Örik

There is draft or unfinished works of Nahid Sırrı. To give an example, “İki Kadın Arasında Bir Erkek”, “Seza Hanım”, “Paşa Efendi Gönül Eğlendiremedi”, “Para Huzurunda” “Hayal-ârâ” are unfinished or draft works. “Paşa Efendi Gönül Eğlendiremedi” starts with the second part, the end is almost unfinished, the author has scribbled some of the writings he wrote, and there is no continuity in the flow of events. Also, there is no conclusion part in the works titled “Seza Hanım” and “Para Huzurunda”.

As a result, Nahid Sırrı's unpublished works can be categorized under four headings which are unpublished works with original content, different genres with different versions of the works, similar works with different titles and draft or incomplete works of Nahid Sırrı. As it is seen, the number of the unpublished works with original content outnumber the others and the plays outnumber stories. Also, it is seen that Nahid Sırrı's first work is a play named *Rekabet* and even if *Rekabet* is the first work of Örik, it is completed, and the storyline is easily followed.

The rewritten versions of the works are generally to regulate and reorganize the works and there are minor changes. For instance, the character names change according to regulation of İstanbul City Theater and the title of the works are changed mostly. Additionally, in the draft works, step by step, he writes the storyline but in the incomplete works, the works do not have beginning or ending, they are unfinished. He might have been writing draft works and planning to finish these unfinished works.

4.2. A Comparison between Nahid Sırrı Örik's Published and Unpublished Works: Different or Similar?

In this section, we should start with the comparison of topics or subjects of Nahid Sırrı Örik's unpublished works with published works in the light of Nahid Sırrı's general literature. As in published works of Nahid Sırrı, the subjects; cheating, women, intrigue, jealousy in unpublished works seem to prevail. However, one clear difference between published and unpublished works is that in unpublished works jealousy is not only attributed to women but also to the other characters. For example, in the work of "Şeytan Aşkı", jealousy is told through the devil, in "Kıskançlık Oyunları", child characters are depicted as being jealous of their parents. So, it can be seen that even the devil can be jealous, and the devil can be killed of the woman who love and jealous.

Also, beggars and servants can be regarded as different themes used by Nahid Sırrı in his unpublished works. In the archive notes, Nahid Sırrı includes notes about being a maid and there are pieces of the note papers. For example, in the play, "Prensesler Bekleniyor", he discusses the changing concept of the servant and how the servants become an individual by having the right to speak and make their own decisions. Halide repeatedly tells how the servants and female slaves were obedient in the Ottoman era. Thus, it is possible to see both the old maid and the new system. Therefore, Nahid Sırrı emphasized the effect of new modern Republican system on society by using the change in the attitudes and status of servants' metaphor. Additionally, in "Servet Hanım'ın Tedbirleri" and "Gurur Hakkı", Nahid Sırrı points out the theme of beggarliness. Nahid Sırrı has some notes in the archive about the rogue and I think he was curious about this theme and he reflected a lot on the issue. For instance, in "Servet Hanım'ın Tedbirleri", the husband of Servet Hanım earns money from the beggary and then Servet Hanım and her husband continues the beggary together. Also, in "Gurur Hakkı", interestingly, the main character is a beggar woman and every beggars and people around the beggar respect her and watch her behavior. The woman is depicted proud. He compares this beggar's pride with the pride of all upper-class members.

As the reader notices that Nahid Sırrı's perspective is essential about the theme of the beggary and servants because he tries to undermine the perspective of the servant and beggary. To make it clearly, he compares the servant understanding of Ottoman system with Republican era and he shows how the servant became an "individual" and "to have the right of making her own decision". Moreover, in the beggary theme, he makes the comparison between the prides of the beggar with the upper-class members' pride such as, commanders, pashas, the rich. Thus, he undermines the era's bureaucratic understanding and even the people can be from different class, the pride is a common characteristic of a human being.

It is interesting to note that Reşat Nuri Güntekin, one of the writers of the Republican era, also described begging and bureaucracy together in his work called *Miskinler Tekkesi*⁷⁷. "In this novel called *Miskinler Tekkesi* (meaning, The Den of the Wretched), Reşat Nuri Güntekin holds a distinctive approach to the theme of panhandling" (Gürbüz, 2014, p.746).

As it can be seen, this story told by Nahid Sırrı in Berlin is very similar to Reşat Nuri's novel. Here again, those who pursue the position of authority, submission of these people is considered, along with begging. Nahid Sırrı handles this issue with pride and nobility, and these two authors criticize the upper class of society compared with the beggars.

In addition to these differences in unpublished works, youth, beauty, dynamism, and preserving youth are the common themes shared by published and unpublished works. Also, old age and ugliness stand out as a disgusting thing in both unpublished and published works and beauty and youth are indispensable, especially for women. For example, in the play "Kabul Edilmeyen Mektup", Mualla marries Cezmi, who is younger than her, because she is young and dynamic. Another example is that young

⁷⁷ "Eser zaman olarak Osmanlı'nın son dönemleri ile Cumhuriyet döneminin ilk dönemlerini kapsar". "[...] Eserde dilencilik, modern dilencilik olan bürokratik yaltaklıktan, başkalarının önünde eğilip bükülerek makam mevki sahibi olmaktan asil ve üstün tutulmuştur. Yazara göre dilenciler kimseyi aldatmazken, bu tip modern dilenciler kendileri dâhil herkesi aldatmaktadır. Eserde böyle bir kokuşmuşluğa karşı dilencilik ve dilenmek yeğ tutulmuştur".

and beautiful women can be with men to their benefits. In another example, in the story “Çok Bilen Çok Yanılır”, Sara Hanım quickly finds a man to marry thanks to her beauty and youth. Sara's devotion to youth and beauty is the essential issue because she is willing to make an effort for the sake of being young and beautiful. For instance, Sara’s effort for being the young and beautiful is described like that “What had she deprived of her human soul for years. Additionally, she cares about her beauty and youth with doing that not eating too much, not travelling too much, not sleeping too much, not wandering in the wind, sun and damp, not knitting her eyebrows, not smiling too much, not speaking, not lying face downwards, not lying on her back. Also, she did not pamper the love and marriage affair because of the fact that her face and hands can be squeezed and squashed”.

Additionally, in “Çok Bilen Çok Yanılır”, it can be seen how Nahid Sırrı shows the beauty and ugliness. To figure out that Sara, the main character and the mother of Belkıs, is described as a delicate white-skinned and blonde woman. However, Sara describes her daughter, Belkıs, as a disgusting “creature” because of her ugliness. To make it clear, Sara says that she is not a creature to be shown to her kits and kins because she is ugly, dark-skinned and almost black. Belkıs is depicted by Sara, her mother, as a woman who has a pitch-dark hair, dark skin, droopy breast, arm like a leg, leg like a wood block.

In these examples, it can be seen the differences between the description of Sara and Belkıs and her ugliness is not approved by even her mother. Even her mother does not want to see her, and she describes her daughter as “disgusting creature”. This is the essential point because Nahid Sırrı, in his published novel, *Kıskanmak*, describes Seniha’s ugliness like Sara because Seniha’s parents do not love her and the parents even abhor her because of her ugliness. In *Kıskanmak*, the voice and behavior of Seniha is shown but in “Çok Bilen Çok Yanılır”, the voice and behavior of Belkıs is not shown and the reader cannot see or hear any event in the eyes or in the light of information of Belkıs.

Moreover, in “Bir Postta İki Aslan”, in the interest of Sacide, thanks to her beauty, she marries Halim, a man who is older than him, because he is rich, his purpose is to be productive, to travel the world and live comfortably. Moreover, even if Halim is older than Sacide, he is dynamic, well-groomed and looks younger. For instance, he is dressy, hearty, attractive and able to compete with young people. He takes advantages of looking young and dynamic, he was able to marry with Sacide and women talk about his attractiveness. Additionally, Sacide’s beauty is narrated in the play like that firstly, Örik mentions Sacide then he mentions Sacide’s sister Macide. Then he says that Macide is also pretty, but she is not as beautiful as Sacide. Even though she is more knowledgeable, but she has a simple human influence.

As it is seen, I think when Nahid Sırrı narrates beauty and ugliness, Nahid Sırrı puts the ugly beside the beautiful and places the beauty in a higher position. Thus, the beauty of the “beautiful” becomes more clear. For instance, in “Çok Bilen Çok Yanılır”, the beauty of Sara become much more essential because of the ugliness of her daughter, Belkıs. He also gradates the beauty because in “Bir Postta İki Aslan”, Macide and Sacide are beautiful but Macide has a simple beauty and she is not as beautiful as Sacide. When Sacide’s beauty is narrated, it is given with comparison to Macide’s beauty and Sacide’s beauty is much more attractive and she is praised. Thus, thanks to comparisons, beauty becomes much more apparent and clearer.

In the light of this information, beauty, ugliness, youth can be seen in the changing social order of the Republican era and along with the Republican era. The first beauty contest held in *Cumhuriyet* newspaper, "Turkey's most beautiful, woman I wonder who?" questions have been asked and as a condition of participation in the beauty contest is stated to be between 16-25 years of age. When considered together with this framework, in this era, beauty and being youth are essential issues. For instance, the newspapers of the era and society care about beauty and youth and it should be underlined Nahid Sırrı also worked in *Cumhuriyet* in 1928. So, female characters are to remain young, beautiful, and dynamic and in a competition with each other.

Besides, with the concept of beauty, the concept of morality comes to the forefront in these contests. When we look at the conditions of participation in the contest, we can see the following: “The competition is not only a face beauty contest. The body convenience “vücut uygunluğu” is also essential. Every Turkish girl can attend this contest. “Bar kadınları” cannot attend this contest” (February 1929). As it can be seen, only the beauty of the face and body was not enough to participate in this beauty contest, they added to be honorable and ‘not to be a bar woman’ to attend this contest. “Even if beauty contests were held, there were no significant changes in concepts such as society's value judgments and honor chastity” (Öztamur, 2002, p.51). “These women, who exhibit their femininity, have always been associated with their families in their public visibility, often repeated that they are good family daughters, and beauty has always been associated with being healthy. Thus, the honor of these women was opposed to the men who did not understand how important they were to fulfill their duties by displaying their beauty” (Öztamur, 2002, p.49). As it can be seen, beauty contests held in the early Republican era, although women's femininity emerged, but without giving up value judgments such as morality, honor, chastity, it was organized by seeing as “a national duty” and frequently emphasized in newspapers.

“While beauty contests are presented to the public's discretion, these contests are insistently reminded that civilization is an indicator of modernity” (Öztamur, 2002, p.48). However, when it is looked at Nahid Sırrı's view in his works, he shows that women, who are beautiful and young, is only beautiful but this cannot guarantee that these beautiful women have moral values. Also, in most of his works, beautiful women deceive their husbands/fiancés/lovers by using their beauty and youth. Therefore, for Nahid Sırrı, the concept of beauty is giving a space for beautiful women to trespass the moral values. At this point, the notion of beauty becomes important with the effect of the Republic and perhaps it would not be wrong to say that Nahid Sırrı underlined the Republic's concept of beauty, youth, and perhaps criticized them from a different perspective.

Another point is that considering the human relations in Nahid Sirri's published and unpublished works, there is not a sincere relationship, it is possible to see two-sided human relations in each of his works. More precisely, the selfish interests of the individual are at the forefront because nobody loves each other, love or bond of love is not strong enough; everyone does something behind someone's back. We may think of this point just like the rotten structure of the Ottoman palace, so that the good emotions within most of the characters here are decadent, just as the palace structure and the dominant Ottoman imagination decay, and people are "rotten" as much as they can be. The sign of love is complicated to find. Instead of loyal or trusting, interdependent human relationships, it is often possible to see characters acting for their interests and using each other in their interests.

After all these points, it is possible to say that Nahid Sirri focused on the bad emotions within the human being and that he is missing the truth of the human being. Even the mothers are not described emotionally pure, they are also pictured as selfish, jealous, and dishonest and they behave in a way that does not overlap with motherhood. Thus, the reader can see all the bad emotions of the human and all of the relationships are described as bad, evil, dishonest, insincere, and so, even if the couples are cheating on each other, the mothers are mostly careless and indifferent. Furthermore, man is not just an evil being, he prefers to build a lousy world instead of showing sincere feelings or good feelings within the characters. However, it is not so easy to reach the depth of human beings, the conflicts in the works are simple social conflicts, and the stories are getting weak only when they are built on feelings of inability to take pride, evil, greed, hatred, and jealousy. He almost obsessively tries to show the endless darkness of people. In doing so, he is not apolitical in most places. The language, character, and subject matter of his works also serve to illustrate this evil.

Additionally, Nahid Sirri focused on the topics, which are the beauty, ugliness and cheating in most of these unpublished works and these topics are especially attributed to the female characters. Moreover, people who are old but who look "younger" and "dynamic" are described. For instance, most of the works, being old

is a “disgusting” thing but people who look younger cannot describe like that because as a reader, I think because of the fact that they protect their beauty, dynamism and youth, they are not shown as ugly people. They also have a chance to do as they wish.

Even the most beautiful and young characters in Nahid Sırrı do not win and are not portrayed as “good people”, even their end finishes with “disaster”. In fact, Örik's concern is not only about ugliness or ugly people, but he also has anger towards the beauty. Even the male and female characters that are shown with beauty and youth in their works, there is evil in them. Female characters are more dominant in these works than male characters, men are more passive and there are some male characters who are “portrayed as much beautiful”. Nahid Sırrı's female characters are described “antagonist” because in the most of his works, women are pictured as demonic. Moreover, Nahid Sırrı ends his story “Bir Para Hikayesi” with the following words: “Because there are much hidden, terrifying corners in the human heart” (“Bir Para Hikayesi”, 107). Nahid Sırrı intends to show these horrific aspects of human beings in his works, as he did in his published works.

As a second point, Nahid Sırrı Örik's language and literary style should be focused to compare his published and unpublished works. Firstly, considering Nahid Sırrı's unpublished works in the archive, Nahid Sırrı wrote most of these works in Ottoman Turkish. For instance, in Taha Toros archive, twenty-six works are written in Ottoman Turkish, twelve works are written in Latin Alphabet and among these twelve works; four works are handwritten and eight works are typewritten, three works are written in French and two works are written in both Ottoman Turkish and Latin Alphabet. Hence, in most of the works, he preferred to write in Ottoman Turkish instead of Latin Alphabet.

In that regard, regarding the era Nahid Sırrı's lived, it can be seen that the language revolution is very essential because the supporters of the Republic saw the formation of the “national language” is fundamental and crucial for the construction of the new nation. As mentioned in the second chapter, when the political, social and literary conditions of the era had changed with a top down revolution, they want to break all

bonds with the past and the Ottoman Empire. “The purpose of change of alphabet was to break Turkey’s ties with the Islamic east and to facilitate communication domestically as well as with the Western world” (Lewis, 1999, p.27). That is why to create new state, new history, new nation and new culture, especially, the language and alphabet have to be changed and so, new language, new alphabet are created. It is possible to say that the Republic rapidly tries to become westernized, secularized and break all the connections with Ottoman Empire with all the institutions and revolutions from above. To reach this aim, pure Turkish is supported and motto of “Citizen, Speak Turkish!⁷⁸” was idealized. In the era which has been rapidly changing with language revolution, Nahid Sırrı Örik consciously prefers to write in Ottoman Turkish instead of using Latin alphabet and pure Turkish.

In this point, considering the language used by Nahid Sırrı in unpublished works, the language is similar to the published works of Nahid Sırrı. For instance, in some parts of the works, as in his published works, he uses the long sentences, the words borrowed from Arabic and Persian. Moreover, in the unpublished works, he typewrites the story or play with Latin Alphabet, but he takes notes in Ottoman Turkish in handwriting. So, it is possible to compare only with the published version of the plays.

In addition to these, the major difference in the use of language is the simplicity of the language used in the unpublished works. As mentioned in the second chapter, Nahid Sırrı was criticized by the writers of his era because of his language and style. Mostly, his language is found to be very old and sentence structures are found to be a problematic issue. To elaborate, because of the fact that the subject and predicament were incorrect in his sentences, and the tenses of verbs did not fit the expression and the meaning, he is criticized in his era. As it can be seen, this point also is similar in unpublished works. These unpublished works are more careless, but if they were studied, they could have been more powerful and profound because these are probably first versions of the plays, stories or novels and probably, Nahid

⁷⁸ “Vatandaş, Türkçe Konuş!”

Sırrı would develop these works. Considering the draft works, step by step, he noted the storyline basically. In the unpublished works with original content, the language is more powerful and so, the storyline is more comprehensible. However, generally, there are some mistakes in the usage of the suffixes because he uses “dinlemiyerek, sepetliyiverdi, demiyerek, bağliıyacak, řaşmıyacak, ipleri çekmeęe, ağlamaęa bařliıyarak, söyleyeyim” quite frequently.

Especially, in the unpublished novels in the archive, I think because of being the first version and incomplete, comprehension of the storyline is more difficult. The language is more powerful and easier to follow and understand the storyline. For instance, in “Hayal-ârâ”, there are some incoherence in the meaning, and it is difficult to understand the storyline. In “Hayal-ârâ”, some sentences cannot be understood as in, “O zaman bile endiřelerle bi-aram gemileri onlara tanımıř oldukları müthiř kendilerinin de günlerden hep bahseder, onları meřum âmillerde tevfikeye davet ederler” and “Ya harem ağaları yahut ihtiyar beyhude bir ah ve soęuk gece bir aynada temařa ettikleri sanılanın gama sordu”.

In the rewritten version of the works, he reformulates the sentences and meaning. However, it is interesting that when the published works and unpublished version of the works are examined, it can be seen that in the typewritten texts, when he is making changes on the sentences or words, he takes notes in Ottoman Turkish instead of Latin Alphabet.

4.3. Does General Literary Understanding of Nahid Sırrı Örik Change?

Considering Nahid Sırrı's contribution to the general literature, first of all, these works are very valuable. The draft works are important in terms of showing Nahid Sırrı's writing style.

In the draft works, step by step, he writes what will happen or what will be storyline and it is possible to see the thought process of Nahid Sırrı. For instance, in Para Huzurunda, he narrates the story and at the end, he tells what will happen step by step. However, he did not continue his story. Also, the important point in his

unpublished works which are published with a different title is that the reader can see the writing adventure with comparing the unpublished and published versions. For instance, there are the first version or handwritten version of the published works and what is edited, erased and changed by Nahid Sırrı can be seen. Additionally, it can be seen that even today Nahid Sırrı has the unpublished works with the original content and in these original content works, it is seen that Nahid Sırrı is inclined to focus on certain subjects as in his published works. Themes such as beauty, cheating, ugliness, youth, and malice that Nahid Sırrı attaches importance are also important in his unpublished works. So much so that Nahid Sırrı has obsessively shaped his works through these themes.

Considering these works, which has not been published until today, kept in the Taha Toros archive, are evaluated along with the published works, in the light of the general literature of Nahid Sırrı, and he has different themes such as begging and servant but as it is seen, he did not change his general literature with regard to subject, content and language.

The following points are important to understand why and how Nahid Sırrı is forgotten; the fact that these works of Nahid Sırrı has not yet been published and kept in the archive requires us to bring the understanding about the forgetting of Nahid Sırrı back to the center.

We see in his letters that he was in literary environments during the era of Nahid Sırrı and had a strong connection with the writers of the era. However, although he has a strong connection with the literary environment of the era, he positions himself far from the dominant ideology. So, given the question of whether Nahid Sırrı was really forgotten, it would not be wrong to say: In fact, Nahid Sırrı remained in a distant position to the dominant ideology of the era in the direction he gave to his literature and language. In the era when Kemalism and new revolutions were glorified, the use of pure Turkish was encouraged and the praising of the new regime was idealized for writing, he broke his ties with the era. Although he has a strong connection with the literary environment of the era, instead of writing works praising the new regime and

revolutions, he writes mostly in Arabic and Persian words, describing Ottoman Turkish and Ottoman life and old people. However, the new state used the literature as a tool for explaining the innovations, revolutions and new life brought by the Republic. With a state-centered publishing policy, the literary conception of the era was shaped by the publications and “ordered works”.

In such an era, Nahid Sirri's being aware of the wishes of this new world, creating works against it, continuing to write in the old language as a conscious choice, going beyond the subjects and themes of the dominant ideology can be considered as a kind of opposition to the literary understanding of the era. It is possible to think about Nahid Sirri's being forgotten or ignored, maybe Nahid Sirri's not wanting to be positioned with the dominant ideology of the era, and his desire to be positioned beyond the dominant ideology. This makes it possible to read or study of his works comparatively with different authors of the era, and to make unpublished works and notes in the archive possible to illustrate for a comparative reading.

Additionally, even though Nahid Sirri's unpublished works do not change his literary understanding much, it is very valuable to see the transformation, rewriting, draft works and alphabet preference of these works. Thanks to these works, we have the opportunity to see the writing kitchen of an Ottoman intellectual who could not be added to the early Republican era. It will be possible to open the Taha Toros archive in the following years, with the abolition of copyright and accessibility of these works, and to latinize and publish the works of Nahid Sirri. Thus, the reader will be able to see unpublished works.

However, considering the copyright regulations, it is possible to say that it cannot be published in the near future. This study presents a kind of bibliography of the works of Nahid Sirri in the archive and the fact that Nahid Sirri shows his unpublished works in the archive. The importance of this study is to contribute to his bibliography, show the rewriting experience of Nahid Sirri and emphasize the unpublished works with original content. Also, Nahid Sirri's works in French “Deux Figurant de Opera de Paris”

(novella) and “L’affront” (play) could not be read due to language, but it was emphasized that these works were found in the archive.

4.4. The Possible Reasons: Why were These Unpublished Works still not published?

Considering the reasons why these unpublished works were still not published, it is possible to count different reasons here. I should mention these unpublished works do not belong to a certain period, so it is not possible to make a single periodization. So much so that there are works from the years 1916, 1927, 1940, 1951 and 1953. It is seen that Nahid Sırrı has unpublished works produced in a number of years.

Firstly, especially when Nahid Sırrı Örik's plays, as we have seen above, when he sent their plays for staging, their content was criticized for their language or characters. Nahid Sırrı went on to edit his works both content and style. Sometimes it is written that these works will be revised. However, “İki Canda Bir Derd”, “Muharrir”, and “Oyuncular”, according to Özdemir Nutku, these plays were not staged (Çavaş, 369). Besides, it is seen from the letters that although Nahid Sırrı made the necessary arrangements and arranged the work as “İhanet”, but because of the director's reluctance, the play could not be staged at the last minute (Çavaş, 370). As you can see, the usual fate of Nahid Sırrı was also realized in his plays and his plays could not be staged. “Muharrir” (June 1931), “Oyuncular” (April-May 1938), “Alın Yazısı” and “İhanet” works, and other plays are only included in the book Raşit Çavaş's *Bütün Oyunları* in 1997.

Another reason may be that some of these works incomplete or the draft, and some of these are modified versions of another work, which may be the reason that their work has not been published. Some of these works are weak and not very deep. The characters are underdeveloped; the themes are doughier; the plot is more "loose". Örik focused on specific subjects, could not use an aesthetic language, and he used language without art and subtlety. Even if he uses Ottoman words, he uses ordinary and non-powerful style.

As mentioned in the second part, Nahid Sırrı has published some of his works, and some of his works have been published later by Kayahan Özgül, Raşit Çavaş, Hülya Dünder Şahin, and so on. It was discovered and published thanks to the researchers. Therefore, among these unpublished works, “Çok Bilen Çok Yanılır”, “Gurur Hakkı”, “Hani Öldürürdü”, “Hüsni Bey'in Korkusu”, “Şeytan Aşkı” share the same fate as those published works belonging to Nahid Sırrı even if they are not different from his published works in terms of language and subject.

Even today, it is not possible to print or publish these works due to copyrights, these works are not open to the researchers, they are kept in the archive and can only be read in the archive provided that the people take notes only during certain hours. Only a certain number of quotations are allowed. I feel deeply sad about this unfortunate case. The fact that Taha Toros kept these works and did not reveal them all the time may be the reason why these works were not published up until now. The part he gave to Mehmet Demir from the archive for research is generally the first page of the works, and we can see that he does not share most of the works with him. At this point, Taha Toros claimed that the archive was not fully classified and very much scattered, but as far as I know, he has not shared any information about these works. These points may help us understand why some works of Nahid Sırrı are still not published today.

CHAPTER V

CONCLUSION

In this thesis, I have examined Nahid Sırrı's unpublished works in Taha Toros archive, in İstanbul Şehir University. Nahid Sırrı Örik has produced some significant works, which I have summarized in Chapter 2. The primary distinction this thesis claims is studying the Taha Toros archive and his unpublished works and other sources about him, which are mostly unknown to people. Therefore, in this study, I have given a literature review in the introduction focusing on the crucial points. I have compiled these studies to understand Nahid Sırrı Örik's literary identity and biography. In this regard, with this research, researchers will have extensive understanding of all of his works and better comprehend Nahid Sırrı and his literature.

In the first chapter, the life story of Nahid Sırrı Örik has been studied. I have divided three subsections into that section. I have produced Nahid Sırrı's fundamental biography in the first part. I have used secondary literature and Nahid Sırrı's notes in the archive of Taha Toros. I have summarized the fundamental tenets of his works in the second part. I have underlined this query here: "Why did Nahid Sırrı forget about his fellows and the Republican literary elite?". I have demonstrated in the third section, the basics of the cultural and political environment in which Nahid Sırrı created his literary works in order to comprehend them more profoundly. I have compiled the life story of Nahid Sırrı considering his era in that part.

I have evaluated Nahid Sırrı's literary features in the second part. There are two subsections in this chapter. I have shown the era Örik's lived in three points. I have studied at the interaction between the era's political, social and literary life and Nahid Sırrı Örik in the first part of that subsection. I have addressed the question in the second part of this subsection, "Why did the literary sphere members not approve of focusing on the language and style of Örik?". I have focused on the novels and stories in the second subsection to inform about the literary legacy of Nahid Sırrı. I have

demonstrated how Nahid Sırrı was criticized and assessed in his era and how his published works were considered by the authors.

In the third chapter, I have concentrated briefly on the unpublished plays, stories and novels by Nahid Sırrı Örik and have added the biography of Nahid Sırrı. I have evaluated Taha Toros archive and the portrayal of Nahid Sırrı. Furthermore, I have classified and evaluated the unpublished works of Nahid Sırrı from his first play to plays, stories and novels in the first subsection. Then, I have assessed the unpublished works of Nahid Sırrı in four sections in the second subsection. Related to this, I have studied the unpublished works in four categories in the first part as unpublished works with original content, different genres with different versions of the works, the same works with different titles and Nahid Sırrı's incomplete or draft works. In the second part, regarding the general literature of Nahid Sırrı, I have contrasted these unpublished works with published works from the point of the subjects or topic and the language. I have examined the differences and similarities between Nahid Sırrı's unpublished and published works. Also, I have concentrated on whether these unpublished works have changed the general literary understanding of Nahid Sırrı or not and I have demonstrated the possible reasons for them not being published in the last part.

I work on the premise that Nahid Sırrı was a productive writer who created various literary works in different genres, but he was ignored in his era due to the language and topics he used in his works. These topics are essential for Turkish literature since he described and portrayed the lives of the Ottoman people in his era. His works are remarkable since he has analyzed the evil in human nature intensively and essentially. He also has depicted youth and beauty in a significant manner while aging is depicted as ugly and disgusting. Despite their beauties, none of the characters overcome or has lived happily ever after. These depictions might be because he has tried to show the opposite of the idealized topics in the Republican era. Thus, he has deconstructed the significance given to beauty and has shown that beauty is also temporary. Maybe he wanted his readers to realize that they should not rely on their beauty although

human beings prefer beauty. Thus, there is still a lot to discover in Nahid Sırrı's literary works and I hope that readers and researchers will benefit from my study.



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APPENDIX ANALYSES

“Rekabet” can be seen as the first play and work written by Nahid Sırrı. Here again, we know the story of a historical character Mehmet Pasha, Rebia Gülnuş, Cinan/Cenan and Mehmet Pasha's mother Turhan Hanım. The role of Cinan is one of the essential characters of the play. Such that, Cinan, singing, and dancing as a gypsy, enters the palace and becomes the favorite of Mehmet Pasha finally. Cinan is portrayed as a gorgeous woman. The harem lords, and those in the palace praise her beauty. Being aware of her beauty, Cinan is drawn as a narcissistic character who can watch her beauty in front of the mirror at several scenes of the play. By saying "I'm the most beautiful, you see," she distinguishes herself from another odalisque. In the end, the cause of her death is interesting. As a result of a poison added to her hair medicine, her hair falls one by one. When she sees this in the mirror, she commits suicide without thinking, because her beauty is damaged.

It is interesting to note that the main character of the play "Dimyat'a Pirince Giderken", Kamuran who had an affair with Semra for three years, left her after he met a beautiful and virgin girl. He says that we are not in a real love affair with Semra.

At this point, Muhsin's, Kamuran's friend, comment on Kamuran's new love is interesting. He says that she is not falling in love with you. Her only motivation is to marry. Because this girl has a fear of spinsterhood. If this relationship does not work, she will find someone else and leave you. We come across this comment exactly with the same words in another play, “Gönül Denen Muamma” which is the same play with another name.

The play titled “Sultan Aşkı” is perhaps the most exciting play among these plays. Undoubtedly that Nahid Sırrı shows Sultan Nesrin's eternal greed, her evil, grudge, avengement, power, and lust via a single female character. Nahid Sırrı portrays the role of Nesrin as an older woman walking the streets as a man-eater. She is such a

woman that she walks around, finds the handsome men of the city and brings them to the palace then kills them. However, Nesrin does not kill Hamid, whom she finds on the street just like the others; she forces him to have a relationship with the most beautiful odalisque named Hüsni Peri. It is possible to see the infinite wickedness, revenge, and greed of Nesrin in these examples; For example, Nesrin was jealous of the beauty of Hüsni Peri and makes her face burned and throws her into the dungeon. She also blinded Hamid, to Anber so that he would not see her at her old body and her ugliness. At last, she orders Anber to kill Hamid.

Perhaps this character that Nahid Sırrı created, is another evil female character who fretted over her ugliness and her old age held that much madness, greed, and wickedness after the character Seniha in *Kıskanmak*.

In "Kuyulu Evliyanın Evinde", Abdi is the example of a tragicomic hodja who becomes the slave of Vesile, just like the meaning of his name, Abdi. In this play, Nahid Sırrı demonstrates that how Abdi, who is hodja, constantly "booze" and drink a lot with his friend Hasan. Other character Vesile, just like the meaning of her name (opportunity), she took advantage of a case and depicts herself as a saint to people named Kuyulu Evliya Vesile Hatun and crates an opportunity to deceive people and take their money.

As in the other works of Nahid Sırrı, Hasan deceives his wife Cemile Bedriye with Vesile. And Vesile cheats his husband with Niyazi and then with Hasan. However, interestingly, although Abdi continues to live like Vesile's slave, Cemile Bedriye realizes that her husband, Hasan, is cheating on her and makes a plan immediately. To give an example, Cemile Bedriye says that she wants to be a follower *mürüt* of Vesile and enters Vesile's house with the name of Hürmüz. In this way, she learns all kinds of Vesile's intrigues. As a woman character, Hürmüz disrupts Vesile's hole plans, and at the end of the play, Hürmüz threatens Vesile to leave this city. As can be seen, male characters are passive, female characters with intrigues and plans are so prominent and active that the end of the game.

The play called “Eczahane Saati” is about Rifkî Bey's waiting for his apprentice for hours. This story is essential in terms of criticizing the trades and apprenticeship and showing its perspective. So much so that Rifkî Bey's apprentice is not an apprentice as he should be, because he knows the job, Rifkî continues to work with an irresponsible apprentice in the pharmacy.

In “Garip Bir Anayla Kızı”, Nahid Sırrı Örik tells the story of a mother, Fahire, and her daughter, Emel, who cannot separate from each other by very close ties in this play. Emel wants to marry Adnan, but Fahire does not allow to marry him because she sees this marriage cause a a seperation and ending this close relationship with her daughter. This play is rare example of a woman's intimate relationship with a woman among Nahid Sırrı's works because in general, women's relations with each other are depicted in jealousy and intrigue.

The notable point of the play named “Başrol” is that Bedriye Leyla is portrayed as a successful lead actor and is involved in working life as a woman unlike the early Republican era’s ideal woman figure. In early Republican Era, women are expected to be a good wife and good mother raising children. However, in this play, Nahid Sırrı’s Bedriye Leyla is depicted as strong woman in business life.

In the play, “Kıskançlık Oyunları”, Sevim, and Gündüz, the children of Halil and Feride are jealous of the intimate relationship of their parents. It is noteworthy that parents are too fond of each other and ignore their children. In the other works, while Nahid Sırrı associates the theme of jealousy with the women in many places or thinks together, the psychology of children who are jealous of their parents is discussed along with their feelings. Even if the jealousy is in the center as the other works of Nahid Sırrı, the play shows on different characters.

In “Merhumları Rahat Bırakın”, Sami Bey and Keriman Hanım is a couple who made their second marriages. They always talk about the beauties of their deceased spouses and make comparisons between them. Sevim and his brother Yusuf who are the children of Sami and Keriman try to solve this problem before Metin’s visit whe

desires to marry Sevim. Despite all the efforts and requests of family members, they insist to talk about the deceased spouses to Metin. This situation is presented too long in the text, but the text ends in a fantastic way. In the final, Keriman dreamt that the dead spouses were in love with each other and they were happy together. Interestingly, she keeps the photographs of the two away from each other.

In this work, “Servet Hanım’ın Tedbirleri”, it can be seen how a woman is in a strong position against a man and how she uses the man as she wishes. Interestingly, Servet Hanım asks her husband Şevket Bey to beg in order to earn a living for the family. However, Servet Hanım's beggar husband deceives her. It is important here that though Servet Hanım is depicted as a strong, dominant woman, she cannot escape to be deceived by her old, beggar husband.

“Gönül Denen Muamma” is a love story between a widow Lem'an and Kamuran. Although Kamuran loves Lem'an, he wants to leave her because he intends to marry a young, virgin girl rather than to marry a widowed woman. However, at the end of this play, Kamuran cannot leave his real love, Lem' an.

The play, “Kabul Edilmeyen Mektup” has several interesting points. The main character Mualla is old woman who has two children, Sevim and Şefik, and a grandson from Şefik, Demir. Mualla is an interesting character because even she is old and a grandmother, she does not accept the old age, marries a man younger than her and spends most of her time with her teenager grandson, Demir.

Another important point needed to be emphasized is Şefik’s thoughts about woman and her role in life. Although, he lived abroad for a long time, when he comes back to home, he does not want his sister Sevim to become a chemist. Because he thinks that it would not have been better if his sister had been married, and so, it indicates that Şefik wants Sevim to marry instead of getting an education and profession. In this play, Şefik has an Argentine wife Margörit. However, she is not different from a Turkish woman and is not depicted as a foreign woman. I think it can be a missing point or a weak point in the text.

“Kızlar Ağasından İstimdat”'s characters are Ahmet Münir Efendi who has four wives, Hüseyin Rüştü Efendi, Hanım, Tayfur, Kızlar Ağası, and the housekeeper.

Ahmet Münir Efendi goes to Kızlar Ağası to ask a grace for Hüseyin Rüştü Efendi. In this visit, Kızlar Ağası is continually sleeping and waking up several times and forgetting who they are, what they talked about and Ahmet Münir Efendi cannot express himself and ask a grace. The reader notices that it is a weak play that it is only about the waiting for Kızlar Ağası for grace.

In the play or the story called “Şeytan Aşk”, states that even the devil can envy and kill the woman he loves. In this play, Satan plans to seduce a prophet. To reach this aim, he goes around all the brothels of the city and cannot find a suitable prostitute. Then he decides to resurrect a prostitute who he killed 300 years ago. However, this prostitute is charmed by prophet and Satan envys her because he is also fall in love with her. At the end he kills the prostitute again because of jealousy. The main reason for this jealousy is the feelings of the prostitute against prophet. The most crucial point in this play is that jealousy resulted in love is a strong motivation that even the satan suffers from this feeling and kill the prostitute he loved.

In “Bir Roman Hazırlanıyor”, Necla wants Cevat Sezai to come to have a fun during the summer months when Şefik, who is her fiancé, is away. However, in the end, Necla and Cevat Sezai love each other. Firstly, Necla reads in Cevat Sezai’s notebook that Cevat Sezai admired her day by day, fell in love as soon as she saw it, and committed suicide on the last day of his leaving. After she reads this notebook, she tells all of his readings to her friend, Sevim and says that "I feel great pity, I would not go on this adventure if I knew and I cannot marry Cevat Sezai who is interested in my family title and position. “Sevim’s self-centered, selfish comments on this situation is very interesting. She says that if this man committed suicide for you, it would be a great honor for you, you will become a celebrity like Cleopatra, even in the history of literature there is a death story, and then everyone would envy you.”

Another remarkable point is that her friend Sevim sees a newspaper advertisement mentioning a story called “Yaz Bitince” and shows to Necla. Necla realizes that it is not a diary for Necla, it is a novel. Then she goes to the teacher's cottage in Molla Gürani to talk to him. At this visit she asks him to visit her father to ask permission to marry Necla. Cevat Sezai accepts this offer. In this play, Nahid Sırrı emphasized a woman’s determination and control on affairs. She wants Cevat Sezai as her brother’s teacher, then she proposes to marry Cevat Sezai unlike the traditions.

The play, “Prensesler Bekleniyor”, which depicts the female maid's depression, has been broadcasted several times in Istanbul and Cyprus radios. The name of the play is ironic because the maid character is called as princess. The play emphasizes the difficulty of finding a maid in that period. For this reason, maids want directly some privileged working conditions from landlady's such as she needs half an hour spare time for reading books, can take half-day off etc.

Thus, Nahid Sırrı depicts different servant character different from the past. In this period the servant who was like a slave becomes like a princess, and the viewpoint of the servants has changed. As the reader notices that with the change in the Republican era because in this era, with the abandonment of slavery, I think, the servants become essential, and even they can tell their wishes. Additionally, in this play, Halide always remembers the old servants, odalisques with missing.

After analysis of the plays, I want to focus on the unpublished stories or “novel” which is named by Nahid Sırrı Örik. Firstly, “Kırılan Ayna” is between Leman, Seniha, Mualla and the young but ugly maid. The novel starts with a Mualla and Hayrettin's feast at their home and ends with the arrival of Şefik. Moreover, Nahid Sırrı calls Kırılan Ayna as a novel, but it may be incomplete, or is a weak work of Nahid Sırrı. For instance, with the arrival of Şefik, the story ends, but the reader does not know who is Şefik or how his coming related to this novel.

“Para Huzurunda” is a story between Hayriye Hanım, her husband and daughter Namie tells an impoverished, miserable family. When her father learns that her

daughter is not working in the store and is a prostitute, he throws his daughter out of the house. However, the position of the mother is interesting because, for the sake of her benefit, she does not want to learn that her daughter is a prostitute. Because Namie helps her family financially and the mother does not want to give up this status-quo

In his work, "Yaz Gelince", Nahid Sırrı represents Münevver, the daughter of Şefik Bey, as a young, beautiful, lustful girl who does not want to obey anyone.

In the story titled "Matmazel", Mahmut Celalettin and his wife Seniha Hanım's only daughter, Mefharet, is grown with mademoiselles. The year is 1908. At the age of 18, she comes under the influence of a Mademoiselle named Lüsyan Kuzey and so, she leaves her fiancé. When her father died, the Mademoiselle will take her to France, but when Mefharet meets with her fiancé. Surprisingly, Mademoiselle loses all of her powers on the girl, thanks to love.

In the story of "Sert Bir Aile Babası", the essential point is that Mr. İzak does not react to his daughter's relationship with Hadi for dowry money, and even İzak allows his daughter. However, at the end of the story, İzak beats her daughter when he sees his daughter Bebekka with her fiancé Mayiz. İzak tells Hadi Bey about the sanctity of marriage, and that is very harsh in such matters. As can be seen, İzak is a hard father but, it is difficult to understand that even though his daughter is acting like a prostitute, he thinks of marriage separately from this situation because he sees this relationship as a job. Thereby, I believe there is a failure or break. Because most of the play, Nahid Sırrı talks about the lust of Hadi Bey's lust, his efforts to find a woman to fulfill his sexual needs. However, the final is so short and ambiguous because when İzak Bey busted Mayiz and her daughter, he only says that he is very strict this kind of issues. We do not know about what happened to Mayiz, her daughter and Hadi Bey.

In the story titled "Aile Şerefi", in the years when it is crucial to be a favorite in the palace and to be a pasha child, it shows how two people narrate untruthful stories to

praise their family. The plot and the flow of the story are weaker than the other stories.

Another story, "Paşa Efendi Gönül Eğlendiremedi" narrates the story of Sofiya, his father Temistokli, Hurşit Pasha, his wife Saliha, and the pastor Metropolit. In the story, Saliha is portrayed as ugly, old, and having jealous of diamonds and Sofiya is shown as much as beautiful. In this story, the reader sees how the woman character Saliha is dominant because after Sofiya comes to the palace, Saliha saw her coming to palace and threw her into the dungeon. However, Hurşit saves her and took her to his service. Of course, Saliha does not accept this situation and makes another plan and tells Hurşit to introduce Sofiya to the young Sultan Ahmed in İstanbul.

Also, she implies the impossibility of sexual relationship with the young woman sarcastically due to Hurşit's old age, which would make no difference in giving service to Hurşit's wife. As can be seen, in this story, Hurşit Pasha cannot attain as a result of the threat of Saliha, a woman, and Saliha prevents Hurşit from having a relationship with Sofiya as the reader notices that again, the woman shows with the intrigue and plan. However, interestingly, Sofiya is a passive woman because she is presented to Hurşit Pasha by his father and Temistokli, and she does not any react, and she accepts her destiny.

In the story of "Şehidin Ebeveyni", the narrator deals with the family of a martyr who came to his father. So much so that the father of young people who died at a young age comes to him to claim the rights, but there is no sadness in the face of the mother and father. The narrator tells this event and criticizes the parents because interestingly, there is no devastation and unhappiness on their faces, there is a face that rejoices in the death of their son.

In "Gurur Hakkı", in Berlin, he wants to emphasize the concept of pride is universal. The story begins with the observation of a narrator sitting in a café in Berlin. There are a lot of beggars who have different characteristics in the street. However, there is a beggar different than other. She is short, old, black clothes, white hair, beeswax-

faced, wrinkled lady and everybody watches that older woman. This woman walks like a wife of an aristocrat; she stands in front of every table and gives money to each one, and then strolls by bending her head. Curiously, all beggars respect to this woman and everyone is looking at her admiringly.

The narrator concludes the story by emphasizing the sameness of beggar's proud who is outlier and from lower part of society and proud of all upper-class members. Therefore, even the people can be from different class, the pride is a common characteristic of human being.

In the story named "Hani Öldürürdü", Selma and Cemil is a couple. Selma wants Cemil to be very jealous of her, but Cemil loves Selma with honest, tired, pure, and calm love. Of course, this love would not be enough for Selma, and she deceives her husband for the sake of making him jealous. To give an example, Selma, to make Cemil jealous, cheats on him with neighbor's brother with the suggestions of a neighbor woman. Cemil, who was once a killer because of jealousy, did not get angry when he learnt this event as a necessary consequence of the age difference between him. So, he just offered to leave Selma, and because of the sadness, Cemil has a heart attack and died.

As we have seen, the story shows how the desire of a young wife can cause the death of her husband with grief. So much so that when we evaluate this story together with Nahid Sırrı's other novel named *Kıskanmak*, we can see that Halit, who loves Mükerrerem with a tired love, is deceived by Nüzhet. However, in the end, although he loves Mükerrerem with an exhausted love, he eventually kills Nüzhet, and in this story, even if in the past, Cemil kills his wife because of being deceived, Cemil is described as a passive man and does not give any reaction for this event. Also, in both works, it can be seen that the relationship between man and woman is fragile and disconnected.

In "Köpeklerle Gönderilen İhtiyar Aslan", the narrator examines the sending of a magnificent lion from the palace defeated by the dogs of the palace. He compares

this old, weak, defeated old lion with the old writer, who has been proud, reputable and has a beautiful work in the past, and no longer has his former glory. Narrator claims that an old lion and old writer will have the same end. Both cannot fight with their competitor because they are old and do not have enough power to survive.

In the story of “Çok Bilen Çok Yanılır”, the character Sara is very important so that Sara sees her daughter Belkıs as ugly and describes her ugliness. It is crucial that is Sara's devotion to youth and beauty, and what she is willing to do for the sake of being young and beautiful. Interestingly, when she hears that Belkıs is pregnant, she cannot bear being a grandmother and sees Belkıs' child as a danger to her beauty and youth.

The story named “Hüsnü Bey'in Korkusu” concentrates on Hüsnü Bey's tragicomic drama and his marriage to Hayriye, a hideous woman in order not to be deceived. Even though no one loves Hayriye, Hayriye is together with the poor and the robust young men by giving money to the neighborhood. As it can be seen, the cheating of women is not only related to beauty, but wealth is also a factor, there is no way for women not to deceive.