

READING ARMENO-TURKISH NOVELS NARRATOLOGICALLY IN
THE CONTEXT OF THE NINETEENTH-CENTURY MODERN
OTTOMAN NOVEL: *AKABI HİKAYESİ* AND *BİR SEFİL ZEVCE*



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İSTANBUL ŞEHİR UNIVERSITY

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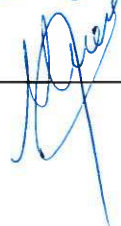
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This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Cultural Studies.

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I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and standards of ethical conduct. I also declare that, as required by these rules and standards, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

READING ARMENO-TURKISH NOVELS NARRATOLOGICALLY IN THE CONTEXT OF THE NINETEENTH-CENTURY MODERN OTTOMAN NOVEL:

AKABI HİKAYESİ AND BİR SEFİL ZEVCİ

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In this study, *Akabi Hikayesi* (1851), written by Hovsep Vartanyan (Vartan Pasha), and *Bir Sefil Zevce* (1868), written by Hovsep Maruş, are analyzed narratologically. In the first section of the study, different basic terms and approaches related to narratology are examined. In the second and third sections of the study, the novels are discussed in terms of narrator(s), focalization, time, and space. In this way, this thesis aims to question the positions of *Akabi Hikayesi* and *Bir Sefil Zevce* within the context of the nineteenth-century modern Ottoman novel (or Tanzimat-period novel). In doing so, I hope to fill the basic gaps in the interpretations of these novels so far. The reason why I study the novels narratologically is that narratology can be used as an objective method of identifying possible deficiencies in novels' existing readings. The objectivity, here, corresponds to analyzing the narrative structures of novels only through the basic concepts of narratology, regardless of the socio-cultural, historical, political, religious-ethnic, and moral judgments and justifications at the time when the novels were composed and published. In other words, I aim to problematize the sufficiency of reading *Akabi Hikayesi* and *Bir Sefil Zevce* through the most common themes related to nineteenth-century Ottoman novels. When studied narratologically, it is clear that analyzing these novels only through common themes and conflicts associated with the nineteenth-century Ottoman novel is not sufficient; and it may even lead to misinterpretations related to the narrative structures of these novels. Narratological readings of *Akabi Hikayesi* and *Bir Sefil Zevce* will ensure that the narrative structures of the novels are correctly identified

and will also reinforce their literary position in the context of the nineteenth-century Ottoman novel. In this way, I aim to enrich the existing literary analyzes both of nineteenth-century Armeno-Turkish novels and of the modern Ottoman novel.

Keywords: Armeno-Turkish Texts, Modern Ottoman Novel, Tanzimat-Period Literature, Narratology, *Akabi Hikayesi*, *Bir Sefil Zevce*



ÖZ

ERMENİ HARFLİ TÜRKÇE ROMANLARI ONDOKUZUNCU YÜZYIL MODERN OSMANLI
ROMANI BAĞLAMINDA ANLATIBİLİMSEL OLARAK OKUMAK:

AKABİ HİKAYESİ VE BİR SEFİL ZEVCE

Tapan, Arif.

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Bu çalışmada Hovsep Vartanyan'ın (Vartan Paşa) 1851 yılında yayımlanan *Akabi Hikayesi* romanı ile Hovsep Maruş'un 1868 yılında yayımlanan *Bir Sefil Zevce* romanının anlatıbilimsel okumaları yapılmıştır. Çalışmanın ilk bölümünde hem anlatıya, kurmaca anlatıya, anlatısal bildirişimlere, anlatı düzeylerine dair, hem de anlatıcı(lar), odaklanma, zaman ve mekân kavramlarına dair farklı yaklaşımlar incelenmiştir. İkinci ve üçüncü bölümlerde ise söz konusu romanlar anlatıcı(lar), odaklanma, zaman ve mekân kavramları odağında ele alınmıştır. Bu yolla, Ermeni harfli Türkçe romanlar olan *Akabi Hikayesi* ve *Bir Sefil Zevce*'nin 19. yüzyıl modern Osmanlı romanı (ya da Tanzimat dönemi romanı) bağlamındaki konumları sorgulanmaya çalışılmış, bu iki romanın şimdiye dek yapılmış okumalarındaki temel eksikliklerin giderilmesi amaçlanmıştır. Romanların anlatıbilimsel olarak incelenmesinin sebebi anlatıbilimin, romanların şimdiye dek yapılan okumalarındaki olası eksiklikleri saptamada nesnel bir metot olmasıdır. Söz konusu nesnellikten kasıt romanların, yazarlarından, yazıldığı dönemdeki sosyo-kültürel, tarihi, politik, dinsel-etnik, ahlâki yargı ve gerekçelerden bağımsız, sadece anlatısal yapılarının anlatıbilimin temel kavramları üzerinden incelenmesidir. Başka bir ifadeyle, *Akabi Hikayesi* ve *Bir Sefil Zevce*'yi sadece 19. yüzyıl Osmanlı romanının temel temaları üzerinden okumanın ne derece yeterli olduğunu sorgulamak amaçlanmaktadır. Romanlar anlatıbilimsel olarak incelendiğinde, bu romanları sadece 19. yüzyıl Osmanlı romanı ile ilişkilendirilen yaygın tema ve çatışmalar üzerinden ele almanın yeterli olmadığı, hatta bunun romanların anlatı yapılarına dair yanlış değerlendirmelere sebep

olabileceđi görülmüştür. *Akabi Hikayesi* ve *Bir Sefil Zevce*'yi anlatıbilimsel olarak okumak romanların anlatı yapılarının doğru saptanmasını sağlayacak ve romanların 19. yüzyıl Osmanlı romanı bağlamındaki konumlarını sağlamlaştıracaktır. Bu yolla, özelde 19. yüzyıl Ermeni harfli Türkçe romanlar, genelde ise 19. yüzyıl Osmanlı romanı hakkındaki mevcut edebi analizlerin zenginleştirilmesi amaçlanmaktadır.

Anahtar Kelimeler: Ermeni Harfli Türkçe Metinler, Modern Osmanlı Romanı, Tanzimat Dönemi Edebiyatı, Anlatıbilim, *Akabi Hikayesi*, *Bir Sefil Zevce*



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CHAPTER I

INTRODUCTION

In this study I will examine two Armeno-Turkish¹ novels, *Akabi Hikayesi*² (*The Story of Akabi*) and *Bir Sefil Zevce* (*A Miserable Wife*), in the sense of narratology. I will analyze these two novels by especially considering two main narratological elements: narrator and focalization, and time and space. First, it would be best to explain why I chose these novels, and then I will elucidate why I will analyze them narratologically and what this analysis will contribute to literary understandings of these two novels. The Ottoman Armenian author Hovsep Vartanyan's *Akabi Hikayesi* was published in Istanbul in 1851.³ The novel was written with Armenian letters in Turkish⁴ and it is the first ever modern⁵ novel published in Turkish. Another Ottoman Armenian author Hovsep Maruş's *Bir Sefil Zevce* was published in Istanbul in 1868.⁶ Unfortunately, we do not have any reliable information about the author so far. Just like *Akabi Hikayesi*, *Bir Sefil Zevce* was also written with Armenian letters in Turkish.

One of my reasons why I have chosen to deal with *Akabi Hikayesi* and *Bir Sefil Zevce* out of all of the other nineteenth-century Armeno-Turkish novels is that these novels have not been subjected to a purely narratological reading so far, even though they are the two most-studied texts ever in the sense of nineteenth-century Armeno-Turkish novels. I chose *Akabi Hikayesi* because it is the most studied and the best-known novel in the sense of Armeno-Turkish texts. I will be able to compare my findings about the novel with the other studies done so far. The reason why I choose

¹ Turkish texts written with the Armenian alphabet.

² In the title of book, "Hikâye" is written as "Hikyaye" since Andreas Tietze is translating the Armenian letters one-to-one. The main purpose of this is to make it possible to produce the Turkish -kâ sound with -kya (-քա) togetherness in Armenian letters. I keep it as "Hikyaye" in this thesis.

³ The novel was first published anonymously. See, Murat Cankara, "Reading Akabi: (Re-) Writing History: On The Questions of Currency and Interpretation of Armeno-Turkish Fiction," In *Cultural Encounters in The Turkish-Speaking Communities of The Late Ottoman Empire*, ed., Evangelia Balta (Istanbul: Isis Press, 2014), 55-56.

⁴ Vartan Paşa, *Akabi Hikayesi*, trans. Andreas Tietze (Istanbul: Eren Yayıncılık, 1991).

⁵ By "modern," I mean the Western-style fictional, polyphonic, multi-layered, long literary texts that emerged after the first half of the nineteenth century in the Ottoman Empire.

⁶ Hovsep Maruş, *Bir Sefil Zevce* (Asitane: H. Mühendisyan Tabhanesi, 1868).

Bir Sefil Zevce as my second novel is that the narrative structures of *Akabi Hikayesi* and *Bir Sefil Zevce* are quite similar. Thus, I will be able to confirm my results by narratologically comparing these two Armeno-Turkish novels. Why have I not included another Armeno-Turkish novel in this thesis? Unfortunately, I could not reach all of the Armeno-Turkish novels published before 1872. Among the Armeno-Turkish novels that I have reached and read, the two most similar texts in terms of genre and narrative structure are *Akabi Hikayesi* and *Bir Sefil Zevce*.

In this thesis, I will examine *Akabi Hikayesi* and *Bir Sefil Zevce*, considering them as literary texts independently of anything else. My second reason why I chose only these two novels is that they have always been subjected in the sense of nineteenth-century Tanzimat-period novels' common themes.⁷ Do these novels have to be read only in their historical, political, and sociological contexts? How accurate is it to evaluate these literary texts only as a tool for the ultimate purposes of their authors?

⁷ Here, it should be taken into consideration that it is not wrong to call nineteenth-century Ottoman-Turkish novels as "Tanzimat novels" or "Tanzimat-period novels" since the first examples of the "modern," "original" Turkish novel appeared within the Tanzimat period, which started after 1839. Apart from this, it is another acceptable fact that the nineteenth-century Tanzimat-period novels show some similarities. The occurrences of similar conflicts in the novels, the intermingling of author-narrator identities, and the recognition of novels as an instrument to educate people, and so forth come to mind as examples of these similarities. However, it is not plausible that the first examples of the modern Ottoman novel can merely be degraded into these similarities; and can be analyzed through very similarities. One of the most significant deficiencies of the studies on the modern Ottoman novel is that they deal with conceptualizations with a reductionist approach. Most of the studies treat the modern Ottoman novel as novels written by an Ottoman-Muslim author in the Arabic alphabet. Therefore, the texts of non-Muslim Ottoman authors written in different alphabets (Armeno-Turkish, Karamanlidika, Ladino etc.) are not included in this description even if their language is Ottoman-Turkish. The texts and authors discussed in the studies adopt this exclusive focus on Muslim authors. Şemsettin Sami (1850-1904), Ahmet Mithat (1844-1912), Namık Kemal (1840-1888), Samipaşazade Sezai (1860-1936), Nabizade Nazım (1862-1893), Mizancı Mehmet Murat (1854-1917), Recaizade Mahmut Ekrem (1847-1914), and Fatma Aliye (1862-1936) are the authors examined in the studies. In these studies, the most studied texts in the context of the nineteenth-century modern Ottoman novel or Tanzimat novel are *Taaşşuk-ı Tâl'at ve Fitnat* (1872), *Felâtnun Bey ile Râkım Efendi* (1875), *İntibah* (1876), *Cezmi* (1880), *Sergüzeşt* (1888), *Turfanda mı Yoksa Turfa mı?* (1892), *Araba Sevdası* (1898), and *Udî* (1899). The main issues that have been problematized in the studies are the limits of Westernization, snobbery, East-West conflict, moralism, and patriotism. While there are many academic studies on nineteenth-century Ottoman-Turkish novels (or Tanzimat novels), these are generally built on only Muslim-Ottoman authors and their novels. Studies on Armenian-Ottoman authors and Armeno-Turkish novels are scarce. While republican Turkish literary historiography directly ignores the Armeno-Turkish novels and their authors, even more recent studies on the nineteenth-century modern Ottoman novel still have the tendency to otherize these novels and authors. This situation is not directly related to my reasons for writing this thesis, and I do not build my thesis on this absence. However, the origins of this ignorance and othering tendencies should be considered as independent subjects in other studies.

Wouldn't it be better to consider that these texts are literary texts by themselves before seeking a secondary and tertiary meaning between the lines of the novels? What prompted me to study on *Akabi Hikayesi* and *Bir Sefil Zevce* in this thesis are these main questions.

It will be useful to look at the field of Armeno-Turkish texts in order to comprehend where we are in the historical literary process before proceeding to review the literature about nineteenth-century Armeno-Turkish novels.

The earliest known example of Armeno-Turkish published works is from 1727. In Hasmik A. Stepanyan's book, 1,856 Armeno-Turkish books and 366 theater texts are mentioned. There are ninety-nine periodicals, and twenty manuscript newspapers and magazines published after 1840. When considered geographically, it can be seen that these Armeno-Turkish texts are printed in nearly fifty different cities around the world, in nearly 200 different printing houses.⁸ "Between 1850 and 1890, only in Istanbul, there were about 100 periodicals published by Armenians, and fifty-four of them were partly or completely Armeno-Turkish."⁹

It would be helpful to take into consideration the interaction area of Armeno-Turkish literary texts in the nineteenth century so that we can have an idea where they stand in nineteenth-century Ottoman literary production. Here, we need to keep in mind that Armeno-Turkish literary texts were not followed only by the Armenian community in the period. Ahmet Mithat's *Felâatun Bey ile Râkım Efendi* (1875) was also published in the Armenian alphabet in 1879, for example.¹⁰ Another novel of his published in 1891, *Müşâhedât*, indicates that Ahmet Mithat was aware of Hovsep Vartanyan and the Armeno-Turkish texts.¹¹ Another significant example is the

⁸ Hasmik A. Stepanyan, *Ermeni Harfli Türkçe Kitaplar ve Süreli Yayınlar Bibliyografyası, 1727-1968* (Istanbul: Turkuaz Yayınları, 2016), 21-22.

⁹ Rober Koptaş, "Ermeni Harfleriyle Türkçe," in *Ermeni Harfli Türkçe Metinler Ermeni Kaynaklarından Tarihe Katkıları – II* (Kevork Pamukciyan), ed., Osman Köker (Istanbul: Aras Yayıncılık, 2002), XVIII.

¹⁰ M. Orhan Okay, "FELÂTUN BEY İLE RÂKİM EFENDİ", *TDV İslam Ansiklopedisi c.12* (Ankara: Türkiye Diyanet Vakfı Yayınları, 1995), 302-303.

¹¹ For more information about the relationship between the Muslim-Ottoman authors and the Armenian alphabet see, Murat Cankara, "Rethinking Ottoman Cross-Cultural Encounters: Turks and the Armenian Alphabet," *Middle Eastern Studies* 51/1 (2015): 1-16.

booklet written by Hacı Beyzâde Ahmed Muhtar, titled *Method of Reading Armenian in Four Days for Those Who Know Ottoman Turkish*.¹² The subject of the booklet, published in 1892, is how to read or write Armeno-Turkish texts. As opposed to what has been claimed, nineteenth-century Armeno-Turkish texts has a sphere of influence which includes not only Armenian community, but also Ottoman-Muslim readers and authors. It might be objected that nineteenth-century Armeno-Turkish literary texts might only have been printed in certain places and in a small number, and thus that they only reached a not-so-large literate mass and that their spheres of influence were not wide. According to Ayaydın Cebe’s study, from 1851 to 1893, forty “copyrighted,” “modern” Armeno-Turkish literary texts were printed in Istanbul, Izmir (Smyrna), and Aleppo alone.¹³ This also shows that the texts’ spheres of influence were not so limited and were wider than has been supposed.

When we consider the nineteenth-century Armeno-Turkish literary texts produced before the first Turkish novel published in Arabic scripts, *Taaşuk-ı Tâl’at ve Fitnat* (1872), we see following “modern,” “original” Armeno-Turkish literary texts whose authors are known:¹⁴

Table 1.1

Author	Title	Place of Publication	Printing House	Year	Number of Pages
Hovsep Vartanyan	<i>Akabi Hikayesi</i>	Istanbul	Mühendisyan, Hovhannes	1851	438

¹² Ibid., 4; Hacı Beyzâde Ahmed Muhtar, *Osmanlıca Bilenlere Dört Günde Ermenice Okumanın Usuli* (Istanbul: Nişan Berberiyân Matbaası, 1892).

¹³ Günil Özlem Ayaydın Cebe, “19th Century Ottoman Society and Printed Turkish Literature: Interactions, Exchanges, and Diversity” (PhD Thesis, İhsan Doğramacı Bilkent University, 2009), 374-375.

¹⁴ This table is based on the information given in Günil Özlem Ayaydın Cebe’s chapter on “19th century Armeno-Turkish ‘modern’ ‘original’ works”: Ibid.

Table 1.1. (Continued)

	<i>Boşboğaz Bir Adem Lafazanlık ile Husule Gelen Fenalıkların Mukhtasar Risalesi</i>	Istanbul	Mühendisyan, Hovhannes	1852	31
Haçadur Oskanyan	<i>Veronika Hikayesi</i>	Istanbul	Noyan Ağavni	1853	32
Hovhannes Balıkçıyan	<i>Karnig, Gülünya ve Dikranın Dehşetli Vefatleri Hikayesi</i>	Istanbul	Minasyan, Harutyun	1863	218
Hovsep Maruş	<i>Bir Sefil Zevce</i>	Istanbul	Mühendisyan, Hovhannes	1868	303
Viçen Tilkiyan	<i>Gülünya yahut Kendi Görünmeyerek Herkesi Gören Kız</i>	Istanbul	Vezir Han	1868	540
	<i>Mezarlıkta Yuvarlanan Eski Kafa</i>	Istanbul	Mühendisyan, Hovhannes	1870	20
	<i>Seda-i Nahak</i>	Istanbul	Mühendisyan, Hovhannes	1870	10

When we look at the studies which consider Armeno-Turkish texts in general, and *Akabi Hikayesi* and/or *Bir Sefil Zevce*, no doubt we can say that these texts stirred up the Turkish academy's interest after the 2000s. However, there are some deficiencies in the studies of Armeno-Turkish novels, especially when the issue is addressed in the context of the Tanzimat-period novel. The first problematic approach on this subject is that the position of these novels in Tanzimat novels cannot be determined precisely. Should these novels be included in Tanzimat-period novels? If so, is it enough to examine these novels in the common forms and themes of Tanzimat-period novels? Or, is it possible to mention an authenticity that directly

originates from the fact that these novels are Armeno-Turkish novels and so that locates them elsewhere?

The study *Tanzimat ve Edebiyat Osmanlı İstanbulu'nda Modern Edebi Kültür* (*Tanzimat and Literature, Modern Literary Culture in Ottoman Istanbul*),¹⁵ prepared by Mehmet Fatih Uslu and Fatih Altuğ, has revealed that modern Ottoman literature is a component of empire literatures which are composed of pluralism, multiculturalism, and interculturalism. In the book, the different studies that make it possible to see the modern literary cultural area in Ottoman Istanbul from a wider perspective are remarkable. On the side of the Turkish academy, it is possible to see academic studies that specifically take into account that nineteenth-century modern Ottoman literature has a plural, multicultural, and intercultural structure. While some of these studies directly point to the deficiencies in interpreting the modern Ottoman novel and develop their viewpoints to address them, some others directly refer to Armeno-Turkish or Greco-Turkish¹⁶ texts and their non-Muslim Ottoman authors.

In the Turkish academy, from 2000 to 2017, there are twenty-five thesis studies whose subjects are Armeno-Turkish texts. One of them is from a department of sociology, two are from the performing and visual arts, and fifteen are from the linguistics fields. Only seven of these studies examine the nineteenth-century Armeno-Turkish texts in the context of the Ottoman novel.¹⁷

¹⁵ Mehmet Fatih Uslu and Fatih Altuğ, *Tanzimat ve Edebiyat Osmanlı İstanbulu'nda Modern Edebi Kültür* (Istanbul: Türkiye İş Bankası Kültür Yayınları, 2014).

¹⁶ Turkish texts written with the Greek alphabet. Greco-Turkish texts are also known as *Karamanlidika*.

¹⁷ For these studies, see Güzin Gonca Gökalp, "Traditional elements in Tanzimat literature (The analysis of structure in the XIX th century written narratives with special analysis on the oral culture: Theme, plot, story, characters)," (PhD Thesis, Hacettepe University, 1999); Selin Tunçboyacı, "19th century Ottoman modernization in respect to the novels: *Akabi Hikayesi*, *Boşboğaz Bir Adem* and *Temaşa-i Dünya*," (MA Thesis, Boğaziçi University, 2001); Erkan Erğinci, "The other texts, the other women: Turkish novels in Armenian scripts and the image of women in these works," (MA Thesis, İhsan Doğramacı Bilkent University, 2007); Ayşegül Utku Günaydın, "Public sphere and leisure activities in Tanzimat novel," (MA Thesis, İhsan Doğramacı Bilkent University, 2007); Şeyda Başlı, "From the 'national allegory' to the metaphore of empire: The multi-layered narrative structure in the Ottoman novel," (PhD Thesis, İhsan Doğramacı Bilkent University, 2008); Murat Cankara, "Empire and novel: Placing Armeno-Turkish novels in Ottoman Turkish literary historiography," (PhD Thesis, İhsan Doğramacı Bilkent University, 2011); Ömer Delikgöz, "Identity in Turkish novel and Turkish novel in Armenian script during the Tanzimat period," (PhD Thesis, Istanbul University, 2016).

In her study titled “The analysis of structure in the XIXth century written narratives with special analysis on the oral culture: Theme, plot, story, characters,”¹⁸ Güzin Gonca Gökalp aims to structurally investigate the effects of oral narrative tradition in written narratives produced in Turkish literature until the last quarter of the nineteenth century. In the study, sixteen literary works published between 1796 and 1876 are examined under the headings of “theme, story, plot and characters.” The first of the sixteen literary works studied in the thesis is *Akabi Hikayesi*. The novel is examined in detail in the second chapter, but since this review is not subject to an author-narrator distinction, narrative voices in the novel are attributed to Hovsep Vartanyan almost everywhere, which leads to the incomplete analysis of the novel in some specific points. The study is nevertheless important in that it is the first thesis study that examines an Armeno-Turkish novel in the Turkish academy in the context of the Ottoman novel.

Selin Tunçboyacı, in her study, examines two Armeno-Turkish and one Greco-Turkish literary text.¹⁹ These texts are Hovsep Vartanyan’s *Akabi Hikayesi* and *Boşboğaz Bir Adem* and Evangelinos Misailidis’s *Temaşa-i Dünya ve Cefakâr u Cefakeş*. The basic issues problematized in the study are the process of modernization of the Ottoman Empire, how this modernization emerged in these novels, and why these novels were not written in Arabic letters instead of Armenian letters. In this study, in which *Akabi Hikayesi* is identified as “a typical nineteenth-century novel,” it is not a matter of looking at the novel from a distance as a novel reader. Just like Gökalp’s study, Tunçboyacı discusses the novel by only considering its author. Only the author is pointed out as the source of the narrative. According to Tunçboyacı, these novels are more important than their literary values because they show the effects of the modernization process in the Ottoman Empire and both Vartanyan and Misailidis wrote their novels only to educate and entertain their own communities.

¹⁸ Güzin Gonca Gökalp, “Traditional elements in Tanzimat literature (The analysis of structure in the XIX th century written narratives with special analysis on the oral culture: Theme, plot, story, characters),” (PhD Thesis, Hacettepe University, 1999).

¹⁹ Selin Tunçboyacı, “19th century Ottoman modernization in respect to the novels: *Akabi Hikayesi*, *Boşboğaz Bir Adem* and *Temaşa-i Dünya*,” (MA Thesis, Boğaziçi University, 2001).

In her study, Ayşegül Utku Günaydın examines five novels produced in the second half of the nineteenth century in the Ottoman Empire in the context of “public sphere” and “leisure activities.”²⁰ She aims to reveal what kind of social transformation is taking place in these novels. *Akabi Hikayesi* is the first novel addressed in the study. While there is no particular emphasis on the fact that *Akabi Hikayesi* is an Armeno-Turkish novel, Günaydın underlines the “different cultural codes” originating from the fact that *Akabi Hikayesi* is written by an Ottoman-Armenian author for only the Ottoman Armenian community, and the novel narrates only their story. In an approach similar to that of Gökalp, Günaydın refers to nineteenth-century Ottoman Armenians as a “minority,” yet during the nineteenth century, Ottoman Armenians are still called a member of *millet*. In the part where *Akabi Hikayesi* is analyzed, the novel is read only from the perspective of its author, and the issue of where the author and the narrator come to exist in the novel is not problematized. According to Günaydın, all voices in *Akabi Hikayesi* belong directly to the author. The novel is read only in the category of Tanzimat novel.

In his study titled “The other texts, the other women: Turkish novels in Armenian scripts and the image of women in these works,”²¹ Erkan Erğinci discusses the first three published Armeno-Turkish novels, *Akabi Hikayesi*, *Karnig*, *Gülünya ve Dikran'ın Dehşetlü Vefatleri Hikayesi* and *Bir Sefil Zevce*. Like Tunçboyacı, Erğinci states that Armeno-Turkish novels should be examined in Turkish literature as a part of it. The main issue emphasized in the study is “the image of women” in these Armeno-Turkish novels. In the study, “the new image of women” is examined by considering the position of the woman in marriage, in public space, and in family, and the issue of why the authors of these novels have a specific concern about this new image of women is addressed.

In Şeyda Başlı's study titled “From the ‘National Allegory’ to the Metaphore of Empire: The Multi-Layered Narrative Structure in the Ottoman Novel,” six novels are

²⁰ Ayşegül Utku Günaydın, “Public sphere and leisure activities in Tanzimat novel,” (MA Thesis, İhsan Doğramacı Bilkent University, 2007).

²¹ Erkan Erğinci, “The other texts, the other women: Turkish novels in Armenian scripts and the image of women in these works,” (MA Thesis, İhsan Doğramacı Bilkent University, 2007).

discussed by taking into consideration the Tanzimat novel's multi-layered structure.²² Başlı suggests reading Tanzimat novels through both their political and literary meanings. It is very significant to consider reading these novels with their different narrative structures. The first novel discussed in the study is *Akabi Hikayesi*. Despite the importance of the approach in the study, the examination of the novel only in the category of Tanzimat literature brings with it some problematic analyzes about the novel, but it is noteworthy that Başlı's study proposes a pluralistic reading that questions canonical judgments about the Tanzimat novel.

Like Erğinci, in his thesis Murat Cankara examines the first three published Armeno-Turkish novels, *Akabi Hikayesi*, *Karnig*, *Gülünya ve Dikran'ın Dehşetlü Vefatleri Hikayesi*, and *Bir Sefil Zevce*. Cankara focuses the Ottoman/Turkish and Armenian literary historiographies, the cultural encounter between Ottoman Muslim/Turks and Armenians, and the comparison of early Turkish novels written with Armenian and Arabic letters.²³ In the sixth chapter of the study, "Different Representations of European Romanticism in the First Turkish Novels in Armenian and Arabic Scripts,"²⁴ Cankara discusses the novels in a very detailed way under many headings. Though he reads the novels very thematically in the context of the Tanzimat novel, the distinction of his study is based on the fact that he does not repeat the canonical findings about the novels and Tanzimat literature. Instead, he questions them very carefully.

The last study I would like to mention here is Ömer Delikgöz's thesis study titled "Identity in Turkish novel and Turkish novel in Armenian script during the Tanzimat period."²⁵ Apart from the early Turkish novels written in Arabic script, the study contains six Armeno-Turkish novels. He examines *Boş Boğaz Bir Adem*, *Esrar-ı Kabristan* (1881), and *Hikayeyi İki Kapı Yoldaşları Yakhud Hakku Adaletin Zahirî* (1885), in addition to the first three Armeno-Turkish novels published in the

²² Şeyda Başlı, "From the 'national allegory' to the metaphore of empire: The multi-layered narrative structure in the Ottoman novel," (PhD Thesis, İhsan Doğramacı Bilkent University, 2008).

²³ Murat Cankara, "Empire and novel: Placing Armeno-Turkish novels in Ottoman Turkish literary historiography," (PhD Thesis, İhsan Doğramacı Bilkent University, 2011).

²⁴ Translation is mine.

²⁵ Ömer Delikgöz, "Identity in Turkish novel and Turkish novel in Armenian script during the Tanzimat period," (PhD Thesis, Istanbul University, 2016).

nineteenth century. In the study “the identity problem within context of ethnic, religious, intellectual and gender identity in Ottoman society is analyzed through” the novels.²⁶

As seen, it is possible to evaluate the studies on the Armeno-Turkish novels in two ways. Firstly, Armeno-Turkish novels, when they are studied on their own, have been problematized around some certain themes and images such as the exclusion of Armeno-Turkish novels by republican Turkish literary historiography, the issues of identity and modernization, and re-positioning the novels in the sense of Tanzimat-period novel. Secondly, when the novels are studied as a part of the Tanzimat-period novel, we see that Armeno-Turkish novels are presented in the studies in a cause-effect relationship as if they are only the manifestation of a purpose, or, again, around some specific themes only related with the Tanzimat-period novel such as religious conflict and social disintegration, Europeanism, or dandyism. In other words, these novels have been approached as if they were only social and political documents of their times, not literary texts. The studies on the nineteenth-century Armeno-Turkish novels I mentioned above have made significant contributions to their fields, but nonetheless the method in these studies ignores the fact that these novels are literary texts, regardless of anything.

Narratological readings of Armeno-Turkish novels are hardly ever seen. However, even apart from Armeno-Turkish texts, this type of reading on nineteenth-century Ottoman novels (or Tanzimat novels) is also very limited. Although there are many studies on Tanzimat-period novels in general and on Armeno-Turkish novels in particular, why are these novels read only through certain themes mentioned above? Is the ultimate purpose of these novels only to convey their authors’ political, religious, sociological, and moral messages to nineteenth-century readers? Or, is it possible for these novels to be only literary phenomena on their own? Another reason why I examine *Akabi Hikayesi* and *Bir Sefil Zevce* narratologically is that a narratological approach can reveal what these novels indicate us, especially at the

²⁶ Since I have been unable to reach the whole study, I can only share this brief information about it.

point where they are not subjected to the common themes and conflicts of the nineteenth-century Ottoman novel I mentioned above.

When we look at the studies on the nineteenth-century modern Ottoman novel that exclude Armeno-Turkish ones, there are very few narratological studies. Hacer Sencer's "A study on the basic narratology concepts" is a descriptive study that introduces the basic concepts of narratology and the leading narratologists.²⁷ Hayrunisa Topçu examines *İntibah* (1876), *Müşâhedât* (1891), *Araba Sevdası* (1898), and *Aşk-ı Memnu* (1899) as nineteenth-century Ottoman novel examples in her study titled "An evaluation of Turkish novel in respect to narrator problematicity." She deals with twelve novels in total from Turkish literature in the context of different literary movements.²⁸ Cemil Yener, in his study titled "Narrators typology in Ahmet Mithat Efendi's and Orhan Pamuk's novels: *Müşâhedat, Mr. Felatun and Mr. Rakım; The New Life and Snow*" reads Ahmet Mithat's and Orhan Pamuk's novels comparatively in terms of their narrators.²⁹

Nüket Esen, who handled the narratology issue in the context of the nineteenth-century Ottoman novel, has important studies especially on Ahmet Mithat's novels. Her books *Karı Koca Masalı/Ahmet Mithat Bibliyografyası* (1999),³⁰ *Merhaba Ey Muharrir! Ahmet Mithat Üzerine Eleştirel Yazılar* (2006),³¹ and *Hikâye Anlatan Adam: Ahmet Mithat* (2014)³² are important to show how narratology can be applied to the nineteenth-century Ottoman novel, albeit only through a single author.

There is no doubt that a very different reading of a literary text can be done in very different contexts and that this can enrich the layers of meaning in the texts. While

²⁷ Hacer Sencer, "A study on the basic narratology concepts," (MA Thesis, Ege University, 2005).

²⁸ Hayrunisa Topçu, "An evaluation of Turkish novel in respect to narrator problematicity," (PhD Thesis, Hacettepe University, 2015).

²⁹ Cemil Yener, "Narrators typology in Ahmet Mithat Efendi's and Orhan Pamuk's novels: *Müşâhedat, Mr. Felatun and Mr. Rakım; The New Life and Snow*," (MA Thesis, Çanakkale Onsekiz Mart University, 2016).

³⁰ Nüket Esen, *Karı Koca Masalı/Ahmet Mithat Bibliyografyası* (Istanbul: Kaf Yayınları, 1999).

³¹ Nüket Esen and Erol Köroğlu, *Merhaba Ey Muharrir! Ahmet Mithat Üzerine Eleştirel Yazılar* (Istanbul: Boğaziçi University Press, 2006).

³² Nüket Esen, *Hikâye Anlatan Adam: Ahmet Mithat* (Istanbul: İletişim Yayınları, 2014).

handling a literary text, it should never be ignored that it is a literary text. The possibility of reading these texts in multiple ways is already provided us by their literariness, and this fact leads us to the necessity of treating the texts narratologically, above all. Thus, we should begin to read these texts in other contexts. In the studies on Armeno-Turkish texts through the nineteenth-century modern Ottoman novel, the study of Şeyda Başlı is the closest to the above-mentioned narratological reading. Her study is significant since she promises that she will approach the different layers of a literary text in terms of narratology. While she is reading the novels with regards to “the layers of political and literary meaning,” unfortunately she cannot get rid of the tendency to deal with *Akabi Hikayesi* as a supplementary issue of the Tanzimat novel. She reads *Akabi Hikayesi* side by side with Ahmet Mithat’s *Felâtn Bey ile Râkım Efendi* and claims these two novels have a common theme and narrative structure.³³ In the chapter on *Akabi Hikayesi*, I will discuss how Başlı’s interpretations about the novel are not plausible. But, on the other hand, her study should still be regarded as significant since it contributes to the pluralization of the possible political and literary meanings of *Akabi Hikayesi*.

When, on the other hand, we look for a narratological reading or any reading getting close to a narratological analysis of *Bir Sefil Zevce*, no work has ever approached this novel in a narratological way. Though they reveal very interesting and significant determinations in their studies, both Erğinci’s and Cankara’s studies are based on a number of thematic analyzes of *Bir Sefil Zevce*.

In the second chapter of the thesis, I will focus on the main concepts and approaches of narratology that I will later discuss in the novels I examine. First, I will try to clarify the difference between narrative and fictional narrative. Then, by entering into detail, I will emphasize different narrative communication models and narrative levels. Lastly, I will investigate the concepts of narrator and focalization, which are some of the most-discussed issues on the nineteenth-century modern Ottoman novel, by referring to different narratologists and approaches.

³³ Başlı, “From the ‘national allegory’ to the metaphore of empire: The multi-layered narrative structure in the Ottoman novel”, 172-203.

In the third chapter, I will try to comprehend how *Akabi Hikayesi*, the first novel ever published in Turkish, can be read narratologically. I will state that if we leave everything aside and consider the novel only as literary text, a different literary phenomenon may emerge. In this way, I hope to indicate what this Armeno-Turkish novel shows us independently of the most known themes of, debates around, and approaches to the nineteenth-century modern Ottoman-Turkish novel. Is this novel a pure love story? Does the narration voice in the novel only belong to the author himself? Is this novel written solely to express some concerns of the author? With these and many other such questions, at the end I will try to answer where this narratological reading of *Akabi Hikayesi* leads the novel itself in the context of the nineteenth-century modern Ottoman novel.

In the fourth chapter of the thesis, I will ask all the abovementioned questions for *Bir Sefil Zevce*. Just like *Akabi Hikayesi*, this novel has been read only in the context of the most known themes of, debates around, and approaches to the Tanzimat-period novel. I will try to answer what this Armeno-Turkish novel tells us when it is only approached narratologically. Will this narratological reading support the present history-oriented analyzes about the novel, or will it also show some of the deficiencies in these analyses? At the end of this narratological reading of *Bir Sefil Zevce*, can we say that this novel has all the common features of the Tanzimat-period novel, or does the fact that this novel is an Armeno-Turkish novel and one of the earliest samples of the modern Ottoman novel put it another place among the other nineteenth-century Ottoman novels? In this chapter, I will try to problematize all these issues by comparing *Bir Sefil Zevce* with *Akabi Hikayesi*.

At the end, I will claim that Armeno-Turkish novels, which are generally stuck in the widespread discussions of nineteenth-century modern Ottoman literature and are treated as a supplementary component or a subgroup of the Tanzimat novel, are some of the founding texts of nineteenth-century modern Ottoman-Turkish literature and promise much more to their readers beyond the common nineteenth-century Ottoman novel debates. Although Armeno-Turkish novels are a component of the Tanzimat-period novel, it is not sufficient to read these novels by only referring

to this situation. This narratological reading of the novels will reveal that these novels have multi-layered, elaborate, distinctive narratives and narrator structures, contrary to what has been supposed so far. I should also state that this narratological reading does not put these Armeno-Turkish novels in a different place in the Tanzimat-period novels, but in the discourse of Tanzimat-period novel, it promises to show us the literary-narrative values of these texts. This opportunity will create a much enriched ground for the current readings of both nineteenth-century Armeno-Turkish novels in particular and other Tanzimat-period novels in general.



CHAPTER II

HOW DO WE READ LITERARY TEXTS NARRATOLOGICALLY?

One of the things we mean by calling a piece of writing 'literary' is that it is not tied to a specific context. It is true that all literary works arise from particular conditions. (...) Yet though these works emerge from such contexts, their meaning is not confined to them. Consider the difference between a poem and a manual for assembling a table lamp. The manual makes sense only in a specific, practical situation. Unless we are really starved for inspiration, we do not generally turn to it in order to reflect on the mystery of birth or the frailty of humankind. A poem, by contrast, can still be meaningful outside its original context, and may alter its meaning as it moves from one place or time to another. Like a baby, it is detached from its author as soon as it enters the world. All literary works are orphaned at birth. Rather as our parents do not continue to govern our lives as we grow up, so the poet cannot determine the situations in which his or her work will be read, or what sense we are likely to make of it.³⁴

As Eagleton states, "all literary works are orphaned at the birth" and although "these works emerge from such contexts, their meaning is not confined to them." If so, can we talk about the correctness of any way to analyze a literary text? If a literary text continues to build its own meaning with each reader it encounters, then what way should we choose to literally analyzing it?

We can compose many different contexts and backgrounds related to a text we read for a literary text analysis. If we are especially reading a text which is not from our own time, discussing it retrospectively is the first that come to mind and we can find dozens of different ways to see between the lines in that literary narrative. But, on the other hand, we need to practice basic concepts of narratology in order to be able to fully express the narrative structure of a literary text. In this sense, analyzing a literary work narratologically provides us the possibility to ensure the reliability of information and interpretations related to that literary work which is obtained using other reading ways. Moreover, it enriches the present analysis of that literary work from a more objective dimension. Because the main purpose of a narratological text

³⁴ Terry Eagleton, *How to Read Literature* (New Haven and London: Yale University Press, 2013), 117.

analysis is to reveal the narrative structure of a text, regardless of who the author of the text is, who reads it, the time when the text is written, and the political, moral, socio-cultural, historical, religious or any messages the text carries.

In this chapter, I will examine different approaches to narrative, fictional narrative, narrative communication models, narrative levels, as well as concepts of narrator(s), focalization, time and space, which I will later use them on the novels I will analyze.

2.1. What is Narrative?

Many different disciplines, including literary theory, offer their own definitions of what narrative is. The fact that narrative as a term has multiple definitions makes it more difficult to identify, but at the same time, this fact expands narrative's interdisciplinary power and scope. Originally, the old French word *narracion* comes from the Latin word *gnarus* and when we look at the verb root of *gnarus*, we see that "the Indo-European verb root *gnâ*" or *gno-* means "to know." By looking at the etymology of the word "narrative," we can see a direct tie between the action of "to know" and the word "narrative."³⁵

Narration occurs not only in literary texts such as novels, stories, folk tales etc., but also wherever narrative action takes place. Fludernik states we all produce countless narratives in our lives; "we are all narrators in our daily lives, in our conversations with others, and sometimes we are even professional narrators."³⁶ Given that there is narration wherever there is narrative action, it may not be a discursive question how long we have been in the action of narrative. Because there is a transfer of knowledge in narrative action, we are narrators from the time we learn to talk and we start to narrate in our childhoods. But narration is not limited to verbal production. It also occurs in, for example, painting and sculpture. Narrative is always

³⁵ Gerald Prince, *A Dictionary of Narratology* (Lincoln: University of Nebraska Press, 2003), 38; 60.

³⁶ Monika Fludernik, *An Introduction to Narratology*, trans. Patricia Häusler-Greenfield and Monika Fludernik (New York: Routledge, 2009), 1.

present, and the human ability to narrate originates in childhood, from the moment we learn to communicate with other people.³⁷

Some approaches indicate that there is a relationship between the capacity of narrative production and memory. These approaches claim that “unless there is a narrative production, it is not possible to see any mental record for human beings.”³⁸ According to Frederic Jameson, for instance, the “narrative production process is the basic function of the human mind and the ability to produce narrative is one of the distinguishing characteristics of human beings.”³⁹

As Dervişcemaloğlu states in her study, about the issue of what narrative is, Roland Barthes draws attention to the universality of narrative. According to him, “narrative has existed since the beginning of human history. No human society has ever existed without narrative. Narrative can be seen in countless different forms, and it has always existed everywhere, in every time period, in every society.”⁴⁰ At this point, we need to ask whether or not narrative is a necessity for human beings. What explains its ubiquity? The question we face here must be about the function of narrative. I have already mentioned that, by definition, narrative is a means of experiencing and transferring knowledge about the world. But narrative’s function is not something easily explainable on the basis of narrative’s mere existence or people’s capacity to narrate. The more significant point here is how we transfer our knowledge and experience with what we say in the name of narrative. The main view of literary theorists and researchers is that narrative works by representing events and things. However, “narrative not only represents events in a simple way, but also questions and tries to find out what might be. It does not only represent the transition from one situation to another, it also restructures and interprets it.”⁴¹ Apart from seeking an answer to the question of narrative’s function, Birgit Neumann and Ansgar

³⁷ From H. Porter Abbott, Bahar Dervişcemaloğlu, *Anlatıbilime Giriş*, (Istanbul: Dergâh Yayıncılık, 2014), 46. Translated citations from this study belong to the author of this thesis.

³⁸ From Abbott, *Ibid.*

³⁹ *Ibid.*

⁴⁰ *Ibid.*, 46-47.

⁴¹ *Ibid.*, 47.

Nünning focus on how stories work. According to them, stories try to find an answer to the question of why. In this sense, it is not possible to see an objective representation of events and things in stories. Narratives provide us a subjective restructuring or interpretation of events, instead.⁴² As Fludernik mentions, “narrative provides us with a fundamental epistemological structure that helps us to make sense of the confusing diversity and multiplicity of events and to produce explanatory patterns for them.”⁴³

In the simplest case, narratives are based on cause-and-effect relationships. When these cause-and-effect relationships are applied to ordered or unordered sequences of events, we can start to comprehend those events as a meaningful whole. Narratives transfer knowledge and experience, but they do so by creating or producing a sort of representational code, sequence, serial, or chain. Only in this way, they can make events seem reasonable and logical. Here, it can be said that narratives are a product of necessity. They are essential to allowing us make sense of life and other people in order to live. Indeed, they are the primary tools by which we do so.⁴⁴ “Hence, we read literary works and enter the world of fiction because in response to our basic anthropological needs.”⁴⁵

When examined from an anthropological view, narrative is used extensively by human beings in all cultures as a universal tool in teaching and artistic contexts to make sense of the world. Narrative is essentially a tool used to make sense of reality. Our experience and knowledge are simply not congenitally or naturally meaningful. They must be organized, articulated, interpreted, and narrated to become meaningful.⁴⁶

Apart from its literary and artistic forms, narrative is a basic way of organizing the experience and knowledge of human beings. All information we learn or teach needs to be organized into narrative processes so that we can perceive it as meaningful and ordered. Otherwise, they do not become more of an issue for us in anyway. Although

⁴² From Birgit Neumann and Ansgar Nünning, *Ibid.*

⁴³ Fludernik, *An Introduction to Narratology*, 2.

⁴⁴ Neumann and Nünning, *An Introduction to the Study of Narrative Fiction*, 8-9.

⁴⁵ Dervişcemaloğlu, *Anlatıbilime Giriş*, 48-49.

⁴⁶ *Ibid.*, 49.

narrative began to be studied systematically under the name of narratology in the 1970s, it was confined to literary or artistic fields until the 1990s; when the concept was adopted by different disciplines.⁴⁷

2.2. What is Fictional Narrative?

As it is mentioned in the previous section, today “the multidisciplinary nature of narrative has led to the emergence of multiple definitions.”⁴⁸ According to Gerald Prince, “narrative is the representation of at least two real or fictive events or situations in a time sequence, neither of which presupposes or entails the other”⁴⁹ while Brian Richardson defines it as “a representation of a sequence of causally interrelated events.”⁵⁰ These definitions make it clear that narrative has a representative power and that this representation must be given in a causality. However, it has also been said that with its representative power, “narrative is representation itself, and the object of this representation exists within a temporal and causal order.”⁵¹

Narrative also has its own definitions in literary theory. Gérard Genette describes “fictional narrative” as a “mode of verbal presentation.”⁵² Genette and the other theorists who agree with him state that “fictional narrative includes the narration of events through language instead of performing or staging them.”⁵³ It is emphasized that Genette’s description of fictional narrative is still in relation with representation, but more importantly, the narrative here is realized verbally through language. Other narratologists such as William Labov, Gerald Prince, and Shlomith Rimmon-Kenan claim that “narrative must represent at least two actual or

⁴⁷ Ibid., 50. For a more comprehensive and interdisciplinary discussion about the issue of what narrative is, please see Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 2009), 1-15.

⁴⁸ Ibid.

⁴⁹ Gerald Prince, *Narratology: The Form and Functioning of Narrative* (Berlin, NY, Amsterdam: Mouton Publishers, 1982), 4.

⁵⁰ From Brian Richardson, Dervişcemaloğlu, *Anlatıbilime Giriş*, 50.

⁵¹ From Fotis Jannidis, Ibid., 50-51.

⁵² Gérard Genette, *Narrative Discourse An Essay in Method*, trans., Jane E. Lewin (New York: Cornell University Press, 1983), 169-170.

⁵³ Dervişcemaloğlu, *Anlatıbilime Giriş*, 51.

fictional events.”⁵⁴ According to them, narrative must differ from the exact objective description of events. Otherwise, we cannot be sure what narrative is or how it works. I will give some examples about this point later. But before that I will talk about other narratologists and theorists who focus on other aspects of narrative in order to differentiate it from other basic representations. Others such as Arthur Danto, Algirdas Julien Greimas, and Tzvetan Todorov highlight that “narrative must have a continuum subject and it must form a unity.”⁵⁵ The basic issue of this definition is to point out that narrative is something different from randomly ordered events and situations. I have already stated that narrative must be organized within the framework of a specific cause-and-effect relationship.

We can again look at Gerald Prince’s definition to understand what narrative is and what cannot be a narrative. He defines the term as “Regardless of their esthetic force or their socia-historical context, for instance, narratives can be characterized and compared according to the kind of narrator(s), narratee(s), and narration(s) they exhibit and the modes of presenting narrated information they favor.”⁵⁶ It can be stated that narrative must represent an event so that a statement can be narrative. The sentences “Baltimore is the largest city in the US state of Maryland” or “There is milk in the fridge” cannot be examples of narrative, because they do not represent any event. On the other hand, “I went to Baltimore last year” or “I took the milk in the fridge” are narratives because they do represent an event. After looking at what narrative is and its possible descriptions, I now turn to the difference between narrative and fictional narrative.⁵⁷ There are some points which make narratives into fictional narratives, alike the points which distinguish narrative itself from the objective statement and status information. As the name implies, it is necessary to narrate fictional events in succession in order for a narrative to be a fictional narrative. Like Genette, Rimmon-Kenan indicates two points about this

⁵⁴ Ibid.

⁵⁵ Ibid.,51.

⁵⁶ Prince, *Narratology: The Form and Functioning of Narrative*, 59.

⁵⁷ It is also necessary to note the difference between fictional and factual narratives. I will not discuss factual narratives here, but for more information, see Maximilian Alders, “Introduction: Social Minds in Factual and Fictional Narration,” *Narrative* 23/2 (2015): 113-122.

fictional narration phenomenon: “To begin with, the term narration suggests (1) a communication process in which the narrative as message is transmitted by addresser to addressee and (2) the verbal nature of the medium used to transmit the message.”⁵⁸ Fictional narrative basically represents successive events. The event here indicates an act or an action name. While according to Genette and Rimmon-Kenan “verbal presentation” or “verbal nature” has a key point for narrative, H. Porter Abbott underlines that “the representation (or presentation) capacity of an event plays a vital role for narrative no matter whether it happens through words or in other ways, and that it also constitutes the building block of more complex narrative forms.”⁵⁹

“The elements in the definitions of fictional narrative also require some basic classifications. When we look at the definition of fictional narrative, it is necessary to focus on the elements event, verbal representation (or presentation), and narration.”⁶⁰ Also the difference between *story* as a specific event or sequence of events and *narrative discourse* how the story is transmitted must be distinguished from each other. The first shows us internal time (duration of the story), while the second refers to external time (duration of the narrative presentation). The different points of these different terms are very important in order to grasp the essence of narrative and to examine it. I will show these distinctions in a more detailed and understandable way when examining texts in subsequent chapters. Here I would like to show these narrative elements, which are used with different names by different narratologists and researchers:⁶¹

Table 2.1

Gérard Genette	Histoire	Récit	Narration
Shlomith Rimmon-Kenan	Story	Text	Narration

⁵⁸ Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (New York: Routledge, 2002), 2.

⁵⁹ From Abbott, Dervişcemaloğlu, *Anlatıbilime Giriş*, 53.

⁶⁰ Ibid., 53-54.

⁶¹ This table is based on the information given in Dervişcemaloğlu’s study. Ibid.

Table 2.1 (Continued)

Tzvetan Todorov	Histoire	Discourse	
Seymour Chatman	Story	Discourse	
Roland Barthes	Function	Action	Narration
Mieke Bal	Histoire	Récit	Texte Narratif

As it seen above, some narratologists choose triple distinction, and some use a dual distinction for narrative description. Before identifying these concepts, the most significant issue here is to see another difference, which is between story and narrative. How can we recognize what is story and what is narrative? Is James Joyce's *Dubliners* a story or a narrative? Or do both terms mean the same thing? Of course *Dubliners* is both a story and a narrative, but even though we use the terms "story" and "narrative" as if they have a similar meaning, in the context of narratology, they imply different things. "Story corresponds to what the Russian formalists call *fabula*, and in this respect it is the opposite of the level of *discourse*. Thus, story expresses the chronological sequence of events and situations that can be rearranged based on the order in a narrative text."⁶²

On this point, we can look at Gérard Genette's triple distinction in order to illuminate narrative's elements more clearly. What Genette does here is to identify three different levels of narrative. The first one is *narration*, which directly refers to the action of the narrator. The second level is *récit*, which denotes the narrative itself as textual or verbal. The last one is *histoire*, which is narrated by the narrator in narrative; in other words, it is *story* itself. The narrative act and the product which is generated by this action are described as narrative discourse, and *histoire*, the third level of narrative, is what narrative discourse transmits, represents, or shows.⁶³

⁶² From David Herman, *Ibid.*, 54.

⁶³ *Ibid.*, 55.

The different elements and different levels of fictional narrative have been distinguished and conceptualized in different periods by many narratologists and researchers. However, the answer to the questions of what narrative does and how it works lies on the basis of all these efforts and conceptualizations. One of those who went looking for answers to these questions was the sociolinguist William Labov. In his essay “The Transformation of Experience in Narrative Syntax,”⁶⁴ he revealed six basic questions and answers about the functions of narrative. As these questions and answers are a source for the questions I will ask *Akabi Hikayesi* and *Bir Sefil Zevce* in the next chapters, I offer “Labov’s model of natural narrative” in full:⁶⁵

Table 2.2

Narrative Category	Narrative Question	Narrative Function	Linguistic Form
ABSTRACT	What was this about?	Signals that the story is about to begin and draws attention from the listener.	A short summarizing statement, provided before the narrative commences.
ORIENTATION	Who or what are involved in the story, and when and where did it take place?	Helps the listener to identify the time, place, persons, activity and situation of the story.	Characterized by past continuous verbs; and adjuncts of time, manner and place.
COMPLICATING ACTION	Then what happened?	The core narrative category providing the “what happened” element of the story.	Temporally ordered narrative clauses with a verb in the simple past or present.

⁶⁴ William Labov, “The Transformation of Experience in Narrative Syntax,” *Language in the Inner City: Studies in the Black English Vernacular* (Philadelphia: University of Pennsylvania Press, 1972), 354-396.

⁶⁵ From Labov, Paul Simpson, *Stylistics: A Resource Book for Students* (London: Routledge, 2004), 115; For the Turkish version of the table see, Dervişcemaloğlu, *Anlatıbilime Giriş*, 56.

Table 2.2 (Continued)

RESOLUTION	What finally happened?	Recapitulates the final key event of a story.	Expressed as the last of the narrative clauses that began the complicating action.
EVALUATION	So what?	Functions to make the point of the story clear.	Includes: intensifiers, modal verbs, negatives, repetition, evaluative commentary, embedded speech, comparisons with unrealized events.
CODA	How does it all end?	Signals that a story has ended and brings listener back to the point at which s/he entered the narrative.	Often a generalized statement which is “timeless” in feel.

As can be seen above in Table 2.2, there are many different questions we will ask a fictional narrative work. The table also reveals how many different functions fictional narrative has. This is actually a necessary way to understand that narrative and make it meaningful. A particular structure and distinctive questions can only bring us to the solution of the narrative. After fictional narrative has been scientifically begun to study as a genre under the name of narratology, it was not too late to reach consensus on the solutions that would give us a specific structure of narrative. Vladimir Propp was one of the examples with his work on folk-fairy tales. At the end of his study,

he lists 31 different functions which are common in these tales. After Propp, many narratologists have also tried to reveal a common basic structure which could be applied to other narrative genres. Adam, Greimas, Larivaille [,and Isenberg], for instance, have revealed similar but distinct narrative schemes

at different points. The diagram that most researchers agree on today can be shown as follows⁶⁶

Table 2.3

Narrative Sequence				
I	II	III	IV	V
Initial state	Provocation (Trigger)	Action	Sanction (Consequence)	Final state

According to Dervişcemaloğlu “Structural and formalist approaches have produced quite ‘abstract’ and ‘general’ models in order to reveal the underlying structure of narrative; but nowadays, in post-classical narratology, such models are replaced by more ‘concrete’, more ‘individual’ and interpretive models.”⁶⁷ The question of what narrative is today being answered by many different disciplines in many different ways. In the end, it can be said that fictional narratives are fictional worlds that offers fictional representation of the real world, if, of course, there is a real world. Narrative and narratology are not merely the subject of literature and literary texts, although in this thesis, I will try to see the possibilities and probabilities of narratology through literary texts. In the next section of the chapter, I will deal with the fundamental elements of narratology, which I will later use on the texts, in order to make the narratological readings I offer in the subsequent section more down-to-earth and comprehensible.

2.3. Narrative Communication Models

When analyzing a fictional narrative, one of the most basic and important points is *narrative communication model*, which I will try to explain in this section. This model, “which can be seen as the point of movement of the narrative analysis, is able to determine both different communication levels of a narrative and which elements in

⁶⁶ From, Yves Reuter, Dervişcemaloğlu, *Anlatıbilime Giriş*, 57. For more information, see Jean-Michel Adam, *Le Texte Narratif* (Paris: Nathan Université, 1994); Algirdas Julien Greimas, “Narrative Grammar: Units and Levels,” *MLN Comparative Literature* 86/6 (1971): 793-806; Paul Larivaille, “L’analyse (morpho)logique du récit,” *Poétique* 19 (1974): 368-388; and Horst Isenberg, “Überlegungen zur Texttheorie,” *ASG-Bericht* 2 (1968): 1-18.

⁶⁷ *Ibid.*, 58.

the narrative belong to those levels.”⁶⁸ Firstly I need to explain what I mean by different levels of communication. Here, I would like to apply Wolf Schmid’s definitions and approach as he says

The narrative work, which, as we have established, does not narrate but, *represents* a narration, encompasses a minimum of two levels of communication: *author communication* and *narrative communication*. To these two levels, which are constitutive of a narrative work, a third facultative level can be added: *character communication*.⁶⁹

Namely, it is possible to see three different communication levels in a fictional narrative. But before examining these different communication levels, it is necessary to distinguish between *the narrated world* and *the represented world* in a narrative. The world which is created by the narrator is the narrated world, and the world which is created by the author is the represented world. In this context,

the represented world here refers to the narrator, the presumed addressee (interlocutor), and the narration itself. The narrator, the presumed addressee, and the act of narration are also the represented fictional elements in a fictional narrative which not only narrates but also represents a narrative act.⁷⁰

According to Schmid, “the art of narrative is structurally characterized by the doubling of the communication system: *the narrator’s communication* in which the narrated world is created is part of the fictive represented world, which is the object of the real *author’s communication*” and his “the doubling of the communication system”⁷¹ can be shown as follows:

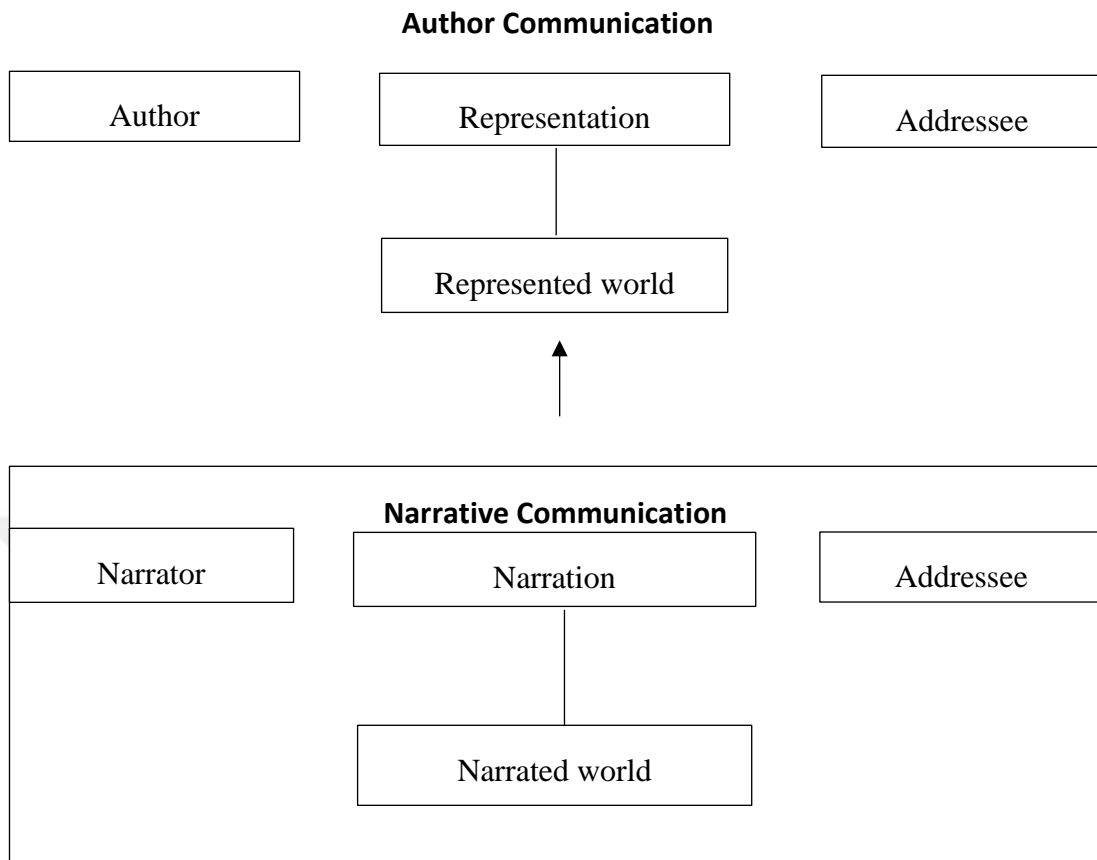
⁶⁸ Ibid., 61.

⁶⁹ Wolf Schmid, *Narratology: An Introduction* (Berlin: De Gruyter, 2010), 34.

⁷⁰ Dervişcemaloğlu, *Anlatıbilime Giriş*, 61-62.

⁷¹ Schmid, *Narratology: An Introduction*, 33-35; For the Turkish version of the table see, Dervişcemaloğlu, *Anlatıbilime Giriş*, 62.

Table 2.4



As I mentioned above, Schmid also states that it is possible to add a third level into this doubling communication system, that of character communication. According to him “on each of these three levels [author, narrative and character communication], we can distinguish a transmitting and a receiving side.”⁷² As an important point here, Schmid makes a distinction between “*the addressee*” and “*the recipient*.” He emphasizes that “the addressee is the receiver presumed or intended by the transmitter; the recipient is the factual receiver, of whom the transmitter possibly – and, in the case of literature, as a rule – has only a general mental picture.”⁷³

⁷² Ibid.

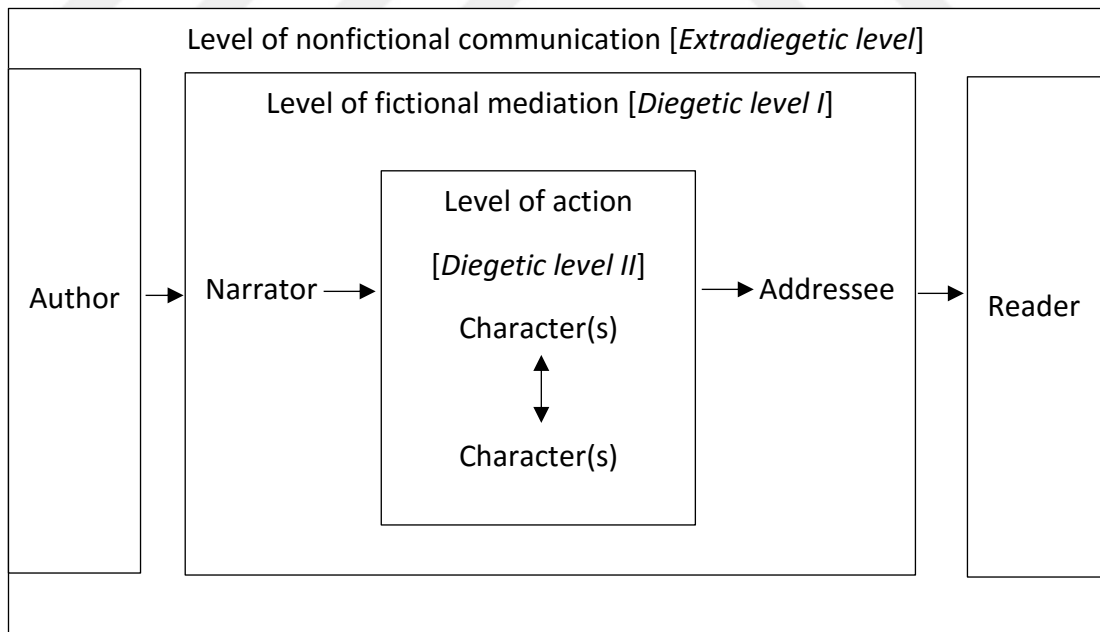
⁷³ Ibid.

If Schmid is on an edge, the basic binary distinction in the most traditional model of communication that narratologists have come to consensus is based on the concepts of *intra-textual* and *extratextual*.⁷⁴

Narratologists have accounted for this phenomenon by making a clear distinction between extratextual literary communication on the one hand, and intratextual communication on the other. The latter is usually conceived in terms of two hierarchically structured levels of textual communication in relation to the storyworld (diegesis): the extradiegetic level of narrative mediation or narratorial discourse, and the intradiegetic level of the story. The distinction between the participants in extratextual communication (real author and real reader) and intratextual communication (extradiegetic narrators and narratees, and/or implied author and implied reader, depending on the preferred theoretical framework) is a key concept of narratological models of literary communication.⁷⁵

According to this approach, the fictional narrative communication levels can be shown as follows:⁷⁶

Table 2.5



⁷⁴ Dervişcemaloğlu, *Anlatıbilime Giriş*, 64.

⁷⁵ Roy Sommer, "Making Narrative Worlds: A Cross-Disciplinary Approach to Literary Storytelling," *Narratology in the Age of Cross-Disciplinary Narrative Research*, ed. Sandra Heinen and Roy Sommer (Berlin: Walter de Gruyter, 2009), 90.

⁷⁶ From Neumann and Nünning, Dervişcemaloğlu, *Anlatıbilime Giriş*, 65.

Narrative communications in a fictional narrative take place at three different levels. The first of them is the *extradiegetic* level, which is also called the nonfictional communication level. This level of communication is the communication between the *real writer* and the *real reader*. The second level of communication is the *diegetic* level – or the *first diegetic* level. This level of communication takes place between the narrator and the addressee (fictional reader or audience). This is the communication between the narrator voice that narrates the story and the addressee to whom the author meant to convey that voice. This is the fictional mediation level. The third and last level is the *second diegetic level*, which is the level of action. In this level, the communication occurs between the characters in the narrative.

“In a fictional narrative, the diegetic level includes both communication between characters in the story world and communication between narrators and addressees at the level of discourse. In this respect it is consistent with the basic distinction between *story* and *discourse*”⁷⁷ that is examined in the previous sections. While “the level related to the content corresponds to the story, the level related to the transfer of this content corresponds to the discourse.”⁷⁸

2.4. Narrative Levels

The notion of narrative levels was first introduced by Gérard Genette and Genette dealt with these levels under the heading “voice” in his essay.⁷⁹ Narrative levels, also referred to as *diegetic levels*, reveal the relationships between interwoven narratives in more than one narrative. According to Genette, these narrative levels, arranged from bottom to top, are as follows:⁸⁰

⁷⁷ Ibid.

⁷⁸ Ibid., 66.

⁷⁹ Ibid., 82; Genette, *Narrative Discourse: An Essay in Method*, 212-262.

⁸⁰ From Genette, Dervişcemaloğlu, *Anlatıbilime Giriş*, 83.

Table 2.6

Extradiegetic Level	This level is the level outside the story world.
Intradiegetic Level	This is the level to which the story world belongs. The events presented in the narrative are at this level.
Metadiegetic Level	This is the level at which another narrative is placed within the intradiegetic level.

As every narrative is taken charge of by a narrative act, difference of level can be described “by saying that any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed [...]. The narrating instance of a first narrative [récit premier] is therefore extradiegetic by definition, as the narrating instance of a second (metadiegetic) narrative [récit second] is diegetic by definition, etc.” Bal and Rimmon-Kenan invert this order, placing the diegetic level in a “subordinate” position in relation to the extradiegetic level.⁸¹

“The concept of narrative levels, which include both “vertical” relationships between narrative situations and actions and “horizontal” relationships between narrative situations at the same diegetic level, describes the temporal and spatial relationships between various narrative actions.”⁸²

Formulated in terms of enunciation, narrative level in effect opposes ‘who speaks?’ and ‘who acts?’ thus opening the way to a more precise description and analysis of change of level through the identification of textual markers. Genette distinguishes three types of relations binding metadiegetic narrative to primary narrative:⁸³

⁸¹ Didier Coste and John Pier, “Narrative Levels,” *The Living Handbook of Narratology*, eds., Peter Hühn et al. (Hamburg: Hamburg University Press), (Access: 22.04.2017) http://wikis.sub.uni-hamburg.de/lhn/index.php/Narrative_Levels, paragraph 4.

⁸² Dervişcemaloğlu, *Anlatıbilime Giriş*, 83-84.

⁸³ Didier Coste and John Pier, “Narrative Levels,” paragraph 5. For a more detailed explanation, see Genette, *Narrative Discourse: An Essay in Method*, 232-234.

Table 2.7

Explanatory	“when there is a link of direct causality between the events of the diegesis and those of the metadiegesis”
Thematic	“by way of contrast or analogy between levels, as in an exemplum or in mise en abyme, with a possible effect of the metadiegesis on the diegetic situation”
Narrational	“when the act of (secondary) narrating merges with the present situation, diminishing the prominence of the metadiegetic content”

Narrative levels represent a narratological response to the traditional notions of frame stories and embedded stories. Narrative level, however, is both conceptually more global than either of these practices and more restricted. On the one hand, every narrative, embedded or not, exists by virtue of a narrative act which is necessarily external to the spatiotemporal universe within which the events of that narrative take place, thus situating it in a web of narrating instances. On the other hand, narrative levels come into play only with a shift of voice, which is not always taken into account by the traditional notions (e.g. the dream sequences introduced into Nerval’s “Aurélié” do not represent changes of level since there is no change of narrator). At the same time, narrative levels provide a set of principles that makes it possible to describe both frame stories and embedded stories.⁸⁴

After the concept of narrative levels was put forward by Genette, different names and studies have developed different definitions and approaches for narrative levels and their all possible relationships. But, all in all, it is also the case that all these narrative levels can be violated. *Metalepsis* is an example of such border violation. It, in its simplest form, can be defined as the entry of the real author or real reader into the characters’ field, which belongs to the story world, or the direct or indirect intervention of the character or any element of the story world outside the story world, and we will see examples of this situation both on two texts that I will

⁸⁴ Ibid., paragraph 7.

examine.⁸⁵ In the following sections of this chapter, I will focus two issues that I will most often refer to when examining the texts: Narrator, and focalization, time and space.

2.5. Narrator

As with other definitions and terms of narratology, different opinions and studies have appeared for the concept of narrator. Narratologists such as Genette, Rimmon-Kenan, Bal, Schmid, Chatman, Prince, and others have made different classifications about narrator typologies.

Rimmon-Kenan states that we can classify narrative typologies according to four different criteria: "The narrative level to which the narrator belongs, the extent of his participation in the story, the degree of perceptibility of his role, and finally his reliability are crucial factors in the reader's understanding of and attitude to the story."⁸⁶ In terms of narrative level, we can separate narrators first as *extradiegetic* and *intradiegetic*. The extradiegetic narrator is "A narrator who is, as it were, 'above' or superior to the story he narrates."⁸⁷ Rimmon-Kenan gives us the narrators of Fielding's *Tom Jones*, Balzac's *Père Goriot*, Lawrence's *Sons and Lovers*, and Dickens's *Great Expectations* as examples of extradiegetic narrators. "On the other hand, if the narrator is also a diegetic character in the first narrative told by the extradiegetic then he is a second degree or intradiegetic narrator."⁸⁸ In the simplest case, the extradiegetic narrator (or the first-degree narrator) narrates the primary narrative (or frame narrative); the intradiegetic narrator (or the second-degree narrator) narrates us the secondary narrative (or embedded narrative) as a character in the primary narrative. This does not mean that in a story we encounter only extradiegetic and intradiegetic, or first-degree and second-degree narrators. "There can also be

⁸⁵ I will not begin a separate part on *metalepsis*, since this concept corresponds to a situation in the context of narrative levels, although *metalepsis* of course need to be examined in a separate section. The main purpose here is to make these concepts more understandable for the texts in which I will make a narrative analysis in the next chapters.

⁸⁶ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 94.

⁸⁷ *Ibid.*, 94.

⁸⁸ *Ibid.*, 94.

narrators of a third degree (i.e. hypodiegetic), fourth degree (i.e. hypo-hypodiegetic), etc.”⁸⁹

When we come to “the extent of narrator’s participation in the story,” Rimmon-Kenan shows us three different narrator typologies: “Both extradiegetic and intradiegetic narrators can be either absent from or present in the story they narrate. A narrator who does not participate in the story is called ‘heterodiegetic’ whereas the one who takes part in it, at least in some manifestation of his ‘self’, is ‘homodiegetic’,”⁹⁰, and if the homodiegetic narrator is the protagonist of his own story, then we can call him an autodiegetic narrator.

Apart from the first two criteria, “the degree of perceptibility of narrator’s role” and the “narrator’s reliability” are other main points in the way of identifying narrators typologies. Since I would like to debate especially the first two main criteria, I will not focus on the third and fourth ones. But, at least, we should realize what they mean. We can divide the types of narrators in general according to their degree of perceptibility as “covert” or “overt”. “This ranges from the maximum of covertness to the maximum of overtness.”⁹¹ The narrator of a narrative that is made up of a large number of dialogues will be quite covert for instance. On the other hand, “there are [also] many signs of overtness which Chatman lists in mounting order of perceptibility.”⁹² These are “description of setting,” “identification of characters,” “temporal summary,” “definition of character,” “reports of what characters did not think or say,” and “commentary.”⁹³ According to Rimmon-Kenan, apart from perceptibility, reliability is also counted as the last criterion for identifying the narrator’s typology. “A reliable narrator is one whose rendering of the story and commentary on it the reader is supposed to take as an authoritative account of the fictional truth. An unreliable narrator, on the other hand, is one whose rendering of

⁸⁹ Ibid., 95.

⁹⁰ Ibid., 95.

⁹¹ Ibid., 96.

⁹² Ibid., 96.

⁹³ Seymour Benjamin Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca and London: Cornell University Press, 1968), 220-252.

the story and/or commentary on it, the reader is has reasons to suspect.”⁹⁴ In the direction of Rimmon-Kenan's words, we can make a table as follows in order to introduce narrator typologies:

Table 2.8

Criteria	Narrator typology	
Narrative level	Extradiegetic	Intradiegetic
Participation	Heterodiegetic	Homodiegetic
Perceptibility	Covert	Overt
Reliability	Reliable	Unreliable

Of course, for narrator typologies, different definitions and classifications have been made. Another name that I would like to talk about here is Wolf Schmid, whose classification of the subject I find more descriptive and satisfying than others for narratological analysis. Schmid proposes a simple narrator typology chart based solely on basic criteria in order to prevent the confusions arising from different approaches and definitions of narrator typologies and criteria. It can be seen as follows in Table 2.9:

As a schema that can have merely heuristic meaning, a typology of the narrator must be simple and may be based on only the most elementary criteria, without striving for an exhaustive picture of the phenomenon being modeled. The following criteria and types can serve as the foundation for such a typology of the narrator (in which the category of perspective must remain unexamined)⁹⁵

Table 2.9

Criteria	Types of Narrator
Mode of representation	explicit – implicit
Diegetic status	diegetic – non-diegetic

⁹⁴ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 100.

⁹⁵ Schmid, *Narratology: An Introduction*, 66-67.

Table 2.9 (Continued)

Hierarchy	primary – secondary – tertiary
Degree of markedness	strongly marked – weakly marked
Personality	personal – impersonal
Homogeneity of symptoms	compact – diffuse
Evaluative position	objective – subjective
Ability	omniscient – limited knowledge
Spatial fixing	omnipresent – fixed in a specific place
Access to characters' consciousnesses	expressed – not expressed
Reliability	unreliable – reliable

Schmid, who evaluates the classifications of different narrator typologies from different names such as Percy Lubbock, Norman Friedman, Wilhelm Füger, Erwin Leibfried and criticizes them to a certain extent, has consequently introduces this more elaborate scheme. I will stick by this scheme for the analysis of the texts I will examine. When we compare this to Rimmon-Kenan's categorization, the classification of Schmid is more detailed and considered. This should not be considered an arbitrary choice of Schmid. The reason why Schmid formed such an elaborate scheme is that he aimed to eliminate all the ambiguities and complexities regarding narrator typologies that have been continued since Genette. Despite such a categorization, Schmid still sees a need to focus on some issues, and these issues reveal the problems of distinguishing the types of narrator and the process of determining narrator typologies in a more “reliable” way.⁹⁶

I will use Schmid's terms above for the texts that I will examine in the next chapters of the thesis, and I think that it will be useful here to see what the terminological problems are, as Schmid has pointed out. One aspect of this “problematic

⁹⁶ What I mean by being “reliable” here is that the detections and/or definitions should not allow possible confusions in determining the types of narrators and should not falsify each other.

terminology” is related to *hierarchy*. The terms *primary*, *secondary*, and *tertiary* narrator which “were introduced by Bertil Romberg (1962, 63)” are more “plausible” for Schmid when compared to Genette’s term *extradiegetic*, *diegetic*, and *metadiegetic*.⁹⁷

Based on the level to which the narrator is assigned in the case of a frame narrative, we differentiate between the primary narrator (the narrator of the frame story), the secondary narrator (the narrator of the inner story, who appears as a character in the frame story), the tertiary narrator (the narrator of an inner story of second degree, who appears as a character in the first inner story), and so on.

The attributes *primary*, *secondary* and *tertiary* should, of course, be understood only in the technical sense as levels of embedding, the degree of framing, and in no way as an axiological hierarchy. The secondary narrator of the tales in *One Thousand and One Nights*, Scheherazade, attracts substantially more interest than the primary narrator, as does also the narrating horse in Tolstoy’s *Strider: The Story of a Horse*. Indeed, the function of the primary narrator in frame narratives is often limited to merely providing a motivation for the inner story.⁹⁸

We can see that the categorization technique is almost the same if we compare this first problematic point on Schmid with that of Rimmon-Kenan. He also takes into account the level of narration and the relationship between these levels as the criterion of categorization for narrator typologies, and does it with Genette’s terms. Here, the reason for Schmid’s classification under the name *hierarchy* is that he wants to draw attention to the technical side of the matter. That also explains why he prefers to use the terms *primary*, *secondary*, and *tertiary*, while Rimmon-Kenan describes the matter with the terms *extradiegetic* and *intradiegetic*. And as the writer of this thesis, I shall also use Schmid’s terminology when analyzing the narrators of the texts that I shall examine according to their narrative levels.

“Another problematic point for Schmid is the distinction between *diegetic* and *non-diegetic* narrators.”⁹⁹ As seen in the above table, Schmid distinguishes narrators as

⁹⁷ From Schmid, Bertil Romberg, *Studies in the Narrative Technique of the First-Person Novel* (Stockholm: Almqvist & Wiksell, 1962).

⁹⁸ Schmid, *Narratology: An Introduction*, 67.

⁹⁹ Dervişcemaloğlu, *Anlatıbilime Giriş*, 126.

diegetic and *non-diegetic* narrators according to diegetic status. If we think about what this means with the most basic form of this division, it is useful to remember here the concept of *diegesis* which I try to explain in the very beginning of this chapter. Basically *diegesis* corresponds to “the level of represented world or “the level of narrated world.” A diegetic narrator may show himself at these levels. But that does not mean that a diegetic narrator can only belong to these levels. *The represented or the narrated world* has also a *level of narration* which leads us to the level of *exegesis*. It would be more descriptive to express this distinction with the following table, which I will illustrate by using Schmid’s distinction in this issue: ¹⁰⁰

Table 2.10

Diegetic Status	Diegetic narrator
<i>Diegesis</i> (The level of represented/narrated world)	Narrating self
<i>Exegesis</i> (The level of narration)	Narrated self

A narrator is diegetic if he belongs to the *diegesis*, if, accordingly, he narrates about himself—or, more specifically, about his previous self—as a character in the narrated story. The diegetic narrator appears on two levels: in both the *exegesis*, the narration, and the *diegesis*, the narrated story. The non-diegetic narrator, on the other hand, belongs only to the *exegesis* and does not narrate about himself as a character in the *diegesis*, instead narrating exclusively about other people.

Diegetic narrators can be broken down into two entities differentiated by level and function, the *narrating* and the *narrated* self, whereas nondiegetic narrators are limited to one level and function.¹⁰¹

From here we can see how the diegetic and non-diegetic narrators are included in the levels of *exegesis* and *diegesis*. While the diegetic narrator can be associated with

¹⁰⁰ Ibid., 68-69. Schmid also notes at the end of the same page, “In German theory, the narrated self (das *erzählte* Ich) is often called the *experiencing* self (das *erlebende* Ich) (cf. Spitzer 1928a, 471 and, independently of him, Stanzel 1955, 61–62). However, the functional attribute *narrated* must be preferred to the psychological attribute *experiencing*.”

¹⁰¹ Ibid., 68-69.

both levels, the non-diegetic narrator can only belong to the exegesis level. This distinction is the first significant point here.

Another point to note about the diegetic and non-diegetic distinction is that this distinction can be compared to Genette's *homodiegetic* and *heterodiegetic* opposition. Although Schmid's distinction may match up with Genette's definition here, "according to Schmid, this terminology is still problematic"¹⁰² and needs clarification:

The dichotomy diegetic vs. non-diegetic corresponds essentially to the opposition "homodiegetic" vs. "heterodiegetic," introduced by Genette (1972) and now widely accepted. But Genette's terminology, which demands an attentive reader and a disciplined user, is problematic in its system and its terminology. What is actually "the same" and "different" in the homo-diegetic and hetero-diegetic narrator? Moreover, the prefixes can be easily confused with extra-, intra- and meta-, which denote the degree of framing, the primariness, secondariness and tertiariness of the narrator.¹⁰³

Here Schmid points out the distinction between *homo-*, *hetero-*, *extra-*, *intra-*, and *meta-* prefixes, which seem to be very simple indeed but can easily be confused since all these prefixes can be used with the word "diegetic." Schmid's this objection is very accurate and useful on the way of narrator analysis.

In Genette's terminology, the extra-, intra-, and meta- prefixes represent the degree of the frame in which the narrator takes place such as frame (main, primary) story, embedded (secondary) story, second embedded (tertiary) story, and so on. In response to this terminology of Genette, Schmid gives a detailed table which "provides information about the correlation of the terms."¹⁰⁴

As I mentioned earlier, Schmid finds that the dichotomy of traditional *first-person narrator* and *third-person narrator* is terminologically problematic, and suggests a

¹⁰² Dervişcemaloğlu, *Anlatıbilime Giriş*, 127.

¹⁰³ Schmid, *Narratology: An Introduction*, 69.

¹⁰⁴ I do not give this table here because I will not specifically give an in-depth analysis of the degrees of the framing which the narrators occupy. For both Genette's and Schmid's tables, see *Ibid.*, 70.

diegetic and non-diegetic distinction in response to this division. Schmid explains his preference as follows:

The opposition of *diegetic* vs. *non-diegetic* is intended to replace the traditional but problematic dichotomy of *first-person* vs. *third-person* narrator. It is not particularly sensible to base a typology of the narrator on personal pronouns, since every narration fundamentally originates from a “first person,” even if the grammatical form is not expressed. It is not the personal pronoun itself, but its frame of reference that is crucial: when the *I* applies only to the act of narration, the narrator is non-diegetic, but when it relates also to the narrated world, s/he is diegetic.¹⁰⁵

Table 2.11

<i>Type of narrator</i>	<i>Domain of the first person</i>
non-diegetic	I ⇒ exegesis
diegetic	I ⇒ exegesis + diegesis

Here, all of these comparisons, detailed conceptual analyzes, interchangeable suggestions, and all efforts to put forward a consistently applicable theory of narrator typologies serve the purpose of being able to position the narrator on more solid foundations. That is why I think that both the researchers and the works I have mentioned so far for narratology in general and for the narrator in particular have been so different and numerous. But the real issue here is to be able to demonstrate the most revealing and most satisfying determination, rather than considering the multitude of definitions and classifications, and this is why I have tried to treat all these works and findings comparatively instead of limiting myself a single work or a name. Here, this is also why I have tried to focus on different names such as Genette, Rimmon-Kenan, and Schmid for comparative narrator typologies. This is what makes me think that a written text which has a narrator should not be considered in a narratological way from only a single approach.

¹⁰⁵ Ibid., 70; For the Turkish version of the table see, Derviřcemalođlu, *Anlatıbilime Giriř*, 128.

I do not plan to present any findings here as absolutely right or absolutely invalid, but will try to base the findings and claims of the rest of the thesis based on comparative studies and determinations. But it must be as clear by now that the name I am most interested about on the subject of narrator analysis is Schmid, who reveals the most descriptive and persuasive determinations here. The reason for my saying this is not to see Schmid's findings in the most obvious way. The reason why I concentrate on Schmid here is that he presents the concepts and analyses them comparatively with attention to their past. This gives us the chance to see how and why the concepts and analyses are handled over time.

Rimmon-Kenan, who basically categorizes the concepts and themes laid down by Genette, is proceeding in a simpler way without entering much detail. On the other hand, Schmid prefers to take the road by identifying what he saw as problematic while doing his own classification in order to provide an integrated analysis.

2.6. Focalization, Time and Space

One of the most significant issues in the narratological analysis of a text is the focalization and the point of view. Just as it is with all other points of narratology, there are many different approaches, classifications, and type of terminology on this subject.

Where the *point of view* category (however translated) is used in Romance and Slavic literary study, German study has preferred to use the largely analogous term *narrative perspective* (Erzählperspektive). Since the 1980s, Gérard Genette's (1972) term *focalization* has found widespread acceptance in international narratology.¹⁰⁶

Apart from Genette, scholars such as Stanzel, Poullion, Todorov, Fludernik, Bal, Chatman, Uspensky and others have presented approaches and terminology which sometimes converge, but often differ from one another.

¹⁰⁶ Schmid, *Narratology: An Introduction*, 89.

In the next chapters of this thesis, I aim to reveal the texts' probable focalization, point-of-view frames with their main lines, and while trying to do this I will use the approach and terminology of Shlomith Rimmon-Kenan from the Tel Aviv école. The reason I chose Rimmon-Kenan for this analysis is that she presents her model of focalization in a highly understandable way. Of course every école or approach has its positive and negative, pellucid and obscure, and reasonable and unreasonable sides, but what I mean is that Rimmon-Kenan has built a model of focalization on a rigorous classification, and the terminology of it is quite understandable. She explains why she chooses Genette's "focalization" term in her model as follows:

Genette considers 'focalization' to have a degree of abstractness which avoids the specifically visual connotations of 'point of view' as well as of the equivalent French terms, 'Vision' (Pouillon 1946) or 'champ' (as in Blin's 'restrictions de champ', 1954) (Genette 1972, p. 206). It seems to me, however, that the term 'focalization' is not free of optical-photographic connotations, and—like 'point of view'—its purely visual sense has to be broadened to include cognitive, emotive and ideological orientation (see pp. 79–82). My own reason for choosing 'focalization' is different from Genette's, although it resides precisely in his treatment of it as a technical term. Genette's treatment has the great advantage of dispelling the confusion between perspective and narration which often occurs when 'point of view' or similar terms are used.¹⁰⁷

As seen here, "Rimmon-Kenan chooses to build her model using Genette's focalization model because Genette clearly articulates the distinction between the *perspective* and the *narration*."¹⁰⁸ In order to make this difference between those terms more explicit, it can be stated that while the *perspective* corresponds to the question of "who sees?" the *narration* refers to the question of "who speaks?" This is not an option, but an exigence because sometimes terms such as *point of view*, *vision*, *perspective*, and *line of sight* are used interchangeable and it causes confusion.

Narratives, however, are not only focalized by someone but also on someone or something (Bal 1977, p. 29). In other words, focalization has both a subject and an object. The subject (the 'focalizer') is the agent whose perception

¹⁰⁷ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 73.

¹⁰⁸ Dervişcemaloğlu, *Anlatıbilime Giriş*, 101.

orients the presentation, whereas the object (the ‘focalized’) is what the focalizer perceives (Bal 1977, p. 33).¹⁰⁹

Here, I use Rimmon-Kenan's focalization model, as a “cognitive, emotive and ideological orientation,” though it also has a “visual sense”. An even more extended form of the model could be presented as follows:¹¹⁰

Table 2.12

S. Rimmon-Kenan's Focalization Model		
The Perceptual Facet	The Psychological Facet	The Ideological Facet
<p>Temporal Focalization</p> <p>External</p> <ul style="list-style-type: none"> • Panchronic • Retrospective <p>Internal</p> <ul style="list-style-type: none"> • Synchronous 	<p>The Cognitive Component</p> <p>External</p> <ul style="list-style-type: none"> • Omniscience <p>Internal</p> <ul style="list-style-type: none"> • Limitedness 	<ul style="list-style-type: none"> • Narrator-focalizer's ideology • Other ideologies
<p>Spatial Focalization</p> <p>External</p> <ul style="list-style-type: none"> • Panoramic view • Simultaneous <p>Internal</p> <ul style="list-style-type: none"> • Limited observation 	<p>The Emotive Component</p> <p>External</p> <ul style="list-style-type: none"> • Objectivity <p>Internal</p> <ul style="list-style-type: none"> • Subjectivity 	

According to Rimmon-Kenan, who treats the focalization under the three main facets, the two main elements that constitute the *perceptual facet* of focalization are *time* and *space*. These two elements must be evaluated both externally and internally. The external temporal focalization can be *panchronic* or *retrospective*, while the internal one is *synchronous*. “In other words, an external focalizer has at his disposal all the

¹⁰⁹ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 76; Mieke Bal, *Narratologie. Essais sur la signification narrative dans quatre romans modernes* (Paris: Klincksieck, 1977), 29; 33.

¹¹⁰ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 76-87.

temporal dimensions of the story (past, present and future), whereas an internal focalizer is limited to the 'present' of the characters (Uspensky 1973, pp. 67,113)."¹¹¹

The second element of the facet, on the other hand, is related to the narrator-focalizer's location. If "the focalizer is located at a point far above the object(s) of his perception," then we can talk about a narrator-focalizer "yielding either a *panoramic view* or a '*simultaneous*' focalization of things 'happening' in different places." But if "the focalization is attached to a character or to an unpersonified position internal to the story," it means that we are confronted with not a narrator-focalizer, but a character-focalizer who has the knowledge of a *limited observation*.¹¹²

"Whereas the perceptual facet has to do with the focalizer's sensory range, the psychological facet concerns his mind and emotions." and the determining components of this facet are the cognitive and emotive component.¹¹³ These two components can be evaluated here, again, both externally and internally. Cognitively, "the external focalizer (or narrator-focalizer) knows everything about the represented world, and when he restricts his knowledge, he does so out of rhetorical considerations" while "the knowledge of an internal focalizer is restricted by definition: being a part of the represented world, he cannot know everything about it."¹¹⁴ Emotively, on the other hand, we can see emotional reactions that a focalizer develops in response to events and situations in a text. These emotional reaction can be both "'objective' (neutral, uninvolved)" and/or "'subjective' (coloured, involved)."¹¹⁵

In the last facet, we can face and evaluate narrator-focalizer's ideology and the other ideologies in the text. "This facet, often referred to as 'the norms of the text', consists of 'a general system of viewing the world conceptually', in accordance with which the

¹¹¹ Ibid., 80; Boris Uspensky, *A Poetics of Composition* (Berkeley, CA: University of California Press, 1973), 67-113.

¹¹² Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 79-80.

¹¹³ Ibid., 81.

¹¹⁴ Ibid.

¹¹⁵ Ibid., 82.

events and characters of the story are evaluated (Uspensky 1973, p. 8).”¹¹⁶, and I will go in further detail while I am examining the texts.

So far, in this chapter, I have tried to show which approaches and concepts to use for the texts that I will examine narratologically and what they express in narratology. In order to indicate the basic concepts, theories and names needed to make a narratological analysis, I followed mainly the studies of Dervişcemaloğlu, Schmid and Rimmon-Kenan. Although some sections seem to be very descriptive, I must clearly state here that my purpose in this chapter is not to break new ground about narratology, but rather to comparatively illustrate its basic concepts and theories required for a narratological analysis.

In the subsequent chapters, I will deal with *Akabi Hikayesi* and *Bir Sefil Zevce* especially in the sense of narrator, and focalization, time and space.

¹¹⁶ Ibid., 83.

CHAPTER III

AKABI HIKYAYESI (1851) BY HOVSEP VARTANYAN

In the previous chapter, I tried to show the conceptual and theoretical framework that I would use in the analyses of the novels. Now in this chapter that I will discuss the first ever published novel in Turkish, *Akabi Hikayesi* (*The Story of Akabi*), I examine the novel under the two main narratological headings, narrator and focalization, time and space. Firstly I will analyze the narrator type(s) of *Akabi Hikayesi* by especially using Wolf Schmid's narrator typology classification, and then I will focus on the possible focalization situations in the novel by concerning time and space concepts. In this second part of the chapter I will basically apply Shlomith Rimmon-Kenan's focalization model and I will try to discuss in detail the novel perceptually, psychologically and lastly ideologically.

Before proceeding to the analysis of the novel, it would be useful to mention the novel's author and plot.

Hovsep Vartanyan (Հովսեփ Վարդանյան) was an Ottoman Armenian, born in Istanbul on March 28, 1813.¹¹⁷ In the historical documents and in the literature he is mostly known as Vartan Pasha since he was in the Bahriye Nezâreti (ministry which is responsible for the Ottoman navy) for twenty-five years and got the title "Pasha". He was a statesman as well as an author and journalist. Although the historical information on Hovsep Vartanyan is still limited, we can find the most comprehensive information on his life in the works of Kevork Pamukciyan.

Akabi Hikayesi, written by Hovsep Vartanyan, was first published in Istanbul in 1851. The book was written with Armenian letters but in Turkish. In 1953, after more than

¹¹⁷ This date of birth is given to us by the Austrian Turcologist Andreas Tietze, who was the first person to translate *Akabi Hikayesi* from Armenian letters to Latin letters in 1991. However, Kevork Pamukciyan, in his work, gives Hovsep Vartanyan's date of birth as September 26, 1816; Kevork Pamukciyan, *Ermeni Kaynaklarından Tarihe Katkılar, Biyografileriyle Ermeniler* (Istanbul: Aras Publishing, 2003), 373.

one century, the book was translated into Armenian by Karnig Stepanian and published in Yerevan, Armenia.¹¹⁸ The main heroes of the text, which consists of sixteen chapters, are Akabi Dudu,¹¹⁹ as can be understood from the title of the book, and Hagop Agha. The main story is here the big love between Akabi and Hagop. It can be easily said that this book is the first *Romeo and Juliet* prototype in modern Ottoman literature in the modern novel form. Although of course it is very easy to discuss what modernity is here, this inference about the book depends on a strong analogy between these *excellent* and extremely *lamentable* loves and their endings. The basic objection to this claim may be that *Romeo and Juliet* was first translated into Turkish in 1855 by Mihran Boyacıyan, four years after *Akabi Hikayesi* was published.¹²⁰ But this claim will not appear unfounded when it is considered that Vartanyan worked as a translator in the Ottoman Empire and is thought to have spoken English and French in addition to Armenian and Ottoman Turkish. The socio-cultural world that *Akabi Hikayesi* presents readers also implies that Vartanyan might have read *Romeo and Juliet*. For example, François-René de Chateaubriand's *Atala*, which is mentioned in *Akabi Hikayesi*, was first translated into Turkish in 1872, 21 years after Vartanyan's book was published.¹²¹

Now I will continue with introducing the novel characters and its main story structure, then I will respectively begin to analyze the text in the sense of narrator, and focalization, time and space.

¹¹⁸ Vartan Paşa, *Akabi Hikayesi*, X. By the way, the first published title of the book does not contain any author name. Even though the issue of who wrote this book was much debated earlier, today it is agreed that this work was written by Hovsep Vartanyan. Vartanyan's another text, *Boşboğaz Bir Adem Lafazanlık ile Husule Gelen Fenalıkların Mukhtasar Risalesi*, published in 1852 proves that the author of *Akabi Hikayesi* is Vartanyan. Because in one of the short stories in the book, we see Akabi and Hagop who are the main characters of *Akabi Hikayesi* and this can be seen an intertextuality. Hovsep Vartanyan, *Boşboğaz Bir Âdem*, trans., Murat Cankara (Istanbul: Koç Üniversitesi Yayınları, 2017), 140. The issue of why *Akabi Hikayesi* was published anonymously is also important; it should be the subject of another work. For more information about this issue see, Murat Cankara, "Reading Akabi: (Re-) Writing History: On The Questions of Currency and Interpretation of Armeno-Turkish Fiction," In *Cultural Encounters in The Turkish-Speaking Communities of The Late Ottoman Empire*, ed., Evangelia Balta (Istanbul: Isis Press, 2014), 53-75.

¹¹⁹ Dudu means Lady in Armenian.

¹²⁰ William Shakespeare, *Romeo ve Jüliyet*, trans. Mihran M. Boyacıyan (Istanbul: Civelekyan Matbaası, 1885).

¹²¹ François-René de Chateaubriand, *Atala Tercümesi*, trans. Rezaizâde Mahmud Ekrem (Istanbul: Terakki Matbaası, 1872).

Characters in *Akabi Hikayesi*:

Table 3.1

1)	Viçen, Hagop , Annik, Takuhi
2)	Krikor, Anna, Bogos, Akabi , Bağdasar
3)	Sarkis, Rupenig , LuZia ¹²²
4)	Andon, Terezia, Fulik, MariZa
5)	Nigogos, VarTeni
6)	AntaRam, Margos, Sofi, HamparCum , Mariam
7)	Mardiros, Nikola, Yanko and other servants
8)	M. Fasidyan

In this table above, it is shown the character list of *Akabi Hikayesi*. Before beginning to analyze the text's narrator and focalization structures, it is better to comprehend who is who in the story and how the story is flowing. As can be seen, I put the characters in the story in eight different categories. I made this categorization by showing the main characters with their family members. These family members are parents, wives, husbands and children. Only the last two categories do not represent any family. Those who are in the seventh category are servants and M. Fasidyan is an ecclesiastic. I mentioned the main characters of the novel and the other characters that are important in the flow of events in bold.

In the sixteen-chapter novel, Akabi, who was raised by his uncle Bağdasar, meets Hagop one day at Alemdağ. Hagop, who comes from a Catholic family and Akabi, who has grown up in a strict Orthodox family, fall in love with each other. But, the biggest obstacle in front of this love is that these two lovers are from different sects because,

¹²² Just as A. Tietze did, some voices in the Armenian language that are not pronounced in the Ottoman-Turkish language, such as "dz" (ծ), "ts" (ձ or ց) or some dual voices in the Armenian language which are not in the Ottoman-Turkish language such as "r" (ր or ռ), "t" (տ or թ), "v" (վ or լ) are shown in the transliteration with the capital Latin alphabet which is closest to those voices in order to remark these voice differences (e.g. LuZia, MariZa, AntaRam, HamparCum, AVedaran).

for that period there was a serious sectarian conflict between the Catholic and the Orthodox (Gregorian) Armenians so that people can see each other as enemies. Both Akabi's and Hagop's family are in the leading families of their sects and when they learn that Akabi and Hagop are in love with each other, they leave no stone unturned for this "forbidden" love. A Catholic and an Orthodox togetherness is absolutely unacceptable for them. The Catholic priest Fasidyan also cooperates with the parents to separate these two lovers from each other. HamparCum, the husband of Hagop's foster sister Sofi, also helps Fasidyan to take revenge on Hagop since Hagop helps his foster sister and punishes HamparCum with putting him in the church. Meanwhile, Akabi, raised by her uncle, learns that her mother is Anna and her family's true story. Akabi's mother Anna is Catholic, and her father Bogos is Orthodox, as well. Despite all the preventions, Anna and Bogos get secretly married in the past. Priest Vahan is punished by the Armenian Patriarch for secretly marrying off them. Bogos flees from Istanbul to London and can returns to Istanbul after many years. Shortly after he returns to Istanbul, he gets sick and dies. In order for Akabi to not become a Catholic, her uncle Bağdasar abducts Akabi from her mother and the family is scattered like this. Akabi learns her mother is Anna shortly before the death of Anna. She finds and loses her mother at the same time. With the cooperation of HamparCum and Fasidyan, and the efforts of Viçen and Bağdasar, Hagop and Akabi are forced to leave each other. Akabi is informed that Hagop will be engaged with someone else and her uncle Bağdasar wants to marry her with Garabed, a young Orthodox Armenian. Although Akabi learns that Hagop is not actually engaged with anyone else and does not leave herself, because of that she does not have the hope that she can marry with Hagop, she jumps into the sea by poisoning herself. Even if Hagop gets Akabi out of the sea as soon as he sees her, she dies. Hagop, unable to withstand the death of Akabi, dies twenty-one days after the death of Akabi, as well.

In addition to this main story of Akabi and Hagop in the novel, there are two more stories. First of them is about Rupenig and Fulik, and the other one is about the VarTeni-Nigogos couple. Rupenig, drawn as an entirely opposite character to Hagop, is in some way associated with Hagop and his surroundings, although he does not have any role to influence the main story. However, the story of the VarTeni-Nigogos

couple is in no way connected to the main story. I will examine the functions of Rupenig and the VarTeni-Nigogos couple in more detail in the following sections.

The only obstacle for Akabi and Hagop, who are in love with each other and want to be together, is that they belong to two sects of different beliefs. Akabi is from an Orthodox (Gregorian) and Hagop is from a Catholic congregation, even though both of them are Armenian.¹²³ In 1846-1847 in Istanbul, which is the narrative tense in the novel, there is a controversy between these two communities that will lead to hostility. In the text we read the stories of Akabi and Hagop, who cannot reach each other because of this controversy between the two communities. The basic argument in this section of the chapter is that there is not a pure love story here and that the narrator of *Akabi Hikayesi* touches many different issues through this love story. What I would like to show here through this argument is that the narrator in this story is a narrator who has multiple profiles and different positions, rather than having a single, stable profile and position. I will explain what I mean by profile and position here through the classifications made for different narrator typologies in narratology.

3.1. Narrator

In this section, I will use the criteria *diegetic status, hierarchy, degree of markedness, evaluative position, ability, spatial fixing, and access to characters' consciousnesses* in the determination of narrative typologies of *Akabi Hikayesi* by referring to Table 2.9. which is presented in the previous chapter. I think that these criteria are sufficient in order to be able to reveal the narrator typology in a written narrative, because other concepts that can be considered apart from them are the criteria that actually come from them, which are attached to the criteria I consider here. I will be using most of these concepts by referring to Schmid, Rimmon-Kenan, and Genette. I think that it is more important to be able to explain what the concepts and definitions I will use mean and what they specifically express for the texts than which concepts

¹²³ But, here, being an Armenian does not correspond to a national, racial identity. It is more related with the religion, since during that century Ottoman Armenians still identified themselves as Ottoman. The main issue here is neither race nor origin, but different sects of the religion. Gregorian Ottoman Armenians call themselves as Armenian, but not Catholics or other ones. For a comprehensive work on this subject, see Edmund Herzig and Marina Kurkchian (ed.), *The Armenians: Past and Present in the Making of National Identity* (New York and Canada: Routledge, 2005).

or persons, studies I refer. What I am aiming at is to be able to produce an integrated analysis with well-established determinations and explanatory concepts. The criteria I focus and the narrator type(s) in *Akabi Hikayesi* can be seen as follows:

Table 3.2

Criteria	Narrator Type(s) in <i>Akabi Hikayesi</i>
Diegetic status	Diegetic and Non-diegetic
Hierarchy	Primary and Secondary
Degree of markedness	Strongly marked
Evaluative position	Subjective
Ability	Omniscient
Spatial fixing	Omnipresent
Access to characters' consciousnesses	Expressed

By taking into account the table above, I would like to start with the *diegetic status* of my first text, *Akabi Hikayesi's* narrators. I can easily say that the text, which consists of sixteen separate chapters, has both diegetic and non-diegetic narrators. Since this text does not have a single, stable narrator, I clarify how and in which ways *Akabi Hikayesi's* narrators are both diegetic and non-diegetic. In fact, the answer to the question of how to evaluate the diegetic status of *Akabi Hikayesi's* primary narrator will be that it is a non-diegetic narrator. But reading this text only through a non-diegetic narrator will be incomplete and inaccurate, even though I will mainly emphasize its primary narrator.

In the text, the non-diegetic narrator tells us about the story of Akabi Dudu, who gives the name to the novel and Hagop Agha. The reason he¹²⁴ is a non-diegetic narrator is

¹²⁴ I call *Akabi Hikayesi's* primary narrator as "he" because of two reasons. The first reason is that the primary narrator appears in the author-narrator profile, mostly through the novel. The second reason is that the primary narrator does not have a "female narrator call" anywhere in the novel.

that he “does not narrate about himself as a character in the diegesis, instead narrating exclusively about other people.”¹²⁵ Because the narrator is non-diegetic, he can already belong solely to the level of exegesis, not diegesis.¹²⁶

One of the characters in the text, Akabi Dudu’s mother, Anna Dudu, narrates us her own story. This is an embedded, secondary narration, and Anna Dudu is both the narrator and the main character of this story. Hence, she can be called a diegetic narrator in the text.¹²⁷ This embedded story comes out in parallel with the love between Akabi and Hagop. The greatest obstacle in front of the convergence of Akabi and Hagop is that these two lovers are from different sects. Akabi is Orthodox and Hagop is Catholic. Interestingly, in the embedded story, we understand that Akabi’s parents, Anna and Bogos, are also from different sects. Akabi’s mother is Catholic and her father is Orthodox. Akabi, who suffers from a “forbidden” love in the frame story, is actually a fruit of “forbidden” love in the inner story. At the point where Anna Dudu shares this fact with both Akabi and the reader, we are faced with a diegetic narrator, not non-diegetic, and we see this diegetic narrator on the level both of diegesis and of exegesis since she is both narrating and narrated.

Hierarchy in the text, on the other hand, determines both the different narratives and the diegetic status of narrators. The hierarchy is one of the criteria that determines the types of narrators in the text, but it is again the hierarchy between different narrations that determines the positions of these narrators. In fact it is possible to talk about a hierarchy between both the narrations and the narrators.

I already stated that there is a frame and an inner story in the text. While the narrator of the frame story can be described as the *primary* narrator, the narrator of inner story is our *secondary* narrator. The narrator who narrates the story of Akabi and

¹²⁵ Schmid, *Narratology: An Introduction*, 68.

¹²⁶ In terms of Genette or Rimmon-Kenan, the narrator of *Akabi Hikayesi* can be also named as *heterodiegetic*.

¹²⁷ According to Genette’s terminology, Anna Dudu is a *homodiegetic* narrator, and since she is also the main character of her own story, she can be also called as *autodiegetic*.

Hagop is the primary narrator, and Anna is the secondary narrator here. Although Schmid is cagily approaching his terminology, I think it is possible for Genette to make a distinction here according to the narrator inclusion in the story. I say this since I am able to crosscheck Genette's approach by looking at *Akabi Hikayesi*. While the narrator of frame story, the primary narrator, is outside of the story he narrates, the narrator of inner story, the secondary narrator, is personally in the story she narrates. For this reason, I do not see any danger in calling the primary narrator *extradiegetic* and the secondary narrator *intradiegetic*.¹²⁸ But, it should not be forgotten that the *-diegetic* term here does not refer to the narrator, but the narration.

Now it is possible to say that we know what kind of a text and narrator we face: If we consider only the narrator of the frame story, it can be stated that *Akabi Hikayesi* has a *primary non-diegetic* narrator. But, it should be also underlined that the text also contains a *secondary diegetic* narrator in the context of the inner story.

I would like to explain the other criteria that will reveal the narrator in more detail by relating these categories to each other. Even though hierarchy and diegetic status are related to each other, these two criteria are related to the more technical side of the matter. The other criteria will give us information other than the point where the narrator stands and calls to the reader. On this point, I want to start with the narrator's *degree of markedness*. Is the narrator's presence clear enough throughout the text? Does he just tell the story or do more than that? Where and in what ways does the narrator show himself? Many more questions like these can be posed about the existence of the narrator and how much of it has emerged throughout the text. To use the expression of Schmid, *Akabi Hikayesi's* primary non-diegetic narrator is *strongly marked*. What kind of information does this give us about the narrator? Or if we were to ask the other way around, what kind of a narrator is strongly marked? At the beginning of this chapter, I mentioned that the narrator in this story is a narrator who has multiple profiles and different positions. Here we are talking about a narrator who holds every kind of information, can be everywhere at any moment,

¹²⁸ Genette, *Narrative Discourse: An Essay in Method*, 227-228.

manipulates the reader, and therefore approaches events in a *subjective* way. If we are to express it in a more technical way, the fact that the narrator possesses all kinds of information shows us that he has a divine consciousness. Of course this divinity also gives him the ability to master the consciousness of the characters and access the characters' minds, and this ability can be seen in the text well *expressed*. Hence, it is possible to say, as shown in the table above, that we are facing an *omniscient* narrator in *Akabi Hikayesi*. Actually, the fact that the narrator is also *omnipresent*, since he can be everywhere at any moment, is something that happens because of his omniscience. On one hand, the fact that the narrator can present himself anywhere at any moment is a part of his divinity. On the other hand, the fact that the narrator's access to characters' consciousnesses is well expressed contributes to his strong markedness. What I am trying to show is that these concepts, adjectives, and determinations that set the narrator's profile are not separate or unconnected. Quite the contrary, they are highly related, consistently interconnected, complementary, and mutually supportive.

In *Akabi Hikayesi*, which has a primary non-diegetic narrator, in which ways does this narrator carry out all these? I would like to clarify a few questions which throw light on the matter, such as how this primary non-diegetic narrator becomes omniscient and/or omnipresent, for what reasons do we think this narrator is subjective, how do we understand where the narrator enters the characters' consciousnesses, and what determines his degree of markedness.

First, I think it would be useful to begin with the different profiles and positions of the narrator I mentioned earlier. In *Akabi Hikayesi*, one of the most significant points which characterize the narrator is that the narrator goes outside of the story he narrates and declares an idea. According to him, of course, he has reasons for doing so. But more important than this, the main issue here is, I think, how the narrator does this. *Providing direct information and causalization, criticizing and making*

propaganda, caricaturizing, negotiating are the means which explains how the narrator practice these all.¹²⁹

In *Akabi Hikayesi*, the narrator provides direct information to the addressee.¹³⁰ This information flow is not in a specific order and is related to the narration moment. Wherever the narrator considers it necessary, he stops telling the story and gives out-of-the-story information related to his issue. These expressions are not hidden between the lines and they can be easily distinguished. In connection with this, another situation that will exemplify this profile of the narrator is that he goes outside of the story to comment on human relations and human psychology. I explain two reasons why the narrator needs to do this. The first is related to constructing a cause-effect relationship. If everything described in the story has a cause and a consequence, the narrative will be easy to understand. Secondly, the narrator will carry himself into a reliable position by this way. Such a choice is for both the narrator himself and the addressee. Hence, it seems very plausible and pragmatic that the narrator has chosen such a way. The effort to explain and/or show everything in a cause-effect relationship leads about the narrator to go beyond the story and give extra information to the addressee and to make inferences about the human disposition.

Another way the narrator in *Akabi Hikayesi* sets his own position is by offering criticism or propaganda. This propagandist and critical attitude of the narrator can be seen as his most characteristic feature. Behind the forbidden love of Akabi and Hagop, the narrator, who tries to show us the world he has imagined, criticizes everything and everyone that forbids this love. For the narrator, the real issue is not whether these two lovers will get together, but rather the people and the society

¹²⁹ Of course, in order to be able to understand these descriptions I have presented as a determination, it is necessary to address all these in the context of the nineteenth-century modern Ottoman novel. These descriptions can also be mentioned as a form of uniformity in other narrators who are confronted in the Tanzimat-period novels which Ottoman literature met with the novel as a modern genre.

¹³⁰ Another question that needs to be asked here is whether or not *the narrator* providing direct information to his *addressee* can also be problematized as *the author* providing direct information to his *reader*.

who turn this situation into a *maladétta* togetherness.¹³¹ This unity is symbolically the union of two churches and two societies in different sects at the same time.¹³² Contrary to this, the society that the narrator dreams of is a society that is purely homogeneous and indiscrete, intellectual, and fully developed, where people do not fall apart for any reason. Although tens of times the narrator explicitly implies all these things, the following examples are important because the narrator's attitude on the subject is very clear:

In fact, love is one of the most pleasant graces that God endowed humankind, isn't it? As many of the influential names throughout the history have been willing to order our world, what else have they imposed other than love? When humankind becomes full of oneself in the lack of love, what else could surround us nothing but hostility, insecurity and restlessness? And in addition to these, when two people commit with passion and love, from what else could they get joy and pleasure?¹³³

...

Love is a great thing such that it may even conduce to expulse selfishness which causes the biggest enormities by abolishing mercy among people.¹³⁴

Here, the narrator is propagandizing in support of love. By causalizing love, he both reveals his subjectivity and tries to attract the addressee to his side. If the addressee sees eye to eye on these ideas with the narrator, as the story progresses his or her reaction will increase, and this is what exactly the narrator desires. While the narrator is preparing the addressee for what will happen in the story, he consolidates his position on the one hand:

Those are quiet moments of night that two lovers coalesce, which their affection is unique so nobody is familiar with such a passion, that they have

¹³¹ Vartan Paşa, *Akabi Hikayesi*, 78.

¹³² From Laurent Mignon, Murat Cankara, "Empire and Novel: Placing Armeno-Turkish Novels in Ottoman/Turkish Literary Historiography", 309.

¹³³ All translations from the novel are mine. "Fil hakiket Haktaal'anın insane ihsan iylediği keremlerin en güzeli muhabbet deyil mi dir: Şimdiye degin dünyaya gelen büyük zatler nase tanzim virmek mürad itmişler ise muhabbetden gayru kangı şeyi vaz itmişlerdir: Muhabbet olmayub her kes gendui düşündükde insanlar mabeyninde düşmenlik emnietsizlik ve rahatsızlıkden gayru ne ola bilir: Ve bunlardan mada iki zatın biri ol birine muhabbeti olduğu zaman kalblerindeki duydukleri mesruriet ve telezzüzi sair kangı şeydan bilirler..." Vartan Paşa, *Akabi Hikayesi*, 31. In Armenian spelling rules, [:] corresponds to [.] in Latin spelling rules.

¹³⁴ "Muhabbet ol derece al'a şeydir ki, insanlerin beyninde merhameti kaldırub ve en ziyade fenalıklere vesile olan, yalnız gendiyi düşünmeklik huyunu bile def itmeye sebep olur." Ibid., 61.

no doubts of each other's feelings, which is merged in a single body, that is, for them it is not possible to have these feelings for anyone else, their desire to live is not for living with someone else, they can even die for the beloved one, both wishes the partner to think about the other, they would not be happy seeing any other person so much so that separating those would be like disembodiment.¹³⁵

On the other hand, the narrator himself does not always express the messages he wants to give directly or indirectly. At points, it is unclear who exactly is speaking. It is possible to see sometimes that the characters and the narrator are intertwined.¹³⁶ While Akabi and Hagop, who are confident in their love for each other, communicate by exchanging letters, a letter written by Akabi to Hagop passes into the hands of HamparCum, who is seeking revenge upon Hagop. When they meet, Akabi finds out that her letter has not reached Hagop, and it has changed hands. She feels very sad and hopeless, and begins to think that their love is impossible. Hagop, who sees this, tries to persuade Akabi not to fall into despair, and they start to argue. This lengthy debate of Akabi and Hogop is perhaps the most important part of the text in terms of sampling the narrative communication between the narrator, the characters, and the addressees.¹³⁷

As I mentioned it before, in *Akabi Hikayesi* we do not face a narrator who has a constant profile. On the contrary, we see a narrator in different dimensions at different point in the text. We are talking about a narrator who sometimes tells us only what he sees, and sometimes only what he wants to show us; sometimes he speaks as himself, and sometimes he uses the minds of the characters. The passage, I have mentioned above, is one of the best examples of this. Akabi and Hagop seem

¹³⁵ "Gecenin susluk vaktinde birbirlerini seven iki zat birleşmiş, esrarlerine aheri aşna deyil, muhabbetlerinden şübheleri kalmamış, ve cemi hasseleri ikisinde bir zat üzerine cem olmuş, şöyle ki anler için muhabbeti aherinden duymak mimkin deyil, ömrü arzu itmek aheri ile yaşamak için deyil, sevdikleri zat için ölmek asla gözlerinde deyil, ikisinin de fikri sevdiyinden mada aheri düşünmek, dideleri aher zat görmek ile hoşnud olamaz, vel hasıl birini ol birinden ayırmak ruyi vicudden çıkarmak gibi olmuştur." Ibid., 71.

¹³⁶ Here, one should consider the points where *the narrator* and *the author* are intertwined. In addition to a narratological analysis, this is a situation that can often be encountered in nineteenth-century Tanzimat-period novels. I will only show the profile transitions between the narrator and the characters because I opt to focus only on the text itself. Examining the interaction between the author and narrator profiles is beyond my present purpose.

¹³⁷ Since it would be lengthy quotation I mention the pages. Please see, Ibid., 75, 76, 77.

to have been talking to each other about their love and future, but they are still in the hands of the narrator. The narrator draws these two main characters out about the issues he tries to deliver with again a propagandistic and critical attitude. The main issues, such as “free will,” “freedom of thought,” “rationalism,” “equality,” and “sanctity of love” are treated by the narrator through the characters. The narrator is on his way again, but in a different way which proves his plural, subjective, and strongly marked existence.¹³⁸

Another technique *Akabi Hikayesi's* non-diegetic primary narrator uses is *caricaturizing*. Caricaturizing is a narrative technique, but it also contributes to the above-mentioned multiple and unstable profile of the narrator. In the simplest sense, what I mean by caricaturizing is to make someone or something look very funny and comical. I have also discussed this as another issue here, as it is not only a narrative technique but also something that directly tells us the narrator itself. I would like to discuss this situation in the *Akabi Hikayesi* through two examples.

When we think about the ludicrous, comical actions and situations in the text, no doubt Sarkis Aga's son Rupenig will be the first name that comes to mind. This does not mean that we should treat him only through his oddities, because he appears on the very first page, at the beginning of the text and throughout the story he becomes one of the main elements of the characterization balance in the text. With the characterization balance, I actually try to note construction of the integrity of contrasts.¹³⁹ While Rupenig is strange and funny, he actually contributes to the construction of Hagop as a main character. As long as Rupenig is ridiculous and strange Hagop seems more worthy of respect. This is, of course, a conscious choice

¹³⁸ According to Genette, *metalepsis* (métalepse) is a way of playing with boundaries between narrative levels. Here, a narrator who speaks from the minds of his characters also reveals the state of metalepsis, because both of the characters are speaking with the identity of the narrator. The narrative-level boundary which should be between the characters is exceeded and a crossing violation is made to the narrator-addressee level. In other words, this border crossing occurs from *the level of action to the level of fictional mediation*. This is one of the ways the narrator uses in order to criticize and make propaganda; Genette, *Narrative Discourse An Essay in Method*, 234-243.

¹³⁹ One of the most distinctive features of romanticism is the contrasts in the processing of themes and characters. Even though I cannot claim that *Akabi Hikayesi* is a work bearing all the features of romanticism, it was built on the principle of antagonism of romanticism, especially in terms of its characterization.

of the narrator. Rupenig is a pretentious, badly dressed, simple-minded, and unintellectual character while Hagop is very reasonable, rational, intellectual, and esteemed.¹⁴⁰ The first question to be asked here is why Rupenig seems funny and strange to us. Being pretentious, snob, and ignorant does not always make someone funny. Rupenig's ridiculousness stems from his presentation by the narrator, not his qualifications. Otherwise, why does someone who merely desires to marry with a girl and wants to dress in a beautiful and fashionable way, appear so ridiculous?

The second question is why the narrator has such a character in this text. Şeyda Başlı states in her study, *Akabi Hikayesi* is based on the contrast between Rupenig and Hagop.¹⁴¹ It is unfortunately not correct to have such an inference about the novel, especially when it is subjected to a narratological reading. Rupenig does not have any influence or role in the course of the primary story, but still we follow him very carefully. The narrator uses Rupenig both to prepare us for the climb in the storyline and to ease sometimes the tension that arises from this climbing.¹⁴² Secondly, Rupenig is a micro-sample of the social consciousness, which is criticized by the narrator. Therefore, Rupenig points to the narrator himself with both the contrast between him and the main character and the situation of functionality in the storyline. There is an unignorable contrast between Rupenig and Hagop, but the whole novel is not built on this contrast. Of course it is possible to read *Akabi Hikayesi* on the basis of Rupenig-Hagop antinomy, but this method of reading is the most common form of reading in the studies on *Akabi Hikayesi*, and by this way the text is always presented as if it is a "prototype" or a "draft" of Ahmet Mithat's *Felâatun Bey ile Râkım Efendi* (1875). In her study, which is the only study directly concerning the narratological structure of *Akabi Hikayesi*, Başlı misreads the novel in terms of its narratological structure and the functionality of characterization.

¹⁴⁰ I do not say that while Hagop is a *good* character, Rupenig is a *bad* character, but it cannot be ignored that the contrast between these two characters is beyond these *good* and *bad* adjectives.

¹⁴¹ Başlı, "From the 'national allegory' to the metaphore of empire: The multi-layered narrative structure in the Ottoman novel", 176. For a comprehensive review of this study, see Fazıl Gökçek, "Osmanlı Romanının İmkânları Üzerine," *Yeni Türk Edebiyatı* 3 (2011), 247-259.

¹⁴² See Table 2.2. and 2.3.

The second point about the caricaturizing, after Rupenig, is VarTeni Dudu and her husband Nigogos Agha. This couple, appearing out in two parts of the text, is quite absurd when the general profiles of the characters in the text are considered. There is a large age disparity between VarTeni and her husband, and VarTeni is the elder one, and she is obsessed about her age and jealousy. She constantly implies that her young husband Nigogos is inclined to cheat on her, and she gives Nigogos no chance to do anything else. Because she is much older than her husband, she is a little behind the times. The narrator starts to caricaturize her on this point. VarTeni is shown by the narrator as a character who understands and pronounces words incorrectly, who often misinterprets the current and past time, and who understands and interprets events and situations in a different way. So she is very close to being a kind of *grotesque* figure.¹⁴³

When we think of Rupenig and the VarTeni-Nigogos couple together in terms of caricaturization, we can see that both Rupenig and VarTeni are offered to us as comic and strange by the conscious preference and attitude of the narrator. If we ask again for this couple the second question asked above for Rupenig, we do not have the same answer, and how do we explain the existence of this couple in the text? I have already mentioned above that Rupenig's existence has a very functional role throughout the text especially in terms of the main characterization, although he does not have any significant role or influence in the flow of the main story. Here, more interestingly, although the third chapter in the book was titled "VarTeni dudud,"¹⁴⁴ this couple has no connection to the main story or with the main characters, and this situation I suppose makes the answer of the question above more nuanced. Why would such a couple be included in the story of a narrator who is dealing with very serious and important issues in the background of the text? And as readers, why do we unconditionally accept the story of this couple and follow them with extreme care? The reason why we meet and follow this couple quite naturally in the story line is related to the direct narrator and the whole narrative. We accept this couple directly because the narrator has placed them in the whole text with a novel economy

¹⁴³ Vartan Paşa, *Akabi Hikayesi*, 12-17 and 92-94.

¹⁴⁴ *Ibid.*, 12.

consciousness, and we see this couple as a part of the Catholic-Armenian community in the narrative. Besides this, the narrator tries to distract the addressee through this couple, who have these strange, funny, and absurd relationships, so that the addressee can get deeper into the text. It is obvious that the narrator narrates his story with a “digressive voice” in these sections, and this can be seen as a “digression strategy” in the narrative.¹⁴⁵

Therefore, in *Akabi Hikayesi*, the existence of characters such as Rupenig and VarTeni confronts us with a narrator who determines both his and his addressee’s positions, and moreover this narrator directs (or redirects or misdirects) his addressee to his own direction. This elucidates also why we find Rupenig ridiculous and why VarTeni’s obsessions or incorrect wording make us laugh even though they have different functionalities in the text. One of the ways *Akabi Hikayesi*’s primary narrator chooses is caricaturizing, and this shows us how the narrator is very subjective and strongly marked, and that he does not have a single, stable position throughout the text.

I would like to talk about the narrator’s negotiation with the addressee as the last issue that reveals the profile of the narrator in *Akabi Hikayesi*. I mentioned earlier that the narrator speaks outside of the story at some points. I have explained that the narrator sometimes does this by providing information directly to the addressee, and sometimes by offering, for example, psycho-social analyses about human nature with a rationalist attitude. Besides these, the narrator negotiates some issues with his addressee in some more complex forms of communication. The reason why I call these communication forms complex is that it is difficult to track exactly who is speaking in these parts. In many places throughout the text, we come across such

¹⁴⁵ “A digressive and multiple narration, one that is ‘dispersed into many trickles’, is a strategy deliberately adopted by the narrator in order to preserve the narrative possibilities at his disposal...By avoiding a focus on a single story, the narrator has the advantage not only of handling the story with more detachment but also of not exhausting its potentiality... Through digression the novel recharges itself and becomes a ‘machine for multiplying narratives’ (1988: 120).” Olivia Santovetti, “Straight Line or Aimless Wandering? Italo Calvino’s Way to Digression,” *Digressions in European Literature: From Cervantes to Sebald*, ed., Alexis Grohmann and Caragh Wells (New York: Palgrave Macmillan, 2011), 173; Italo Calvino, *Six Memos for the Next Millennium* (Cambridge, MA: Harvard University Press, 1988), 120.

forms of communication. At the beginning of the third chapter of the text, for example, the narrator starts to talk about how Istanbulite people have fun and how they spend their time in the evening by comparing Islamic and European-style entertainment in Istanbul, and the narrator wants to give an example of different views and interpretations that may arise from this comparison. He starts to talk about the fact that it is not appropriate for women to appear in the evening out-of-doors and to be with men. If he is asked “why,” he tells that he would respond with these explanations:¹⁴⁶

— [A] Wow, good heavens! Why would I let my daughter to meet some stranger that I do not know, without any expectations no way that I let this happen, you must be joking!

— [N] Lady, if such thing happens, if a stranger would meet with your daughter, and if that stranger is well-civilized, nothing would be wrong. Because if they desire to see each other, they make this happen in anyway before you know it.

— [A] Indeed, I cannot accept such a thing.

Some nearby person joins the conversation:

— [A] What does it mean that my wife meets someone else, am I that kind of person?

— [N] No no, I didn't mean that, if everyone in such a meeting behave own selves, nothing would go, even everybody would have fun.

— [A] I don't need that kind of fun. Anyway, so many young men aim that, which overall tendency is to have European style of life where gatherings are European, *ferace* (long overcoat worn by women) is taken off, but we let none of them happen, not in this life!

— [N] Well then, our community would not improve current situation unless people are nurtured with European culture.

— [A] Forget it, I wish we would not have been awakened that much. Don't you see, our world becomes deteriorated day by day, and it is clear it will be much further if ignorant people have such ideas? Oh God, help us, we will be in great trouble otherwise.

— [N] Although you are opposed to practices that we have desire for, it is of no avail that European life style is favored each day because good trends always move ahead, and no way that we will fall behind as Europe forwards. You don't want to recognize this today, but you will have to soon.

— [A] Perish the thought!¹⁴⁷

¹⁴⁶ The narrator uses the phrase “if asked” in the passive voice, and he does not express who will ask this question. Is *the reader* or *the addressee* asking the question, or is *the narrator* or *the author* debating the question in his own mind? Vartan Paşa, *Akabi Hikayesi*, 12.

¹⁴⁷ — [A] Ka, vay bana, niçin kızımı tanımadığım ademe göstereceyim, bir umudum olmadıktan songra, hiç öyle şey olur, çok şey, daha neler:

— [N] Kadın, kızını tanımadığın adem görür ise ve terbiyeside var ise, korkma, bir keder olmaz. Zira anler birbirlerini görmek mürad itdiklerinde, size sül itmeyerek pek eyi görüşürler:

— [A] Yok dogrusu öyle şey olmaz:

As seen in the quote above, while the narrator is narrating his story, he suddenly stops and develops an *internal*¹⁴⁸ dialogue on an issue within the story. This part I quoted from the text has an importance in terms of two different points. The first is its form, its compositional appearance. As I mentioned above, in this communication form the narrator negotiates and debates with his addressees, who pose questions to him, but these addressees are not characters from within the story. The narrator discusses the matter with the addressees he has created right that moment, and he enters into a *dialogue* by seeing them as his conversational partners. Defining this way of communication/interaction as a form becomes a problem right here. Although it appears in the form of a dialogue, the narrator is actually negotiating, talking with himself. What we have to prove is that the narrator speaks also for his own created addressees, even though he just pretends to answer their questions. Hence, because there is a situation of self-talk, we have to ask whether or not this compositional appearance, which looks a dialogue, may actually be a *stream of consciousness*, a *monologue* (not *dramatic*, but *interior*), or a *soliloquy* form.¹⁴⁹ It is important to

Öteden bir aheri der:

- [A] Ne demek dir, benim karım ile başgası niçin görüşün, ben bunda şey miyim:
— [N] Hayır, korkmayın bir şey deyilsiniz, her kes ırzı vakarı ile meclisde davranır ise bir şey l'azım gelmez, ve hatta güzelce eylenilir:
— [A] Bana l'azım degil o eylence: amma topu delikanlılerin müradı bu deyil mi, her kes büsbütün alafrankaya meyl itsin, ve meclisler Evropa usuli olsun, ve bunlardan mada feraceler çıksın, l'akin hiç biri olmaz biz sag kaldıkca:
— [N] Öyle amma milletimiz bulunduđu hal'den hiç bir vakt ileru gidemez, ta kim Evropa terbiesini bir eyice tahsil itmedikce:
— [A] Vaz geç sende, keşki bu kadar da gözümüz açılmayaydı: Eyi mi oldu, gitdikce dünya fenalaşıyor, ve cahiller bu fikirlerde olur ise daha fena olacağı şübhesiz. Allah yardım iyleye halimiz pek fena olacak:
— [N] Her ne kadar bizim arzu itdiyimiz usullere mugayır iseniz de, ne faide, gün begün şeref bulmada dır, çunki eyi şey daima ileru gider, ve Evropa daim ileru gitmekde olarak bizim geri kalmamız mümkünsiz dir, bu gün tanımak istemeyorsun, l'akin yarın mutlaka kabul ideceksin:
— [A] Allah o günü göstermeye: Ibid., 12-13. I will explain later why I put [A] and [N] at the beginning of the sentences.

¹⁴⁸ The reason why I describe the narrator's conversation as *internal* is that he is actually talking to himself in practice, even though he seems to be debating with his addressee.

¹⁴⁹ I want to draw attention to the structural pluralism of this communication form and what it can tell us about both the text and the narrator, rather than what these terms are or how this communication form can be technically explained. I will call this form *dialogue*. For this and other technical terms, see M. H. Abrams, *A Glossary of Literary Terms 7th Edition* (Boston: Heinle & Heinle, 1999), 289-290; 298-299.

consider this situation, not only in terms of its form of communication/interaction but also in terms of how it narratologically contributes to the text itself.

The second point of this dialogue bears upon both the content of what is discussed and the ultimate purpose of the narrator. The narrator suddenly stops his story, starts to discuss an issue with addressees he creates at that exact moment, and develops a dialogue which is not very easy to follow. I say this because at first sight it is not clear who is talking in the dialogue. It is obvious that the narrator continues to speak, but then we are confronted with the question of who the narrator is talking to. Because of this complexity, I put an A at the beginning of the sentences where I think the addressees are talking, and an N at the beginning of the other sentences where I think the narrator is talking. While the starting point of main topic is on whether or not women should be out in the evening, the issue then turns to evaluating the attitude of Islamic/Ottoman¹⁵⁰ understanding towards Europe. When we look at the discussion, it can be seen that the narrator tries to convince his addressees to take into consideration Europe and its progression. The narrator clearly states that it is necessary to acquire the understanding of Europe and that his people¹⁵¹ will otherwise inevitably fall even further behind Europe. The issue that needs to be considered here is why in the middle of the story the narrator enters into such a debate. Why does he try to persuade the addressees by debating with them on these matters instead of continuing to tell the story of Akabi and Hagop? In fact, all the points I address here present us with a subjective, strongly marked, omniscient, non-diegetic primary narrator of *Akabi Hikayesi*. The debate with the addressees here also proves all these competencies of the narrator.

¹⁵⁰ It is not exactly clear here whether the narrator criticizes the Ottomans or the Islamic side of the Ottoman Empire. But he gives a reference to the "Muslim community" ("islam taifesi") just before discussing the matter.

¹⁵¹ It is another matter what exactly the narrator implies with the expression "our people" ("milletimiz"). He may mean Catholic Armenians, or all Ottoman Armenians; Muslim Ottomans, or all Ottomans. This is again related to the question of who the narrator is addressing. However, when I think of the whole text and the target audience, I think that here the appeal is to all Ottoman Armenians. Even though the narrator makes a reference to the Muslim community ("islam taifesi") just before the dialogue, it is also clear that different addressees are involved in it.

So far, I have focused on narrator-addressee relations¹⁵² by commenting on this narrator's different ways of communication/interaction. But it is also necessary to take into consideration that this dialogue mentioned above may be analyzed at a different communication level, that of *nonfictional communication (Extradiegetic level)*.¹⁵³ I say this is necessary because this situation and the authoritative voice in the dialogue may not only belong to the narrator, but also to the author himself. I do not mean to say that it is wrong to treat this authoritative voice who is debating a matter with the opposite side through a *narrator-addressee* collocation. This may be a good first step toward straightening out this situation. But, we should also consider that there may actually be an *author-reader* communication above the *narrator-addressee* relationship here. Looking at things at this level may help us in trying to comprehend why the narrator (if he is the narrator) enters into such a dialogue in the middle of the story, why he is so committed to persuading the opposite side, how it is possible for him to know everything, and so on. Another significant question here is again the matter of who exactly is talking to who. This is because, at the end of the dialogue, the narrator (we can be sure he is the narrator once more, because he turns back to the story) clearly says that "It is not necessary to discuss this here, everyone has a misjudgment. Who is right is revealed in time. Let's come to our story,"¹⁵⁴ and he continues to tell his story. All in all, it can be stated that here there is an author-narrator and reader-addressee intertwinement, and actually the line between the level of fictional mediation (the first diegetic level) and the level of nonfictional communication (extradiegetic level) becomes barely perceptible.¹⁵⁵ And this is again creates a situation that pluralizes both the meaning of the text and the voices included by it.

¹⁵² A Level of fictional mediation (*Diegetic level I*), see Table 2.5.

¹⁵³ Ibid.

¹⁵⁴ "Anler bize l'azım deyil, gelelim naklimize, her kesin bir züümü var, vakti ile beyan olur kimin hakkı olduğu:", Vartan Paşa, *Akabi Hikayesi*, 13.

¹⁵⁵ It is not my primary aim to examine all the kinds of author-narrator and reader-addressee typologies in the context of nineteenth-century Tanzimat-period narratives, but it is necessary to consider that this intertwinement situation can often be encountered in Tanzimat period novels. But, I will not make a specific evaluation about the whole century's author-narrator or reader-addressee collocation samples in the narratives.

With all of these, the question of why the author or narrator does these still (we need to ask this question many times throughout the text) preserves its vitality. The answer is related to the author's inability to control himself, which leads him to interpose himself in front of the narrator's consciousness and profile. In other words, the narrator's consciousness is overwhelmed by the author's ambition. The author wants to speak directly to the reader by intervening in the flow of the story. The author does this because according to him the things he wants to show, the messages he wants to give the other side, are very important and communicating them is a necessity in a novel economy. The author must make what he says or shows clear, and must prove what is very significant, necessary, and reasonable while doing all this in a novel form, since he is actually looking to convince the church, a community, a sect in the background of the novel. So we can more easily understand why the author (and, of course, the narrator) is in a struggle to convince his readers that cannot be ignored in some places, and he does it in many different ways. Looking at the issue in this regard makes clearer and more comprehensible the points where the narrator provides direct information, causalization, criticism, and propaganda, and when he caricaturizes and enter into debate.

3.2. Focalization, Time and Space

Now the time has come to discuss *Akabi Hikayesi* in the sense of focalization, time and space. As mentioned before, in this section, I will use S. Rimmon-Kenan's focalization model¹⁵⁶, and I will begin with the perceptual facet of this model. In order to explain the focalization in this text, we must remember that in *Akabi Hikayesi* there are two different kinds of main narrators. The first one is our primary non-diegetic narrator telling us the story of Akabi and Hagop, and the secondary one is Anna Dudu narrating her own story diegetically in an embedded story frame. Temporally speaking, the primary narrator-focalizer is panchronic since he has knowledge of all the temporal dimensions of the story. Actually, because he is an omniscient narrator (even though he sometimes pretends he is not), his focalization even substantiates this ability of his, and it can come out also through the temporal

¹⁵⁶ Please see Table 2.12.

dimensions. Anna Dudu, the secondary diegetic narrator, on the other hand, has a retrospective view. In the text, which was published in 1851, the events starts at the end of 1846 and continues until July 1847. The earliest reference in the text is related to the Istanbul plague of 1812, which is mentioned right at the beginning of Anna Dudu's embedded story. We verify that Anna Dudu has a retrospective temporal view by following her flashback from 1847 to the 1810s and 1820s, and we thus face a narrator-focus of a character.

When we look at the temporal focalization internally, it can be stated that the text's primary narrator is not synchronous with the time of the narrative. It is impossible because he already has the knowledge of all temporal dimensions. However, he sometimes pretends not to be omniscient and omnipresent, as in the following examples: "Again one evening, while we were discussing a matter which I could not remember, MariZa Dudu and Fulik Dudu were talking over there." or "Who knows he promised her a diamond solitaire ring, or convinced her that he would never go to a theatre again, so Nigosos Aga blandished VarTeni Dudu."¹⁵⁷ The question to be asked here is how a narrator possessing all knowledge cannot "remember" or "know" something. I suppose that this situation of pretending can be considered as one of the digression strategies of the narrator.

When we come to spatial focalization, one has to discuss all the other characters apart from the narrators, because here there is a matter of direct character-focalizer. Externally, the primary narrator of *Akabi Hikayesi* narrates his story by focusing both panoramically and simultaneously. Panoramic views which "are frequent in the beginning or end of" the text "or of one of its scenes" can be seen especially in the opening scenes of the chapters.¹⁵⁸ Besides this, he shows us his competence to focus also simultaneously:

¹⁵⁷ "Yine ol aħşam, hatırımde kalmamıř, bir madde üzerine söyleřirken ötede MariZa dudu ile Fulik dudu birlikde yavařça söhbet iderdiler:" and "Bilmeyiz a belki bir brilanti tek tař vad itmiř, yahud bir dahi teatroya gitmeyeceyine niyet itmiř, vel hasıl Nigogos aga VarTeni dudunun gönlünü almıř:" Vartan Pařa, *Akabi Hikayesi*, 7; 17.

¹⁵⁸ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 79.

As we mentioned earlier, Rupenig Ağa, as anticipated, visited Andon Ağa in company with his father and mother.

While they are on the way, we would like to describe Andon Ağa's residence to our readers.

...

There was a wooden house painted white on the street of Ağa Mosque, when you step into the house, you would have been welcomed by a pretty wide marble patio, and walking through the double-sided stairs you would have reached a wide banqueting hall on mid-floor. There were opposing four rooms in that area and upper floor was the same. Living room on the mid-floor had moderate size but when you go into that room, you would have seen nothing about painting.¹⁵⁹

As seen above, the narrator-focalizer is able to show us spaces both panoramically and simultaneously. While Rupenig and his parents are on their way to Andon Ağa's house, he can narrate different scenes at the same time. The narrator instantly swaps over his spatial focalization from the scene of Rupenig's family to the scene of Andon Ağa's house, and this shows us what a simultaneous focalization is. His position when describing the house indicates that the narrator has a bird's eye view, and the text has different examples in these two external cases.

Internally spatial focalization, on the other hand, belongs to the character-focalizer. As it is a focalization in which the knowledge comes from the character's limited visual-spatial ability, here we can see a limited observation-based focalization, because the narrator (or the character himself sometimes) may only be able to convey what he sees:

Walls were colored in bluish-green (which probably revealed that Rupenig Ağa was fond of that color), pictorial wallpapers demonstrated walls *as if* adorned pieces, you could see Thessaloniki mat on the ground *as if* a superb British carpet. Again there were mirrors *as if* jazzy pieces on the wall and two old style desks alike were in front of them, having tarboosh molds, presses

¹⁵⁹ Yokarda tarif itdiyimiz misillu Rupenig ağa memulinde sabit olarak, pederi ve validesi ile beraber Andon ağaye gitdiler:

Lakin anler yolda iken okuyan dostumuza Andon ağanın hanesini tarif idelim:

...

Ağa camisi caddesinde beyaz boyalı ahsab bir bina, kapudan içeri girdikde epeyi böyücek bir mermer havliden geçilib iki taraflı nerdiban ile orta katde genişçe bir divan haneye çıkılır idi: Karşılıklı dört oda, keزالık üst katı dahi ol resimde: Yevmie meclis odası orta katda, genişliyi karar, fakat içeri girildikde resme dair bir şey görülmez." Vartan Paşa, *Akabi Hikayesi*, 6-7.

instead of vases or clocks, one of them holding a tarboosh and the other looked like a baldhead pretended as if Lokman's or Socrates's bronze statues.¹⁶⁰

In this example, the narrator narrates Rupenig's room through Rupenig's eyes. The narrator tells us about the room as if he were in the room with Rupenig. What shows us that the narrator is describing the room through the eyes of Rupenig is the word "as if" (*göya*), which he often repeats throughout the description. With this repetitive phrase we can see how Rupenig sees his room and what he thinks about it. Even though the primary narrator is omniscient, as he narrates the room through Rupenig's eyes, it makes this observation internally limited. This also indicates that the narrator's panoramic observation competence does not mean that every observation he makes cannot be limited, and the quoted part above is not the only example in the text.

As mentioned in the first chapter, the second facet of Rimmon-Kenan's focalization model "concerns [the narrator's] mind and emotions," and "as the determining components" she treats this facet under two titles, "cognitive" and "emotive" orientations.¹⁶¹ She who divides the cognitive and emotive components both externally and internally indicates that the cognitive component of the psychological facet is related to the knowledge of the external and internal narrators. While the external narrator (narrator-focalizer) has unrestricted knowledge and "knows everything about the restricted world," the internal narrator (generally character focalizer) has only limited knowledge as s/he "is restricted by definition: being a part of the represented world, [s/]he cannot know everything about it."¹⁶² In the context of *Akabi Hikayesi*, when we think of the cognitive orientation of the psychological facet, we can easily say that the primary narrator has infinite knowledge,¹⁶³ while the

¹⁶⁰ "Divarler mertebani renginde (görünür ki Rupenig aga bu rengin pek mübtelası) göya resimli kyagıdler ile müzeyyen divar taklidi, yerde selanıg keçesi göya ingiliz halısının pek al'ası konulmuş gibi: Göya pek al'a masa misillu aynaların önünde kezalik evailden kalma iki buro ve anlerin üzerinde çiçeklik yahud saat yerine fes kalıbleri, birinin üzerine fes konulmuş, ve ol birinin başı açık daz kafa misillu, göya Lokmanın yahud Sokratesin tuncden yapılmış kafaleri:" Ibid., 48.

¹⁶¹ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 81.

¹⁶² Ibid.

¹⁶³ Here we have to remember that the narrator sometimes pretends not to be omniscient. While I regard it as a digressive strategy, Rimmon-Kenan explains it as "rhetorical considerations (like the

secondary narrator, Anna Dudu, and the characters in the story have a limited knowledge about the represented world. It is no longer necessary here to give an example of the limitlessness of the knowledge of the primary narrator. So far we have seen many times under many headings how the narrator is omniscient.

The emotive component, on the other hand, is presented by Rimmon-Kenan as the second component of the psychological facet. "In its emotive transformation, the 'external/internal' opposition yields 'objective' (neutral, uninvolved) v. 'subjective' (coloured, involved) focalization."¹⁶⁴ So far *Akabi Hikayesi*'s primary narrator fits in with the *external* sides of different components in Rimmon-Kenan's focalization model's different facets, but here a divergence can be noticed as the primary narrator is not objective, but still he is externally involved in the story. In order to understand how the narrator is not objective, we need to remember the intent of the subtext which is placed in the story by the author. As I mentioned before what we read here is not a pure love story. The narrator of *Akabi Hikayesi* touches on many different issues through this love story, such as "free will," "freedom of thought," "rationalism," "equality," and "sanctity of love." The narrator trying to draw attention to these issues through the characters is as subjective as possible. Otherwise, how can we explain the motivation of the primary narrator who at every opportunity clearly engages in propaganda on these issues, who depicts Hagop as good, attractive, innocent, and intellectual but Rupenig as ignorant and ridiculous and M. Fasidyan and HamparCum as wholly evil characters? The narrator sets his basic subjectivity on the relationship of protagonism and antagonism. Therefore, although the primary narrator of *Akabi Hikayesi* is external, he is not objective at all. The only thing that might be seen as objectivist in this text is the existence of VarTeni and Nigogos, but their existence is not connected to the main story.

This situation of being externally uninvolved but not objective is another example of how in narratology, even though we need to use some terms and classifications, they

attempt to create an effect of surprise and shock)," and gives William Faulkner's *A Rose for Emily* as an example, *Ibid.*

¹⁶⁴ *Ibid.*, 82.

are not immutable. In this context, we may also object to Rimmon-Kenan's classification because while the primary external narrator of *Akabi Hikayesi* is *uninvolved*, he is very subjective.

When we consider another leg of the emotive component, the internal focalization, we can talk about the secondary narrator and the characters. Internally, emotive focalization can be understood by looking at how different characters view the same situation in different ways. To make it clearer, we can look at what Hagop, Rupenig, and M. Fasidyan think about people getting married from different sects. While Rupenig tries to understand who was in the horse carriage, he asks Hagop:

- I think that was an Armenian¹⁶⁵ in the hackney coach.
- Yes.
- Then, I don't want to know about her.
- Why?
- We¹⁶⁶ are so different than them.
- Like what?
- Don't you think grace is much more indigenous to us?
- Rubbish! We both may have that.¹⁶⁷

Or we can look at another example. While Rupenig and M. Fasidyan are having a talk about the Armenians' future, Rupenig complains about Hagop's ideas to M. Fasidyan, who is actually an ecclesiastic:

- Yes, one of them is Hagop Agha. When someone talks about Armenians, he says "aren't we the same nation, why should we be hostile to each other? Our sects are different, so what? *AVedaran*¹⁶⁸ recommended us to have good relations, didn't it?"

¹⁶⁵ He means Orthodox (Gregorian).

¹⁶⁶ Catholic Armenians.

¹⁶⁷ — Galiba talikadaki Ermeni olmalıydı:
— Evvet:
— Öyle ise kim olduğunu anlamaya hiç merak itmem:
— Niçun:
— Adem bizimkinin hali gayrı:
— Ne gibi:
— Nezaket zerafet daha bizde ziyade deyil mi:
— Boş l'akırdı, bizde de bulanabilir onlarda da: Vartan Paşa, *Akabi Hikayesi*, 59.

¹⁶⁸ AVedaran (աւետարան or ավետարան) is the New Testament.

— Never listen out him please, otherwise you go to hell too, it will be harmful for him to talk about such things.¹⁶⁹

Because the emotive component is directly related to the focalizer's mind, emotions, and reactions, the more focalizers there are in the text, the more minds and represented worlds there are. As seen in the above examples, Hagop, Rupenig, and M.Fasidyan look at the divisions within the Armenian community with different eyes, so they have different reactions and representations. Since they are internally involved, they are not *neutral*, but *coloured*.

Apart from the internally involved characters, another example of the internal subjectivity of the emotive component very directly stems from the secondary narrator-focalizer, Anna Dudu who is literally "internal" and "involved" in the text. In the twelfth chapter of the novel, which is titled "Anna Dudu" we face an embedded story which is narrated by Anna Dudu. When we look at this part, it is very easy to realize that one of the characters in the story is a narrator of an inner story and that this story is based entirely on her own memory. Because Anna Dudu is a character in the frame story, a second narrator of an inner story, and that she is internally involved both the frame and the inner story, the part which is narrated by her is undoubtedly very subjective. Besides this technical issue, this embedded story justifies the whole frame story and its basic ideology, which I will focus on shortly. Of course, I do not mean that this part has its own independent semantic and technical importance. I consider that the functional significance of this part in the text is relevant to how it is technically designed. This point is important because if we look at the previous studies on *Akabi Hikayesi*, we can see that they always build on the analysis of the novel semantically or functionally. They miss that what makes this embedded story semantically important in the whole frame story is how the author technically constructs it. Anna Dudu is the only example in the text of a secondary narrator-focalizer who is internally involved in the represented world, but it is also possible to

¹⁶⁹ — Evvet, hakkınız var, biri de Hagop aga. Bazı kere Ermeni l'akırdısı olursa, "ikimiz bir millet deyilmeyiz, niçun birbirimize düşman olmalıyız, mezhebimiz ayrı olma ile ne olur, AVedaran bize muhabbet itmeyi tenbih itmedi mi" deyor:

— Sakın sen onun dediklerine kulak verme, songra senin de canın cehenneme gider. zararı yok daha o böyle şeyler söylesin... Ibid., 116.

take into consideration the other characters in the text as character-focalizers in order to see how the subjectivity comes to exist through their different eyes and reactions.

Before finishing the focalization structure of *Akabi Hikayesi*, the last thing I want to talk about is the *ideological facet*.

This facet, often referred to as 'the norms of the text', consists of 'a general system of viewing the world conceptually', in accordance with which the events and characters of the story are evaluated (Uspensky 1973, p. 8). In the simplest case, the 'norms' are presented through a single dominant perspective, that of the narrator focalizer. If additional ideologies emerge in such texts, they become subordinate to the dominant focalizer, thus transforming the other evaluating subjects into objects of evaluation (Uspensky 1973, pp. 8–9). Put differently, the ideology of the narrator-focalizer is usually taken as authoritative, and all other ideologies in the text are evaluated from this 'higher' position. In more complex cases, the single authoritative external focalizer gives way to a plurality of ideological positions whose validity is doubtful in principle. Some of these positions may concur in part or in whole, others may be mutually opposed, the interplay among them provoking a non-unitary, 'polyphonic' reading of the text (Bakhtin 1973. Orig. publ. in Russian 1929)... In addition to its contribution to focalization, ideology also plays a part in the story (characters), on the one hand, and in narration, on the other.¹⁷⁰

It is possible to talk about a dominance of a narrator-focalizer ideology throughout the novel in *Akabi Hikayesi*. I do not think, on the other hand, that we need to focus only on the narrator in order to understand the source of this ideological domination. At this point I consider that the ideology was built not only by the narrator, but by the author-narrator. This ideology sometimes appears in the background of the text, but mostly in the open, throughout the whole text by the author-narrator. As I have already pointed out, here there is an aim to transform a society through a forbidden love story. This aim is sometimes expressed quite clearly, but sometimes it can be transformed into "a dream world" form rather than an intended track. In other words, the author-narrator sometimes points to what needs to happen, and sometimes to specific things that need to be done for this to happen. Actually, his

¹⁷⁰ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 83-84.

essential goal is very clear: a homogenous Armenian community, without any sectarian distinction. Besides this very first intention, he also touches other issues which will return to the great and unresolved problems of the community in the future: The awkward attitude towards Europe, a tendency to underrate education and literacy; the state of being self-centered, dandy wannabe; not being open to the rest of the world; introversion; indifference to art and history; being foreign to the idea that all people are equal; and so on. These are other main problems that the author-narrator touches upon. Hence, when I speak of the ideology of the author/narrator-focalizer, this should not only evoke something political. As seen through the whole text, the narrator-focalizer's ideology corresponds with an ideology which is an amalgam of political, legal, scientific, religious, moral, philosophical, and aesthetic thoughts.

Because we know that *Akabi Hikayesi* was first published in Istanbul in 1851, it is clear that the narrative tense (*Erzählzeit*) of the text starts from the end of December 1846 and the closure is on the day of 14 August 1847 and all happens in little more than eight months. However, in the narrated tense (*Erzählte zeit*) we go back to the 1810s and 1820s with the flashback of Anna Dudu, who is a secondary narrator-focalizer. No history is directly mentioned in the inner story, but we can understand the years from references to "plague illness" and "Catholic exile."¹⁷¹

In her story we again face another "forbidden love" happening between Akabi's mother Anna and her father Bogos. Even though they are from different sects, and their marriage is totally inconvenient, they find a way to get married in some way and their daughter Akabi comes into the world. This embedded story, which is narrated by Anna herself, is parallel to the story of Akabi and Hagop at the tense of narrative. The aim of the primary narrator in showing us that the two stories parallel each other from the past to now is to historicize his ideology. The narrator thus establishes a historical background to his ideology and attempts to make it more amplified.¹⁷²

¹⁷¹Ibid., 98; 102. "İstanbulda büyük veba: 1812", "Ermeni Katoliklerin sürgünü: 1827" Andrea Tietze, *Akabi Hikayesi*, XIII.

¹⁷² For a comprehensive approach to this issue, see Cankara, "Empire and Novel: Placing Armeno-Turkish Novels in Ottoman/Turkish Literary Historiography," 306-314.

Akabi and Hagop's forbidden love is not the only example in the community, but it should be the last one.

Apart from the primary narrator's external authoritative ideology, it is also possible to see other ideologies which contribute to making this text a novel as a genre. Examples such as M. Fasidyan, Bağdasar Agha, HamparCum, or even to some extent Rupenig represent the opposite of the main ideology. As stated above, these other ideologies are under the control of the main ideology. They cannot be seen as separate ideologies on their own, since they are connected to the main ideology. This connection should be seen as a mutual relationship, because indeed the main ideology, which comes out only by the author-narrator focalizer and controls everything in the whole text, allows these ideologies to emerge. The main ideology sets itself up by means of its own antagonisms. Thus, it produces its own oppositions itself. For this reason, "the single authoritative external focalizer gives way to a plurality of ideological positions whose validity is doubtful in principle," and we see the main ideology as "main" or "authoritarian."¹⁷³ In *Akabi Hikayesi*, although there is a polyphonic ground created by different or opposing ideologies, the authoritarian ideology of the author-narrator stands at every point of the text with all its weight and clarity.

In this chapter, I have aimed to analyze the first published modern novel in Turkish written with Armenian alphabet by emphasizing its narratological structure. In terms of the narrator, *Akabi Hikayesi* has quite broad boundaries. While the primary narrator tries to cover his tracks and attempts to show us that everything he narrates is very real and significant, his effort leads us to ask the questions of who is speaking or who is showing and how. At that moment, by using the elements, the classifications, and the terms of narratology, we are able to examine how this narration process works. With a very specific purpose, the primary narrator of *Akabi Hikayesi* has many distinctive features, which again contributes to the enrichment of the text itself narratologically.

¹⁷³ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 83-84.

The project of an Ottoman-Armenian community which is equal and homogeneous in all respects, non-discriminatory, enlightened, open-minded, and well educated is what the primary narrator demands from the very first until the closure in the text. When the narrator asks or dictates all these, we come across a narrator who has multiple profiles and multiple positions. The narrator we encounter is a diegetic, omniscient and omnipresent primary narrator who is strongly subjective and marked, and who needs to be examined in terms of focalization as well. This is why I tried to show all possible author-narrator and reader-audience-narratee relations perceptually, psychologically, and ideologically.

Although it is the first published example of the Ottoman-Turkish novel genre, *Akabi Hikayesi* is an Armeno-Turkish text that must be studied and considered from multiple perspectives. In this chapter of the thesis, I have tried to examine this text from the perspective of narratology, by considering the main question of what this text tells us from a narratological point of view. Although a number of studies have been done on *Akabi Hikayesi* so far, none of these studies have tried to explain the text by looking only at the text itself. I believe that another essential way which makes us comprehend this text in a broader way is to treat it as a literary text, and narratology is just one of the many ways of doing so.

As I mentioned in the introduction, *Akabi Hikayesi* is one of the most studied Armeno-Turkish novels ever. In the Turkish academy, it is possible to see many different studies on the novel with different contexts. Laurent Mignon's article titled "Tanzimat Dönemi Romanına Bir Önsöz: Vartan Paşa'nın *Akabi Hikâyesi*,"¹⁷⁴ Murat Cankara's studies titled "Empire and novel: Placing Armeno-Turkish novels in Ottoman Turkish literary historiography,"¹⁷⁵ "Ermeni Harfleriyle İlk Türkçe Romanlar Üzerine,"¹⁷⁶ and "Reading *Akabi*: (Re-) Writing History: On The Questions of Currency

¹⁷⁴ Laurent Mignon. "Tanzimat Dönemi Romanına Bir Önsöz: Vartan Paşa'nın *Akabi Hikâyesi*," *Hece* 65-66-67 (2002): 538 – 543.

¹⁷⁵ Cankara, "Empire and novel: Placing Armeno-Turkish novels in Ottoman Turkish literary historiography," 2011.

¹⁷⁶ Murat Cankara, "Ermeni Harfleriyle İlk Türkçe Romanlar Üzerine," In *Tanzimat ve Edebiyat Osmanlı İstanbulu'nda Modern Edebi Kültür*, ed., Mehmet Fatih Uslu and Fatih Altuğ (Istanbul: İş Bankası Kültür Yayınları, 2014), 115 – 137.

and Interpretation of Armeno-Turkish Fiction,”¹⁷⁷ G. Gonca Gökalp’s article titled “Osmanlı Dönemi Türk Romanının Başlangıcında Beş Eser,”¹⁷⁸ Şeyda Başlı’s study titled “From the 'national allegory' to the metaphore of empire: The multi-layered narrative structure in the Ottoman novel”¹⁷⁹ contribute significant analyzes about the novel.

On the other hand, there has not been any narratological analysis of *Akabi Hikayesi* so far. This leads to the fact that studies on the narrative structure of the novel are carried out only through common themes and conflicts of nineteenth-century Ottoman (or Tanzimat-period) novel. As Terry Eagleton states, different meanings of a literary text are “not confined to” some contexts.¹⁸⁰ But, this situation does not also make these different meanings and contexts defective. The defective thing in this process is reading a literary text through only a single context.

It can be argued that reading *Akabi Hikayesi* only through the Akabi-Hagop love or Hagop-Rupenig contrast is problematic. It cannot be claimed that the narrator (or the author), who suggests the theories required for building an “imaginary community” in the background of the text, is neutral. Or, it is not enough in order to make this novel meaningful as a literary production only to state it is “a typical nineteenth-century Ottoman novel”. To ascertain such problematic analyzes on the novel, there is a need for this narratological reading. However, this does not mean that this narratological reading only reveals the lack of arguments about the novel. On the contrary, such a reading allows to control the plausibility of many fundamental evaluations related to the novel brought forward so far, and even strengthens them. Here, my ultimate aim is to indicate that *Akabi Hikayesi* cannot be read in a single context and it is not sufficient to analyze this novel by only considering the

¹⁷⁷ Murat Cankara, “Reading Akabi: (Re-) Writing History: On The Questions of Currency and Interpretation of Armeno-Turkish Fiction,” In *Cultural Encounters in The Turkish-Speaking Communities of The Late Ottoman Empire*, ed. Evangelia Balta (Istanbul: Isis Press, 2014), 53 – 75.

¹⁷⁸ G. Gonca Gökalp, “Osmanlı Dönemi Türk Romanının Başlangıcında Beş Eser,” *HÜ Edebiyat Fakültesi Dergisi* 16 (1999): 185 – 202.

¹⁷⁹ Başlı, “From the 'national allegory' to the metaphore of empire: The multi-layered narrative structure in the Ottoman novel,” 2008.

¹⁸⁰ Eagleton, *How to Read Literature*, 117.

nineteenth-century Tanzimat-period novel themes, because the novel has a very distinctive, multi-layered, and polyphonic narrative structure. I hope that this narratological analysis of *Akabi Hikayesi* will contribute to the present readings of the novel and that it will fill the basic gaps in the interpretations of the novel so far. Herewith, it will also expand the boundaries of literary analysis of the nineteenth-century modern Ottoman novel.

In the subsequent chapter, I will try to reveal the narrative structure of the second Armeno-Turkish novel of this thesis, *Bir Sefil Zevce*, comparingly *Akabi Hikayesi*.



CHAPTER IV

BİR SEFİL ZEVCE (1868) BY HOVSEP MARUŞ

In this chapter, I will examine the narratological structure of *Bir Sefil Zevce* (*A Miserable Wife*). This Armeno-Turkish text, written by Hovsep Maruş, was first published in Istanbul in 1868.¹⁸¹ Although I would like to give information about its author, there is still no reliable information about Hovsep Maruş today. Everything we know (or what we think we know) about the author is based on the fact that he is the author of *Bir Sefil Zevce*. One of the earliest academics in Turkey to study Armeno-Turkish texts, Murat Cankara, says that he cannot get any information about Hovsep Maruş. Naturally we can only make inferences about the author by looking at the text itself. It can be predicted that Hovsep Maruş is Catholic, that he knows languages other than Armenian and Ottoman Turkish (e.g., French, Russian, and English), and that he is familiar with European culture and open to improvement and modernity.¹⁸²

I would like to talk about the characters in the text and the flow of events so that I can outline the text before I begin its narratological analysis.

Characters in *Bir Sefil Zevce*:

Table 4.1

1.	Hagop Muhib, Sebuh Muhib , Tereza
2.	Irani Melkon Agha, Irani Mardiros Agha , Vartug Dudu (Roz)

¹⁸¹ Maruş, *Bir Sefil Zevce* (Asitane: H. Mühendisyan Tabhanesi, 1868).

¹⁸² Murat Cankara, "Ermeni Harfleriyle İlk Türkçe Romanlar Üzerine," in *Tanzimat ve Edebiyat Osmanlı İstanbulu'nda Modern edebi Kültür*, ed. Mehmet Fatih Uslu and Fatih Altuğ (Istanbul: İş Bankası Kültür Yayınları: 2014), 121.

Table 4.1 (Continued)

3.	Hovhannes Bahriyan, Veronika Bahriyan, Hodja Artin
4.	Krikoryan Mikayel Agha , Mesrob Agha
5.	Armaveni, İsbir, Diruhi, other servants and collaborative persons
6.	Sergey Petroviç, Olga İvanovna, Pavlo Andreiç

As it is seen there are six separate categories and I classify the characters according to the families or affinities, the social class and the location. I show the main characters of the novel in bold. In the first category, we see the Muhib¹⁸³ family. Sebuh Muhib is one of the main characters of the novel. The second one is the Irani¹⁸⁴ family and the main character of the novel, Vartug Dudu (Roz),¹⁸⁵ is Irani Mardiros Agha's wife. In the third category, we see Hodja Artin, who is one of the important supporting characters of the novel, and his family. In the fourth category there is the arch-villain of the novel, Irani Mardiros Agha's collaborator Krikoryan Mikayel Agha¹⁸⁶ and his friend. The employees, servants, and the others who are in the lower class of the society and who take care of the main characters' dealings are in the fifth category. In the last category, we see Vartug Dudu's family and her close friends who are from St. Petersburg.

Vartug, the daughter of an Istanbul-Armenian family, disappears in a boating accident when she is three years old. She is rescued by a ship heading for Crimea, and adopted by Sergey Petroviç. After growing up, she returns to Istanbul and marries Iranian

¹⁸³ It is originally *Muhibb* and means one who has a conversation or one who is affectionate, a lover.

¹⁸⁴ *Irani* means Iranian. The family is called *Irani* because they came to Istanbul from the region of Iran. Even though the word *Irani* might be translated as Persian, the word Persian corresponds to matters which are more related with ethnicity and race, but in this context, *Irani* indicates a region.

¹⁸⁵ Her names are both *Vartug* and *Roz*, which no doubt come from the word "rose" and symbolize beauty and purity. Despite these meanings, Vartug Dudu turns into *A Miserable Wife* in the title of the novel. While she gets the Armenian name *Vartug* after she came Istanbul, *Roz* is her Russian name which is given by her stepfather Sergey Petroviç.

¹⁸⁶ The Armenian word *Krikoryan* comes from the Late Greek name *Grēgorios* which means "watchful" and "alert." It is not a coincidence that the "bad" character of the novel is given this name.

Mardiros Agha, an Armenian moneychanger. Mardiros Agha has a gambling habit and his businesses does not go well. He gradually loses his wealth and owes money even to the public purse. He asks one of his friends, Krikoryan Mikayel Agha, for help to get rid of this difficult situation. Krikoryan Mikayel Agha is also in love with Vartug Dudu and when she comes to Istanbul, he wants to marry her before Irani Mardiros Agha, but since he does not have a good reputation, he cannot marry Vartug Dudu. After Irani Mardiros Agha's request for help, he schemes with Irani Mardiros Agha both to take love revenge on Vartug Dudu and to seize her wealth and her huge legacy left by Vartug Dudu's stepfather, Sergey Petroviç. Meanwhile, Vartug meets Sebuhi Muhib, who had seen her in the opera before and fell in love with her at first sight. Sebuhi Muhib is a well-educated, wealthy, and reputable businessman who has just returned to Istanbul. Vartug Dudu falls in love with Sebuhi Muhib too. They secretly begin a relationship. Vartug Dudu gets pregnant. While Sebuhi Muhib and Vartug Dudu secretly flee to Paris, Krikoryan Mikayel Agha and Vartug Dudu's husband, who know that Vartug Dudu is pregnant from Sebuhi Muhib, succeed in abducting Vartug Dudu. They kidnap her since they are planning to legally get Vartug Dudu's legacy left by Sergey Petroviç thanks to the baby. They will gain the right to inherit after the birth of the baby and then will get rid of both Vartug Dudu and the baby. Sebuhi Muhib, who somehow learns where Vartug Dudu, succeeds in saving her, but after the birth Vartug Dudu dies. Meanwhile, just before Vartug dies, it comes to light that Vartug Dudu is the sister of Hodja Artin, one of Sebuhi Muhib's most loyal assistants. Veronika, who twenty-three years later finds her daughter and loses her again at the same time, loses her mind and one year later she also dies. Sebuhi Muhib, with his newborn daughter and servants, goes to St. Petersburg.

These are the main characters and the flow of events in the novel. In the following parts of the thesis, I will constitutively examine the novel in terms of the narrator, focalization, and time and space, noting the differences and similarities between *Bir Sefil Zevce* and *Akabi Hikayesi*.

4.1. Narrator

In this part, I firstly would like to make a narrator analysis through *Bir Sefil Zevce*. I have to clearly state that as I did in *Akabi Hikayesi*, I will again use Wolf Schmid's narrator categorizations and criteria to reveal the narrator profile of the novel. Since in the second chapter, I explained the basic concepts of the narrator and what the narrator corresponds to in a fictional novel, I will start directly by trying to reveal the narrator profile in this section.

Table 4.2

Criteria	Narrator Type in <i>Bir Sefil Zevce</i>
Diegetic status	Non-diegetic
Hierarchy	Primary
Degree of markedness	Marked
Evaluative position	Subjective
Ability	Omniscient
Spatial fixing	Omnipresent
Access to characters' consciousnesses	Expressed

The novel consists of thirty-six chapters, including a three-part opening scene ("EVVELİ KELAM"), thirty-two separate main chapters, and a closing chapter ("SON KELAM"). Throughout these chapters, we are confronted with one narrator who is not involved in the story and the whole frame story is told by this one narrator. This shows us that *Bir Sefil Zevce* has one *primary* and *non-diegetic* narrator, as he is the only one "narrating exclusively about other people."¹⁸⁷ Because the narrator is non-diegetic, it can already belong solely to the level of exegesis, but not diegesis.¹⁸⁸ This narrator can be also called at the level of narration as *extradiegetic*, to use Genette's terminology.¹⁸⁹

¹⁸⁷ Schmid, *Narratology: An Introduction*, 68.

¹⁸⁸ In the terminology of Genette or Rimmon-Kenan, the primary narrator in *Bir Sefil Zevce* can also be described as *heterodiegetic*.

¹⁸⁹ Genette, *Narrative Discourse: An Essay in Method*, 227-228.

Since the rest of the criteria which reveal this primary, non-diegetic narrator typology are highly correlated with each other and I have already explained these criteria's terminological meanings in the previous chapters, here I prefer to examine them as a whole by directly emphasizing the narrator himself. When we look at the degree of markedness of the narrator in *Bir Sefil Zevce*, I will repeat the questions which I have already used for *Akabi Hikayesi*: Is the narrator's presence clear enough throughout the text? Does he just tell the story, or does he do more than that? Where and in what ways does the narrator show himself? As is seen above, the narrator in this text is *marked*, but not *strongly marked*. It is better to explain first how he¹⁹⁰ is marked, and then why he is not as strongly marked as in *Akabi Hikayesi*. In *Bir Sefil Zevce*, there is a narrator who speaks of himself as "we/us" from the beginning to the end of the novel. This "we/us" voice is heard in particular when the narrator wants to intervene in the narration or the addressee. Of course, this "we/us" narrator voice is not unique to this text; we can find many similar narrator examples both in Armeno-Turkish novels like *Akabi Hikayesi* and in other novels from Tanzimat-period literature. However, the narrator in this text has a voice that does not include the addressee in the narration process. He is quite aware that he is the only one who does the narration, while in *Akabi Hikayesi*, for instance, the addressee is incorporated into the narration process by the narrator himself, and the narrator follows the story with his addressee. In other words, since this "we/us" narrator voice points out here only the narrator's own existence, I think that this voice is the primary issue that reveals the degree of markedness of the narrator. "Our essential purpose is only narrate the incident, and we anticipate that we do not presume to state who was right or wrong."¹⁹¹ As seen here in this quotation, the narrator clearly presents both himself and his action of narration through this "we/us" voice, and this expression indicates that only the narrator himself is the one who carries out this narration action. Therefore, the narrator emerges and becomes marked in the points where this voice is heard throughout the text.

¹⁹⁰ Just like I did in *Akabi Hikayesi*, I again call the primary narrator of *Bir Sefil Zevce* as "he" with the same reasons. See, the 124th footnote.

¹⁹¹ "Bizim asıl müradımız yalnız vukuatın naklini itmek olmağ ile kanğı taraf haklu oldığını ifade ılemek bize farz deyil dir deyu memul ıderiz:" Maruş, *Bir Sefil Zevce*, 27.

Another issue that shows us the presence of the narrator throughout the text and makes him marked is that the narrator at some points stops the story flow and speaks directly to the *reader*, not to the *presumed addressee* (interlocutor). At these points, we can understand that it is not the narrator who speaks to us anymore, but the author, Hovsep Maruş himself and we pass from the *narrated world* to the *represented world*, and from the *first diegetic level* to the *extradiegetic level* in the narrative.¹⁹² We should always remember that the narrator, the presumed addressee, and the act of narration are also represented fictional elements in a fictional narrative. At this point, the question may come to mind. If the author is talking to us now, how can we explain it with the presence of the narrator? There is always the possibility that the voice speaking to us throughout the text belongs to the narrator, as long as it does not call us “me as author,” because neither the reader nor the addressee can know exactly to whom this voice belongs. The only thing we can do here is to make inferences. Therefore, I believe that the points where I think the author is talking indicate the presence of the narrator as well.

In *Bir Sefil Zevce*, there are two important points in the places where the narrator makes himself distinct. The first one of them is *providing direct information* and the other one is the *narrator’s subjectivity*. We are provided direct information quite often throughout also *Akabi Hikayesi*. But as I mentioned earlier, this situation does not only pertain to nineteenth-century Armeno-Turkish novels, but also to nineteenth-century Tanzimat literature in general.

Although we show our friend reading [this] around from one house to another, we hope that if they first trust what we are saying, and then if we have no doubt that they wish to deeply understand this story, because their participation is so important here, we would keep visiting other neighborhoods by leaving kid’s hostiles where they are. Because incidents related to the infant in the cradle happened in that house, we should be there.¹⁹³

¹⁹² See the Tables 2.4. and 2.5.

¹⁹³ “Okuyan dostumuzu her ne kadar evden eve gezdiriyor isekde memul ideriz ki evvela khatırımıza rayet ider. sanien naklieti bir eyice anlamak müradinde olduğına şübhemiz olmadığından bizim ile gelmesi iktiza olarak çocuğun düşmenlerini bulundıkları mahallde birağıb bir akher khaneye dakhil oluruz, çun khanei mezkürde dakhi beşikte yatan çocuğe raci keyfietler zuhur itmesile hasb ül icab orade bulunmamız lazım gelir:” Maruş, *Bir Sefil Zevce*, 8.

This quote is quite a good example of what I mean in the above explanations. The narrator first determines his and the other side's (the reader or addressee) positions by starting his sentence "our friend reading [this]." It is far more important than who is calling us here, we need to understand what this addressing means in the text. Here the narrator tries to justify his act of narration to make the narrative more plausible for the ones who are reading his story. He shows us the reason for what he does. Hence, the information presented here belongs to the narrated world. Apart from this, there are examples which provide direct information about the represented world:

There were not many people who knew European languages at that time. Reading and writing Armenian was seen enough, with a little mathematical background and without complete education. And if one literated Ottoman language, then said would have been deemed completely educated. However, it was a pity that a student would have spent a lot of time in order to be educated for such little. First *Keragan*,¹⁹⁴ then *Henkeren*, followed by *Sağmos*¹⁹⁵ and then *Avedaran*,¹⁹⁶ all of these were for the purpose of learning Armenian and would take at least four or five, sometimes six years.¹⁹⁷

Some sayings here, which are called old-wives' words, are not totally nonsense. They say "whatever will be will be" about marriage. In fact, sometimes counter examples of marriages against the expected may happen, and many of them were such that at the time of this story.¹⁹⁸

Although dancing is seemingly considered nonsense, after a serious contemplation it is understood why the originators' ideas are not waste. Because it only helps both women and men to show their affairs with a grace, it also causes humankind to stay away from grieves at least for a short period of time.¹⁹⁹

¹⁹⁴ *Keragan* (Քերական) is Armenian primer.

¹⁹⁵ *Sağmos* (Մաղմոս) is Psalm.

¹⁹⁶ *Avedaran* (աւետարան or ալիւտարան) is the New Testament.

¹⁹⁷ "Ol asirde Evropa lisanlerini öyrenen pek az. Ermenice yazmak okumak lisanı teknil tahsil itmeyerek, ve biraz da rakkam bildigi halde kyafi. eyer az bir şey Osmanlıca yazar okur ise, tekmillen terbie olmuş add olunur idi: Lakin bir talebe bu az bir şeyi tahsil itmek için ne kadar çok vakt ğayb ider: Evvela Keragan, sanien henkeren, salisen Sağmos ve badehu Avedaran bunların cemisi yalınız Ermenice okumayı öğrenmek için, ve dört beş bazıda altı sene sürer:" Ibid, 56-57.

¹⁹⁸ "Koca karı lakırdileri tabir olunan bazı sözler pek tehi deyildir: Evlenmek hakkında 'kısmet kimin ise o olur' dirler. vakaa bazen memulin büsbütün muğayırlı evlenişler vuku bulur, ve bu naklietin zamanlerinde çoğu böyle idi:" Ibid., 60.

¹⁹⁹ "Raks her ne kadar zahirde bihude bir şey görünür ise de, bir eyi tefekkür olundukde, mucidi olanlerin efkaryı tehi olmadığı anlaşılır: Zira gerek erkeye ve gerek kariya gendi hallerini nezaket tahtine komağa bir vesile olduğından mada, insan güruhunu gamm u gassaden hiç deyil ise bir az vakt khali itmege sebep olur:" Ibid., 104.

This information is about the represented world which belongs to the author, and they are not included in the story itself. But this situation still shows us the presence of the one who is telling the story.

One of the points where the narrator reveals himself is in the determinations he makes throughout the text. He gives us direct information, mostly about the some situations, human relations, human nature, and psychology, through these determinations:

Many people generally think that if there is an inconsistency between husband and wife, the fault is caused by the wife; however when carefully and objectively taken into consideration, actually it is the husbands who are faulty.²⁰⁰

Undoubtfully it is obvious that if one suddenly makes away with a formidable situation despite no hope exists to make it happen, the one shall be grateful to whomever conduces to that favor, if not ingrateful.²⁰¹

In addition to its several virtues, passion even provides the one a power of declamation. If an awful situation may exist between the lovers, it is resolved immediately. Because the language of love acts on showing the true path, and because the loving partners have nothing but this language, they would not have any difficulty to silence the other.²⁰²

Human nature is an interesting matter. If someone moves to another place to live, most of the time and eventually forgets about where oneself was born in, and getting familiar to the place, is easily convinced to settle thereto.²⁰³

We can see in the text many more examples of the author's and the narrator's "knowledge" of both the represented world and the narrated world. While he provides us direct information from those worlds and from different narrative levels, he sometimes does this even by getting outside of the story. He gives us, for instance,

²⁰⁰ "Pek çok kimseler zevc u zevce beyninde muvafıklık olmadığı halde daima taksiratı dış ehletine verirler, fakat bitaraf nazar ile bir eyice dikkat olunsa fehm olunabilir ki, ekseri noksaniet kocalerin tarafından zuhur ider deyu:" Ibid., 63-64.

²⁰¹ "Bir kimse müşkil bir halden kurtulmağa ümidi yoğ iken, birden bire anden khelas olduğu zaman, bu eyliye vesile olana müteşekkir olacağı şübhesizdir, eger ki büsbütün nankör deyil ise..." Ibid., 112.

²⁰² "Muhabbet her bir faziletinden mada kişiyi belağat sahibi dakhi ider: Pek müşkil bir mesele aşık ve maşuke beyninde vuku bulsa çapıcak hall olur, çun kalbin lisanı gayet ile irşad idici olup, mahub ve mahbube beyninde dakhi bu latif lisandan madası istimal olmadığından birbirlerini iskyat itmege müşkiliyet çekmezler:" Ibid, 244.

²⁰³ "İnsan tabiatı pek acayib dir, bir mahalde çok zaman bir kimse iskyan ider ise, gendi doğduğu şehri azar azar unudur, ve arzına dakhi alışarak temekkün itmege kolaylık ile karar verir..." Ibid., 144.

footnotes in the text. For some terms, loan words, and place names, he deems it necessary to explain with definitions and descriptions.²⁰⁴ At first glance, the question we need to ask here is why the narrator (or the author) needs these extra explanations. Although we can narratologically bring different answers to this situation, the narrator (or the author) in fact clearly states in one of the footnotes why he needs this: “Since we think that some of our friends reading [this] may not have any information [about the subject], we notify [them]...”²⁰⁵ We are thus told that such extra information is in the text for a very pragmatic reason. In my opinion, what we have to think about here is who made this extra explanation rather than why it was made. This situation signifies a narratological rule violation. While the narrator is narrating the story, the author provides us extra information by intervening in the narration. The level of narration suddenly passes from the first diegetic to the extradiegetic. Here I want to draw attention to the distinction between the narrator voice and the author voice. We must always keep in mind that the narrator is also a fictional part of the represented world which is created by the author himself.²⁰⁶

As I mentioned above, the first issue that indicates to us the degree of the markedness of the narrator who has the “we/us” voice is providing direct information. More significantly, this providing direct information situation is carried out with different purposes in many different narratological ways, and in the order of different narratological levels and diegetic status. This makes the text richer and more layered in terms of narratology. Such situations require us to look more carefully at the questions we need to ask about the third published novel of modern Ottoman literature.

²⁰⁴ For examples of these footnotes and explanations, see *Ibid.*, 9, 13, 31, 100, 128, 129, 162, 185, 244, 291.

²⁰⁵ “Okuyan dostlarımızın bazılarının belki malumu deyildir deyu memul ederek bildiririz...” *Ibid.*, 291.

²⁰⁶ “Accordingly, Schmid distinguishes between the ‘concrete author,’ who creates the literary narrative work for the ‘concrete reader(s),’ the ‘abstract author,’ (more commonly called the ‘implied author’), who creates the ‘represented world’ for the ‘abstract reader(s),’ the ‘fictive narrator,’ who creates the ‘narrated world,’ for the ‘fictive reader(s),’ and the characters in the ‘narrated world,’ who can communicate narratively as well, creating merely ‘quoted worlds’ (see Schmid *Narratology*, 34-88).” From Jan-Noël Thon, *Transmedial Narratology and Contemporary Media Culture* (Lincoln and London: University of Nebraska Press, 2016), 125.

I state that the narrator in *Bir Sefil Zevce* is marked, but not strongly marked since he presents himself to the addressee as if he is not included in the narrative construction process. He pretends he only narrates his story, and not more than that. This situation is directly related to the narrator's evaluative position: "Our essential purpose is only narrate the incident, and we anticipate that we do not presume to state who was right or wrong."²⁰⁷ Although the narrator explicitly states that he is merely interested in telling the story and not in charge of judging who is right, there is no doubt that the narrator here is also *subjective*. At this point, what we need to comprehend is how the narrator justifies his subjectivity and how he manifests it in the process of storytelling. The reason why we need to address this situation is that the narrator tries to justify each of his actions in the narration process as much as possible and treats every situation he shows or tells us in a causal relation throughout the text. The conflict between the Catholic and Orthodox sects that we see in *Akabi Hikayesi* turns into a conflict within one sect in *Bir Sefil Zevce*. This is a split between the Catholic Armenians and it is necessary to talk about what this split is based on in order to be able to explain the narrator's evaluative position.

Historically, this conflict is mainly between the Cilicia Armenian Catholic Patriarch Andon Hasunyan (1809-1884) and the Istanbul Archbishop. Students trained from the schools of the Mekhitarist priests show a strong reaction against Hasunyan. Mıgırdıç Beşiktaşlıyan, S. Hekimyan, and G. Karakaş established the *Hamazkyats Ingerutyün*²⁰⁸ in 1846 with the aim of raising the educational level of the people through schools and strengthening the community's relations with Europe.²⁰⁹ As far as we understand from the text, both the author and the narrator are on the side of the Hamazkyats association:

²⁰⁷ "Bizim asıl müradımız yalnız vukuatın naklini itmek olmaz ile kanğı taraf haklu oldığını ifade işlemek bize farz deyildir deyu memul ederiz:" Maruş, *Bir Sefil Zevce*, 27.

²⁰⁸ Armenian *Hamazkyats Ingerutyün* (Համազգյաց Ընկերություն) means "National Association" or "National Unification," as the prefix *Hama-* (Համա-) means "unitive, connective" and the word *Azk* (ազգ) means "nation."

²⁰⁹ According to Kevork Pamukciyan, the writer of *Akabi Hikayesi*, Hovsep Vartanyan, is also among the founders of this association. From Pamukciyan, Cankara, "Empire and Novel: Placing Armeno-Turkish Novels in Ottoman/Turkish Literary Historiography", 341-342.

At the time this story narrated it was obvious to the commons that Armenian Catholics have had great hostility, that is, Catholic community had been turned into two parts. The one who caused that was an association named *Hamazkyats ingerutyüni*, which essentially aimed to build a school for girls and make an effort to support science, however majority opposed to this association by stating that it was established based on some other ideas.

...

As we mentioned earlier, people rather appeared to have quarrels, namely in many houses fathers to sons, wives to husbands, and sisters to brothers look each other with a long faces. Even in trade, both parties hesitate to deal unless it is necessary. As a result, this fact especially became an issue to be careful in marriage relations.²¹⁰

In this context, apart from being Armeno-Turkish novels, one of the first resemblance between *Akabi Hikayesi* and *Bir Sefil Zevce* is the existence of a division based on an understanding of religion in the text. I have already stated in the previous chapter that *Akabi Hikayesi* is built on a conflict based entirely on the understanding of religion and this novel is completely *roman à thèse*. It shouts us a suggestion, another option, a different way and promises us that another world is possible. In this context, it is not wrong to claim that *Akabi Hikayesi* is highly reformist in terms of the period it was published and the milieu it addressed. This situation also answers the question why the novel was first published without an author name, anonymously and why after a little while, it was banned and confiscated.²¹¹ But, in *Bir Sefil Zevce*, the situation is different. As seen in the quoted passages above, the narrator clearly states that there is a dissensus among the Catholic Armenians based on Hamazkyats association and this dissensus has become a situation that creates alienation within the community. Despite all the significance of the matter, the narrator does not offer a solution. Of course, at some points we read some implications that make us feel

²¹⁰ “Bu naklietimizin vaktlerinde ammeye malium dır ki, Ermeni Katoliklerinin beyninde büyük bir khusumet hasile gelmiş idi, şöyle ki Katolik milleti ikiye tevcih olmuş, ve bu intifake badi olan, Hamazkyats ingerutyüni ismi ile ihtas olan bir şirket idi ki, anın esası kız çocuklar için bir mekteb inşa itdirmek ve ilmin ileru gitmesine gayret itmek idisede ekseriet, bu şirket, akher efkyare mebni ihdas olunmuş dır deyerek, ane karşı gelmiş idi: (...) Nasıl ki söyledik milletin beyninde pek ziyade marazalar peyda olmuş, şöyle ki pek çok evlerde, pederi evladine, karısı kocasına, hemşiresi biraderine ters çehre ile bakar: Ahz u itade dakhi iki taraf takim mecbur olmadıkca biri olbiri ile alış veriş itmezler: İlla kız alıb virmek hakkında başlıca dikkat olunacak bir madde olmuş idi...” Maruş, *Bir Sefil Zevce*, 27-28.

²¹¹ *Akabi Hikayesi* was “reported by Cardinal Andon Hasunyan and forbidden by the Vatican Inquisition on the grounds that it was contrary to Catholic belief.” From S. Shdigyan, Murat Cankara, “Hovsep Vartanyan’a ve Boşboğazlığa Dair,” *Boşboğaz Bir Âdem* (Istanbul: Koç Üniversitesi Yayınları, 2017), 10-11.

that the narrator (or the author) criticizes this division in the community and that he tries to seem as neutral as possible. In the novel, the narrator never states that he is *anti-Hamazkyats* or *pro-Hamazkyats* even if we can guess which side the narrator (or the author) is on. As evidence, we can take into consideration these sentences explicitly told by the narrator: “We should primarily mention here that this nice behavior was not occurred because Sebuhan know her. Likewise we also didn’t aim to ill-treat the members of *Hamazkyats* association, but because it is a requirement of this story; in fact even their hostiles had the ability to behave in the same way.”²¹² The narrator clearly states that his intention is simply to narrate the story, nothing more. Apart from these considerations, it is also reasonable for the author not to create a narrator who is biased toward any side in the novel, considering the ban imposed on *Akabi Hikayesi*.²¹³ Therefore, we must be more careful before saying *Bir Sefil Zevce* is *roman à thèse*.

I mentioned above that the narrator is marked but not strongly marked. This is based on the fact that the author or the narrator created by the author tries to pretend not to take a side. Even if the narrator explicitly states that he is not in charge of showing who is right in the text, it does not change the fact that narrator is highly subjective and that his subjectivity is based on the conflict between those who are *anti-Hamazkyats* and *pro-Hamazkyats*. This conflict within the community overlaps with the basic conflict between the characters of the novel although the novel is not entirely based on this conflict.

The conflict between the main characters of novel is processed through the good and evil ones. While Sebuhan Muhib, Vartug Dudu, and those on their sides are the good ones, Irani Mardiros Agha, Krikoryen Mikayel Agha, and their collaborationists are represented as villains. The narrator’s subjectivity arises from the opposition of these

²¹² “Lakin şunu evvelce ifade etmemiz lazım gelir ki Sebuhan tarafından iş-bu hüsn-i muamele asla tanınması sebebi ile deyil: Kezalik bizim tarafımızden dahi Hamazkyats şirketinin azalarını hırpalamak niyeti ile deyil. illa naklietin iktizası, zira onların hasimleri dahi böyle bir kertede tıbkı muamelede kabildir bulunabilir idiler.” Maruş, *Bir Sefil Zevce*, 31-32.

²¹³ There may be those who oppose this because the author’s name is explicitly on the novel. However “Hovsep Maruş” might be a pseudonym, since we still do not have any concrete knowledge about the author.

main characters: “Whoever sees Muhib Bey and Vartug Dudu, they would clearly see how much God the Almighty is great, because both were perfect more than the other, without knowing what an inefficiency could be.”²¹⁴ Both Sebuhi Muhib and Vartug Dudu are depicted as extremely “perfect” and “flawless.” Sebuhi Muhib has studied in Europe, Vartug Dudu has studied in Russia. Both are highbrow, multilingual, honorable, and loved by people. It is necessary to be born as “evil” in order to not love these two characters, according to the narrator. On the other hand, Irani Mardiros Agha and Krikoryan Mikayel Agha are portrayed as extremely “vile,” “dishonest,” “coward,” and “evil,” and the narrator tries to explain why these two bad characters are “bad” and why they act together:

(...)Because perpetrators have a tendency to people alike due to their mutual misdemeanors and interests, they bound with each other to realize the wicked ideas they have, so that Irani, being a coward person, was afraid of Krikoryan.²¹⁵

As we know that Mardiros Agha was both coward and blackguard person...²¹⁶

These two, expelled from God’s temple and tempted to the Evil, namely, Irani and Krikoryan...²¹⁷

Irani Mardiros Agha and Krikoryan Mikayel Agha are extremely evil, but what makes them evil is not being against Hamazkyats, but rather that these men are inherently evil: “Just as reprobate people burst with anger when their crime rises to the surface, so Irani exploded with fury...”²¹⁸ The fact that the narrator presents his evil characters as inherently evil makes both him more “objective” (even if he is not) and the story more convincing according to him, because he must have a reasonable answer to why

²¹⁴ “Muhib bey ile Vartug dudu nazar iyleyen kimseler Yaradıcı Hakk Talaa Azimmüşşan hazretlerinin mükemmel bir zat olduğunu aşıkıyar görür idi, çun ikisi dakhi biri olbirinden ala’, ve noksaniet ne olduğından bi khaber zatler idiler:” Ibid., 104.

²¹⁵ “(...) kabahatkyar kimseler cünhalarının ve menfaatlerinin sebebi ile birbirlerine bend oldukleri veç üzre bunlar dakhi kurdukleri şeytani fikrin icrası iktizasından biri olbirine bağlanmış idi, ve Irani alçaklığından mada ğayet ile korkak bir adem olarak Krikoryandan khevf ider idi:” Ibid., 257-258.

²¹⁶ “Nasıl ki biliriz Mardiros ağa hem korkak, ve hem alçak bir adem...” Ibid., 125.

²¹⁷ “Allahın deryahından kovulmuş ve şeytana teslim olmuş bu iki adem yani Irani ile Krikoryan...” Ibid., 252.

²¹⁸ “...nasıl ki cibilleti alçak olanlerin cünhası aşıkıyar olduğu zaman daha ziyade övkelenir ise, öylede İraninin hiddeti ziyadeleş[ti]:” Ibid., 116.

these men are so evil. Although the narrator may seem to be objective, it is not hard to know that he is on the side of the good ones and highly subjective.

As I mentioned it before, there is a parallelism between the conflict based on Hamazkyats and the conflict based on the characters. While those who oppose the Hamazkyats association are “bad” characters in the novel, those who support it are “good” characters. But there is not enough information in the text to infer that all the good characters support the association and the bad characters are against it. Even if Sebu Muhib, the main good character, is a member of the Hamazkyats association, it cannot be said he supports it to the death: “We will know better the aforementioned young man later, but for now we should know about him that he had come to Istanbul a short time ago and he went to the meeting with his friends just for their sakes even though he did not know much about the matter.”²¹⁹ It is not expected that Sebu Muhib, who was born and raised in Peru and came to Istanbul in his twenties after studying in England and France, will turn into an ardent fan as soon as he comes to the city. As the narrator says, he participates in association meetings only at his friends’ insistence. Therefore, we cannot read every conflict in the text through the Hamazkyats dissensus.²²⁰ The reason why I highlight this is that until today, the readings of *Bir Sefil Zevce* have always been based on this communal division. But such readings cause us to miss some of the narratological distinctness of the novel. In spite of all, it is a fact that the narrator is quite subjective and takes a stand.

Another issue that will enable us to reveal the narrator typology of *Bir Sefil Zevce* is that the narrator is *omniscient* and *omnipresent*. It is significant here that the narrator knows everything. We can understand that the narrator knows everything because he has access to the minds of the characters. And the narrator’s omniscience can be

²¹⁹ “Mezkur delikanlıyı bundan sonğra bir eyice tanıyacak isekde’ şimdilik şü kadar bildiririz ki az vaktndan beru Deri Alieye gelmiş olarak bu keyfiyetlere bir eyice vakıf ve dakhilinde deyil isede bir iki ahababının khatrından ikhrac itmemeğ için anler ile birlikde meclis mahaline gitmiş idi:” *Ibid.*, 29.

²²⁰ According to Murat Cankara, “the ‘bad’ characters are anti-Hamazkyats and the ‘good’ characters are pro-Hamazkyats in the novel.” But, as I stated above we do not have enough information to have such an inference. Cankara, “Empire and novel: Placing Armeno-Turkish novels in Ottoman Turkish literary historiography”, 343.

explained by his being able to be everywhere at any moment. I will examine later under the title of focalization in more detail how the narrator is omniscient and omnipresent and in which ways he reaches the minds of the characters with the exceptional situations that violate these abilities.

4.2. Focalization, Time and Space

In this section of the chapter, I will try to reveal the focalization model and the time and space structure of *Bir Sefil Zevce*. As I did with *Akabi Hikayesi*, I again use the focalization model of S. Rimmon-Kenan from the Tel Aviv ecole. I find it appropriate to give the table I gave before here for easy reference but I will not explain the terminology of focalization here once again in order not to fall into repetition:

S. Rimmon-Kenan's Focalization Model		
The Perceptual Facet	The Psychological Facet	The Ideological Facet
<p>Temporal Focalization</p> <p>External</p> <ul style="list-style-type: none"> • Panchronic • Retrospective <p>Internal</p> <ul style="list-style-type: none"> • Synchronous 	<p>The Cognitive Component</p> <p>External</p> <ul style="list-style-type: none"> • Omniscience <p>Internal</p> <ul style="list-style-type: none"> • Limitedness 	<ul style="list-style-type: none"> • Narrator-focalizer's ideology • Other ideologies
<p>Spatial Focalization</p> <p>External</p> <ul style="list-style-type: none"> • Panoramic view • Simultaneous <p>Internal</p> <ul style="list-style-type: none"> • Limited observation 	<p>The Emotive Component</p> <p>External</p> <ul style="list-style-type: none"> • Objectivity <p>Internal</p> <ul style="list-style-type: none"> • Subjectivity 	

I would like to begin with the perceptual facet by addressing the temporal focalization process of *Bir Sefil Zevce*. While external temporal focalization is related with a primary non-diegetic narrator who has knowledge of all temporal dimensions,

internal temporal focalization is related with a narrator who only has temporal knowledge of the present or of the characters within the text. It can be stated that the temporal knowledge of the narrator in *Bir Sefil Zevce* is externally *retrospective* since he does not have “at his disposal all the temporal dimensions of the story.”²²¹ He starts to narrate his story from the present, and with his flashbacks to the 1810s and 1820s we are able to see what happened in the past. But when we try to follow the flow of time we can see that it is not chronological and that the narrator makes temporal mistakes. The narrator’s main story begins with these sentences: “Three years before the Crimean War, during the reign of Sultan Abdülmecid Han, one night in Naum’s theatre, an announcement stated that *La Straniera* would be staged on.”²²² The Crimean War was a military conflict fought from 1853 to 1856, and the narrator says that “three years before the Crimean War.” We understand that we are in 1850 (narrative tense), taking into account the date of the beginning of the war. But in his thesis, Murat Cankara states, citing Emre Aracı, that the Italian opera composer Vincenzo Bellini's *La Straniera* was exhibited at Naum Theater in the 1852-1853 season in Istanbul, and thus that the events in the novel should start from 1852 or 1853.²²³ The temporal problems in the novel begin here. If the novel had begun in 1852 or 1853, we would have to be ahead of those dates at the end of the novel. But, when we come to the end of the events, we understand that we are on January 24, 1852, so the events must begin before 1852. This dating conforms to “three years before the Crimean War” expression and my claim, but it is not compatible with the staging date of *La Straniera*.²²⁴ Apart from this problem, there are mistakes also in the chronological flow of time. The narrator does not follow the flow of time carefully. He continues to narrate the story with ambiguous datings such as “three or four months later,” “soon after,” “for a space,” and “within a few years.” Even when he gives exact times such as “three months later,” “the day after,” or “next week,”

²²¹ Uspensky, *A Poetics of Composition*, 80.

²²² “Şark muharebesinden üç sene mukaddem saltanatı Seniei Sultan Abdül Mecid KHan Gazi devrinde bir akşam Naumın teatrosinde ... Neşr olan ilanât Stranyers Operası oynanacağını aşikyar ider:” Maruş, *Bir Sefil Zevce*, 20-21.

²²³ From Emre Aracı, Cankara, “Empire and Novel: Placing Armeno-Turkish Novels in Ottoman/Turkish Literary Historiography”, 343.

²²⁴ On the other hand, it should not be forgotten that the author-narrator does not have to be faithful to the any historical truth.

he cannot follow the temporal progress economically. Therefore, there are also temporal problems and mistakes from 1850 to 1852, even when we accept that the novel begins in 1850. It can be said that the primary narrator of *Akabi Hikayesi* that the events began in 1846 and ended in 1847 is temporally more successful in this context. The external narrator-focalizer of *Bir Sefil Zevce* has retrospective temporal knowledge, but he may be seen as *unreliable* in terms of time usage. The limited temporal knowledge of character-focalizers, on the other hand, is *synchronous*, as they only transmit the temporal knowledge of the moment they are in.

When we come to the spatial focalization in *Bir Sefil Zevce*, it can be stated that while the external narrator-focalizer is able to make *panoramic view* focalization, he more often shows us the scenes *simultaneously*. In accordance with the definition of panoramic focalization, the narrator-focalizer presents us panoramic views at the opening and closing scenes of the novel, or at the beginning of certain sections, especially at the flashback scenes. We can explain, on the other hand, that the narrator is able to make focalization simultaneously with his omnipresence.

(...) even kid's hostiles were wake and came nearly to doorstep. In other words, in a house a block away, two men were having the following conversation.²²⁵

Although we show our friend reading [this] around from one house to another, we hope that if they first trust what we are saying, and then if we have no doubt that they wish to deeply understand this story, because their participation is so important here, we would keep visiting other neighborhoods by leaving kid's hostiles where they are. Because incidents related to the infant in the cradle happened in that house, (...) we should be there.²²⁶

As seen in this excerpt, the external narrator-focalizer allows his addressees to be with him everywhere by making instant transitions between different places and

²²⁵ "(...) çocuğun düşmenleri dakhi uyumadıkden mada' pek yakına gelmiş idiler. şöyle kim üç kapu yokarı bir evde iki adem zirde beyan idecegimiz müzakerede idiler:" Maruş, *Bir Sefil Zevce*, 5.

²²⁶ Okuyan dostumuzu her ne kadar evden eve gezdiriyor isekde memul ideriz ki evvela khatırımıza rayet ider. sanien naklieti bir eyice anlamak müradinde oldığıne şübhemiz olmadığından bizim ile gelmesi iktiza olarak çocuğun düşmenlerini bulundıkları mahallde birağıb bir akher khaneye dakhil oluruz. çun (...) orade bulunmamız lazım gelir:" Ibid.,8.

scenes. In this respect, he is very similar to the external narrator-focalizer of *Akabi Hikayesi*. Unlike there, he clearly explains here why he is doing these simultaneous transitions, as well.

As the last point of the perceptual facet, I would like to give an example also of internally limited observation from the text. Internally spatial focalization belongs to the character-focalizers and their knowledge comes from the character's limited visual-spatial ability, as I mentioned before. We can see in this example a limited observation-based focalization, the narrator tells us what the characters see and know about what is in Sebuh Muhib's secret mansion:

The ones who saw him leaving late at night, waited till the morning, and supposedly they realized him cried when looked at his eyes, but some others supposedly saw him tranquilly left the house several times, namely, although they were in two minds, villagers hearsays were divided into couple of parts.

Some said that was a treasury room, because the door was so strong and windows had grills, because he was afraid of and wanted to avoid thieves, besides if there is no treasury inside then why was he beware of them? In addition, he has been supposedly going there to count the treasury.

It seemed that some people have paid attention to the mansion at the time of construction and as they remembered, there were many stoves built, which they assumed the building as a kind of factory or workshop, in short everyone were interpreting this fact differently.²²⁷

The external narrator-focalizer narrates to us what the others think about Sebuh Muhib's villa through their eyes. Even though the narrator of the text is omniscient and knows what is inside Sebuh Muhib's villa, since he narrates this informations through the characters' eyes, he makes this observation internally limited. We learn

²²⁷ "Gice vakti gitdiyini gören kimseler sabaha degin beklemişler, ve göya çıktığı zaman didelerinden ağlemiş olduğunu anlamışler, ve sayir defalar ferahiet ile khuruc itdiyini göya görenler de olmuş, şöyleki katien bir karar virememiş iselerde, köylünün mabeyninde züümler bir kaça tevcih olmuş: Bazısı der ki khazine odası, zira kapu pek mühkem, ve pencireler demirli, khırsız girmesin deyu khevf itdiginden olmalı, eger akçe yoğ ise khırsızdan niçin sakınacak, ve her gün gitmesi göya akcesini saymak için imiş: Köşk yapıldağı zaman bazıleri göya dikkat itmişler, ve khatırlerine geliyor ki bir kaç dane yerli sobaler yapılmış, her halde fabrikaye dair bir şey dir deyu memul olur, velhasıl böylece her kes birer mana verir..." Ibid., 148-149.

later that there is a painting of Vartug Dudu in the villa, and Sebuuh Muhib goes there just to look at it.

When we come to the psychological facet of focalization, we first need to examine both the narrator's and the characters' knowledge cognitively.²²⁸ I have already stated that the external narrator of *Bir Sefil Zevce* is omniscient. He is able to access characters' minds and their pasts and to know exactly what they feel.²²⁹ Although this situation clear enough in the text, as in *Akabi Hikayesi*, the narrator sometimes acts as if he does not know everything:

The one who gets married gets in luck (or receives a marriage proposal again), we are not sure of the authenticity of this saying.²³⁰

But we cannot prove if Vartug Dudu's heart welled up with appreciation when she realized that Muhib Bey did not forget her again this time.²³¹

Ever so we do not know after that moment how the lovers spent their time, we are at least sure of the fact that any sorrow or grief were far away from them.²³²

We can clarify these examples with two different things. The first of them can be thought as associated with an intentional "digression strategy"²³³ or "rhetorical considerations."²³⁴ In order to make his story more interesting and convincing, the narrator tries to narrate in ways in which will place his addressees in his corner and attract them. My second explanation about the narrator's "act as if" attitude is that it is type of self-control. He sometimes prefers to mention things that he does not consider appropriate to tell us in other words, or he just does not present any information about these "inappropriate" things by mentioning that he has no idea

²²⁸ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 81.

²²⁹ Here, the fact that the narrator has a retrospective temporal knowledge should not be attributed to his omniscience. The narrator only gives us the knowledge of the present and past, but being omniscient is not based solely on temporal knowledge competence.

²³⁰ "Evlenen ademlerin kismetini açılır, derler. bilmeyoruz bu khusus sahih mi dir..." Maruş, *Bir Sefil Zevce*, 56.

²³¹ "Lakin Muhib beyin bu defa yine gendisini unutmadığını Vartug dudu anladıkde kalbi yalnız teşekkür ile mi dolu idi, bunu isbat idemeyiz:" Ibid.,180.

²³² "Mahbub ve mahbube ol sanieden sonğra vaktlerini nasıl geçirmiş oldukleri bize namalium ise de yalnız şu kadarını biliriz ki, gamm u keder bütün gice uzakden dolaşmış olub, ikbale hoşundu demiş idiler:" Ibid., 228.

²³³ Calvino, *Six Memos for the Next Millennium*, 120.

²³⁴ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 81.

about them. When we look at the third quotation above, for instance, we see that the narrator chooses to not mention about the night when Vartug Dudu and Sebu Muhib make love and Vartug Dudu gets pregnant. At the next phase, we need to consider why the narrator needs to develop such a self-control mechanism. This response can be explained by the author's ideological and political stance, and can also be seen as a consequence of a basic socio-cultural concern.

At the side of the characters' internally focalizations, it can be said once more that character-focalizers competence based on the cognitive component is not unrestricted since s/he "is restricted by definition: being a part of the represented world, s/he cannot know everything."²³⁵ The information in the text conveyed by the characters and the cases the characters show in the text are all examples of this limited internal focalization.

The narratological problem we see in *Akabi Hikayesi* on the emotive component of the psychological facet is also encountered in *Bir Sefil Zevce*. While the narrator with an external focalization position throughout the text is expected to be objective and uninvolved, as I have stated in the previous section, the narrator of *Bir Sefil Zevce* is quite subjective and coloured. It is obvious that the narrator is on the side of the "good" characters of the novel, although he explicitly states that he is "neutral."²³⁶ Even if we read a love story, behind this story there are other issues that the narrator refers to. He criticizes the division lasting since 1846, which is the foundation year of the Hamazkyats association, and based on the understanding of religion in the Catholic community. He criticizes the education system, the ways that the parents give away their daughters in marriage, and "bad" habits such as gambling.²³⁷ There may be those who say that all these indicators are already necessary to be an intervening narrator. It is a fact that the narrator is intervening, but to say that the narrator is intervening is not sufficient to be able to analyze a text narratologically. We additionally need to see how and for what reasons this intervention emerges.

²³⁵ Ibid.

²³⁶ Maruş, *Bir Sefil Zevce*, 27.

²³⁷ Ibid., 56-57; 60-61; 65-67, 136-137.

The second element of the emotive component, the subjectivity based on the internal character focalizations, originates in the basic conflict between the “good” and “bad” characters of the novel in *Bir Sefil Zevce*. While Vartug Dudu and Sebu Muhib see each other “come un’angelo celeste,”²³⁸ they are an enemy to be eliminated for Irani Mardiros Agha and Krikoryan Mikayel Agha, for instance. It is not expected that these characters should be neutral, since there is a conflict between the characters in the text. As I mentioned in the second chapter, since the emotive component is directly related to the focalizer’s mind and his or her emotions and reactions, the more focalizers there are in the text, the more minds and represented worlds there are. Hence, we see each character, especially the main ones, in the novel as coloured, subjective elements of different represented worlds.

The last facet of the focalization model I use here is the ideological facet, and before finishing the focalization structure of *Bir Sefil Zevce* we need to consider “the norms” of the text. At this point, it is worth recalling once more how Rimmon-Kenan describes the ideological facet by referring to Uspensky:

This facet, often referred to as ‘the norms of the text’, consists of ‘a general system of viewing the world conceptually’, in accordance with which the events and characters of the story are evaluated (Uspensky 1973, p. 8). In the simplest case, the ‘norms’ are presented through a single dominant perspective, that of the narrator focalizer. If additional ideologies emerge in such texts, they become subordinate to the dominant focalizer, thus transforming the other evaluating subjects into objects of evaluation (Uspensky 1973, pp. 8–9).²³⁹

For *Bir Sefil Zevce*, it is possible to claim that there is a dominance of a narrator-focalizer. This dominance does not mean drubbing an idea into the characters, the addressees, and even the readers. We cannot see propaganda in the novel as we did in *Akabi Hikayesi*. The narrator-focalizer does not try to transform the community. He does not offer us “a dream world.” It can be said that he is uncomfortable with

²³⁸ Means “like a celestial angel”, *Ibid.*, 24.

²³⁹ Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 83-84.

the division in the community based on different religious understandings, but he allows us merely to feel that discomfort. He does not go beyond this.

Even when he explicitly criticizes many issues, he stops there and does not again provide a solution or another idea. He tries not to cross the borders thanks to his own self-control. He has set himself a boundary and he always tries to stay within that boundary. As I mentioned before, this attitude of the narrator may be explained by the likelihood that he was aware of what happened after *Akabi Hikayesi* was published. He may be trying not to seem overly “reformist” or “marginal.” Therefore it cannot be said that in *Bir Sefil Zevce*, throughout the novel, there is an obvious intention which is dominated by the narrator-focalizer’s ideology. But interestingly, the narrator tries to legitimize to us the “forbidden” love between Vartug Dudu, a married woman, and Sebu Muhib. They secretly meet and talk. Vartug Dudu cheats on her husband and she gets pregnant as a result. But, the narrator does his best to show that this relationship is inevitable.

The novel does not end with a happy ending. Vartug Dudu and her mother Veronika die, Sebu Muhib is left alone with his newborn daughter and goes to St. Petersburg, and Irani Mardiros Agha and Krikoryan Mikayel Agha do not reach their goals. In other words, at the end of the novel there is no winner, everyone loses. At this point, we need to ask why if no one is resting easy and if everyone loses something in the end, they all suffered and what it all was for. We can view all of this, simply as common elements of the nineteenth-century modern Ottoman romance, but then how can we see these texts’ perceptual, psychological, and ideological issues, which all allow us to interact with the texts themselves as literary works?

The contribution of reading and analyzing *Bir Sefil Zevce* narratologically can be realized throughout the novel’s both textual and literary meanings because reading a literary text narratologically reveals the text’s narrator and narrative structures which cannot be elucidated by merely considering thematic issues in the story. A few studies on *Bir Sefil Zevce* have dealt with the novel over only these thematic issues.

In their thesis studies, Erkan Erđinci focuses the woman images in the novel,²⁴⁰ Murat Cankara, again, discusses placing the novel in Ottoman-Turkish literary historiography by considering European romanticism,²⁴¹ Ömer Delikgöz deals with the issue of identity in the novel,²⁴² and also Cankara focuses the female protagonist of the novel, Vartug Dudu, in his article titled “Türkçe Romanın Emekleme Yıllarında Bir Kadın Kahraman: *Bir Sefil Zevce*’nin Vartug’u.”²⁴³

The studies on the novel done so far show that there is a need to consider a narratological analysis in order to reveal the narrative structure of this novel as a literary text. Otherwise, many narrational points about the novel itself and its positioning within the century will remain unanswered. What is the reason for evaluating *Bir Sefil Zevce*, like *Akabi Hikayesi*, as a Tanzimat-period novel? What are the issues we need to consider while positioning this novel in the nineteenth-century Ottoman novel? Does it make it possible to address this novel only in its historical context, as the novel is included in a period literature and has some thematic similarities with other novels in the century?

I agree with the idea of *Bir Sefil Zevce* is a part of Tanzimat-period novel and the novel itself has some common characteristics with subsequent novels in the century, but it does not mean that the novel can be addressed only through this situation. The present studies on *Bir Sefil Zevce* emphasize the issues which are based on only the historical axis of the novel. But, what makes a narration a literary piece is that it has also a fictional axis alongside its historical axis. In order to comprehend a literary text, both these two axes need to be investigated. This is also the answer to why a novel needs its own narratological analysis. Only narratology makes possible to see a novel’s fictional narrative structure. Such an analysis also allows us to control the

²⁴⁰ Erđinci, “The other texts, the other women: Turkish novels in Armenian scripts and the image of women in these works,” 2007.

²⁴¹ Cankara, “Empire and novel: Placing Armeno-Turkish novels in Ottoman Turkish literary historiography,” 2011.

²⁴² Delikgöz, “Identity in Turkish novel and Turkish novel in Armenian script during the Tanzimat period,” 2016.

²⁴³ Murat Cankara, “Türkçe Romanın Emekleme Yıllarında Bir Kadın Kahraman: Bir Sefil Zevce’nin Vartug’u,” *Roman Kahramanları* 19 (2014): 6 – 11.

findings which is revealed by the approaches concerning only position of a novel in a period. Therefore, in this chapter, my narratological analysis of *Bir Sefil Zevce* stems from a necessity rather than a preference or absence.

By analyzing the novel in this chapter, I aimed to indicate what *Bir Sefil Zevce* structurally and literally presents us. Is it possible to state that *Bir Sefil Zevce* is only one of the nineteenth-century Tanzimat-period novels or can we discuss a situation which is unique to the fact that the novel is an Armeno-Turkish novel? If the nineteenth-century Ottoman novels are dealt with by referring only some common themes associated with the historical period, how is the difference between these novels as literary works explained? How do we interpret the distinctive and multi-layer narrator and narrative structures throughout the novels? This narratological reading of *Bir Sefil Zevce* points to all the structural and literary possibilities in the text, while at the same time it will expand both the boundaries of studies on this novel and of nineteenth-century Ottoman novel studies.

CHAPTER V

CONCLUSION

I can clearly say that the first question that prompted me to write this thesis is what the nineteenth-century modern Ottoman novel is. The main point that inspired me to investigate this question is that a multicultural, multilingual, multi-alphabet empire encounters the novel as a modern literary genre, or to be more precise, it gives birth to its own modern novel in this century. It can be stated that today there are dozens of studies on what the nineteenth-century modern Ottoman novel is, how it should be read, and how it should be studied.

In these thesis, I never claimed that I tried to clarify what the nineteenth-century modern Ottoman novel is, since I believe one of the first steps in elucidating an issue in detail is to identify the missing pieces of that issue. I can state that my purpose in writing this thesis is not to reveal a whole but to contribute to the completion of the missing parts of that whole.

There are two main deficiencies on which I based my purpose of writing this thesis and the current claims of the thesis. The first of these deficiencies is the narratological analyzes in approaches to the nineteenth-century Ottoman novel. A literary product is open to examination by dozens of different approaches, concepts, theories, and themes. Of course, every literary product may not be suitable for all kinds of reading, but on the other hand, it does not mean that for any literary product, any approach or theory has its own advantage over the others. This may seem to contradict what I claimed throughout this thesis, but on the contrary, it actually indicates a situation that supports my claims. Because, the favorableness of any approach or theory is based on the validity and plausibility of the results obtained by favour of that approach or theory through any literary text. A novel can be examined psychoanalytically, politically, economically, and socio-psychologically, for instance. However, before all these approaches, we must be able to comprehend what kind of a narrative structure this novel has, as a literary product. This very moment, we need

to apply narratological approaches, since a narratological reading makes it possible for us to reveal the basic components of a fictional narrative and to understand the roles of all those components in building the story we are reading.

While this is the case, it is my first reason for this thesis why I declare the narratological analysis of approaches to the nineteenth-century modern Ottoman novel as a deficiency. As I mentioned in the very beginning of the thesis, the modern Ottoman novel (or Tanzimat novel) has usually been read and evaluated under certain themes. The main issues that have been problematized in the studies are the limits of Westernization, snobbery, East-West conflict, moralism, and patriotism. Most studies underline that the authors of this period wrote their novels to educate and entertain their people. I do not claim that these approaches and arguments are erroneous. I would like to state that the studies are within certain limits and are usually author-centered.

The second deficiency, which is the main reason for writing this thesis, is the narratological approaches in the study of Armeno-Turkish novels, the first examples of the nineteenth-century modern Ottoman novel. The Armeno-Turkish novels, which are part of the nineteenth-century modern Ottoman novel, have always been subjected as only a part of this whole. This situation led to the emergence of the main approaches to the Armeno-Turkish novels through other Arabic-letter Ottoman novels of the period. As a result, nineteenth-century Armeno-Turkish novels are presented in the studies just in a cause-effect relationship, as if they are only the manifestation of a purpose, or around some specific themes only related with the Tanzimat-period novel, such as religious conflict and social disintegration, Europeanism, dandyism, identity, or moralism. These novels have been approached as if they were only social and political documents of their times. If we look at the matter in reverse, it can be stated that the nineteenth-century Armeno-Turkish novels are a part or even the forerunner of the modern Ottoman novel. But this fact does not require the nineteenth-century Armeno-Turkish novels to be dealt with only by the categorization of the Tanzimat-period novel. Might the nineteenth-century Armeno-Turkish novels not have been a different literary phenomenon, a different

narrative structure that would expand the boundaries of the novels of this period rather than just a part of the Tanzimat-period novel?

I started this thesis with the claim of reading Armeno-Turkish novels narratologically in the context of the nineteenth-century modern Ottoman novel. In the study, I examined two Armeno-Turkish novels. Both were published before the first Arabic-letter novel in the Ottoman Empire. As I mentioned at the very beginning of the thesis, the first reason why I deal with *Akabi Hikayesi* (1851), written by Hovsep Vartanyan, and *Bir Sefil Zevce* (1868), written by Hovsep Maruş, in the study, among the other nineteenth-century Armeno-Turkish novels, is that these novels have not been subjected to a narratological reading so far, even though they are two of the most known and studied texts ever in the context of both nineteenth-century Armeno-Turkish novels and the modern Ottoman novel. My second reason is that the narrative structures of *Akabi Hikayesi* and *Bir Sefil Zevce* are quite similar, and it was possible to confirm my results by narratologically comparing these two Armeno-Turkish novels. This is why I have always tried to compare *Bir Sefil Zevce* with *Akabi Hikayesi* especially in terms of narrator, focalization, ideology, and time in the chapter I examined *Bir Sefil Zevce*.

In the second chapter of the study, I tried to answer the question of how we can read a literary text narratologically and what the point of reading novels in such a way is. In this first section on how to problematize a narratological analysis, I focused on the basic approaches to what narrative and fictional narrative are. In the subsequent steps, I tried to comparatively indicate the current approaches to narrative communication models and narrative levels. I tried to give as many approaches as possible by considering all possible limits of narratology. Lastly, I focused on two fundamental concepts that constitute a narratological analysis: narrator and focalization. Despite there being many more approaches, theories, and concepts than what I highlighted, the reason why I mainly focused on these two concepts is that the most of the approaches to the nineteenth-century Armeno-Turkish novels specifically, and to all other Tanzimat-period novels in general, are only author-centered and history-oriented, and base their arguments upon only novels' historical

axis. By considering the concepts of narrator and focalization, I have tried to suggest another way of reading that indicates to us both the historical axis and the fictional axis of the novels and that may reveal not only the author-reader interactions, but also the possible narrator-addressee communications they have. Although I referred as many narratologists as possible, such as Genette, Rimmon-Kenan, Bal, Schmid, Chatman, and Prince, in the context of narrator, I applied Wolf Schmid's terminology, since he presents the concepts comparatively with attention to their past. This gives us the chance to see how and why narratological concepts and analyzes are handled over time. In order to make a narratological analysis in the context of focalization, time, and space, on the other hand, I chose the terminology of Shlomith Rimmon-Kenan, since she presents her model of focalization in a highly understandable way. Of course, every ecole or approach has its positive and negative, its pellucid and obscure sides, but what I mean is that Rimmon-Kenan has built a model of focalization on a rigorous classification, and the terminology of it is quite understandable in the narratological context.

In the third and fourth chapter of the study, I aimed to make a narratological analysis of *Akabi Hikayesi* and *Bir Sefil Zevce* by taking into consideration the abovementioned names and their terminology. I can state that if we leave everything aside and consider these two Armeno-Turkish novels only as literary texts, we can see what they could show us independently of the most known themes, debates, and approaches of the nineteenth-century modern Ottoman novel.

Although nineteenth-century Armeno-Turkish novels are a component of the Tanzimat-period novel, they are also more than that. After this narratological reading of the novels, I can state that these novels have multi-layered, elaborate, distinctive narratives and narrator structures, contrary to what has been supposed so far. I should also state that this narratological reading does not put these Armeno-Turkish novels in a different place in the Tanzimat-period novels, but in the discourse of Tanzimat-period novel, this reading promises to show us the literary-narrative values of these texts. This opportunity will create a much enriched reading ground for the

current readings of both nineteenth-century Armeno-Turkish novels in particular and the other Tanzimat-period novels in general.

With all of these, I would like to point out that in this thesis, by a narratological approach, on the one hand, I have discussed the narrative structures of *Akabi Hikayesi* and *Bir Sefil Zevce* in the context of the nineteenth-century Ottoman novel, and again in this context, identified deficient or erroneous analyzes of the novels; on the other hand, I have been able to confirm the assertions proposed up to now about the novels and to support these claims structurally. Therefore, it can be stated that this thesis does not only fill the gaps in narratological analyses of both *Akabi Hikayesi* and *Bir Sefil Zevce* in particular and the nineteenth-century Ottoman novel in general, it also gives us the possibility to support some claims about the novels and verify the claims about their narrative structures, plots, and stories theoretically.

In the end, this study offers a narratological analysis that I hope will contribute to the readings of both the nineteenth-century Armeno-Turkish novel and the modern Ottoman novel. But it also raises other questions beyond that: Could a literary phenomenon stem from the fact that these novel are Armeno-Turkish novels? How much do the Armeno-Turkish novels represent the Tanzimat-period novel? Is it possible to come across another lingual phenomenon in these novels since they are published in the Armenian rather than the Arabic alphabet? Can Armeno-Turkish novels be incorporated into minor literature? I believe many more like these questions I asked here, and many more novels like I discussed in this study, are waiting to be discovered.

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APPENDICES

A. The Cover Page of *Akabi Hikayesi (The Story of Akabi)* Kostantaniye: Mühendis Oğlu Tabkhanesinde, 1851.

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— 1851 —

B. The Cover Page of *Bir Sefil Zevce (A Miserable Wife)* Müellifi Hovsep Maruş.

Asitane: H. Mühendisyan Tabkhanesinde, 1868.

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ՅՈՎՍԵՓ ՄԱՐՈՒՇ



ԸՍԻԹՆԷԼ:

Յ. ՄԻԿԵԼՅԱՆԻՆ ԹԵՂԵՍԻՍԷՍԻ

1868