

CULTURAL TURN AT HALİT ZİYA UŞAKLIĞIL'S *KIRIK HAYATLAR* HALİT ZİYA UŞAKLIĞIL'İN *KIRIK HAYATLAR* ROMANINDA KÜLTÜREL DÖNÜŞÜM



Öz

Yazdığı romanlar bugün için dahi birçok araştırmaya konu olan ve etkisini sürdüren Halit Ziya Uşaklıgil, Batılı yaşam tarzı ve kültürel dönüşüm gibi konularda kaleme aldığı kitaplarla devrinin önde gelen figürlerinden birisidir. Gerek kurgu gerekse kurgu dışı eserlerinde "kültürel dönüşüm" meselesini farklı şekillerde gündemine alan ve çalışmalarına yansıtan Uşaklıgil için bu durum üzerinde durulması gereken temel meselelerden de birisidir. Özellikle romanlarında çeşitli vesilelerle bu konuya eğilen Uşaklıgil, belirli düşünme pratikleri etrafında Batılı yaşam tarzı ve bu tarza uygun alışkanlıkların Osmanlı toplumunda ne gibi değişikliklere neden olduğunu da açıkça göstermeye çalışmıştır. Bu pratikler okura Uşaklıgil'in kişisel yaşamıyla ilgili olduğu kadar onun içerisinde bulunduğu sosyal sınıf, parçası olduğu edebî topluluk ve entelektüel çevre ile ilgili de birçok şey söylemektedir. Şinasi'den sonra hızlanan, özellikle Edebiyat-ı Cedîde döneminde kendisine geniş bir alan bulan ve Türk edebiyatının temel sorunlarından birisi hâline gelen bu "kültürel dönüşüm" meselesi, böylelikle Uşaklıgil edebiyatının da en temel izleklerinden birisi hâline gelmiştir. Bu makale kapsamında Halit Ziya Uşaklıgil'in *Kırık Hayatlar* isimli romanı "kültürel dönüşüm" konusu etrafında değerlendirilirken bu kavramın 20. yüzyılın ilk döneminde ne tür anlamlar ifade ettiğini üzerinde durulacak, bu meselenin Türk edebiyatında kökenini nereden aldığı gösterilmeye çalışılacaktır.

Anahtar Kelimeler: Halit Ziya Uşaklıgil, *Kırık Hayatlar*, kültürel dönüşüm, Fredric Jameson, Hayden White, Neil Smelser.

Abstract

Halit Ziya Uşaklıgil, whose novels are the subject of many research even today, is one of the important figures of his era with the books he wrote on subjects such as Western lifestyle and cultural turn. For Uşaklıgil, who puts the issue of "cultural turn" on his agenda in different ways in both his fiction and non-fiction works and reflects on his works, this situation is one of the main issues that should be emphasized. Uşaklıgil, who has focused on this subject on various occasions, especially in his novels, has tried to clearly show what kind of changes the Western lifestyle and habits suitable for this style have caused in the Ottoman society around certain thinking practices. These practices tell the reader a lot about Uşaklıgil's personal life as well as his social class, literary community and intellectual environment. This "cultural transformation" issue, which accelerated after Şinasi, found a wide area especially in the period of Edebiyat-ı Cedîde, and became one of the main problematics of Turkish literature, has thus been accepted as one of the most basic themes of Uşaklıgil literature. Within the scope of this article, while evaluating Halit Ziya Uşaklıgil's novel *Kırık Hayatlar* around the subject of "cultural turn", it will be focused on what kind of meanings this concept means in the first period of the 20th century, and it will be tried to show where this issue originates in Turkish literature.

Keywords: Halit Ziya Uşaklıgil, *Kırık Hayatlar*, cultural turn, Fredric Jameson, Ottoman society, Hayden White, Neil Smelser.

Abdullah EZİK

Sorumlu Yazar/Corresponding
Author:

Marmara Üniversitesi, Türkiyat
Araştırmaları Enstitüsü, İstanbul,
Türkiye.

ORCID: 0000-0001-9123-079X

E-mail: abdullahezik@gmail.com

Seval ŞAHİN

Prof. Dr., Mimar Sinan Güzel
Sanatlar Üniversitesi, Türk Dili
ve Edebiyatı Bölümü, İstanbul,
Türkiye.

ORCID: 000-0003-1548-6763

E-mail: sevals@gmail.com

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Extended Summary

Ludwig Wittgenstein ve Ferdinand de Saussure gibi birçok önemli filozof ve dil bilimci tarafından zamanla geliştirilen özel bir kavram olan "kültürel dönüşüm" (cultural turn), kültürü çağdaş/modern tartışmaların odağı hâline getirmek için kullanılan bir ifadedir. Uzun bir süreç sonucunda çeşitli etkenlere bağlı olarak toplumsal yapıda meydana gelen farklılıkları görünür kılan kültürel dönüşüm, bir toplumun nasıl bir ivmeyle hangi yöne doğru evrildiğini ortaya koyar. Dolayısıyla bir metin, eser veya sanatsal üretimdeki kültürel dönüşüm anlarını saptamak, aynı zamanda söz konusu bu çalışmalardan hareketle bir toplumun hangi aşamalardan geçerek nasıl bir yapıya evrildiğini tespit etmeye hizmet eder.

Özellikle 1970'li yıllardan itibaren özel bir disiplin ve çalışma alanı olarak ön plana çıkan "kültürel dönüşüm çalışmaları", beşerî bilimler ve sosyal bilimler nezdinde kendisine geniş çapta bir yer bulmuştur. Farklı iletişim ve haberleşme araçları, televizyon, radyo, telefon gibi unsurların farklılaşmasıyla daha da özel bir yere konumlanan disiplin, zamanla çok daha geniş bir tarihsel süreci içerisine almış, odak noktasını tarihin farklı noktalarına çevirmiştir. 2005 yılında The University of Notre Dame'de sosyoloji profesörü olarak görev yapan Lynette Spillman ve Mark D. Jacobs tarafından "son dönemde beşerî bilimler ve sosyal bilimlerdeki en etkili eğilimlerden/yönelimlerden birisi" (one of the most influential trends in the humanities and social sciences in the last generation) olarak tanımlanan "kültürel dönüşüm", böylelikle önemini giderek arttırmış, etki alanını ve ifade gücünü de genişletmiştir.

Post-yapısalcı felsefe, kültür araştırmaları ve çalışmaları, edebiyat eleştirisi ve dil bazlı çalışmalar kapsamında da özel bir yerde duran "kültürel dönüşüm", zamanla bir disiplin olarak kendisine alan açarken birçok çağdaş ismin de dikkatini çekmiş, dil ve kültür arasında daha önce kurulandan daha farklı bir etkileşimin önünü açmıştır. Dilin doğrudan kültürün bir parçası/temsalcisi olduğu ve topluma dair birçok öğeyi içerisinde barındırdığı bir yapıda kültürel dönüşüm, etkisini edebî yapıtlarda da göstermiş, sanatın birçok farklı

koluna etki ederek tüm bu meselenin aslında tek bir sanat yapıtı veya eserle sınırlı kalmadığını, varlığını bir devamlılık içerisinde sürekli genişlettiğini ortaya koyar.

Yirminci yüzyılın ilk yarısından itibaren özellikle Wittgenstein ve de Saussure'un düşünce ve görüşleri üzerine inşa edilen disiplinel bir çalışma alanı olarak kültüre dönüşüm, kendi gelişim çizgisi içerisinde bir parçası olduğu dil ve kültür çalışmalarına paralel olarak hızlı bir yükseliş sergilemiştir. Bu noktada Neil Smelser'in Handbook of Sociology (1988) başlıklı derleme kitabındaki kimi makaleler; Hayden White'in Metahistory: The Historical Imagination in Nineteenth-Century Europe (1973); Clifford Geertz'in The Interpretation of Cultures: Selected Essays (1973); Michel Foucault'nun Discipline and Punish (1977); Pierre Bourdieu'nun Outline of a Theory of Practice (1977); Robert Darnton'un Workers Revolt: The Great Cat Massacre of the Rue Saint-Séverin, The Great Cat Massacre and other Episodes in French Cultural History; Leslie Pierce'in Changing Perceptions of the Ottoman Empire: The Early Centuries ve Mediterranean Historical Review (2004) gibi çalışmaları alanın gelişim çizgisini görmek bakımından dikkat çekicidir.

Halit Ziya Uşaklıgil'in Servet-i Fünûn edebiyatı döneminde kaleme aldığı son roman olan *Kırık Hayatlar*, yazarın farklı kültürel değerleri ve kültürel dönüşümleri görünür kıldığı kitaplarından birisidir. *Kırık Hayatlar*'da Seval Karadeniz'in ifadesiyle Halit Ziya'nın aile kurumunun kutsallığı, yalnızlığın yıpratıcı acısı karşısındaki alternatif duruşu, evlenme yöntemleri, gelenekler, eş seçiminde aile baskısı, komşuluk ilişkileri vb. konulardaki dikkatlerini görmek mümkündür. Bu eserde öncelikle romanın ana kahramanları olan Ömer Behiç ve Bekir Servet Bey, Vedide ile Neyyir üzerinden devam eden karşıtlık, bir süre sonra daha geniş bir alana yayılır ve farklı sınıflardan insanların da işin içerisine girmesiyle kendisine kültürel ve sosyal bir karşılık bulur.

Halit Ziya'nın *Kırık Hayatlar*'ında kültürel dönüşüm, ana hatlarıyla Ömer Behiç'in Şişli'de inşa ettirdiği evle özdeşleşir. Evin zamanla bir harabeye dönüşmesi, kültürel dönüşümün ne denli sarsıcı ve yıpratıcı olduğunu gösterir. Hiçbir şey Ömer Behiç ve ailesinin istediği gibi

gitmemiş, bu yeni ev, yeni semt, yeni dostluklar ile süregiden kültürel dönüşüm, onları felakete sürüklemiştir. Ömer Behiç ve ailesi üzerinden romanda tartışmaya açılan kültürel dönüşüm, belirli bir tarihsel süreçten yoksundur ve bu durum onları ne yapacaklarını bilemedikleri bir kültürel karmaşanın içerisine sürükler. Öncelikle Ömer Behiç'in yüzleştiği bu durum, onu zamanla farklı bir yaşantı sürmeye iter ve romandaki dönüşüm de başlar.

Geç on dokuzuncu yüzyıl, erken yirminci yüzyıl Türk romanlarının temel meselelerinden birisi olan Batılılaşma ve Batı kültürüyle tanışma, *Kırık Hayatlar*'ın da temel konularından birisidir. Yanlış Batılılaşma temasın da kendi içerisinde barındıran bu durum, adapte olmakta zorlanılan bu kültürün, dengesiz bir şekilde karşılaştığında beraberinde birçok yanlış gelişmeyi getirebileceğini de görünür kılar. Henüz hazır olmadığı ve doğrudan Batı kültürüyle teması çok sınırlı olan Ömer Behiç, arkadaşı Bekir Servet Bey aracılığıyla doğrudan farklı bir kültürün içerisine sürüklenir. Üstelik bu kültür, Bekir Servet Bey ve diğer burjuvaya mensup karakterler aracılığıyla işlenirken birçok şeyin yanlış anlaşıldığı, her şeyin bir eğlence dünyası üzerine kurulduğu fark edilir. Süregiden bu ahlaksız ve kuralsız yaşam, kültürel dönüşümün oldukça yanlış anlaşıldığını ve meselenin zamanla amacından saptırıldığını fark ettirir.

Aile ile olan ilişki, kültürel bir değer olarak bu aşamada dikkat çeker. Geleneksel aile yapısının zamanla terk edilmesi, Ömer Behiç'in eşini aldatması ve ailesinden uzaklaşması, kendisiyle beraber diğer insanları da büyük bir felaketin içerisine sürükler. Bu süreçte Vedide'nin başından geçenler ve Leyla'nın ölümü, söz konusu felaketin bir başka fiziksel karşılığı olarak roman bağlamında okunabilir. Bu değerlendirmeler, terk edilen değerlerin yanlış yorumlamalara neden olduğunu gösterir.

Halit Ziya Uşaklıgil'in *Kırık Hayatlar* romanı, yazarın daha önce kaleme aldığı *Sefile*, *Nemide*, *Ferdi ve Şürekâsı*, *Mai ve Siyah*, *Aşk-ı Memnû* gibi kitaplarında olduğu gibi burada da Batılılaşma ve kültürel değişime dikkat çeken çalışmalarından birisidir. Yazarın bu konudaki görüşlerini farklı açılardan görme şansı sunan roman, bu süreçte kültürel değişimden ne anlaşıldığını ve bu sürecin nasıl yaşandığını da yakından hissettiren kitaplardan birisidir.

Introduction

The cultural turn makes visible in many ways what changes have occurred in the social structure over time. This turn makes it clear how rapidly the society evolved and in which direction. Therefore, determining the moments of cultural turn determines the stages a society has gone through and what kind of a cultural/social structure it has evolved into.

Since the 1970s, studies on cultural change, which opened space for itself and came to the forefront as a unique field, have found a vast place in the humanities and social sciences. The discipline, which has become even more special with the differentiation of communication tools, television, radio, and telephone, has taken a much broader historical process over time, turning its focus to different points of history. The cultural turn, defined as "one of the most influential trends in the humanities and social sciences in the last generation" by Lynette Spillman and Mark D. Jacobs, served as sociology professors at the University of Notre Dame in 2005, thus gradually gained importance. It has increased and expanded the power of expression.

The "cultural turn", which stands in a special place within the scope of post-structuralism, cultural studies, literary criticism, and language-based studies, has attracted the attention of many important academicians and researchers. Important philosophers such as Ludwig Wittgenstein and Ferdinand de Saussure also addressed this issue, so the relationship between language and culture gained even more different importance. In the twentieth century, the discipline built on the thoughts and views of Wittgenstein and de Saussure displayed a rapid rise in its development line. At this point, some articles in Neil Smelser's compilation book entitled *Handbook of Sociology* (1988); Hayden White's *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (1973); Clifford Geertz's *The Interpretation of Cultures: Selected Essays* (1973); Michel Foucault's *Discipline and Punish* (1977); Pierre Bourdieu's *Outline of a Theory of Practice* (1977); Robert Darnton, *Workers Revolt: The Great Cat Massacre of the Rue Saint-*

Séverin, *The Great Cat Massacre and Other Episodes in French Cultural History*¹; Leslie Pierce, *Changing Perceptions of the Ottoman Empire: The Early Centuries and Mediterranean Historical Review* (2004); studies like this are remarkable in terms of seeing the development line of the field. In addition to all these studies, Bonnel approaches the issue of cultural transformation through society. Stating that culture is a part of society, Bonnel offers theoretical readings of the most persistent issues created by the cultural turn and provocative empirical studies focusing on diverse social practices, the uses of narrative, and the body and self as critical junctures where culture and society intersect in her book, *Beyond the Cultural Turn*.²

This book examines processes of state formation considering the ongoing "cultural turn" in the social sciences. The state structures, which found their shape after a very long process within themselves, also attract attention with their cultural codes as well as their realizations and ties with the society. The cultural turn encompasses a wide array of new theoretical impulses coming from fields formerly peripheral to the social sciences, as well as submerged traditions within the social sciences themselves. These relations that Steinmetz established between the state and society, the individual and the environment also occupy a very valuable place in the development of the concept of cultural turn. Traces of this situation can also be seen in Uşaklıgil's novels.

The cultural turn, with the gender it has incorporated into its own body over time, the relationship between different classes, political developments, and differentiation, has also dictated its research field. The period of great wars, such as the First World War and the Second World War, which is especially prominent in historiography writing, is decisive in this respect. The shift of research into different

1 Darnton influenced in this book by Clifford Geertz who was a colleague of Darnton's and had pioneered the approach of "thick description" in cultural anthropology, aimed to gain greater insight into the period and social groups involved by studying what he perceived to be something which appeared alien to the late modern mind – the fact that killing cats might be funny.

2 In this book, *Beyond the Cultural Turn: New Directions in the Study of Society and Culture*, the editors provide an introduction analyzing the origins and implications of the cultural turn and its postmodernist critiques of knowledge. Essays by leading historians and historical sociologists reflect on the uses of cultural theories and show both their promise and their limitations. The afterword by Hayden White provides an assessment of the trend toward culturalism by one of its most influential proponents.

processes in this way also allows the subject to expand gradually and to establish an organic relationship with other disciplines.

Fredric Jameson,³ one of the leading literary critics of recent years, draws attention to the analytical development of the cultural turn as a historical period that is largely detached from the past and states in his book *The Cultural Turn: Selected Writings on the Postmodern* (1983-1998):

“The very sphere of culture itself has expanded, becoming coterminous with market society in such a way that the cultural is no longer limited to its earlier, traditional or experimental forms, but it is consumed throughout daily life itself, in shopping, in professional activities, in the various often televisual forms of leisure, in production or the market and in the consumption of those market products, indeed in the most secret folds and corners of the quotidian. Social space is now completely saturated with the image of culture” (Jameson, 1983-98: 111).

Based on this whole line of development, it can be immediately noticed how distinct cultural turn shapes society. At this point, Halit Ziya Uşaklıgil’s novel *Kırık Hayatlar* is also located in a special place to make the Turkish-Ottoman social structure visible and to distinguish the cultural turn.

Kırık Hayallar: Happy and Shiny Days of The Past

Kırık Hayatlar was first serialized in *Servet-i Fünûn*, one of the most important magazines of the period in 1901, but its publication was stopped because of its censorship, and finally, it was published as a book for the first time in 1924 after many years. The book, which has been the subject of many important events during the publication

³ Fredric Jameson’s constantly enriched reflections have become an essential reference point for all those attempting to grapple with the postmodern and this showed itself in many works of different genres. However, until now, several of his key writings on the subject, from initial formulations to current developments, have been unavailable in an accessible form. This collection vividly illuminates the cultural turn of contemporary capitalism. Thus, it includes his earliest insights, his responses to critics, his survey of alternative interpretations and his engagement with the cultural climate of the 1990s. The collection, introduced by Perry Anderson, includes a few recent texts in which Jameson extends his method to new aspects of postmodern architecture and its relationship to political economy.

process, shows with all its nakedness how the Ottoman social structure differed in the context of Westernization movements.

The first of the issues that connects the concept of "cultural turn" and the novel *Kırık Hayatlar* is the period in which the work was published and the publishing process. Halit Ziya wanted to publish his novel in serial form in the magazine *Servet-i Fünûn*. However, the novel (only the first chapters were published) was left unfinished after the magazine was banned in 1901 because of Hüseyin Cahit Yalçın's article "Literature and Law". The author does not return to his novel after the magazine is banned by the state and gives himself to other works. It draws attention in this situation that Halit Ziya left this work unfinished and did not return to him for many years, after novels such as *Mai and Siyah* and *Aşk-ı Memnû*, which were highly appreciated by the critics.

Halit Ziya returns to his novel *Kırık Hayatlar* in 1924 and publishes it. The author's return to this work as late as 1924 is remarkable in many respects. Because in this period, the debates on cultural transformation came to the fore again. First of all, the proclamation of the republic in 1923 and the "modernization" movements under the leadership of Mustafa Kemal Atatürk come to the fore in this situation. Turkey, which has already seriously developed close relations with Europe and Western culture since the Tanzimat, has been more willing to adopt Western principles and thoughts with the proclamation of the republic. The line of development that Atatürk pointed out is a good example of the idea of modernization in this sense. It is very important for Halit Ziya to return to *Kırık Hayatlar* in such a period. Halit Ziya, who is closely interested in Western culture in terms of both *Servet-i Fünûn* literature and his own personal thoughts and life, deals with the issue of cultural transformation in his novel in more detail and in depth. In addition, the current social and political conditions are more favorable for the theses put forward by this novel.

Unlike his other novels, Halit Ziya publishes *Kırık Hayatlar* directly as a book in 1924. This is an innovative attitude for the author. Thus, the author, who can work on his novel in a holistic way, can deal with

the “cultural turn” issue mentioned in the context of this article in more detail. Throughout the book, the intercultural relationship and transference, which is discussed through the main hero of the novel Ömer Behiç and the heroes he communicates with, gains a stronger structure.

Within the scope of the new modernization movements under the leadership of Mustafa Kemal Atatürk, many concepts such as law, republic, personal rights, and freedoms have been constitutionally guaranteed. In addition, there are new ideas on many issues such as dress, education system, justice system, customs, and traditions. Atatürk is in the dream of a cultural transformation with the help of the state, and he mobilizes all the possibilities of the state for this. Many new and modern structures were built in this process and a great mobilization for the education of the people was started. It is remarkable in this respect that Halit Ziya also returned to the issue of “cultural turn” at a time when all these were just beginning to be discussed. The writer, who has not written a novel for many years and distances himself from fiction, thus finds a more suitable and permissive environment to express his thoughts. This process, which the author presents with *Kırk Hayatlar*, points out what kind of meanings cultural transformation means for him. Westernization and cultural turn are a special issue for him that needs to be examined in a much more comprehensive and detailed way. This is exactly what Halit Ziya revealed through *Vedide* and *Neyyir*. These two heroes, who represent the East and the West in their own personalities, show how a living element such as “culture” is shaped according to the current conditions.

On the other hand, the Western way of life has been one of the fundamental issues that the Ottoman intellectual class has emphasized since the Tanzimat generation. In this process, numerous novels, which were published in parallel with discussions such as what kind of lifestyle should be adopted and what exactly Westernization is, and defending different views were also written. Ahmet Midhat Efendi’s *Felâatun Bey ve Râkım Efendi* (*Felâatun*), Rezaizade Mahmut Ekrem’s *Araba Sevdası* (*Bihruz*), Mehmet Rauf’s *Eylül* (*Necip*),

Hüseyin Rahmi Gürpınar's *Şık* (Şöhret) and *Şıvsevdi* (Meftun), Halit Ziya Uşaklıgil's *Aşk-ı Memnû* (Behlül), Yakup Kadri Karaosmanoğlu's *Kiralık Konak* (Servet Bey) and *Sodom ve Gomore* (Leyla), Ömer Seyfettin's *Efruz Bey* (Efruz Bey) and Peyami Safa's *Fatih-Harbiye* (Macit) can be counted as examples of these texts. In the context of Westernization, these novels, which make visible how the culture was affected by this situation in the Ottoman social structure, provide a good ground for approaching the subject from different angles. On the other hand, these novels have created a literary understanding that will be continued for many years in Turkish literature with their "dandy" (züppe) characters. Therefore, the cultural turn has brought a new way of perception within itself.

Halit Ziya Uşaklıgil's novel titled *Kırık Hayatlar* is also a book in which cultural transformation is made visible in different ways. The realization of this transformation, especially over the house, shows how distinctive the concept of space is in the novels of Halit Ziya in different ways. Halit Ziya, who attaches great importance to the interior in all his novels, mostly performs his works in closed spaces such as mansions and houses. Similarly, the printing house is intertwined in *Mai ve Siyah*, and the workplace and the home are intertwined in *Ferdi Bey ve Şürekâsı* and *Kırık Hayatlar*. This spatial partnership leads to further matches over time.

The novel, which is based on Ömer Behiç, his wife Vedide, and their daughters Selma and Leyla, a doctor in general, takes a different form with characters such as Bekir Servet Bey and Neyyir. The novel begins when Ömer Behiç, who has been wanting to live in a new and warm house belonging to him since childhood, finally builds a house as he wishes in Şişli. Ömer Behiç, who moved to this new house with his family, also took the steps of the first major transformation in his life. At this point, the subject of the cultural turn in the novel begins to come to the fore.

Ömer Behiç previously lived with his wife Vedide and her family in a house near Beşiktaş. This situation and structure, which is accepted as normal in the Ottoman social structure, ends with Ömer Behiç building a house for him in "Şişli". Şişli is remarkable in many ways in

this regard because it contains the first examples of the Western way of life and stone houses that have just started to appear in Ottoman Istanbul together with Beyoğlu. This district, where the Western lifestyle prevails, becomes one of the focal points of westernization-based novels. Therefore, this separation that the author revealed over Beşiktaş and Şişli makes it visible how and at what speed the cultural turn will take place.

This new house, located on the Şişli-Beyoğlu line, which is the most important area of the Western lifestyle in Istanbul, was built in a completely Western style. Unlike the house in Beşiktaş, practices such as "*haremlik & selamlık*" were abandoned, a room was allocated for everyone, even for each child, and a common hall was built so that everyone could spend time together in one area. On the other hand, Ömer Behiç, who dreamed of his new house since his youth, has many vases, sculptures, etc has accumulated such elements and placed them in different rooms of the house. This attitude makes you feel closely what Ömer Behiç thinks about Westernization and cultural change. Therefore, all the elements that identify with the house at this point draw attention to a cultural separation within themselves.

Another remarkable issue regarding this new house and cultural change in Şişli is the violation of the space between the home and the workplace and the use of a part of this private property as a public domain. Ömer Behiç, a doctor, turns a part of his home into a practice and begins to accept his patients there. There is only one door between home and workplace. Those who come and go to the practice also see the house, so private life is violated. Under normal conditions, such a special area in the Ottoman social structure, especially with spouses and children, is not accessible under any circumstances. In this sense, Ömer Behiç violated this rule with this new house he built and ignited the first transformation for himself and the novel. Although this transformation reaches more extreme points after a while, it also leads to the participation of new people in Ömer Behiç's life in general.

Similarly, the house in Şişli is instrumental in making different cultural values visible. One day, for example, Ömer Behiç and his family watch people returning from Kâğıthane entertainment. Dozens of horse-drawn cars pass the road, and young lovers courting each other attract everyone's attention. Among these cars, some people that Vedide noticed are cheating on their spouses, thus making the degenerating side of society visible. This degeneration and cultural transformation, which became visible especially through Şişli, takes a different turn with the criticisms made. Husband and wife criticize these people, stating that they made a huge mistake and that this situation cannot be welcomed. However, this situation, which also refers to what will happen later in the novel, thus reveals how the lives of people living in Şişli and its vicinity will change over time. Ömer Behiç becomes like these people he criticizes after a while, eventually losing many of his values in the way that deceived his wife and caused the death of one of the children. Culturally, the road from Beşiktaş to Şişli contains many destructions and disasters.

One day Ömer Behiç meets his childhood friend Bekir Servet Bey, who comes to visit him. Ömer Behiç, who showed his friend his new home and clinic, is very pleased to accept him. This friend, whom he has not met for a long time, reminds him of his childhood and early youth, which were both troubled and extremely sincere. After this visit of friends, Ömer Behiç's life will start to change seriously. As part of the cultural turn, Bekir Servet Bey represents people who have adopted the Western way of life. Bekir Servet Bey, who spends his time in the famous entertainment venues of Beyoğlu by acting as a libertine, also has extramarital relationships with some women. Moreover, some of these women are married and even this situation cannot stop him. Bekir Servet Bey, who is a very flirtatious personality, also influences Ömer Behiç over time at this point. Thus, how culture is transforming socially becomes personal on these two personalities and finds a physical response to itself. These two characters represent two different segments of society and two different understandings. As it will be more evident later, this contact of Ömer Behiç with Western culture influences him over time, and

the cultural transformation finds a clear response to him through it from beginning to end. At this point, the author not only makes two different cultures visible through two different characters but also shows the traces of this transformation with the changing life of the same character over time. Thus, it is realized that every step taken by the author indicates a cultural value.

Halit Ziya Uşaklıgil draws attention to a cultural and social difference through Bekir Servet Bey and Ömer Behiç at this first point. In contrast to Ömer Behiç, who has a traditional family structure and is loyal to his wife, Bekir Servet Bey is an extremely flirtatious person who is far from tradition and has accepted Western values and norms for himself. However, of course, Western norms identified with Bekir Servet Bey are the behaviors frequently criticized by the Tanzimat and Servet-i Fünûn generation. What kind of Westernization should be accepted and how it should be has been one of the frequently discussed topics by Ottoman intellectuals? Thus, the author points out to what extent they are culturally contradictory characters. The value of this structure will be better understood with the transformation that will take place in the novel over time.

What is understood from "morality" and "the concept of morality" is another issue that can be examined around the issue of Westernization. At this point, Bekir Servet Bey takes on a special task throughout the novel. Bekir Servet Bey, who has had relationships with many different women at the same time, drags Ömer Behiç after him. Servet Bey, who told Ömer Behiç, whom he introduced with Neyyir, that this situation is very normal, causes him to degenerate morally in time. This situation, which can be considered as an extension of cultural values, contains various dilemmas. Because at the point where Ömer Behiç started to cheat on Neyyir and his wife, Servet Bey leaves this life and decides to marry. It is as if parallel to the cultural change in the novel, the transformation between the characters becomes diametrically opposite to each other. While Ömer Behiç becomes a liar, cheating on his wife and neglecting his family, Servet Bey begins to live a more orderly life with the marriage preparations he undertakes. Thus, it establishes a strong structure for itself with changing roles,

changing cultural codes and turns. These changes, brought out by the author consciously, show how the cultural structure can be interpreted differently depending on the individuals and what kind of effects they have on their personal lives.

Halit Ziya criticizes the social classes who blindly adopt Western norms and combine this attitude with a kind of immorality in *Kırık Hayatlar*. Abandoning the institution of marriage around the Western value system, acting as flirtatious, negotiating a freer situation with women; In this process, what many people understand essentially about Westernization happens. Halit Ziya, who made this situation visible through the characters he included in the novel, assigns different values to Nebile, Neyyir, Mansur Bey and Mesrur Bey in this respect. The situation gets even worse as society is reshaped around corruption, misinterpretation, and wrong cultural changes.

Especially the wealthy, rich and bourgeois class of Istanbul constitutes the main line on which cultural criticism is built in *Kırık Hayatlar*. While the lower classes and their cultural values are also made visible around Suzidil and her family, this contrast becomes more striking over time. This dilemma, deliberately posed by the author, points out that corruption can occur in different ways. The bourgeois, who considers themselves superior to the public and this can be easily noticed in their behaviors and attitudes, continues his entertainment without interruption, this situation is seen at balls and parties organized around Nebile and Neyyir. In the final scenes of the novel, Neyyir's marrying an Egyptian bourgeois and her thought of deceiving his future husband despite all the events that have gone through, draws attention in terms of showing the stage at which cultural degeneration has reached. Similarly, this situation comes to the fore through characters who tell about their dirty relationships and forbidden love at every opportunity they find at these parties. This shows that both moral and cultural corruption are intertwined.

The deterioration of the Turkish family structure is the most important indicator of the cultural degeneration in this Halit Ziya novel. Ömer Behiç leaves his home to meet Neyyir, leaving his wife Vedide and children alone. Ömer Behiç, who completely lost himself to Neyyir,

neglects his children so much that he does not even know for a long time about Leyla, who is struggling with a big disease. At this point, Leyla comes to the forefront as a counterpart to the corrupt culture and values. The closer Leyla is to Ömer Behiç, the better things are. However, when Leyla and Ömer Behiç start to move away from each other and eventually Ömer Behiç thinks of leaving them, the girl dies. This death is also the death of the Turkish social structure, adopted moral values, cultural codes and social belongings symbolized in Leyla's body. So everything happens with a certain consciousness and ends sharply.

The episode where the cultural transformation ends in the novel takes place after Leyla's death. Ömer Behiç, who has lost his daughter now, is in great regret. Despite this, Ömer Behiç, who accepted Neyyir's meeting offer, wants to visit him for the last time and talk about the old days before he gets married. The basic idea is that this forbidden relationship continues after marriage. These characters, both married, eventually show that corruption has reached an extreme point that is now irreversible. Ömer Behiç, who gave up this decision while on the road to meet with Neyyir, visits his daughter's grave and expresses his regret for all he did. This confession, which was first made openly by Ömer Behiç, means admitting his sins and mistakes for him. Now he realizes that he must take responsibility, struggle to put everything back on track. Ömer Behiç, who made himself someone other than what he is, abandoned all the values belonging to the society, his family, and the culture he was in for years, and took another lifestyle, made a mistake, and failed. Ömer Behiç swears at his daughter's grave that he will never leave his family again and that he will always protect them. This situation shows that he wants to return to old norms and cultural values.

Ömer Behiç, who returned to his house in Şişli after visiting the grave of his daughter Leyla, thinks about the mistakes he made along the way and is filled with regret. When he finally gets home, the scenery he encounters shakes him very much. This house, on which he spent a great amount of money and built with great desire and determination, is now in ruins. The reality revealed through the

house here reveals how the lives of the characters in the novel have also changed. The house, which was painted in a magnificent way with a picture of a happy family at the beginning of the novel, turned into ruin over time. This transformation reveals the development line of the process in the novel.

Returning home is one of the important symbols in *Kırık Hayatlar*, just like in *The Odyssey* by Homer. Ömer Behiç, who decides to return home after everything is over and the story is complete, is no longer the former Ömer Behiç when he finally reaches his destination. Neither that same person, nor his wife Vedide the same person, nor the house is the same house. What they dream about on the road and what they find at the end of the road are very different things. At this point, I would like to quote something from the Greek director Theo Angelopoulos' *Ulysses' Gaze* movie. These lines, voiced at the end of the film and translated freely from Homer's *The Odyssey*, show in many ways that there are great similarities between Ömer Behiç's return and *Odyssey's* return home:

"When I return,
It will be with another man's clothes,
Another man's name.
My coming will be unexpected.
If you look at me unbelieving, and say, "You are not He",
I will show you signs, and you will believe me.
I will tell you about the lemon tree in your garden.
The corner window that lets in the moonlight
And then signs of the body, signs of love.
And as we climb, trembling, to our old room,
Between one embrace and the next,
Between lovers' calls, I will tell you about the journey, all the night long.
And in all the nights to come,
Between one embrace and the next,
Between lovers' calls, the whole human adventure.

The story that never ends”

(Angelopoulos, 1995).

This never-ending story is a harbinger that Ömer Behiç’s fate will continue with regret and sorrow.

Ömer Behiç, who finds a great silence in front of him when he returns home, realizes that the happy days ringing with the fun and funny voices of his girls are far behind. This empty house gives him sadness. When he finally arrives in the room where his wife Vedide is, his distress gets even bigger. The voice of Vedide, who reads the Qur’an in his room, sounds more mystical, more meaningful, and sadder to Ömer Behiç. This situation makes him feel more alone and helpless. It is as if everything is gathered in Vedide’s voice and is preparing to deal the final blow to Ömer Behiç.

Vedide’s reading of the *Quran* in the last scenes of the book is important in many ways. The debates on religious issues around positivist currents have reached a shocking level, especially among writers and intellectuals who adopt Western norms. Important Ottoman intellectuals such as Beşir Fuat and Tefik Fikret draw attention with their works and statements against religion. That is why it is very meaningful that Ömer Behiç, who is seen returning home in the last scene of the book, also finds his wife reading the *Quran*. Returning home, Ömer Behiç listens to the *Quran* from his wife’s voice and begins to cry with regret. Thus, many elements that have been turned away for a long time come back, just like the first churches reopened when Soviet Russia collapsed. The cultural turn acts in reverse.

When Vedide sees Ömer Behiç listening to her at the door, she leaves herself completely to the moment she is in. Ömer Behiç, who enters, kisses his forehead, and hugs his wife. With these actions, regret is turned into open action and a request to ask for forgiveness. Meanwhile, Vedide’s scarf (başörtüsü, türban, eşarp) is opened and her hair is seen to turn white. At the beginning of the novel, Vedide, who is seen as a very happy, excited woman devoted to her home and family, is brought side by side with the opposite picture, sadness,

and grief, at the end of the novel. This situation, which marks the end of *Kırık Hayatlar*, ensures that the disasters that these turns contain within themselves take place.

Everything Ends Somehow

Kırık Hayatlar, which is among the masterpieces of Halit Ziya Uşaklıgil, is one of the books in which the author makes different cultural values and cultural turns visible. Here, the contrast that continues through Ömer Behiç and Bekir Servet Bey, Vedide and Neyyir spreads to a wider area after a while, and it finds a cultural and social response itself with the involvement of people from different classes.

Cultural turn in *Kırık Hayatlar* is identified with the house Ömer Behiç built at Şişli. The fact that the house has turned into ruin over time shows how traumatic and weary the cultural transformation is. Nothing went the way Ömer Behiç and his family wanted, and this new home, new neighborhood, and the ongoing cultural turn with new friendships drove them to disaster.

One of the main issues of late nineteenth and early twentieth century Turkish novels, the theme of Westernization and meeting with Western culture is also one of the main themes of *Kırık Hayatlar*. This situation, which also includes the theme of false Westernization, causes this culture to be adapted to turn into a big problem over time. Ömer Behiç, whose direct contact with Western culture is quite limited, is directly drawn into a different culture through his friend Bekir Servet Bey. Moreover, while this culture is processed through Bekir Servet Bey and other bourgeois characters, it is realized that many things are misunderstood, and everything is based on a world of entertainment. This ongoing immoral and irregular life makes us realize that cultural transformation has been very misunderstood, and the issue has been diverted from its purpose over time.

The relationship with the family draws attention at this stage as a cultural value. The abandonment of the traditional family structure in time, Ömer Behiç's cheating on his wife and distancing from

his family drags him and other people into a great disaster. In this process, the experiences of Vedide and Leyla's death can be read in the context of the novel as another physical equivalent of the disaster in question. This situation shows that abandoned cultural values are misinterpreted and the first contact with Western culture caused misunderstandings in the bourgeois class.

Conclusion

Halit Ziya Uşaklıgil's novel *Kırık Hayatlar* is one of the works that draws attention to Westernization and cultural change, as in the books such as *Sefile*, *Nemide*, *Ferdi ve Şürekâsı*, *Mai and Siyah*, and *Aşk-ı Memnû*, which the master writer wrote before. The novel, which offers the chance to see the author's views on this issue from different angles, is one of the books that makes you feel closely what is understood from cultural change in this process and how this process is experienced. Halit Ziya had a different experience for himself by first publishing this novel as a book in 1924. The issue of "cultural turn", which started to be discussed more and more with the proclamation of the republic, has been included in the book with this aspect. The work, which was left unfinished in 1901, thus met the reader at a time when the discussions on cultural turn/transformation were intense.

The author opened the issue of "cultural turn" for discussion through the female protagonists named Neyyir and Vedide in *Kırık Hayatlar*. Ömer Behiç, the main hero of the novel, staggered between these two women and made many mistakes. Neyyir, which symbolizes the Western culture, and Vedide, which symbolizes the Muslim-Turkish culture, are the women who combine two different cultures in the novel in this sense. Symbolically, Ömer Behiç constantly oscillated between these two cultures, eventually returning to Vedide, that is, to his own culture.

Halit Ziya, who has intertwined home and culture in his previous novels, identifies Muslim-Turkish culture with the family home in this novel. The house with Vedide and the children in it is the place where Ömer Behiç returns after everything ends in a great disaster.

In this sense, Ömer Behiç's return home also shows that he has returned to his own culture. For Ömer Behiç, who met a different culture through Neyyir and was a part of this culture for a while, the process did not develop positively, and his life was dragged into a disaster. Ömer Behiç, who lost his family, job, and friends during his cultural struggles, only got closer to his old life when he returned to his home, hence his own culture.

Ömer Behiç's return home is like the return of Odysseus. When Ömer Behiç returns home, he finds everything changed and differentiated, just like Odyssey. This shows that he has become detached from his own culture. Here, Halit Ziya's thesis is that with the cultural transformation, people's family life, social life, personal values and perspectives on life have changed completely.

Within the scope of this article, it is explained how the cultural transformation took place in Halit Ziya Uşaklıgil's novel *Kırık Hayatlar*. Halit Ziya, who symbolizes two different cultures with two heroines, has shown the reader how this cross-cultural transition is, with the choices made by the hero of the novel. It has been shown that Ömer Behiç was intertwined with Western culture during the periods when he became close with Neyyir, and with the Muslim-Turkish culture during the periods when he became close with Vedide. Halit Ziya, on the other hand, makes a clear choice between these two cultures with Vedide. The fact that Ömer Behiç finally returns to him shows this. "Cultural turn", which is discussed in the context of *Kırık Hayatlar*, thus reaches a conclusion in the novel.

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