

AN ESSAY ON THE RELATIONSHIP BETWEEN LITERATURE AND CRITICISM

Edebiyat ve Eleştiri Bağlamına Umumi Bir Bakış

Asst. Prof. Dinçer ÖZTÜRK

Iğdır University, Vocational School of Health Services, Department of Medical Documentation and Secretariat, Iğdır/TURKEY

ORCID ID: <https://orcid.org/0000-0003-0028-7841>

ABSTRACT

The main reason for the existence of literature or philosophy and the fine arts is that the expression of people themselves. However, this expression changes according to time and person. Literature is based on the reason of human existence and its origin. Literature is the tool which people can express themselves in the most perfect way. The aim of literature is the desire of people to prove their existence. Human beings have sought a way to express themselves from the beginning of their existence. This way has been chosen as literature. Another purpose of people making art can be said to be the purpose of survival. This comes from people's desire to satisfy their emotions. The individual in the land where they are fed spiritually and mentally is effective in shaping the society by giving something to the society. As a result, the individual who thinks, dreams, feels something has presented his art to the approval or admiration of others. People want to tell not only what is concrete, but also what they think of existence. Reading and knowing have emerged with human beings. Inevitably people have some weaknesses. Therefore, they make literature to hide their weaknesses. Criticism was also inevitable as art was performed and left to the discretion of others. In this study, by focusing on the relationship between literature and criticism, the understanding of criticism that has been trying to gain innovation in Europe since the Middle Ages and gained speed with the contributions of philosophers will be explained. In addition, the periods after the establishment of a Western Turkish literature will be presented at separate headings.

Keywords: Literature, Criticism, Essay, Relationship between Literature and Criticism

ÖZET

Edebiyat veya felsefenin ve güzel sanatlar dediğimiz alanların var olmasının nedenlerinin en büyük gayesi varlıkların/insanların kendilerini ifade etmeye çalışmasıdır. Ancak bu ifade etme durumu zaman ve kişiye göre farklılık arz etmektedir. Edebiyat, insanın varlık nedenine, kökenine dayanmaktadır. İnsanın kendisini en mükemmel şekilde ifade edebileceği araç edebiyattır. Edebiyatın gayesi insanların kendi varlığını ispat etme arzusudur. İnsanoğlu varoluşuyla beraber kendisini ifade edebilmek gayesiyle bir yol arayışına girmiştir. Bu yol da, edebiyat olarak seçilmiştir. İnsanların sanat yapımlarının başka bir gayesi de, beka gayesidir denilebilir. Bu da insanların duygularını tatmin etmek istemesinden gelmektedir. Birey, ruhen ve zihnen beslendikleri topraklarda, içinde yaşadıkları topluma bir şeyler vererek toplumun şekillenmesinde etkili olur. Nitekim düşünen, hayal kuran, bir şeyler hisseden birey ortaya koyduğu sanatını da başkalarının onayına veya hayranlığına sunmuştur. İnsan sadece somut olanı değil aynı zamanda var olmayı düşündüğü şeyi de anlatmak ister. Okuma ve bilme insanla birlikte ortaya çıkmıştır. İnsanların ister istemez zafiyetleri vardır. Dolayısıyla zafiyetlerini kapatmak için edebiyat yaparlar. Sanatın icra edilmesi ve başkalarının takdirlerine bırakılmasıyla tenkid de kaçınılmaz olmuştur. Bu çalışmada, edebiyat ve tenkid ilişkisi üzerinde durularak, Avrupa'da Ortaçağ'dan itibaren yenilik kazanmaya çalışan ve filozofların katkılarıyla hız kazanan tenkid anlayışı anlatılacaktır. Bunun yanı sıra bizde Batılı bir Türk edebiyatının kurulmasına başlandıktan sonraki dönemler de ayrı başlıklar altında verilecektir.

Anahtar Kelimeler: Edebiyat, Tenkid, Deneme, Edebiyat-Tenkid İlişkisi

1. INTRODUCTION

It is a matter of fact that Art takes its meaning from the first activities that mankind did. In the paintings he drew on the walls in the cave where he (man) took refuge, on the table he prepared to feed himself, even in the simple dress he sewed to dress, we fall upon the most primitive forms of art. It is practically as old as human history that mankind is interested in its aesthetics during material-production or when doing a job that is useful to him which resorts to metaphorical expressions or idioms when expressing his own thoughts. In this sense, art and craft are activities that were unweathered in ancient times (Shiner, 2017: 51). In doing so, the entire production of mankind using his creativity appears both as an image of a memory that carries the past into the future and as a concrete object of the individual's relationship with

society. By this, the individual has added meaning to the world in which he lives, and by giving something to the society in which he lives, he plays a constructive role in gaining his personality. In this sense, their production is presented to the admiration or the approval of someone else.

This irresistible desire for creativity, contained in the ontological presence of man, also leads to an assessment of what he produces from different points of view. It is stipulated that the first things produced by mankind should be evaluated on the usefulness of the work produced together with the fact that it was as a result of his basic needs. After a while, when turned to good purpose, it becomes a sought-after feature. In this case, two different ends of the understanding of criticism appear. Should this capability (worthwhileness) be at the forefront of artistic work or acclaim (appreciation)? In other words, should Art satisfy a social need or be the object of our personal satisfaction? This different perspective, which forms two different fronts of the concept of criticism that is the same as art, has corresponded in the field of literature as in all branches of art, and has been embodied in the expressions “art is for society” or “art is for the individual”, which have become stereotypes to us.

For many years, the concepts of benefit and beauty have been discussed. What is useful may not be beautiful; what is beautiful may not be useful, and its reflections may not be visible. Literature favours the beautiful, and literature may not always carry an aesthetic purpose, because literature sometimes has a guiding feature, a function. In literature, man and life can be anything. Therefore, literature is a guide, informative, and a signal (a stimulant).

Criticism, which is almost as important as literature in modern societies, has of course been accepted to have the criterion such as a work of literature, and it has been evaluated with various considerations. Which we can roughly summarize under the title objective criticism or subjective criticism, has diversified itself with many currents of criticism, each understanding of criticism has developed its own theories and subjected the artistic work to evaluation from different angles. Sainte-Beuve says that he cannot judge a work alone without knowing its author. The influence of art is relative, that is, it depends on the body and temperament of people (Ahmed Shuayb, 2018: 340). Clearly lists several common features in which he shares all theories of criticism, despite the differences in evaluation between them. These are;

1. by examining works of literature and art, explaining them, finally making a decision for the necessary reasons, therefore informing the reader;
2. criticism is etymological “analysis” and “judgment ” accordingly so that the work of art is examined and goes to an evaluation about it;
3. helping the artist to give more mature works by showing the beautiful and ugly, right and wrong aspects of the work considered by evaluating, classifying, explaining, and promoting works of literature (Lekesiz, 2003: 364,365).

The concept of criticism, which began with Aristotle, is nothing more than the reflection of nature in the work of art. In Plato's dialogue on the state, Socrates uses the example of a mirror when telling Glaucoma about the work that he painted, saying, “Take a mirror if you want, hold it all over. And everything you did disappears,” he says. With this, Socrates says that the artist's job is to hold a mirror to the world. "Isn't that what a tragedy poet does? Analogy and what he did, isn't it?" he said (Moran, 2012: 17). Thus, the framework of the first theory of art criticism that influenced artists for centuries is drawn. Taine establishes a relationship between the work of art and the person who created the work. According to him, there is no difference between the realm of ideas and the realm of feelings. Since human history and Natural History are under the influence of the same basic laws, the method applied to natural history should also be applied to human history (Shuayb, 2018: 341).

When the history of criticism, which began with Aristotle's poetics, is examined, it will be seen that some of the main ideas of criticism have been shaped in the historical process. Criticism is historical if it is made according to the life of the author, the conditions of upbringing and the characteristics of the era; sociological understanding of criticism, which believes that social conditions determine the author, work, and reader; relative to an understanding that believes that everyone should evaluate works according to their own thought and intelligence; impressionist understanding born in response to sociological criticism and claims that the only criterion is to enjoy the work; his work is divided into many varieties, especially Structuralist Criticism (Structuralism), which accepts a structure alone and does not see the need for auxiliary tools to understand this structure (Shengul, 2013: 599).

In Europe, the understanding of criticism, which has gained momentum with the contribution of philosophers who have tried to gain competence since the Middle Ages, continues to enrich in subsequent periods. Descartes knowledge of his ERA through a strict filter of criticism and determining the methods of this criticism the European world of ideas and art has achieved the elimination of falsehoods and illogical, mostly thanks to the efforts of this philosopher. Following Descartes path, Kant first strives to develop healthy decision-making by subjecting the mind to criticism in his works “criticism of Pure Reason” and “reviews of the sense of Beauty and the sublime”. With these, Kant sets out the path of empowering the mind and partially freeing the activity of criticism from relativism.

The attempt to criticize the custom and the orthodox, which has become a general trend with the philosophy of enlightenment, will gradually turn into systematic theories and will be discussed in a wider audience. This passion for criticism, which began in the field of philosophy, on the one hand, contradicts medieval classical life and the church and gives rise to secular societies, and on the other hand, shakes up the literature shaped by this classical life. Medieval criticism, which began with the Renaissance, will finally find its medium, and Voltaire, Hume, and Rousseau will make reason the only criterion with personalities. The Western intellectual class, which does not accept anything that the mind does not agree with, will gain even more self-confidence through political events such as the French Revolution, thus achieving a critical spirit that always wants the new, aimed at the old. Born in France, this new way of life, in turn, influenced other nations, imposing a new form of society and state entity (Tip, 2003: 167-185).

2. LITERATURE AND CRITICISM DURING THE REFORM (TANZIMAT) PERIOD

The works laid out at the point of criticism before the Tanzimat period (Period of Reform) consist of works that speak only of the writing technique of Islamic literature. These works are often translated from books written in these languages about the rules already set in Arabic and Persian literature. With the establishment of Western Turkish literature, the period of thinking, explaining, and criticizing the problems encountered and needed to be solved in the process is where it begins (Akyüz, 1995: 84).

A new understanding of life, reflected in the Ottoman Turk Intellectuals from France, sets foot (arrive) on the Ottoman lands through personalities such as Namik Kemal. Inspired by Hugo, Rousseau, Moliere, the terminology used by Namik Kemal and his friends will now change and lay the groundwork for a new understanding in both the political sphere and in the world of literature. It is present in Western literature as well as in Literature before the Reform (Tanzimat) period. The criticism performed in Classical Ottoman Poetry also known as the Classical Divan Poetry is usually in the form of practical criticism rather than theoretical understanding. The most important reasons for this are the existence of a number of pedestals that are considered unalterable in the form of Divan literature, which is built by accepting the Arabic and Persian literature as given examples. This comes from the belief in the sanctity of the artists and works of this period. One of the most important factors that guide and develop the literature of a culture is a constructive and innovative understanding of vilification (criticism) (Yigitbaş, 2015: 1205).

Although some kind of criticism has been made from the *Tezkires* (literature books or biographies containing a number of poets) in Divan Literature, this is far from the discipline of criticism, which is considered a different genre. Ahmet Hamdi Tanpınar who was characterized by coming without criticism (Tanpınar, 2007: 73), this genre of criticism settles in Turkish literature as one of the reflections of westernization in the world of literature, which began with the Tanzimat ordinance. Along with the introduction of the first literary works in the Western style, critical writings also begin to be written. In this process, two different attitudes in the field of criticism are noted.

There are:

- 1) rejection or criticism of Divan literature in its entirety in the process of renewal and change of Turkish literature;
- 2) the efforts of the literati of this period to form literature similar to Western literature works. Between 1860 and 1880, our first generation of Western literature, Shinasi, Namik Kemal, Ziya Pasha, Recaizade Mahmud Ekrem, and Muallim Naci, started with Bashir Fuad and Ahmet Midhat Efendi, and the efforts of realism indexed criticism are remarkably notable.

Prose (as opposed to poetry) comes into prominence because of the new genres that entered our literature during the Tanzimat (Reform) period. Therefore, a tendency towards simplification begins in the language. In the formation of this situation, the concern of new literati for directing society is one of the biggest factors. *Divan literature controversy, the idea of creating a new and different era that began with Nedim, the strong representation of this literature in the first half of the eighteenth century, traces of which are seen in İzzet Molla¹, Enderunlu Vasif² and Akif Pasha³, comes to the agenda for the first time after Tanzimat with the “essays” of Shinasi. The innovation, which began with translations from the West, theater companies, and published newspapers, first changed genres and languages in our literature (Erbay, 1997: 7). A great change in the language of Turkish literature begins with Shinasi. Shinasi, *Tercüman-ı Ahval*, and *Tasvir-i Efkar* newspapers begin to use a simple and public language. He also expresses this in the preliminary (muqaddime) section in the first issue of newspapers.*

The articles of Şinasi, Namık Kemal and Ziya Pasha in newspapers such as *Tercüman-ı Ahval* within the framework of the understanding of “social benefit” that they seek in the works of literature with care to awaken and raise awareness of the public are the waypoints that show the formation of a new mentality and literature. The person who walks the path opened by Şinasi and reveals the first original examples of criticism is Namık Kemal. His criticisms started with his voluminous article titled “*Some Contemplations (Surveys) that include the Literature of the Ottoman Language*” originally known as “*Lisan-ı Osmanînin Edebiyatı Hakkında Bazı Mülahazatı Şamildir*” *Bahar-ı Daniş* mukaddimesi, *İntibah* mukaddimesi, *Tahrir-i Harabat* and *Ta’kib* treatises, Letter to İrfan Pasha, *Mes Prisons Muâhezesi*, Ta’lim-i he laid the foundations of both Namık Kemal’s criticism and the criticism genre in Turkish literature by systematizing with A Treatise on Literature and the *Celal Mukaddimesi*. Namık Kemal’s writings, especially aimed at Divan literature, affect the generations that come after him. Kemal objected to Divan literature in terms of its use of language, its imaginary system, its being prescriptive literature and literary arts, and describes this literature as a literature that is far from nature due to the aforementioned features.

Intellectuals of the period criticize ancient literature on issues such as the fact that Divan literature is incompatible with reality and constantly turns to elements of imagination, stays away from social issues, and its language is incomprehensible. *After the Reform (Tanzimat) period, the main problem underlying the debate, evaluation, and criticism about Divan poetry is the problem of pleasure and style. It was not possible for the new human type, which emerged with European civilization, to immediately and consider carefully the pleasure and style of old poetry without arguing and considering it on any ground. Regardless of having ruled for centuries, Divan literature; which could not go beyond the indi mulahazas as seen in the tezkires (literature books or biographies containing several poets) with the idea of criticism, and could not revive its aging and decaying parts due to the absence of criticism, was forced to surrender to new literature born of the idea of tenkid criticism (Erbay, 1997: 6).*

Namık Kemal, on the one hand, criticizes old literature, whereas, on the other, he tries to open up space for new and yet to be built literature. The first issue that the lettered who tried to bring a Western technique to Turkish literature had to continuously explain was the elimination of Divan literature (Akyüz, 1995: 84). As such, in the first period of Tanzimat literature, all critics were collected on the principles and characteristics of divan literature. These criticisms are for opening space for new literature to be established. In order to acclimate the younger generations, it was first necessary to estrange (disincline) them down and remove them from divan literature. Therefore, there was a period when literary discussions often took place.

Among Post-reform writers, Ziya Pasha, who was closer to the old understanding in terms of literary delight and mentality, became one of the leading critics of Turkish literature thanks to his hesitation between old and new literature, as well as his poetry and construction article and his critics from the article called “*Harabat*”. After his return, Ziya Pasha, who criticized old literature under the influence of his years abroad, will leave his revolutionary character and move to the advocacy of old literature, especially in *Harabat*. Kenan Akyuz, “Ziya Pasha, like every revolutionary man, did not follow his literary habits, but for the sake of establishing European literature, which he believed in its value and necessity for the Turkish

¹ Keçecizade İzzet Molla (1786 İstanbul – August 1829 Sivas) was one of the divan poets of the 18th and 19th centuries, and the XIX. Century is one of the last representatives.

² Enderunlu Vasif (1771-1824), or Enderunlu Osman Vasif Bey, Ottoman divan poet. The real name of the poet, known for his muhammes, gazel and songs in the 19th century is Osman.

³ Akif Pasha, statesman poet and writer (born 25 December 1787 Yozgat – 18 March 1845 Alexandria)



people, and until this literature settled, he took the path of radical denial of ancient literature. The poetry and the building article refer to it as” a behavior forced by this belief” (Akyüz, 1986: 28).

After his return, Ziya Pasha, who criticized old literature under the influence of his years abroad, will leave his revolutionary character and subject him to criticism based on his understanding of classical literature, especially in *Harabat*. In an article published in the *Hurriyet* newspaper, instead of the idea that our literature should be rid of Arabic and Persian, it expresses the opposite in the introduction part of the *Harabat*. Arabic and Persian, according to him, add richness to our language, saying that his reasoning is based on the new understanding. His thoughts cause controversy on the part of the intellectuals of that period. Namik Kemal is the first person to criticize Ziya Pasha in this regard. He accuses him of revoking ancient literature in the *Tahrib-i Harabat* that he has written (Namik Kemal, 1305/1887: 16).

As a result, Literature analysis and criticism (Tanzimat) will be able to eliminate old literature only by criticizing it and make room for it. It is believed that it is possible to put forward new literature by being in a situation in this way by eliminating Divan poetry and also struggle with their work to achieve their goals. In one aspect, *Tahrib-i Harabat* can be regarded as a product of this struggle. According to Namik Kemal, who together with Tanzimat described the newly established literature as the authentic-literature, the subjects contained in this literature should also not remain far from reality. The old literary criticism initiated by Namik Kemal gained further momentum with Recaizade's⁴ Practical literature (Talim-i Literatu). Recaizade Mahmud Ekrem, in his work of *Talim-i Literatur*,⁵ attacks the old and its values, but also tries to theoretically express what should be replaced by the old. The publication of his work *Talim-i Literatura* confronts fans of old and new literature. Those who defend the old gather around Naci,⁶ those who defend the new gather around Recaizade. The disputes continue with the rhetoric that leads to defaming of each other contained in the appreciation of *Elhan*, *Zemzeme III*, and *Demdeme*. In addition to these discussions, which do not sit on a serious basis here, issues such as literature, vezin, rhyme, poetry, poet, prose are discussed (Erbay, 1997: 71).

Due to the menemenlizade's poetry called *Elhan*, he has moved to an advanced stage with his thoughts on poetry and literature in his *Takdir-i Elhan* piece of poetry, which he has written. The Zemzemes of Recaizade, who tried to establish the aesthetics of Post-reform literature, and the Demdemes of the scholar Naci add color to the literary discussions of the period. Thanks to people such as Abdulhak Hamid, who followed Recaizade, who laid the stones of the new literature, authentic literature was born. The contribution of literary debates in this period to the genre of criticism is undeniable. Apart from this, the literary opinions and criticisms of Ahmet Mithat Efendi in *Tercüman-ı Hakikat* poetry, the criticisms that Bashir Fuad brought to romance with his biography of *Victor Hugo*, Mizanci Murad's *Turfanda or Turfa* The criticisms he presents in the preface of his book are the important building blocks of the critical effort in the process leading up to Servet-i Fünun.

2.1. Literature and criticism in the Servet-i Fünun period

Examples of literary criticism, which began in the Western sense in the Tanzimat period (Reform period) in Turkish literature, become widespread in the period of Servet-i Funun literature. In Tanzimat literature, which emerged to reject the Divan literature, the review (criticism) in this literature particularly acted from two points of view. Firstly, the rejection of the old and secondly, the opening of space for the construction of the new (ideas or criticism). Scholars during the Tanzimat period made their understanding of criticism and review based on these two considerations. During the period of Servet-i Fünun, efforts in all areas were much more studied and continued in the Westernization of Turkish literature until this period.

The idea of criticism of the learned in the Servet-i Funun period is more based on French criticism, which is more coeval (modern), particularly to Hippolyte Taine.⁷ The artists of this period make more systematic and consistent criticisms with their experience of criticism, which is quite advanced as compared to those

⁴ Turkish poet and writer. He is one of the leading names of 19th century Ottoman period Turkish literature.

⁵ Talim-i Edebiyat, is the first Western-style literary theory book writtwn by Recaizade Mahmud Ekrem on the quality, content, principles and methodology of the new literature, first published in 1879 with lithography technique and later in print in 1882.

⁶ Turkish writer, poet, teacher and critic. He is a Tanzimat period poet who workwd to apply the aruz meter to Turkish perfectly. He advocated innivation without breaking the ties with the old; it has been regarded as the representative of “ancient poetry” in the history of literature. He is a person who has gained a placa in the history of literature with his criticisms and suggestions about literature and poetry, as well as his thoughts on the problems of the Turkish language and their solutions.

⁷ Hippolyte AdolpheTaine, philoshoper, critic and historian, one of the leading figures of 19th century French positivism. He tried to adept the scientific method to the study of human sciences. He tried to gain a scientific approach to literary criticism.



of the Tanzimat period. According to the scholars of the Servet-i Funun period, the task of criticism should not be to show the defects of a piece of work but to determine its literary value. As an artist, the critic has to interpret and illuminate literary works. According to Cenab Shahabeddin, one of the important artists of the Servet-i Fünun period, the personality of pleasure and the relativity of beauty are the most important rule. Scholars in this period reject the idea of following absolute rules by accepting the individuality of criticism. During the Servet-i Fünun period, writers and artists were mainly influenced by symbolism, parasitism (realistic poetry movement born in France in response to Romanticism), naturalism, and realism (White, 2014: 98). Apart from Taine, these artists have benefited from critics such as Sainte-Beuve, Madame de Steal, Ferdinand Brunetiere, Emile Faguet, and Anatole France. The fact that Ahmed Shu'ayb wrote only critical articles with his articles collected in *Hayat* and books is also a concrete indicator of the importance given to the type of criticism in the period of Servet-i Fünun.

Compared to the previous period, scholars in the period of Servet-i Funun use the concept of review more systematically and consciously. Although there are differences between them personally, they all argue that the criticism should be of the Western-style. In this regard, they see Taine as a role model. To Servet-i Funun scholars, Ahmet Shuayp, Mehmet Rauf, and Hussein Cahit do scientific studies on criticism. (Uçman, 2003: 60-61) one of the strongest periods of the process of criticism, dating from the Tanzimat to the present day, is the review or the criticism of the Servet-i Funun period (Ozsari, 2012: 96).

Tevfik Fikret's "*Muhasebi-i Edabiye*", the master of Servet-i Fünun literature in poetry, contains the views of the artists of the period that determine their understanding of art. It refers to the glorifying aspects of literature, which is the language of the soul, and especially poetry, as an art based on personal taste, the soul, conscience, and personality. Halit Ziya, the most defining figure of this period, also tells the story of his work, the historical development of the story and novel genre, and its unique characteristics. Ziya, who describes the story and novel as a mirror to human life, does not like the novels and stories in the US. The artist, who says that Turkish literature needs realist works, here expresses the need for realist features and psychological analyses in the works he writes. Apart from these two great artists, Mehmet Rauf and Hüseyin Cahit also gave works expressing their literary views and criticisms.

It is understood that Servet-i Funun scholars are more serious about the issue of criticism than those of the period of reform (Tanzimat) artists and value it as much as other literary genres. Therefore, the honor of gaining its true reputation in the genre of criticism belongs to the artists of Servet-I Funun. In doing so, they followed literary discussions and developments in the Western world and passed on the methods they learned to Turkish literature and its reader. In this sense, they have made an undeniable contribution to the genre of criticism by successfully implementing both the theory and the application of the genre of criticism to literary works (Uçman, 2003: 14,48).

In the literary activities of young people called the intermediate generation, the type of criticism occupies a weighted place, as in the Servet-i Decun period. They had the opportunity to publish their views and thoughts on criticism in magazines and newspapers published, seeing criticism as a different kind. During this period, the discussions of art and literature were instrumental in gaining strength in the genre of criticism, especially by introducing Western literary movements and contributing to the development of new literary attention (Babacan, 2003: 48,71).

Ömer Seyfettin's understanding of criticism, which has made an important contribution to the nationalization of our literature, is important both in terms of compliance with the principles of a new literary understanding and in the way it pioneers the manner of conduct of the artists after it. Omar Seyfettin, who claims that criticism should be based on the principles of Science and national pleasure, says that in the absence of criticism, the order of art will be relaxed, diseased deviations and backward thoughts that disrupt pleasure will cover everything. He adds that recalling that criticism occupies an important place in "high nations of literature". Further, Ömer Seyfettin and his friends, who also emphasized the language to be used in the literary work in the young learners they founded with Ziya Gökalp, clarified their attitude to this issue with their writings entitled "new language".

2.2. Literature and criticism in the Armistice and Republican periods

Although the political and social turmoil during the armistice period does not allow much discussion of criticism, artists who work during this period draw the artistic framework of national literature, especially with the influence of the ideology of Turkism. Important figures of this era Fuad Köprülü, Abdülhak

Şinasi, Falih rıfki, Yahya Kemal, Yakup Kadri, Faruk Nafiz, Halit Fahri Yusuf Ziya Salahaddin Enis writings on artists such as literary theory criticism set both the understanding of the literature of the Republican era and the period of an artistic literary approach to determine the attitudes are being shaped (Hero, 2003: 71-86).

Literary criticism of the Republican period was largely influenced by the methods of literary history in the early years. The history of literature, which was systemized by Fuat Köprülü, showed great developments in these years, and literary dates were published repeatedly. In these events, which affect the understanding of literary criticism of the period, some authors argue that criticism cannot be objective and that what is objective will only be the history of literature. According to this understanding, led by Ataç, criticism is art, not science. That is why Paperclip uses subjective evaluations to the fullest in his literary criticism. Even if there were no contradictory statements about the same author or artist in his writings, he did not feel uncomfortable with it. Because, according to him, the duty of the critic is not to set rules, to judge, to meet the author with his reader, to discover the truth and mentor, but to convey his impressions of the work. According to critics of this period, a critic must convey his work, to provide communication between the artist and the reader, to separate the good from the bad, and to guide the reader. Looking at the features that stand out in the understanding of criticism of this period, which lasted until the 1940s; criticism is based on subjective evaluations, the understanding of criticism, like the literature of the period, parallels political, social and cultural changes, is shaped based on comparing the old and new literary reviews like previous periods, and in this period few artists write only criticism (Özçelebi, 2003: 102-122).

Besides names such as Nurullah Ataç, Suut Kemal Yetkin, Mehmet Kaplan, Asim bezirci, Sebahattin Eyüboğlu, Hüseyin Cöntürk, Attila İlhan, Fethi Naci, Adnan Berk, the type of criticism that artists such as these are now intensively interested in continues to enrich with different understandings. It is possible to gather the framework of literary criticism seen in the Republican period in a few sentences. In this period of criticism studies, theoretical discussions are minimal, and criticism of the work is high. Writers and poets have understood the importance of criticism. They have adopted more of the necessity of objective/scientific criticism. During this period, the genre of criticism became an independent genre in Turkish literature (Özçelebiler, 2003: 124-166).

Sebahattin Eyüboğlu, who positions his critics between literary history and aesthetics period, states that the history of literature begins where it ends and ends where aesthetics begins. But to understand this work, history and aesthetics need to be well known (Eyüboğlu, 1982).

Although there was no solid theory of criticism during this period, there was an increase in the number of people dealing with literature review. The understanding of work, period, and author-centered criticism that existed in earlier periods continue in this period. Besides, there is an increase in the number of literary history and anthologies due to the idea of "returning to roots", which is the basis of the literary understanding of the period (Balci, 2012: 127).

Along with the proclamation of the Republic, the literature of the revolution appears. In the literature of the revolution, the position and status of an artist is the subject of discussion. Some argue that an artist should be at the disposal of the revolution, while others say that the artist should be freed. Also, the idea arises whether the source of Turkish literature should be acted on as "folk literature" or National Literature. But despite such a dilemma, the idea that literature must act on folk literature to build national literature prevails.

After the Republican period, Divan literature and Tanzimat literature continue to be the topics of criticism. It is emphasized that Divan literature cannot be regarded as classical literature; it is literature far from the public. Until the 1960s, literature today, especially subjective and impressionistic criticism was at the forefront. In our adventure of criticism, which has continued since the 1960s until today, the hand has shifted towards objective criticism, despite the increased understanding of Impressionist criticism and objective criticism. In criticism, a sense of criticism prevailed, in which a critic drew his own personality back to the understanding of personal/subjective evaluation, objective findings in the work were based, scientific data were used and systematic methods were applied. In this period, two different efforts stand out in the works of criticism. One is the critical studies pioneered by academic circles in Comparative Literature, which consists of academics such as Berna Moran, Murat Belge, Sharif Aktaş, Doğan Aksan, Gürel Aytaç. Apart from this, it is a social realistic sense of criticism, especially led by names such as

Memet Fuat, Asim Bezirci, Ahmet Oktay, Feridun Andaç, Tahsin Yücel, Doğan Hızlan, Adnan Binyazar, Fethi Naci, that most of these critics are the ones who take criticism as a profession (Çetin, 2003: 124-167).

3. CONCLUSION

Literature review (Criticism) is the aspect that comes along with the existence of man, and mankind tries to perform this aspect in the best way. If he did not perform the art of reviewing (scholarly literature), there would also be no mention of a situation that reveals the good-bad, beautiful-ugly sides of Man and humanity. The criticism of literature (Tenkidin) is a guide for people, artists, or writers to find and achieve well. Literature-Review is important in terms of the existence and continuity of the society in which the soul and mind feed, as well as for the life that a person leads. Because people's hearing, thought adventure, ups, and downs, sadness, and joy gain meaning in the world through the art of literature review. What people have revealed is sometimes revealed in the language of Criticism.

The concept of Literature-review, which began with Aristotle, is the reflection of nature on art. In Europe, the understanding of Criticism, which has tried to gain innovation since the Middle Ages and gained speed with the contributions of philosophers, has become richer in subsequent periods. 19th in the century, scientists, literati, and artists began to put forward criticism in a better way. 19th the attempt to criticize the tradition and culture, which became a general trend along with the Enlightenment philosophy in the century, became increasingly systematic theories and was discussed by a wider audience.

With the establishment of Turkish literature in the Western sense, the first literary works in the Western form began to be written, and in this process, the introduction of Turkish literature into a new stage, especially the criticism and rejection of the literature before they began. They also sought to build literature similar to mostly Western literary works. In literature, the task undertaken by the review makers and intellectuals who own their own values, traditions, civilization is important in periods when the values and cultures belonging to us are trying to be destroyed or forgotten by Western civilization. Despite the time and conditions experienced in it, instead of revealing their values, worth, and the will to exist, some reviewers fell into the general mediocrity of time.

Intellectuals of the first period of Reform (Tanzimat) literature, who are usually based on subjective ideas, also based on the genre of criticism on the principle of social benefit that they accept and use in literature. In later periods, the concept of literature review, or Criticism also called, was performed in a more objective and Western form than in the previous period and became more qualified.

According to Servet-i Fünun literati who perform the genre of Criticism (Literature-review) more professionally than in previous periods, it is essential to learn and know what it is before learning and knowing what literature is like. The task of criticism is to investigate and explain what literature is, what it should be. According to them, every literary environment is created by the criticism of the previous one. Based on this principle, the intellectuals of Servet-i Fünun advocated the need to know the Western understanding of Literature-review.

Along with the political-social and economic changes that occurred with the declaration of the Republic, culture and literature also received their share of this. Therefore, the Republican period was a period of great social change and transformation. As literary history and anthology works became widespread compared to previous periods, literary researchers could look at the works from a holistic point of view. As a matter of fact, all the existing material has been uncovered and put together.

REFERENCES

- Ahmed Şuayb, (2018), Hayat ve Kitaplar, Sadeleştiren ve Yayına Hazırlayan Erdoğan Erbay, Çizgi Kitabevi, İstanbul.
- Akyüz, Kenan, (1986), Batı Tesirinde Türk Şiiri Antolojisi, İnkılap Kitabevi, İstanbul.
- Akyüz, Kenan, (1995), Modern Türk Edebiyatının Ana Çizgileri 1860-1923, İnkılap Kitabevi, İstanbul.
- Babacan, Mahmut, (2003), "Ara Nesil'de Eleştiri", Hece Eleştiri Özel Sayısı", Hece Yayınları, Ankara.
- Balcı, Yunus, (2012), Eleştiri Tarihi, Anadolu Üniversitesi Yayınları, Eskişehir.
- Beşir, Fuad, (2011), Victor Hugo, Özgür Yayınları, İstanbul.
- Bilgegil, Kaya, (2014), Harabat Karşısında Namık Kemal, Salkımsöğüt Yayınevi, Erzurum.



- Beyaz, Yasin, (2014), “Tanzimat’tan Cumhuriyet’e Türk Edebiyatında Tenkidin Genel Seyri”, Yalova Sosyal Bilimler Dergisi, Yıl: 5, Sayı 8, Yalova.
- Erbay, Erdoğan, (1997), Eskiler ve Yeniler Tanzimat ve Servet-i Fünun Neslinin Divan Edebiyatına Bakışı, Akademik Araştırmalar, Erzurum.
- Eyüboğlu, Sebahattin, (1982), Sanat Üzerine Denemeler Eleştiriler-1, Cem Yayınları, İstanbul.
- Kahraman, Âlim, (2003), “XX. Yüzyılın İlk Çeyreği İçinde Türk Edebiyatında Eleştiri”, Hece Eleştiri Özel Sayısı”, Hece Yayınları, Ankara.
- Lekesiz, Ömer, (2003), “Eleştirinin Görevi”, Hece Eleştiri Özel Sayısı, Hece Yayınları, Ankara.
- Moran, Berna, (2012), Edebiyat Kuramları ve Eleştiri, İletişim Yayınları, İstanbul.
- Namık Kemal, (1305/1887) Mukadime-i Celal, Matbaa-i Ebuzziya, Kostantiniye.
- Namık Kemal, (1305/1887), Tahrib-i Harabat, Matbaa-i Ebuzziya, Kostantiniye.
- Önertoy, Olcay, (1980), Edebiyatımızda Eleştiri Tanzimat ve Servet-i Fünun Dönemleri, Dil Tarih Coğrafya Fakültesi Basımevi, Ankara.
- Özçelebi, Betül Mutlu, (2003), “Cumhuriyet Döneminde edebi Eleştiri (1923-1938)”, Hece Eleştiri Özel Sayısı”, Hece Yayınları, Ankara.
- Özçelebiler, Hüseyin, (2003), “Cumhuriyet Döneminde Edebi Eleştiri (1939-1960)”, Hece Eleştiri Özel Sayısı”, Hece Yayınları, Ankara.
- Özsarı, Mustafa, (2012), Eleştiri Tarihi, Anadolu Üniversitesi Yayınları, Eskişehir.
- Shiner, Larry, (2017), Sanatın İcadı, Ayrıntı Yayınları, İstanbul.
- Şengül, Abdullah, (2013), “Edebi Eleştiri”, Yeni Türk Edebiyatı El Kitabı 1839-2000, Grafiker Yayınları, Ankara.
- Tanpınar, Ahmet Hamdi, (2007), Edebiyat Üzerine Makaleler, Dergâh Yayınları, İstanbul.
- Tasvir-i Efkâr gzt., nr. 1, 15 Zilhicce 1287/8 Mart 1871.
- Tercüman-ı Ahval gzt., nr. 1, 6 Rebiul-ahir 1277/22 Ekim 1860.
- Uçman, Abdullah, (2003), “Tanzimat ve Servet-i Fünun Dönemi Türk Edebiyatında Eleştiri”, Hece Eleştiri Özel Sayısı, Hece Yayınları, Ankara.
- Uç, Himmet, (2003), “Eleştirinin Batıdan Bize Serüveni Filozoflar-Romancılar-Eleştirmenler”, Hece Eleştiri Özel Sayısı, Hece Yayınları, Ankara.
- Yiğitbaş, Maksut, (2015), “Tanzimat Döneminde Edebi Tenkit”, Turkish Studies International Periodical for the Languages, Literature and History of Turkish or Turkic Volume 10/16 Fall 2015, p. 1205-1236 DOI Number: <http://dx.doi.org/10.7827/TurkishStudies.8948> ISSN: 1308-2140, Ankara.