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WITH THE EXTRAORDINARY SIMILARITIES FOUR CHARACTERS: TELIMENA-MEHPEYKER, ZOSIA-DILASUB

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ABSTRACT

Emotion and love are the main themes in the novel "Pan Tadeusz" by Polish romantic writer Adam Mickiewicz and in "İntibah" by Namık Kemal from Turkish literature. Love is mostly discussed morally and socially. Following the proclamation of the Imperial Edict of Reorganization, a different way of life emerged in Turkey. In İntibah, which is also a psychological novel, it is seen that the new type of human being that emerges in society due to the differentiation of the way of life is told especially in moral terms. Pan Tadeusz, on the other hand, can be regarded as a form of the individual expression, a re-evaluation of cultural and literary tradition, an expression of community realities and aspirations, a kind of syncretism, a special emphasis on emotions which control the people, and a new hero model. Mehpeyker in İntibah, Telimena in Pan Tadeusz represent the bad woman type, while Dilasub and Zosia represent the good woman type. Although Mehpeyker and Telimena are physically beautiful, they are morally corrupt characters. Dilasub-Zosia was idealized both physically and morally. By creating contrasting characters, the aim is to improve the society and give a message. In both novels, subjects are taken from everyday life. Nature has an important place, because nature is long depicted. Both authors take advantage of opposing situations when they discuss the subject in their work. They choose people from every part of society, take characters with the social environment in which they live. They try to present life in its good and bad aspects.

Key Words: İntibah, Pan Tadeusz, romanticism, comparison, character similarities

ÖZ

Duyguya ağırlık verilen Polonyalı romantik yazar Adam Mickiewicz'in "Pan Tadeusz" ve Türk edebiyatından Namık Kemal'in "İntibah" adlı romanında coşku ve aşk teması ön plandadır. Aşk daha çok ahlâki ve sosyal açıdan ele alınır. Tanzimat Fermanı'nın ilan edilmesinin ardından Türkiye'de farklı bir yaşam tarzı ortaya çıkmıştır. Aynı zamanda psikolojik bir roman olan İntibah'da yaşam biçiminin farklılaşmasına bağlı olarak toplumda ortaya çıkan yeni insan tipinin ahlaki açıdan işlendiği görülür. Pan Tadeusz ise bireysel anlatım biçimi, kültürel ve edebi geleneğin yeniden değerlendirilmesi, toplum gerçeklerinin ve özlemlerinin bir ifadesi, bir tür senkretizm, insanı yönlendiren duygulara özel vurgu ve yeni bir kahraman modeli olarak değerlendirilebilir. İntibah'ta Mehpeyker, Pan Tadeusz'da Telimena kötü kadın tipini, Dilaşub ve Zosia ise iyi kadın tipini temsil eder. Mehpeyker-Telimena fiziksel olarak güzel olsalar da ahlaki açıdan yozlaşmış karakterlerdir. Dilaşub-Zosia ise hem fizikî açıdan hem de ahlakî açıdan idealize edilmiştir. Birbirine zıt karakterler yaratılarak toplumu düzeltme amacı güdülmüş ve mesaj verilir. Her iki romanda da konular günlük yaşamdan alınır. Doğa önemli bir yere sahiptir, çünkü uzun uzun doğa tasviri yapılır. İki yazar da yapıtlarında konuları işlerken karşıt durumlardan yararlanır. Toplumun her kesminden insan seçer. Karakterleri yaşadıkları toplumsal çevreyle alırlar. Hayatı iyi ve kötü yönleriyle sunmaya çalışırlar.

Anahtar Kelimeler: İntibah, Pan Tadeusz, romantizm, karşılaştırma, karakter benzerlikleri.

1. INTRODUCTION

The similarity between the epic poem of Mickiewicz entitled in Polish language “Pan Tadeusz” (in English Sir Thaddeus) and Namık Kemal’s novel entitled “Intibah” is very interesting. In Sir Thaddeus, the event takes 5 days in 1811, and 1 day in 1812. In total, it consists of twelve books and has a very complicated structure. Because as the main theme many subject matters can be considered. For example, the first book titled “The Farm” does not deal with either agricultural or farming techniques. From this aspect, Sir Thaddeus is not also a descriptive poem. Basically, the history of the Polish nation and the years of independence are remembered, and the longing for the old times is felt. The traditions of the villagers in the country side called Soplica are also included. It appears as a poem about landowners who are compatible with the easily comprehended traditions of ancient Poland (Witkowska, Przybylski, 2009: 296). This chapter mostly expresses Lithuanian lifestyles and traditions. “(...) Mickiewicz appeared with poem about the harmony of life, the power of community, the beauty of traditions and the charm of fatherland” (Witkowska, Przybylski, 2009: 296). In addition to that, he also mentions the country life and the Russian movement. In this context, the historical aspect of the work is also revealed. In 1807, the Polish-Lithuanian lands were partitioned between Russia, Prussia and Austria. The Soplica village, where the Soplica tribe lived, remained within the Russian region. Although the hope of getting rid of the chain of captivity blossomed in the Napoleonic era, it soon became clear that it was a vain waiting. Sir Thaddeus has a very important place in Polish literature with subjects like Thaddeus Soplica’s love adventure, the rebellion of the villagers against the siege, fight between the two noble families for chateaux. The biggest reason for being considered important is that Mickiewicz wants to spark the heart of the nation, that is increasingly despondent against the future, and to raise the awareness of the people.

“Intibah” which includes psychoanalysis and discusses a bad event on a personal and social basis is the first novel by Namık Kemal published in 1876. It deals with the life of a young man from a good family who has fallen into the clutches of a bad and lustful woman. The young man begins to drift into disaster. Mr. Ali’s turbulent love adventure between two women is the main theme of the novel. In this novel, the reader faces extraordinary events, regrets and possibilities that are rarely apparent. Intibah, which can be considered as a customary novel, reveals a bad relationship between society and family life.

1.1. Intibah

Mr. Ali, a son of a wealthy family, is a young man at age twenty-two who has a good education. But he lacks experience in life. After losing his father, big changes appear in his life. Her mother wants her son to go to Çamlıca to forget about her father’s death. One day while walking around Çamlıca, meets a beautiful woman named Mehpeyker. Mr. Ali falls in love with her, but she is a morally so weak woman and has a bad history. Mr. Ali, not being aware of that, in time doesn’t come to the home at nights and spending his days with her. After a while, mother learns why her polite, naïve and young son behaves like that. Without loss of time mother brings to home a pure and well-behaved concubine, named Dilasub and tries to persuade son to marry her in order to save him from the woman of the street and this bad situation. But Dilasub can’t get Mr. Ali’s attention, because he is so affected by Mehpeyker that can’t think of anything else. He quarrels with his mother and goes to Mehpeyker’s house to live permanently with her. One day Mehpeyker doesn’t come to home, because spends the night with Sir Abdullah. Mr. Ali receives information about Mehpeyker’s job and history and then he gets a shock. “However, because he is raised as a sensitive young man to ethics and honor, he is confused about his love and moral values that believes in and cannot live apart from Mehpeyker, neither can he achieve happiness with her” (Has-Er, 2000: 8). The violent conflict between his senses and logic distresses the young man. Then he leaves her and decides to marry Dilasub. This situation hurts abandoned and arrogant Mehpeyker’s feelings and wants to get revenge on Mr. Ali. She calumniates Dilasub and claims that she is a bad woman. He believes this slander, divorces Dilasub, dismisses from the house and sells her to slave trader who is Mehpeyker’s friend. After that Mehpeyker buys Dilasub and wants also her to go astray, but she does not manage it. Mr. Ali’s attitude, who isn’t willing to return to Mehpeyker after leaving his wife, enrages Mehpeyker. This time he plans to kill Mr. Ali. Dilasub, who still loves him, hears all plan through the door and puts on Mr. Ali’s coat. Thus she wants to look like him. The murderer kills Dilasub, thinking that he is Mr. Ali. He learns all the facts, fills with anger and kills Mehpeyker in charge of everything. Six months after he goes to prison, he loses his life. Therefore, the first name of the work was “Last Regret”. However, due to censorship and prohibitions, the name of the work was changed to Intibah, and some parts of it were censored.

1.2. Pan Tadeusz

It is not very easy to summarize briefly Sir Thaddeus. Young Thaddeus comes to family home from the school. In the evening Thaddeus participates in the feast, in which aunt Telimena seduces him. Thaddeus thinks this is the lovely girl whom he surprised by entering into his ancient room in the morning. Later it turns out that she was Zosia who lived in Thaddeus' room during his absence from the manor house. One day the hunt for the bear starts in the early morning. The hunters succeed, because bear is killed. After that, The Monk, Father Robak urges the local gentry to be solicitous about preparing Lithuania for welcoming armies of Napoleon which will approach. Gerwazy, who urges impoverished gentry of village Dobrzyn to invade Soplicowo, exploits provoking actions of Father Robak. In the same day incursion occurs. However, in the morning it turns out that it is not gentry of Dobrzyn who won the war. Assessor notifies about the battle of Russians, being stationed around who captures invaders and holds sway in Soplicowo. For the rescue Robak hurries with the leader of the Dobrzynski family, with Maciek of Macieks. They manage to free people of Dobrzyn and then defeat Russians. Father Robak confesses his real name. It turns out that he is Jacek Soplica, father of Thaddeus. He talks about his history: the unhappy marriage and sacrificing the life for a struggle for independence of Poland, love for Ewa - daughter of Stolnik Horeszko, murder of Horeszko, his drunkenness, which will make him forget about beloved. He falls in love with Ewa, but her father doesn't approve of this marriage. What's more, she's married off to a rich voivode. So Jacek suffers the pang of love and he kills Horeszko. But soon we learn Horeszko forgives Jacek. After beginning war with Russians, Napoleon enters Lithuania. Some generals like Dąbrowski, Kniaziewicz, Małachowski, Gledroń and Grabowski, leading Polish army, arrive to Soplicowa. In honour of leaders, Wojski prepares a wonderful, lavish Polish dinner. Wojski recalls the guests magnificence of the Republic of Nobles. The young couple Thaddeus and Zosia decide to grant freehold to peasants. At the request of Zosia, Jankiel gives a wonderful concert, in which listeners feel the history of the last years: adopting constitution of May 3, the slaughter of inhabitants of Prague during the Russian attack on Warsaw, forming the Polish Legion in Italy and Dąbrowski's arriving to Lithuania. The polonaise in which everyone participate finishes meeting (Borkowska, Cwiężka, Duda-Kaptur, Popławska, Sabak, Rzehak, Włodarczyk, 2015: 111-112).

The work describes the life and customs of the gentry in the final period of the Republic of Nobles. Main purpose of the poet is to arouse patriotic emotions and hope for the future. For this reason numerous references to the struggle for national independence, to the glory days of the Republic are clearly seen in the work. It is no accident that Napoleonic campaign is a historical background of the work. There is also distinct cult of Bonaparte. Because Poles at the beginning of 19th century put huge hopes on him for regaining independence. It can be said that, Sir Thaddeus is also a realist work. Because views from life of the noble and from the Polish aristocracy are described in keeping with reality. Apart from that frequent referring to historical facts also prove it. (Wojnar, Stopka, Pietrzyk, Popławska, 2018: 129-130)

Before moving on to the characters of the works, it should be emphasized that the writing processes have also some similarities. For example, both writers wrote when they were away from the homeland. Adam Mickiewicz wrote Sir Thaddeus in Paris and Namık Kemal wrote Intibah when he was in exile in Cyprus. There is also little difference in publishing year of two. Sir Thaddeus was first published in 1834, and Intibah in 1876.

2. DESCRIPTION OF NATURE

There is a serious effect of romanticism in both works. Especially, in Intibah the long depiction of Çamlıca on the first pages is one of the important motifs of romanticism. Similarly, in Sir Thaddeus the first lines depict Lithuanian lands: "Lithuania, my fatherland! You are like health; How much you must be valued, will only discover the one who lost you." Depiction of nature's beauty at the beginning of the works are examples of the similarities. "It's an interesting point that descriptions of nature takes up 5000 lines of the text in Sir Thaddeus. The relation of people with the nature was underlined by attributing characteristics of people to the nature, and to people features of the nature. Therefore in the text there is a part about plaits of the carrot and aged bald cabbage patch. (...) It (nature) constitutes the background of events - a description of the orchard can be an example, of which background the The Count? notices Zosia. (Nature) has an influence on moods of heroes - description of the spring in the eleventh book) With the coming of the spring sun the hearts of the Lithuanians were seized with a certain strange foreboding, as if the end of the world were approaching by a certain yearning and joyous expectation" (Wach, 2006: 152-153).

We see the strong relation between human being and the nature in Intibah as well. Just like in Sir Thaddeus, attributing to the nature personal qualities can be seen. "When the wind begins to blow in the

opposite direction, they (roses) escape to the hiding places and laugh at each other longingly. (...) Especially tulips... As if they prepared at night a table for drink on the lawn and drank, had fun and passed out. Each one left wine-filled cup next to themselves. Some of the cups stand, some lies down; and some of them are not settled yet, as the wind blows up, either bend or straighten up” (Kemal, 2015: 12-13). There is a same approaching to the nature as in *Sir Thaddeus*. The nature’s influence on moods of heroes is emphasized. “The pupil of the eye skilfully turns into a map of the world of beauty” (Kemal, 2015: 12-17). Here, by saying “world of the beauty” of course *Çamlıca* is meant.

Çamlıca, which can be called as nature or promenade, is an outdoor example. The most important place in the novel representing the outside world is *Çamlıca*, where the events starts and takes place. One of the situations that makes writers difficult in the years 1839-1876 in Ottoman history (the Tanzimat period) is the difficulty of bringing together women and men while constructing the story. For this reason, a common place is needed. In this sense, promenade areas such as *Çamlıca* are important in terms of being a place where men and women can get together, but not a place where easily they can meet. Therefore, when creating a novel, such places, that are means of socialization, become of use to writers. In this sense, *Çamlıca* has a vital role in the novel. Mr. Ali’s encountering and acquaintance with Mehpeyker, their first debates and coming to light of the real identity of Mehpeyker happen always in this place.

3. SIMILARITIES OF CHARACTERS

Mr. Ali’s disappointments, his unhappy love, and as a result of them the despair that covers his life are also among the characteristics of romanticism. Just like Jacek, Mr. Ali is also a character who can’t meet his lover or has bad experiences about love. He falls in love with two women. These are the bad woman type Mehpeyker and the good woman type Dilasub. Another important comparison should be made between women in works *Intibah* and *Sir Thaddeus*.

Telimena in *Sir Thaddeus* is a woman who is fashionable, attracting the attention of men with her beauty, who knows what she wants, easily reaches her goal with her mind and cunning, she is extremely confident herself, middle aged, always tries to seduce the man she likes, but at the same time she flirts with a few men. It is especially noteworthy that when accompanies men of village who go hunting she wants to pay court separately to Taduesz and to Hrabia. “To be sure she sat without moving, with her arms folded on her breasts, but with her thoughts she was pursuing two beasts, she was searching for means to invest and capture them both at once the Count and Thaddeus” (Mickiewicz, 1956: 125). Her black curled hair is tied with a ribbon, sometimes twisting her hair around finger attracts the attention. She is a black-eyed, light-skinned woman. Telimena in the work is in front of the reader as a person who has no sincerity, who behaves according to the environment. She pretends that she is natural. “Her figure was fine and elegant, her bosom charming, her gown was of pink silk, low cut, and with short sleeves” (Mickiewicz, 1956: 22). Both the appearance and the clothing style provoke men easily. One can feel snobby in her behavior and she likes to show off. Her intriguing feature is in the foreground. The feminine attitude is her most distinctive characteristic. It’s unpredictable what she is going to do, how she is going to react. Although Telimena is shown as an intellectual, foreign language speaker and well-educated, the immorality of Telimena outweighs for reader. Even if she has no fortune, creates an impression that she is rich. For her, it doesn’t matter who her husband is, but it’s important that her husband is a rich and has a home. She always finds someone to run after herself. In this context Telimena, who is very experienced in love life, knows how to use her feminine attractiveness, takes advantage of misleading power of love. First, she tries to steal Thaddeus’s heart, then Hrabia’s heart. Except for love games it is not seen that she is in the foreground because of any matter. Her beauty is as if it has been formed in an effort and looks artificial due to her moral deficiency. Furthermore, one of the biggest flaw in Telimena’s behavior is that she’s a blackmailer. When she feels love between Thaddeus and Zosia, she gets angry, first tries to separate them, but soon realizes that she will fail.

Zosia is tall in appearance, thin, weak, beautiful and has a long neck. Apart from that, their feet and shoulders are small. “And there on the wall stood a young girl her white garment hid her slender form only to the breast, leaving bare her shoulders and her swan’s neck” (Mickiewicz, 1956: 7). Baby-face, pink cheeks, luminous sky-blue eyes, shimmering curly hair like gold add an extraordinary charm to her. Zosia’s white silk dress, which looks like a wreath decorated with flowers, completes her spiritual purity and innocence. She’s a good, humble person and far from conceit. When Thaddeus wants to get Zosia’s opinion when he will free the peasants from the slavery belonging to both him and her, she is humble enough to respond that only men can take such decisions and women should obey him. She manages to fascinate everyone with her clothes, but she is so embarrassed, because she is a woman who does not like the show.

Zosia is a very sensitive, delicate, bighearted woman with no evil in her soul. On the symbolic plane Telimena, in the opposition to Zosia, sensitive and pure, personifying the first innocent emotion, and also love of the homeland, carries on the standard of lady, refined lover, regular of salon. Since women's world in the works of Mickiewicz is a expression of deeply hidden personal state, memories and desires, there must have been a place in it for a strongly realistic element, remaining in the opposition to a little bit of imaginary and idealized women's images. This explains Telimena's role of personifying youthful sexual initiations and spoiled of Odessa life. She became a synthesis of everything which the men on the one hand want, however on the other hand fear and escapes. She is a lady, a coquette, a teacher of love, a seductress, an intriguer, a pseud and at the same time a figure of desire

Zosia, the orphan, is presented as a absolutely different character from her carer Telimena in terms of morality as well as mores. She is an honest, diligent, peasant court young girl (Zakrzewski, 1997: 25). "(...) with personal experience which one should survive and overstep, but not with exemplary ideal. She (Telimena) is permanent, miraculously colourful, but from point of view of the man - psychologically unchanging figure of experienced sphinx, airhead, coquette. On the symbolic plane Zosia is becoming a personification of the cleanness, angelic benevolences (sphere of the *sacred*, in which the femininity is combining with higher spiritual, and even religious emotions). Meanwhile Telimena is a corporality, a physicality and a number of experience connected with this aspect which the man suspended between these two extreme values is getting to know. There is an element of the night, shameful sphere, dark in Telimena, in contrast with sunny Zosia"(Dryjka, 2017: 63).

Mehpeyker, "in terms of manners and morality was completely opposite to Mr. Ali. She was raised in a low and dishonest family (...)" (Kemal, 2015: 39). She is a bitch who ensnares men with coquetry. Fourteen-year-old girl who goes to the bad and spends the rest of life with men, is defined in the novel as a "well-built, bushy black-haired, ravishingly beautiful and she has thin straight eyebrow, green eyes, black long eyelashes, dark red cheeks mixed with light yellow, small nose, small mouth and bright red lips that express lust" (Kemal, 2015: 38). Mehpeyker by behaving coquettishly ensnares Mr. Ali who is extremely inexperienced in women, does not interfere in anything, keeps nose clean and she burns him by using lust fire. With love games she wants to gain the admiration of Mr. Ali. Similarities in terms of character and appearance between Telimena and Mehpeyker are worthy of notice. In the works because of the fact that both of them are presented as being insincere, dishonest, cunning, fond of show, lustful, morally low, blackmailer, scheming, vengeful and shown as women who are in the foreground only on account of flirtatious behaviour, who behave unnaturally, aim to conquer men's heart, try to chat them up, love them only due to money, play roles of lover very well, it is easily understood that they have very similar characters. The only thing they both care about is their outfits and their outer beauty. Mehpeyker tries hard to have Mr. Ali in pocket exactly like Telimena attempts to charm Thaddeus. They both intrigue in love affair.

Dilasub on the other hand is as beautiful, pure, innocent and good girl. "Her hair is bright yellow like gold thread, forehead is smooth and white like a mirror of purity of conscience, and her curved, thick eyebrows in comprasion to hair are slightly auburn, sweet blue eyes are tender, even in the most insensitive heart recall love" (Kemal, 2015: 95). Her nurture, morality, conscience are superior in every respects, loyalty adds an extra beauty. She is as innocent as fairy godmother, honorable, in the foreground with her faithfulness, and always shines bright like a diamond, deserves to be loved because of her all kinds of behaviors.

Zosia in Sir Thaddeus is also overshadowed by Telimena just like Dilasub who is in shadow of Mehpeyker. But even though Zosia appears to be of secondary importance in the background of Telemina's energetic, vibrant and striking character, she will be wife of Thaddeus. The young woman influences many male guests of Thaddeus, The Count and The Judge with her purity during the feast. In this context, it can be said that Namik Kemal uses the same type of woman with Dilasub. Initially Mr. Ali refuses her to marry, then, however, comes back to home and gets married to her. Because he becomes aware that good temperament and accommodating to the social life of the husband are important characteristics of the young girls chosen as a wife. The beauty and charm of women is only valued when they are enriched with these qualities. "Indeed, Mehpeyker is a beautiful and attractive woman. However, the beauty of Dilasub becomes a real value with her angelic nature, tenderness, sacrifice, good manners, virtue, and elegance. Thus, Dilasub is raised to a level that Mehpeyker can never reach. According to a man, yellow hair, blue eyes, pink-white skin, elegant figure is not enough for a woman to be chosen as his wife and children's mother" (Has-Er, 2000: 18).

In these two works, between *Telimena-Mehpeyker*, *Zosia-Dilasub* there is a comparison of good-evil by revealing all the opposite characters. "In these works, where love and passion are the basic motives, people are presented either completely as good or completely as evil, and moods of the heroes are always expressed in the most extreme degrees, not in a normal degree." (Akün, 2006: 372). As a matter of fact, Mr. Ali's tragedy depends on good and evil woman. If he had been raised so that he would choose the good woman, and not to be defeated the evil woman's deceit, these calamities would not have happened to him. Namık Kemal describes the contradictions of good and bad in the form of two women opposite each other and aims to offer a choice to his reader. "Dilasub with idealized female type takes place in the novel as a normative character. The fact that Kemal has the opposite characters, such as *dilasub* and *Mehpeyker*, on the same plane, is the ideal way to make a choice for readers on the basis of positive and negative female types of women by bringing unwanted women in society side by side. *Dilasub* is a character created especially to reinforce the undesirable state of *Mehpeyker*. (...) *Dilasub* is regarded as a monument of author's sense of loyalty, which is an important element of moral norms. *Dilasub* is presented as a prototype of the idealized female type" (Sevim, 2016: 86).

Another similar aspect in these two works is between Mr. Ali-Sir Abdullah and *Thaddeus-Hrabia*. Sir Abdullah is *Mehpeyker*'s boyfriend for years. She doesn't in no way tries to abandon him, because he is very rich and she needs money. When Mr. Ali finds out that Sir Abdullah has a very close relationship with the woman he loves, suddenly goes mad. The same happens in the work *Sir Thaddeus*. *Hrabia* is presented to the reader as a flirting person. One of the women he wants to flirt with is *Zosia* and the other is *Telimena*. However, his courtship for *Zosia* very much infuriates *Thaddeus*.

Zosia's attractiveness, charm, naturalness, gleaming in the traditional dresses are described in detail. In fact, author aims to make reader feel that the extraordinary attraction of this character stems from her inner beauty. *Zosia*, idealized in terms of intellectual and charm, is also a symbol of Poland's independent days and traditions that should not be forgotten. At this point, it will not be wrong to say that *Dilasub* reminds the funny days before the occupation period. Besides, it is seen that especially the beauty of *Dilasub*'s character, not clothes and ornaments, is mentioned in detail. Her moral virtues and bringing up according to the tradition are highlighted. However, she is a beautiful woman who falls in love with Ali as soon as she sees him, and she is pretty, good-tempered and somewhat charming" (Tanpınar, 2012: 388).

When it comes to *Telimena* and *Mehpeyker*, unlike *Zosia* and *Dilasub*, they are presented as a type of woman who take care of their external characteristics, clothes and ornaments. In this context, Namık Kemal and Adam Mickiewicz used and compared the opposite characters in order to highlight the idealist female types. The only difference is that *Telimena*, after knowing that there is a love affair between *Zosia* and *Thaddeus*, begins to sympathize with *Zosia*, treats kindly and really wants her to be happy. Another difference between lovers in the works is that *Thaddeus* flirts with *Telimena* and *Zosia*, not with just one woman. When we discuss about *Thaddeus*, unlike romantic heroes, passionate love for one woman cannot be mentioned. Short-lasting, temporary love that he feels for *Telimena* is contrary to romanticism. But Mr. Ali in spite of mother's persistence flirts neither with charming *Dilasub* living in their home as a concubine nor with someone else. He only has eyes for *Mehpeyker*.

The other similarity between *Telimena* and *Mehpeyker* is their possessions. As *Telimena* doesn't represent any property, although she creates the opposite appearance, she desperately searches for husband. No matter who would be him, it is important that her future husband would have a lot of money and a home. She doesn't have any material possessions, but only temporarily has the dowry of *Zosia*. Because *Telimena* is her nanny. However, as the day of *Zosia*'s marriage is approaching, *Telimena* worries about future of herself. Similarly "Mehpeyker is not a daughter of a wealthy family, nor is she inherited from a distant relative. *Mehpeyker*'s entire income consists of the generous help of a wealthy man named Sir Abdullah whom she meets when being on the streets" (Kemal, 2015: 103-104).

There is, of course, a critical approach to the traditions in *Sir Thaddeus*. One of them is to marry someone whom the parents deem suitable. *Jacek*, one of the heroes, loves *Ewa*. Even though they love each other, the girl's father, *Horeszko*, opposes this marriage and marries his daughter to a rich man. *Jacek* kills *Horeszko* as a result of his disappointment and wounded pride. In this case, *Jacek* is a murderer and *Horeszko* is a victim. At this point, however, the poet does not treat *Jacek* as a murderer; but rather he builds an emotional bond with *Jacek* (Körpe, 2005: 42). After all, Mickiewicz cannot remain indifferent to *Jacek*'s great love. Thus Mickiewicz criticized a tradition in a negative way. Similar criticism is also mentioned in *Intibah*. It is seen that Namık Kemal also opposes some traditions such as Mickiewicz by showing their negative sides to certain traditions. "For the novel and the story, relationship between men

and women is required. Since there is no such thing in the Ottoman society, the authors work on such relations in their problematic aspects” (Karabulut, 2013: 56). Mr. Ali, a member of a conservative society, is very well educated. Although he learns more than one language at an early age, is unaware of the outside life, in other words deprived of life experience. “One of the important issues in the novel *İntibah* is to raise children improperly. Ali is not ready for life as a result of bringing up erroneously because of his parents. He is well-educated, orderly, knows a few foreign languages, but he doesn't know the realities of life. He is fascinated by dirty woman easily” (Esen, 1991: 22).

4. CONCLUSION

Mr. Ali grows up according to Ottoman traditions in which it is believed that speaking with the opposite sex is only suitable among family members. He commutes and avoids getting involved in somebody else's matters. His father dominates family life, and he is still loved by his mother as a child, so only education is not sufficient to prepare him for life. Under the circumstances it will not be surprising to take a shine to the first girl, whom he comes across, to Mehpeyker, when he is young. It is very natural for a person to fall in love suddenly who grows up in a closed community regardless of the fact that the girl is suitable for him or his family. In fact, with the love affair that goes bad and comes to a bad end in a closed society in which the relationship between men and women is extremely limited Namık Kemal takes a critical approach to traditions. In addition to that in the novel we can mention arranged marriage or tradition of marriage under the influence of the family. For example Mr. Ali's mother brings a concubine to the house and put pressure on him to get married to her. Because she wants him to leave Mehpeyker. However, Mr. Ali scolds his mother, refuses to marry her and leaves the house in anger. Thus, Namık Kemal wants to go beyond the tradition with Mr. Ali.

In also Sir Thaddeus traditions are mentioned very much. By this way Mickiewicz wants to call degenerated and assimilated nation's attention to the forgotten values. These are as follows: in the festivals, giving priority to the elderly when sitting at the table, sitting according to the social classes, if a feast is held in a mansion, starting it by the landlord by making a speech, before the meal praying in Latin, being a lot of sorts of food on the table, especially honey and wine, taking snuff, keeping the houses' and courtyards' door open as a sign of sincerity and hospitality towards the passerby, the marvelous wedding ceremonies, drinking the traditional soup made from animal blood as a result of the inability of the man to marry the girl he loves, the landowners' behaving well to the peasants working in their farms, keeping girls away from social life until they are fourteen, opening and closing the feasts with polonaise, which is still the traditional dance of Poland today, gathering mushrooms in traditional clothes, go hunting for fun. In this hunting, bear or deer are hunted as animals worthy of the noble. On the return from the hunt, the feast is made and the traditional dish of Poland, which is made of kapuska and called bigos, is distributed. In addition to this, it is also mentioned that when people go for a walk, in accordance with their traditions they are lined up according to a certain hierarchy, for example, children go on ahead with carers, and behind of them older people.

Thaddeus experiences disappointment as a result of that his beloved was forced into marriage with a wealthy man by her father. Similarly Mr. Ali gets frustrated when he finds out that Mehpeyker, with whom he fell in love at first sight and to whom made a proposal, is a prostitute and spent a night with a rich man who is a source of money for herself. When all these are taken into account, it is also possible to say that both of works have the tragedy dimension.

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