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1. INTRODUCTION

Her âti karibdir
(Every future is close at hand)
Namık Kemal

The series of films entitled *Hababam Sınıfı* [The Unruly Class] are without a doubt some of the most popular films in Turkey. The first of the *Hababam Sınıfı* films – adapted from the eponymous series of novels by Rıfat Ilgaz – was shot in 1975, and focuses on a class of lazy, uneducated students at a private boarding school. In the third film in the series, *Hababam Sınıfı Uyaniyor* [The Unruly Class Awakens],¹ an inspector who frequently visits the school – and who is outraged at the ignorance of the students in the “Unruly Class” – sits in on a history lesson. The topic of the Balkan War is chosen in order to highlight the students’ ignorance, as no one in the class knows anything about the subject. (25:05-28:38) At the end of the film, the very same class forms a plot to show up a teacher who, it is hinted, takes a dim view of the Republican reforms and of *Öztürkçe* [the “purified” language of modern Turkey], and who constantly accuses the class of ignorance. With complete nonchalance, the entire class recites Atatürk’s *Gençliğe Hitabe* [Address to the Young] – a lengthy text full of antiquated words – from memory. (1:15:50-1:19:50) The message of this scene is clear. Even a class priding itself on its reputation for laziness and ignorance has learned the *Gençliğe Hitabe* – a text belonging to Atatürk and his Republic – by heart; and so it should. As for the Balkan War, it is used in this scene as an example of a historical event which is neither widely-known nor regarded as important. The scene is interesting in the way it shows how the Balkan War is perceived in popular culture.

2012 marked the 100th anniversary of the 1912-1913 Balkan War;² accordingly, many events were scheduled, many symposia were organized, many documentaries were made, and many magazines and journals prepared special issues. But it would be mistaken to assume that this interest has always been present. On the contrary, throughout the history of the Republic, the Balkan War did not receive due attention in Turkish historiography, did not occupy a place in public memory, and was not seen as a

¹ *Hababam Sınıfı Uyaniyor* [The Unruly Class Awakens], directed by Ertem Eğilmez (1976).

² In the literature on this subject, both the term “Balkan War” and the term “Balkan Wars” can be found. The two phases of this war resulted in completely different outcomes for some countries, e.g. Bulgaria. From the point of view of the Ottoman Empire, the situation was on a different scale, and in terms of its end results, can be treated as a unified whole. Moreover, in the literature on Ottoman Turkish history, there is a preference for the term “Balkan War.” Accordingly, I will employ the term “Balkan War” in this dissertation.

significant watershed in social and cultural history. Until now, the Balkan War has been overshadowed by the much larger and all-encompassing First World War (1914-1918), and – more importantly – the *Milli Mücadele* [National Struggle] (1919-1922) which concluded with the founding of the Turkish Republic.³ Aside from the greater perceived importance of those two conflicts, there are a number of reasons for the insufficient representation given to the Balkan War. Chief among these is the crushing defeat with which the war concluded, an experience best forgotten in the process of forging a new Turkish identity. As a result of these factors, it would seem, the literature on the Balkan War is comparatively limited, being mainly comprised of dry, prosaic texts composed by military sources, narrating the different phases of the campaign;⁴ memoirs by officers and attachés who served in the war;⁵ translations of books by reporters who witnessed the war;⁶ and certain narratives of a nationalistic, epic character.⁷ Textbooks on the subject are similarly inadequate in their treatment of the Balkan War. Serkan Avcı, in his Master's thesis entitled "The Balkan Wars in Textbooks in Turkey and Balkan Countries Which Fought in the Balkan Wars," finds that among textbooks printed in the aforementioned countries, those printed in Turkey devote the least space to the War. For instance, a 2008 history textbook intended for second-year high school students only contains two pages about the Balkan War; a large portion of this text is made up of a list of the clauses of the Treaties of London and Bucharest with which the two phases of the War concluded.⁸

³ Mehmet Arısan elaborates on this point and demonstrates how and why the literature on the Balkan defeat was overshadowed by a discourse of a glorious War of Independence. Mehmet Arısan, "The Loss of the Lost: The Effects of the Balkan Wars on the Construction of Modern Turkish Nationalism," in Yavuz and Blumi (eds.), *War and Nationalism*, 704-726.

⁴ These include: Genelkurmay Harb Tarihi Başkanlığı Resmi Yayınları, *Balkan Harbi (1912-1913)* [The Balkan War (1912-1913)] (Ankara: Göknuur Yayınevi, 1970); Genelkurmay Askeri Tarih ve Stratejik Etüt Başkanlığı Yayınları, *Balkan Harbi Kronolojisi* [A Chronology of the Balkan War] (Ankara: Genelkurmay Basımevi, 1999).

⁵ Fevzi Çakmak, *Batı Rumeli'yi Nasıl Kaybettik?* [How Did We Lose Western Rumelia?], ed. Ahmet Tetik (Istanbul: İş Bankası Kültür Yayınları, 2011); Mahmud Muhtar Paşa, *Balkan Savaşı: Üçüncü Kolordu'nun ve İkinci Doğu Ordusu'nun Muharebeleri* [The Balkan War: the Battles of the Third Army Corps and the Second Eastern Army] (Istanbul: Güncel Yayıncılık, 2003); Gustav von Hochwächter, *Balkan Savaşı Günlüğü: "Türklerle Cephede,"* [A Diary of the Balkan War: "On the Front with the Turks"], trans. Sumru Toydemir (Istanbul: İş Bankası Kültür Yayınları, 2008), et al.

⁶ Stéphane Lauzanne, *Uçurumun Kenarındaki Türkiye: I. Balkan Savaşı ve Çekilen Acılar* [Turkey at the Edge of the Cliff: the First Balkan War and its Sufferings], trans. Teoman Tunçdoğan (Istanbul: Bileşim Yayınları, 2004); Leon Trotsky, *Balkan Savaşları* [The Balkan Wars], trans. Tansel Güney (Istanbul: Arba Yayınları, 1995); Henry Nivet, *Balkan Haçlı Seferinde Avrupa Siyaseti ve Türklerin Felaketi* [European Politics and Turkish Catastrophe in the Balkan Crusade], trans. Ragıp Rıfki (Istanbul: Birleşik Yayıncılık, n.d.), et al.

⁷ Süleyman Kocabaş, *Son Haçlı Seferi Balkan Harbi 1912-1913: Avrupa Türkiyesi'nin Kaybı* [The Last Crusade: the Balkan War of 1912-1913 and the Loss of European Turkey] (Istanbul: Vatan Yayınları, 2000); İbrahim Artuç, *Balkan Savaşı: Başımıza Gelenlerin Öyküsü* [The Balkan War: the Story of What Happened to Us] (Istanbul: Kastaş Yayınları, 1988), et al.

⁸ Serkan Avcı, "Türkiye ve Balkan Savaşları'na Katılan Balkan Ülkelerinin Ders Kitaplarında Balkan Savaşları" [The Balkan Wars in Textbooks in Turkey and Balkan Countries Which Fought in the Balkan Wars], Master's Thesis, Gazi University, 2009.

However, the effects of the Balkan War were much more far-reaching than its historical representation would suggest. For the army of a people whose cultural traditions prized martial virtue, bravery, heroism, and sacrifice over industry, trade, science, and invention, the war was a horrifying, overwhelming defeat – and, from their point of view, a shameful one – at the hands of countries they regarded as their “former servants.” For the politician Yusuf Hikmet Bayur (1891-1980),

This war is one of the most painful memories in Turkish history. This is not merely because it resulted in a defeat, the loss of nearly all of Rumelia, and innumerable torments and incomparable destruction for millions of Turks; but rather because, just as importantly or even more importantly, it gave rise to the widespread belief – one also held by many Turks – that Turkish honor and glory had been brought low, and that the moral greatness and lofty character they had inherited from their ancestors had been lost as well (...) ⁹

As a result of this overwhelming defeat, they had been expelled within a few weeks from European lands over which they had ruled for more than five centuries. Given the trauma it engendered, the defeat of the Balkan War cannot merely be seen as another link in the chain of losses the Ottomans had suffered at the hands of the great European powers for about two hundred years. Moreover, it is impossible to explain the radical cultural and ideological transformation which occurred at that point in time in the Ottoman Turkish intellectual world, in its literature and in its public opinion, without taking the Balkan War into account.

This dissertation attempts to demonstrate how two apparently unrelated phenomena are, in fact, closely linked to one another. The first of these phenomena is the aforementioned issue of how the Balkan War is perceived and reflected in the Turkish cultural and political context. The second phenomenon, which will be addressed in the pages that follow, is the problematic of the existence in Turkish literature of utopian works that make predictions about the future.

The existence of Turkish-language utopian works is not well reflected in the historiography of Turkish literature. Generally speaking, no such genre is recognized. Whenever the issue arises, Halide Edip’s *Yeni Turan* [The New Turan] and Yakup Kadri Karaosmanoğlu’s *Ankara*, and perhaps one or two additional works, are included on the list; none of these are considered to be literary successes. Otherwise, it is

⁹ Yusuf Hikmet Bayur, *Balkan Savaşları: Birinci Balkan Savaşı I (1912)* [The Balkan Wars: The First Balkan War, I (1912)] (Istanbul: Cumhuriyet Gazetesi Yayını, 1999), 13: “Bu savaş Türk tarihinin en acı anlarından biridir; bu yalnız yenilme, hemen bütün Rumeli’nin elden çıkması ve milyonlarca Türk’ün bin bir eziyet ve eşsiz bir yıkıma uğraması dolayısıyla böyle değildir, bunlar kadar ve bunların da üstünde olarak Türk şanını ve Türk onurunu alçalttığı, herkeste ve birçok Türk’te atalardan kalma bütün manevi büyüklüklerin ve yüksek ıraların da elden çıktığı sanını doğurduğu için de böyledir. (...)”

emphasized that there are no utopian works in Turkish literature. Why this is so is open to debate.

An example may help us to understand this phenomenon. Literary historian and critic Atilla Özkırımlı, in his introduction to the novel *Ankara*, writes as follows: “*Ankara* is a utopian novel. Accordingly, it has been unable to escape the inevitable fate of all such novels: because the utopia which constitutes the last part of the book has failed to materialize, the work has decreased in value over time.”¹⁰ Özkırımlı’s verdict that deeply echoes the socialist-realist literary criticism prevalent at that time – whether concerning all utopian novels or concerning *Ankara* alone – is a dubious one, since utopian works do not acquire value by “coming true,” as if they were a string of individual prophecies. Indeed, if this notion were correct, we would be unable to explain why Thomas More’s *Utopia*, William Morris’s *News from Nowhere*, and many other utopian narratives which have failed to “materialize,” are still read, and valued, centuries later. On the contrary, these types of texts are valuable to literary scholars, political scientists, and historians in many ways; they are significant in that they show what kind of transformation the author desires his/her society and living conditions to undergo.

Accordingly, the problem in positioning Turkish-language utopian works may be linked to the way in which this concept is perceived. The word’s equivalents in Turkish dictionaries attest to the fact that such equivalents differ from the meanings held by the term “utopia” in Western languages.¹¹ We see the first example of this in the *Kamus-ı Fransevî* [French-Turkish Dictionary] of Şemsettin Sami. Here, Şemsettin Sami translates the French word *utopie* as “a vain fancy, an unreal fancy, something nonexistent, an impossible supposition.”¹² Thus, the further removed it is from reality, the more the concept is devalued. The Turkish Dictionary of the *Türk Dil Kurumu* [Turkish Language Association] defines the term *ütopya* as “a scheme or idea which is impossible to realize,”¹³ while that of Ali Püsküllüoğlu defines it as “a striking, interesting scheme or idea which cannot come to fruition.”¹⁴ In other words, it is evident that the word “utopia” primarily calls to mind negative associations in Turkish.

Nonetheless, this dissertation hopes to demonstrate that, however we may define the concept of utopia, there exist numerous works of Turkish literature of the past 150 years which were written with the express intention of proposing a vision of a utopian future.

¹⁰ Atilla Özkırımlı, “Introduction,” in Yakup Kadri Karaosmanoğlu, *Ankara*, 5th ed. (Istanbul: İletişim, 1996), 13: “Ütopik bir romandır *Ankara*. Bu nedenle bütün ütopik romanların kaçınılmaz sonundan kurtulamamış, romanın bir bölümünü oluşturan ütopi gerçekleşmediği için, zamanla değer yitimine uğramıştır.”

¹¹ For the way the concept is understood in English, see Section 2.1.3.

¹² Şemsettin Sami, “Utopie,” *Kamus-ı Fransevî-Dictionnaire Français-Turc* [French-Turkish Dictionary], 1318 [1902]: “Hayal-i hâm, hayal-i bâtil, muhâlat, faraziyat-ı gayr-i mümkinе”

¹³ “Ütopya,” *TDK Türkçe Sözlük* [Turkish Dictionary of the Turkish Language Association], 1988: “Gerçekleştirilmesi imkânsız tasarı veya düşünce.”

¹⁴ Ali Püsküllüoğlu, “Ütopya,” *Türkçe Sözlük* [Turkish Dictionary] (Ankara: Arkadaş Yayıncılık, 1995): “Gerçekleşmesi olanaksız, çarpıcı, ilginç tasarı ya da düşünce.”

Aim and Argument

In this context, the aim of the present work is to link these two problematic phenomena – the Balkan War in the cultural memory of Turkey, and utopian works in Turkish literature – to one another. This thesis aims to

- bring to light the unknown literary corpus of Turkish-language utopian works, and
- use these texts to analyze the trauma narrative of the Balkan War from an Ottoman Turkish perspective, and
- trace the effects this narrative has had upon the creation of a new Turkish identity.

The main argument which will form the basis of this analysis is as follows: the unforeseen, out-and-out disaster suffered by the Ottomans in the Balkan War, along with its tragic consequences, produced profound shock and trauma in the Ottoman Turkish public and intelligentsia. The state's teetering on the brink of collapse transformed and radicalized political and ideological positions on the country's future. At the same time, this extreme setback transformed literature as well, assigning to it the mission of narrativizing this trauma and envisioning a future for Turkey. Accordingly, in the period following the Balkan War, many utopian works were produced in Turkish literature, which until that time had possessed a relatively meager tradition of writings about an imaginary future. Some of these works have been helpful in the creation of new categories of identity, and in their preservation down to the present day.

Starting Point

There were two main reasons for my choice of this topic, one personal, one academic. The personal reason impelling me to work on the Balkans, the loss of the Balkans, and the Balkan War in literature, is tied to my own family history. The Balkan War directly or indirectly determined the personal histories of many individuals living in Turkey.

As someone whose mother immigrated to Turkey from the Macedonian city of Manastır (Bitola) one generation after the Balkan War, I probably would not exist if that war – along with the ethnic homogenization policies and forced migrations that came in its wake – had not taken place. The choice of this topic, therefore, has a personal dimension for me as I research my family's roots.

The second reason, which was at least as decisive, related to my Master's thesis entitled "Schemes for an Ideal Society in Literary Utopias of the Republican Period,"¹⁵

¹⁵ Engin Kılıç, "Cumhuriyet Dönemi Ütopyalarında İdeal Toplum Tasavvurları" [Visions of an Ideal Society in Literary Utopias of the Republican Period] (Unpublished MA thesis, Istanbul Bilgi University, 2005).

which I wrote while enrolled in İstanbul Bilgi University's Master's Program in Cultural Studies, with Murat Belge as my advisor. I began my research wishing to understand the reasons for the generally-accepted verdict mentioned above, namely, that there are no utopias in Turkish literature. Upon my subsequently finding many such works, my research changed in character; in addition to analyzing these works, I also strove to make sense of why they are so little known.

However, a side effect of my research (one which did not fit into the scope of my thesis, which was limited to the Republican period) was my discovery of the existence of an extensive Ottoman-era literary corpus of schemes for the future, informed by a far more colorful utopian vision. Moreover, my brief forays into this corpus at the time revealed that these visions of the future could be linked to many political, social, and cultural developments of the Republican period, developments which they had themselves inspired.

However, since the vast majority of these texts had been written before the 1928 Alphabet Reform (in which the Arabic alphabet was abandoned in favor of the Latin alphabet), and had not subsequently been transliterated into this new Latin alphabet, they were almost completely forgotten.

It can be argued that this process of forgetting did not stem from a simple oversight. To that end, it is necessary to keep two things in mind: first, Turkey's return from the brink of destruction after ten years of war, and its establishment of a modern republic modeling itself on the West, were perceived by some segments of society as a "utopia come true." As suggested above, this rendered useless every kind of scheme which could have supplied an alternative to the ideological precursors of the Republic. Second, the single-party state mechanism, which from the 1930s onward had established a totalitarian order so as to consolidate the regime against its various centers of opposition, objected to any schemes proposing an alternative social order, and did not allow them to circulate; texts which praised the existing regime were exempt from this prohibition. Those who wrote these texts composed in the Ottoman period were of the same generation as those who founded the Republic; indeed, in some cases, they were members of the same establishments. Nonetheless, during this period many of these individuals (Ali Kemal, Halide Edip Adivar, Celal Nuri İleri, etc.) were branded traitors, stigmatized, or, at best, merely silenced. In short, it can be said that these texts, which dreamed of an alternative social order, fell victim to the Republic's perception that they were a threat. Hence, the choice of this topic was also influenced by the belief that it would be beneficial to use these little-known literary texts to observe patterns of intellectual and cultural continuity between the end of the Ottoman Empire and the beginning of the Republic.

Sources and Methodology

Works in book form were obtained and included in the study. Similar works also exist in periodicals; thus, the author searched through prominent periodicals of the era such

as *İçtihat* [Jurisprudence], *Genç Kalemler* [The Young Pens], *Servet-i Fünun* [The Wealth of Knowledge], *Şehbal* [The Wing Feather], *Türk Yurdu* [The Turkish Homeland], *Halka Doğru* [To the People], *Rübab* [an old word for the *saz*, a Turkish stringed instrument] and *Sebilürreşat* [The True Path]. As will be seen in the Bibliography, not all periodicals were searched through directly; recourse was had to various books, theses, indices, and articles of the era which contained gleanings from periodicals. Newspapers were excluded from the scope of this dissertation for practical reasons (large number of issues, accessibility problems, etc).

While visions of Turkey's future may constitute the primary focus of the present work, it should be stressed that the materials used in this dissertation are limited to works of literature. Accordingly, a work such as Prens Sabahattin's *Türkiye Nasıl Kurtarılabilir?* [How Can Turkey Be Saved?], even if it does offer a vision of the future, does not figure in this dissertation, since it lacks any fictional aspect. Therefore, ideological tracts, political programs, etc., without any literary interest are outside the scope of this study.

Once the requirement of "fictionality" had been fulfilled, there was no attempt to make a clear-cut definition of the terms "literary" or "fictional," or a precise distinction between the two. For one thing – as will be seen below – the writers themselves, in some cases, experienced confusion about the nature of the texts they produced. In addition, it would have greatly complicated matters to impose such additional criteria, considering the difficulties already associated with utopia (a heterogeneous genre to begin with).

Furthermore, excluding works on the basis of genre was out of the question. In this study, it is possible to encounter examples from every genre: novels, short stories, poems, plays, essays, memoirs, etc. No doubt the critical traditions of these various genres possess their own distinctive codes; however, no particular attention was paid to such codes in the analysis of these texts. No matter what their genre, the texts were seen as part of a more general category of "literary narrative".

Since these works will be analyzed as narratives, relevant terminology will be used when necessary. The relationship between the form and the content of the texts will be taken into consideration with reference to the concepts like narrative, narrator, character, time, space, etc. The study will, when applicable, also try to find out to what extent the formal preferences are related to the content, to make sense of the structural differences and how they are connected with the political position reflected in the texts. Manfred Jahn's *Narratology: A Guide to the Theory of Narrative*¹⁶ will be the main reference for that conceptual perspective and thus these concepts will be used in the sense that they are defined in that study.

¹⁶ Manfred Jahn, *Narratology: A Guide to the Theory of Narrative*. (English Department, University of Cologne, 2005). <http://www.uni-koeln.de/~ame02/pppn.htm#N3>. Also see David Herman (Ed.), *The Cambridge Companion to Narrative* (Cambridge: Cambridge University Press, 2009); Luc Herman&Bart Vervaeck, *Handbook of Narrative Analysis* (Lincoln and London: University of Nebraska Press, 2005); Suzanne Keen, *Narrative Form* (London: Palgrave MacMillan, 2004).

Nevertheless, the aim of this study is not to carry out a formal analysis confined to the framework of literary conventions but to concentrate on the content and to delineate and understand their future projections. Hence the approach adopted in this work is to consider works of literature from a broader intellectual and cultural-historical perspective as well as to perceive such works as cultural artifacts both influenced by the cultural context into which they are born, and playing a role in the creation of that context (whether their authors are aware of it or not).

Without taking into account the cultural and political context shaped by the Balkan War, it is impossible to understand the texts which constitute the subject-matter of this thesis, or understand why they contain the content they do, or why they were produced at this stage of history. Therefore, this thesis will employ an interdisciplinary perspective, by taking into account the mutual interactions between these different, but related, fields.

Two more points regarding the conceptual preferences of this study ought to be addressed. As can be understood from the interesting examples mentioned above, it is impossible to arrive at a universally-accepted definition of utopia, “the most political genre of literature.” However, a study such as this cannot proceed without relying on a specific definition. Therefore, in Section 2.1.3, works on the concept of utopia were searched through, and a definition was arrived at which was largely similar to that developed in Krishan Kumar’s book *Utopianism*.¹⁷ This formed the basis for the present work’s definition of utopia.

Another critically important concept in this thesis is the concept of trauma. Clearly, this should not merely be understood in the narrow dictionary definition of the word, which refers to a medical condition. At the same time, however, it is evident that the concept of trauma can be used in a highly ambiguous fashion to denote every kind of shock. Therefore, in order to carry out a conceptual de-cluttering of the word “trauma,” this dissertation has adopted the concept of trauma developed in the book *Cultural Trauma and Collective Identity*, by Jeffrey C. Alexander et al. The book develops a concept the authors call “cultural trauma.” According to this concept, trauma does not emerge by itself with the occurrence of a traumatic event; the key element is the production of a trauma narrative, a narrative which is used in the creation of a collective identity. Alexander’s approach is treated in detail in Chapter 3.1.

In short, the conceptualization of “utopia” on the one hand and “cultural trauma” on the other, will constitute the theoretical framework of this study. In addition, I argue that it is impossible to make sense of this particular literary utopian production without taking its specific historical setting, i.e., the Balkan War and its aftermath, into consideration. Therefore the work will adopt an interdisciplinary approach considering the mutual interaction between the literary and historical developments at that time.

¹⁷ Krishan Kumar, *Utopianism* (Buckingham: Open University Press, 1990).

Contents

Before concluding this introduction, it may be helpful to provide some brief information regarding the contents of the chapters and sections of this thesis. The following part focuses on the historical background. The main topic of the first chapter of Part 2 is utopia and visions of the future. Here, especially, various definitions of the term “utopia” will be examined, from which a basic definition will emerge for the purposes of this thesis. Second, this chapter will address the historical development process of utopia, the transformations it has undergone, and a number of sample utopian works from prominent Western literary traditions; in doing so, it will attempt to provide a historical context for the subject, and to generate an axis of comparison.

The chapter that follows will deal with the topic of the Balkan War. However, since this dissertation is not a work of military history – and since there currently exist authoritative academic works dealing with the Balkan War in its military aspects – this chapter will deal with the War in outline, stressing those points which are relevant to this thesis.

This will be followed by Part 3 that focuses on the concept of “cultural trauma”. First chapter will concentrate on the shock of defeat, along with the trauma narrative fostered by phenomena such as massacres and mass migrations.

Certain recurring themes in the trauma narrative that emerged after the Balkan War will be addressed, along with examples, in the following chapter. Among the themes to be elucidated will be the conscription of literature for the purpose of social mobilization, the “imperial blindness” observable before the War, and the propensity for humiliating the enemy. Next, the chapter will deal with nationalistic/xenophobic reactions emerging from the shock of defeat; the discourse of rancor and hatred; and the desire for revenge. Mention will be made of motifs occurring at the end of this process (as peoples’ eyes turn to the future), such as the search for a savior, calls for awakening, admonitions to “never forget,” the need for a national goal, and emulation of the victorious adversary.

Next come Parts Four and Five, which comprise the bulk of the thesis. Part Four will examine utopian works produced in the time of the Young Ottomans, from their emergence in the 1860s down till the Balkan War. At the end of this part, there will be an Evaluation, highlighting the shared characteristics of these works. The purpose of Part 5 is to examine works produced during the Balkan War and afterwards.

The Conclusion will not merely summarize the findings of this study, but will deal with the subject in a broader context.

Some Notes on Dates, Transliteration, Names, and Citations

As the main source texts are predominantly in Ottoman Turkish, whenever the dates given are Hijri dates, they are specified as such; if no information is provided, the dates

can be assumed to belong to the Rumi calendar. In addition, next to each Hijri or Rumi date, the equivalent date in the Gregorian calendar has been given in brackets.

Transcriptions from Ottoman Turkish have followed the orthographical rules of modern-day Turkish; special diacritical marks have not been used.

In the case of authors of books published before the enactment of the 1934 Law on Surnames, if these individuals lived until the passage of the Law and adopted a surname, their surname has been provided in brackets.

Source citations have followed the rules found in the *Chicago Manual of Style*. However, in chapters (particularly those in Part 4 and 5) which examine a specific work, references to that work have not been given in a footnote, but rather in parentheses within the text.