

Analysis of Ömer Seyfettin's Stories about the Balkans in Terms of Narration Techniques

Abstract

One of the founding figures of contemporary Turkish short story writing, Ömer Seyfettin, produced hundreds of literary works in his short life. Having spent part of his life in the Balkans, the author's stories such as "Beyaz Lale", "Bomba", and "Hürriyet Bayrakları" contain elements related to the Balkans. In this study, these stories of the author have been analyzed in terms of narrative techniques. Qualitative research methods, specifically document analysis, were utilized in the study. At the end of the review, it was determined that narrative, description, dialogue, and inner monologue techniques were intensively used in the mentioned stories, with one story preferring the inner monologue technique. These techniques were found to play a significant role in shaping the preparatory phase in the stories, summarizing events over time, creating an atmosphere, directing the development of events, and revealing the personality traits of the protagonists. Especially in realistically narrating the massacres that Muslim-Turks were subjected to during and after the Balkan Wars, these techniques were found to be effective. In light of these findings, it is believed that Ömer Seyfettin's narrative techniques can serve as an example for contemporary short story writers.

Keywords: Narrative techniques, Ömer Seyfettin, story, the Balkans.


Ömer Seyfettin'in Balkanları Konu Alan Öykülerinin Anlatım Teknikleri Açısından İncelenmesi

Öz

Günümüz Türk öykücülüğünün kurucu isimlerinden biri olan Ömer Seyfettin, kısa süren yaşamında yüzlerce edebi eser üretmiştir. Hayatının bir kısmını Balkanlarda geçiren yazarın Beyaz Lale, Bomba ve Hürriyet Bayrakları adlı öyküleri Balkanlara ilişkin öğeler içermektedir. Bu çalışmada yazarın bu öyküleri anlatım teknikleri bakımından incelenmiştir. Çalışmada nitel araştırma yöntemlerinden doküman analizine başvurulmuştur. İnceleme sonunda söz konusu öykülerde anlatma, betimleme, diyalog ve iç monolog tekniklerinin yoğun olarak kullanıldığı, bir öyküde ise iç monolog tekniğinin tercih edildiği tespit edilmiştir. Bu tekniklerin, öykülerde hazırlık evresinin şekillenmesinde, zamana yayılan olayların özetlenmesinde, atmosfer oluşturmada, olayların gelişimine yön verilmesinde ve kahramanların kişilik özelliklerinin ortaya konulmasında önemli bir rolü olduğu saptanmıştır. Özellikle Balkan Savaşları sürecinde ve sonrasında Müslüman-Türklerin maruz kaldığı katliamların gerçekçi bir şekilde anlatılmasında bu tekniklerin etkili olduğu sonucuna varılmıştır. Bu bulgular ışığında, günümüz öykü yazarları için Ömer Seyfettin'in anlatım tekniklerinin örnek teşkil edebileceği düşünülmektedir.

Anahtar Kelimeler: Anlatım teknikleri, Ömer Seyfettin, hikâye, Balkanlar.

Yazar(lar) / Author(s)

Dr. Öğretim Üyesi, Nurullah Aydın 
Atatürk Üniversitesi, Kazım Karabekir Eğitim
Fakültesi, Türkçe Eğitimi Bölümü, Erzurum-
Türkiye.
e-posta: nurullah.aydin@atauni.edu.tr
(Sorumlu Yazar/Corresponding author)

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ictimaiyat@alparslan.edu.tr
ictimaiyatdergi@gmail.com

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1. Introduction

Ömer Seyfettin, a foundational figure in modern Turkish short story writing (Efe, 2020), has contributed extensively to Turkish literature, presenting a diverse array of works including theater pieces, poems, letters, diaries, novels, articles, and opinion pieces, as well as over 200 short stories. Born in 1884 in Balıkesir's Gönen district, a region in Western Turkey proximate to the Balkans, Seyfettin spent his childhood in various cities across Anatolia due to his father's occupation.

Ömer Seyfettin's initial interaction with the Balkan region commenced when he was appointed to Thessaloniki as a high-ranking military officer. Throughout his tenure, he was actively involved in various regions, aiming to alleviate the tensions caused by the nationalist movements of the minorities in the area (Tural, 1984). It is crucial to highlight the significance and place of the impressions Seyfettin garnered during this period in literature. These insights prominently feature in Seyfettin's writings on nationalist movements against the Ottomans, committees, and their respective activities. As Argunşah emphasized: "The impressions he gained during this time are extremely important to the author. The stories he will write about the nationalist movements against the Ottomans, the committees and his observations on their activities, and more importantly, the way he will open in the intellectual and literary field will be preparatory accumulations" (2012, p.16).

During the socio-political events in the Balkans, Ömer Seyfettin emerged as a central contributor to the linguistic and literary movement surrounding the *Genç Kalemler* magazine (Yıldırım, 2013). This magazine, which initially acted as the mouthpiece for the Union and Progress Party, began its publication in Thessaloniki in 1911, succeeding the *Hüsn ve Şiir* magazine. Its distinction lay in its introduction of Pan-Turkism ideologies. Notably, under the leadership of figures such as Ziya Gökalp, Ali Cenap, and Ömer Seyfettin, the magazine concluded its publications with its final issue in April 1912, having produced 33 issues over 18 months. Within this context, Seyfettin laid the groundwork for the "New Language" thought (Belge, 2010). Seyfettin's pioneering linguistic approach offered much-needed solutions to the language dilemmas that poets had wrestled with since the Tanzimat period.

Ömer Seyfettin, unable to maintain a prolonged service in the military amidst the tumultuous Balkan environment, opted to resign. To understand Seyfettin's this decision and the subsequent phases of his life, Argunşah's analysis offers a significant perspective: "Upon returning to Thessaloniki, Seyfettin found systematic answers in Ziya Gökalp's philosophy to the queries he had about his life in the Balkans and his pursuits up to that point." (Argunşah, 2012, p. 16). This insight and intellectual interaction enabled him to collaborate with Gökalp to establish the editorial team for "Yeni Hayat". On the other hand, under the influence of the *Genç Kalemler* magazine, 'Yeni Hayat' evolved into a vibrant literary movement.

With the onset of the Balkan Wars (1912-1913), all these activities came to a halt. Called to duty, Ömer Seyfettin fought against the Serbs and Greeks and was captured by the enemy along with 21 of his soldiers during the war. After spending ten months in captivity, he was released and returned to Istanbul to teach at Kabataş School. Seyfettin, who lived in Istanbul until his passing, died on March 6, 1920 (Alangu, 1968). His stories, which were published multiple times in various literary circles both before and after his death, were compiled and published by different publishers over the years. For instance, all of his known stories were

gathered and published in their original forms by Bilgi Publishing in 1970, Dergah Publishing in 1999, and Yapı Kredi Publishing in 2011

Ant, Başını Vermeyen Şehit, Beyaz Lale, Bir Çocuk Aleko, Bomba, Diyet, Falaka, Ferman, Forsa, Hürriyet Bayrakları, İlk Cinayet, İlk Namaz, Kaşığı, Pembe İncili Kaftan, Perili Köşk, Topuz, Türbe, Vire and *Yalnız Efe* are the author's well-known stories. In addition, *Selected Stories from Ömer Seyfettin* are included in the list of Hundred Basic Works determined by the Ministry of National Education.

2. Literature

In a literary text, the use of narrative techniques holds a significant position. How events are conveyed in a literary piece might be more central than which events are conveyed. The unique narrative style of the author originates from the narrative techniques employed. As highlighted by Bakır (2015), expression techniques play a critical role in presenting a literary work properly, equally important as the narrator and perspective. These techniques are the methods through which events in fictional works are communicated to the reader. According to Tikeli (2017), due to narrative techniques, a literary work that gains an aesthetic structure can captivate the reader more rapidly. A reader engrossed in this atmosphere peruses each page with intense curiosity. Baykoç (2021) points out that the author conveys the story they aim to tell, the fictional reality they wish to portray, and the emotional states of the characters through narrative techniques.

The literature demonstrates that the primary narrative techniques include narration, description, stream of consciousness, frame story, dialogue, internal monologue and dialogue, and flashback.

2.1. Narration Technique

When viewed within the context of narrative technique, this distinctive approach, where the narrator does not present the text in an isolated manner, holds a significant place in contemporary literary analysis. A study conducted by Resen (2017) demonstrates that this narrative method promotes a deeper level of engagement between the reader and the text by creating an ambiance characterized by speaker attributes. Compared to texts delivered through traditional narratives, findings suggest that this kind of approach leaves a more enduring imprint on the reader's memory. In this technique, the narrator meticulously tailors the content of the text by attentively addressing the reader's expectations and perspectives (Aktaş, 2009). According to Waham and Othaman (2017), such a narrative style intensifies the reader's emotional connection to the text, enabling a more empathetic relationship with its characters and events

2.2. Description Technique

In the realm of literary compositions, the depth and intricacies of details play a significant role in facilitating reader engagement. Tekin (2001) posits that these elaborate details enable the reader to plunge deeper into the fictional universe. Such immersion creates a bond between the reader and the narrator, especially in the crafting of characters, spatial setting, and temporal context.

As readers journey through this world, they don't do so passively. Instead, they weave in their own experiential insights, leading to what can be described as a partnership in narrative creation. Biggin and Biggin (2022) have aptly termed this integrative act of melding personal experiences with the narrative as "immersion." Tepebaşılı (2012) further refines our understanding of immersion. He emphasizes the narrator's primary task: to paint characters, spaces, and entities deeply grounded in their immediate context. In doing so, he suggests, narrators should often avoid being overly concerned with broader temporal dimensions. This perspective is not isolated. In fact, it's echoed by Bal and Van Boheemen (2009), who sees this approach as the most effective means by which narrators can faithfully depict the elements of their story.

Yet, immersion is not just about the details. Kiran and Kiran (2007) challenge traditional notions by presenting immersion as both a narrative tool and a temporal stance. They believe that immersion, when skillfully utilized, has the power to alter the course of a story. This transformative potential is underscored by Ropo & Höykinpuro (2017), who spotlight the ensuing "interlude" - a moment where readers can truly immerse themselves in the story's finer details. Through this lens, immersion becomes more than just a tool. It's a catalyst that drives readers deeper into the narrative, enabling them to forge a more profound connection with the story's elements. But there's more. Immersion doesn't just paint a static picture; it's dynamic. It has the power to evoke a myriad of sensory perceptions, emotions, and memories of places. Interestingly, Ropo & Höykinpuro (2017) offer another layer to this discourse. They argue that spatial contexts within narratives can change, sometimes even becoming storytellers in their own right. This dynamism further shapes the reader's journey through the narrative.

To sum up, immersion is no mere concept; it's a cornerstone of literary compositions. It provides readers with a gateway into fictional worlds, enables them to infuse their own experiences, and shapes their understanding of the story's many facets.

2.3. Stream of Consciousness Technique

Psychoanalytic theory, which is instrumental in addressing neuroses and various mental ailments through therapy, has deeply resonated within the realm of literature. One evident manifestation of this influence is the stream-of-consciousness technique. As outlined by Şimşek and Aydın (2022), this technique portrays the myriad thoughts and emotions coursing through a character's mind in a literary narrative. Making a connection to this, Ayaz, Kivançı, and Safarov (2019) emphasize that the underpinnings of the stream-of-consciousness technique are found in the free association method conceived in psychoanalysis. This technique is characterized by the swift, erratic transition of thoughts and emotions from the subconscious to the conscious level. Building on this perspective, Gündüz (2012) believes that the stream-of-consciousness technique unlocks the vast potential of language, augmenting the narrator's prowess in relaying events and scenarios through a rich tapestry of symbols, associations, and images.

Delving deeper into the implications of this literary method, Elmas (2017) propounds that it tests the limits of language, paving the way for a more intricate and layered representation of characters and their intertwined narratives. By granting access to the recesses of the subconscious, writers can unfold the intricate layers of human sentiments and cognitions

Furthermore, the symbiotic relationship between the stream-of-consciousness technique and the very essence of psychoanalysis is unmissable. The core tenet of psychoanalysis is to unearth and shed light on unconscious sentiments and thoughts, mirroring how the stream-of-consciousness technique lays bare the profound internal monologues and emotions of characters, enriching the narrative canvas. This dynamic offer reader a privileged window into the protagonists' psyche, fostering a deeply intimate and engulfing reading journey.

To encapsulate, the stream-of-consciousness modus operandi in literature mirrors the core principles of the psychoanalytic theory and the free association technique. It functions as a conduit to probe the uncharted territories of the subconscious, enabling authors to weave characters with unparalleled depth and authenticity, thereby offering readers a profound exploration of the multifaceted human psyche.

2.4. Frame Story Technique

The frame story technique is a distinctive narrative approach that has deep historical roots. It was first employed in classical Indian narratives such as the Ramayana, Mahabharata, Pançatantra, and Hitobedaşa. This technique was used to delve into complex epistemological issues found within Indian tales. It played a pivotal role in illuminating the intricate dynamics of creation's reality and in elaborating on the nuanced relationship between metaphor and truth (Şimşek and Aydın, 2022). The very essence of the frame story approach lies in its unique structure. By enclosing multiple narratives within a primary or "frame" narrative, it creates a layered, multifaceted tale, establishing a cohesive narrative unity. Almansi (2019) underscores the importance of this technique by highlighting its ability to interweave various stories, leading to the creation of a dense and interconnected narrative tapestry.

This structure, as Schmid and Schmid (2021) delineates, is built on a dual layer of storytelling. The "top story" or the main narrative encapsulates other tales, and within these encapsulated tales, there are sub-narratives. These sub-stories, while functioning as independent tales, also complement and contribute to the overarching narrative both in form and content, adding depth, diversity, and richness. While the origins of this technique can be traced back to ancient Indian narratives, its influence and adaptation have spanned across cultures and epochs. For instance, the Middle Eastern collection "A Thousand and One Nights" or "Arabian Nights" is a paragon of the frame story technique. It revolves around the character of Scheherazade who tells a new story every night to postpone her execution. Similarly, Boccaccio's "Decameron Stories" is a collection of tales told by ten people trying to escape the Black Death in Italy. Chaucer's "Canterbury Tales," on the other hand, presents a collection of stories told by pilgrims on their way to Canterbury. The Tûtinânme, a lesser-known but equally significant work, also employs this technique, further establishing its pervasive influence across literary traditions (Tosun, 2014).

In sum, the frame story technique has been a seminal narrative tool that has provided storytellers with a complex and multifaceted approach to storytelling, allowing for the exploration of diverse themes, characters, and settings within a unified narrative context.

2.5. Dialogue Technique

In contemporary narrative studies, the method of receding the narrator and subsequently accentuating a direct rapport between the reader and the fictional characters is notably significant. Such an approach, as noted by Gezer & Çelik (2017), offers an immersive

experience, plunging the reader into the intricate tapestry of the text, primarily through dialogic exchanges. These dialogues, while seemingly straightforward, function as vital narrative devices. They not only differentiate crucial segments of a story, such as the exposition, climax, and resolution, but also meticulously guide the progression of the plot. Furthermore, these exchanges illuminate the overarching discourse, crystallizing the narrative's inherent conflicts and their intensities.

Tosun (2013) provides further insights into the enriching dimensionality of dialogues within fictional narratives. Through these intricate conversational exchanges, readers gain a deeper, more nuanced understanding of the characters' vulnerabilities juxtaposed against their strengths. The dialogues subtly unravel the characters' ever-evolving attitudes toward change, offering the reader an intimate glance into their personal growth trajectories and responses to shifting circumstances. This not only fosters a profound sense of familiarity between the reader and the characters but also deepens the reader's engagement with the narrative.

Furthermore, from a stylistic standpoint, dialogues bestow the narrative with a distinct rhythmic fluidity. This inherent rhythmicity augments the narrative's aesthetic value while ensuring a coherent, engaging progression. Dialogues, with their genuine interactions and authentic expressions, further endow the narrative with an air of verisimilitude. This authenticity often transcends the fictional realm, resonating with readers on a personal level and providing a platform where broader social and historical contexts can be seamlessly interwoven into the narrative, enriching the story with depth and relevance.

2.6. Internal Monologue and Dialogue Technique

Narrative techniques in literature have long served as a bridge between the reader and the inner world of characters. Among these techniques, internal dialogue and internal monologue stand out for their unique capacity to offer intimate insights into the minds of fictional characters. The internal dialogue technique grants the reader the opportunity to evaluate fictional people from his own perspective. By observing a character's internal debates, readers can discern their dilemmas, motivations, and aspirations.

On the other hand, the internal monologue delves even deeper. Through this lens, the reader has the privilege of evaluating the innermost thoughts and feelings of characters directly, almost as if eavesdropping on their solitary ruminations. This technique has been described as embodying the cognitive and affective processing processes of fictional individuals (Nikulina, 2014). There's a raw, unfiltered quality to these revelations, allowing the reader to witness characters in their most natural, uninhibited state, as emphasized by Kale (2015).

One of the most compelling applications of the internal monologue is its ability to reveal internal conflicts experienced by a character when they're alone with their thoughts (Orhan, 2012). Such moments, laid bare before the reader, provide a depth of understanding that might be elusive in external dialogues or actions. These moments of introspection often mirror real-life scenarios where individuals confront their dilemmas, hopes, fears, and desires in the solitude of their minds.

By navigating through these intricate cognitive pathways, readers are granted a passport to the subjective realities of story characters, as outlined by Aytaç (1990). This profound connection not only enhances readers' empathy for the characters but also deepens their understanding of the universal human experience. Through the masterful use of internal monologue and

dialogue, authors invite readers on a journey that transcends the boundaries of fiction, enabling them to resonate with the essence of humanity.

2.7. Flashback Technique

Flashback is a narrative technique used by the narrator to take the reader from the present moment of the story to a past event or memory in order to provide a deeper understanding of the characters' behaviors and the conflicts that arise from these behaviors. By incorporating flashbacks into the narrative, fictional characters are presented with a holistic understanding, and the causality behind their actions is revealed (Herman, 2009).

The use of flashbacks in storytelling allows the narrator to bridge the gap between the past, present, and future of the fictional world. It enables the reader to connect with the characters' memories, current lives, and future aspirations (Genette, 1983). This technique is essential for comprehending the motivations and actions of the characters, as it provides context and insight into their past experiences. Memory plays a crucial role in both real-life and fictional events. Humans have the ability to bind together features of past events and use these memories to guide their actions in the present. In the context of fiction, memory is invoked when the characters try to escape the present, but ultimately, they cannot escape the present because it is an infinitely small yet eternal point of "becoming". The interplay between memory and the present is a recurring theme in fictional narratives.

Fictional narratives, through the use of flashbacks, offer readers a simulation of real-world issues and allow them to see coherence among different aspects of the world. Through fiction, people can gain a deeper understanding of complex matters such as human behavior (Fludernik, 2009). This verisimilitude in fiction helps people perceive coherence and make sense of the world around them. The use of flashbacks also allows for the exploration of the relationship between the past and the present. In some narratives, the past is framed through the memory of a character in the present, highlighting the interconnectedness of different time periods. This interplay between the past and the present can reveal similarities between different eras and shed light on the cyclical nature of certain events and themes (Hänninen, 2004).

In conclusion, the use of flashbacks in fictional narratives serves to provide a comprehensive understanding of the characters and their actions. By bridging the past, present, and future, flashbacks allow readers to connect with the characters' memories, lives, and dreams. This technique helps to reveal causality and coherence in the narrative, enabling readers to gain insights into human behavior and the complexities of the world.

When the literature is examined, it is seen that few studies directly or indirectly examine Ömer Seyfettin's stories about the Balkans (Erzen, 2014; Koç, 2008; Özdemir, 2021; Uzer, 2019). It is thought that this study, which examines the effects of the techniques used in Ömer Seyfettin's three stories about the Balkans on the narrative, will contribute to the literature.

In line with this importance, the study sought answers to the following research questions:

1 Which narrative techniques are used in the stories *Beyaz Lale*, *Bomba*, and *Hürriyet Bayrakları*?

2 What are the contributions of the narrative techniques used in the stories to the narrative in terms of form and content?

3. Method

3.1. Research Design

In this study, document analysis, one of the qualitative research methods, was used. “Qualitative research can be expressed as research in which data collection methods such as observation, interview and document analysis are used and a qualitative process is followed to reveal perceptions and events in a natural environment in a realistic and holistic manner.” (Yıldırım & Şimşek, 2011, p.39). Since the work used in the study constitutes the main data of the research, document analysis was preferred in this study.

3.2. Analyzed Documents

The works of Ömer Seyfettin have been observed to be published multiple times by different publishing houses for various target audiences. However, in an evaluation made by Argunşah in 2012, it is highlighted that these publications frequently contain incorrect readings and unnecessary simplifications. Additionally, arbitrary additions and omissions have been made to the author's original text. The research encompasses the stories of Beyaz Lale, Bomba, and Hürriyet Bayrakları, which are included in the story corpus prepared by Argunşah, presented in their original form without any simplification.

3.3. Data Collection

In the study, data were collected in two stages. In the first stage, studies on the use of narrative techniques in fictional works were examined by reviewing the relevant literature in order to create the theoretical framework of the study. In the second stage, the stories that are the subject of the research were discussed in terms of narrative techniques. “The basic logic of qualitative data collection methods and techniques includes the interpretation and conceptual analysis of qualitative concepts, thoughts, actions and expressions, verbal and written expressions.” (Yeşil, 2014, p.72).

3.4. Analysis of Data

In the analysis process of the data, the stories in the book were read several times by focusing on the narrative techniques. Finally, coding was done for the narration techniques thought to be used in the stories. After coding was done by the researcher, a subject expert was also asked to make codings in order to ensure the reliability of the data set, and it was observed that there was a consistency of over 90 percent between the codings. Obtaining similar results as a result of codes made by different researchers under similar conditions on a data analysis set shows that the analysis is reliable (Altheide & Schneider, 1996).

4. Findings

In this part of the study includes the findings obtained as a result of the analysis of the data obtained from the stories of Beyaz Lale, Bomba, and Hürriyet Bayrakları and interpretations based on these findings.

4.1. Beyaz Lale

In the Beyaz Lale, written by Ömer Seyfettin for the unfortunate Muslims of Rumelia, the torture and massacres applied to the Turks living in Serez after the First Balkan War are explained in detail (Özgüç and Oral, 2019). The story, which was first published in serial in the journal of the Navy in 1914 (Argunşah, 2012), begins with a long preparation phase. In the first paragraph of

the story, which can be considered as a short summary, the author sets up a scene with the narration technique.

While setting up the scene, the narrator also uses the technique of description, allowing the reader to find himself in the scene with details appealing to more than one sense. "The army, which broke down at the border, was passing through Serez for two days. The weather was cool and beautiful. A warm autumn sun gleamed the fields and wide roads, still fresh and frightened by scars." (Seyfettin, 2012, p.9). Ömer Seyfettin did not neglect the descriptions required by the fiction in his stories and made successful and detailed animations by using colors intensively (Demiryürek, 2017).

In fact, Ömer Seyfettin tells the reader about a Balkan tragedy from the first paragraph of the story through narration-showing techniques. "The story begins with a scene depicting the withdrawal of the Ottoman soldier from Serez, who was defeated at the border." (Işık, 2020, p.308). As a result of this draw, a Muslim-Turkish massacre begins to take place in the region. "After the withdrawal of the troops was over, the manihir Bulgarians, who were not clear from where they came from, started to wander around the Turkish quarters." (Seyfettin, 2012, p.10). As the story progresses, a betrayal is also revealed by using the narration technique. The person at the head of the Bulgarian gangs who carried out the massacre was the only son of a privileged family who was educated in the institutions of the Ottoman State. "Radko Balkaneski was a young man with excellent education and upbringing. He finished his high school patrol at Galatasaray Sultanisi in Istanbul, went out with a military officer in the war in Sofia at nineteen percent, and was transferred to the reserve a few years later. He lived on the inexhaustible money of his father, a noble and wealthy farmer." (Seyfettin, 2012, p. 10).

The first stage of the narrative in the story ends with a dialogue sentence. "How many gang leaders there are, they will all be here in five minutes..." (Seyfettin, 2012, p. 11). After this stage, a series of events that end with a massacre begin to take place in the stage set up with narration-showing techniques. In Ömer Seyfettin's stories, events and dialogues are in a relationship, and the dialogues that follow each other in the flow of the story make it easier for the reader to understand the story and increase the credibility of the narrative (Bayraktar, 2017). Based on this information, it can be said that the dialogues established in the story are an instrument that directs the flow of events.

While the narrator is using this instrument, the tragedy of the Muslim-Turkish element living in the Balkans is presented to the reader in a realistic way with all its nakedness. "Theoretical knowledge in the short story; observation should be combined with research and talent. If an object, a person, a natural product, a living being is described without being well known or known, these descriptions may distort the element of 'reality'." (Uçan, 2002, p. 202)

It can be said that the role of the author's observation power in the narrator's ability to present the current situation to the reader in a realistic way with all its dimensions, as well as the fact that he witnessed many events such as looting, rape, massacre, etc., against the Muslim-Turkish people living in the Balkans as a high-ranking soldier. "Pink steam, blue and squirrel smoke came out of the pile of living flesh, which the flames engulfed like thousands of red and invisible dragon tongues. A terrible and urgent hissing began. Radko sat in his chair and stared at the stove. The squirrel smoke did not show the body." (Argunşah, 2012, p. 26). The author's

portrayal of Radko as a rather ruthless type stems from the fact that he witnessed the massacres against the Turks in the Balkan Wars (Güneş, 2011).

4.2. Bomba

In *Bomba*, dedicated to Ali Süha Bey by Ömer Seyfettin, “Around the conflicts in the Balkan geography, the atrocities perpetrated by the Bulgarian komitajis against their own nationalities, regardless of women, men and children, are the subject.” (Zambak, 2021, p. 81). The story, first published in *Genç Kalemler* magazine in 1911, begins with a long impressionistic description sentence. In such descriptions, the impression left by the object, person, entity and place to be depicted in the memory is tried to be conveyed rather than the reflective point of view of copying the reality (Aşkaroğlu, 2017). “The squat and ugly stove, which stands like a prisoner in this floor room, the walls and ceiling of which have been blackened by the soot of a long winter, seemed to be burning the wood inside it furiously, trying to swallow it as soon as possible.” (Seyfettin, 2012, p. 210).

When the sentence is examined, the first thing that draws attention is that the impressions of the place are conveyed to the reader through analogy and personification. Through these similes and personifications, the narrator informs the reader of a strong conflict to be experienced from the first sentence. From this point of view, it can be said that depictions are used in a symbolic function in Ömer Seyfettin's stories. “This function aims to create an atmosphere by arousing excitement in the reader and indirectly showing the mental states of the people.” (Kıran & Kıran, 2007, p.44).

After setting the scene with long descriptive sentences in the flow of the story, the narrator used the narration technique to summarize a period of time spanning several years in a few paragraphs. Summarizing is a way of removing unnecessary detail and giving an uncluttered appearance to the narrative. In this way, events and people are presented to the reader with their striking features (Tekin, 2001). While the narrator clears unnecessary details by summarizing, he also reveals the effect of the proclamation of the Constitutional Monarchy on Balkan societies. “When the Young Turks announced the unexpected Constitutional Monarchy, he went down to the city like all his friends, handed over his weapon to the government and came to his village.” (Seyfettin, 2012, p. 211).

As the narrative progresses, the effect of the declaration of the Constitutional Monarchy on the minorities living in the Balkans is seen more clearly in the dialogue sentences. “He put his hands in his trouser pockets, stretched out his feet: “Yes, I am not sure that this dream will come true,” he said. But I am in love with the idea of humanity in this dream! Think. Battles will cease. There will be no murders. The treacherous politics will be forgotten, everyone will be like brothers... they will work and be happy...” (Seyfettin, 2012, pp. 212-213).

4.3. Hürriyet Bayrakları

Hürriyet Bayrakları, which focuses on the ideas that the ideology of Ottomanism is an illusion (Hasdededoğlu, 2018), was first published in the *Türk Yurdu* magazine in 1914. In the story that starts directly with the event, the narrator starts to give ideological messages to the reader by using the narration technique. “As I stretched, I remembered that our lying revolution was the second year of this poor, fake Turkish revolution, which was bloodless and, in truth, only meaningless applause.” (Seyfettin, 2012, p. 305). According to Kavalcı and Arslan (2019), the only thing that can enter the text about the author in a literary work is ideology. In a literary

work, the narration technique offers a wide range of possibilities to a writer who cares more about the content than the form and prioritizes ideological propaganda (Sazyek, 2015).

One of the points that draws attention as the narrative progresses is that the reader can see the reflections of an event affecting the outside world in the narrator's inner world with the inner monologue technique. "Yes, today was a national festival!.. But, which nation's festival was it?" (Seyfettin, 2012, p. 305). The narrator, who criticizes the Second Constitutional Monarchy, which was declared as a requirement of the idea of Ottomanism, in his inner world, wants to justify his criticism as the narrative progresses.

For example, minorities living in the Balkans enthusiastically welcome the declaration of the 2nd Constitutional Monarchy and organize a march with the flags of their own nations. The narrator describes this situation as follows:

"To forward, to forward!

Let's take the old places from the enemy...

They were chanting their chorus so heartily that as I passed by, I could see the thin veins swelling on their frail necks and the red sweat dripping from under their feces." (Seyfettin, 2012, p. 306).

The narrator does not use only the technique of description while justifying his criticism. The narrator, "The word Ottoman is nothing but a heedful phrase, that the Greeks, Bulgarians, Serbs, and all those vigilant nations today, who are our former captives, will not have a more natural, more logical, more just idea than revenge against the Turks and uniting with their own brothers and the Balkan governments" (Seyfettin, 2012, p. 310) also uses the dialogue technique.

"Then the officer said:

-Things that are not of one kind cannot be collected. For example, ten chestnuts, eight pears, nine apples... How will you collect them? It is not possible. And just as this impossibility is a hypocritical and incorruptible rule, it is just as impossible to gather nations with different histories, traditions, inclinations, institutions, languages and ideals and make a nation out of them. If you gather these nations and say 'Ottoman', you will be wrong." (Seyfettin, 2012, p.310).

As can be seen, the narrator tried to convey his ideology to the reader by using the techniques of narration, dialogue, internal dialogue and description in the story within the limits of the story genre.

5. Conclusion/Discussion/Suggestons

5.1. Conclusion

The use of narrative, description and dialogue techniques in Ömer Seyfettin's stories about the Balkans is the first result reached in line with the research questions at the end of the study. When these techniques are examined in terms of usage functions, it is seen that the narration technique is generally used in the preparation phase of the story to create the scene where the events will take place and to summarize the events spread over a long period of time. When examined in terms of usage functions, it is seen that the description technique is used with details appealing to more than one sense, to enable the reader to find himself in the set scene.

When the dialogue technique is examined in terms of usage functions, it is seen that the description technique used in the symbolic function is used to reveal the personality traits of the heroes and to direct the development of events. In terms of usage functions, it is seen that the interior monologue technique is used to explain that the extraordinary events experienced in the outside world find a strong response in the inner world of the narrator.

When the narrative techniques used in Ömer Seyfettin's stories about the Balkans are examined in terms of their contributions to the content, it is seen that the chaotic situation in the Balkans in the early 20th century and the reflections of the Ottomanism ideology on the Balkan nations are presented to the reader through these techniques. Then, the massacres of the minorities living in the Balkans against the Muslim-Turkish people are presented to the reader in a striking way with the thoughts of nationalism. Finally, it is mentioned that the Muslim-Turkish people living in the Ottoman state will get rid of these massacres not with the thought of Ottomanism, but with the thought of Turkism.

5.2. Discussion

In this study, in which the effects of the techniques used in Ömer Seyfettin's stories about the Balkans on the narrative were investigated, the story of the Beyaz Lale was first examined. As a result of the examination, it is seen that the techniques of narration, description and dialogue are used in this story. When the parts in which the narration technique is used in the story are examined, it is seen that the narrator sets up a scene by using this technique during the preparation process for the event.

In a study, in which the stories of Cemil Süleyman are examined in terms of narration techniques, it is seen that the narration technique is used for the same purpose. The narrative technique was used extensively in many of Cemil Süleyman's stories. In these stories, where the narrator directly confronts the reader and begins to tell, a scene is set by giving information about the person, place and events in the fiction (Baytimur, 2021).

In Beyaz Lale, the narrator, who confronts the reader directly with the narrative technique as soon as the story begins, he also uses of the depiction technique while setting the scene. Similar results were obtained in a study, in which the story called Sevincini Bulmak was handled in terms of narration techniques. In this story, narration and description techniques are used intertwined, especially in the parts where the author and the hero narrator dominate. This situation has added harmony to the narration, and the insertion of the showing technique between the narration technique has made the story immersive by making the reader active (Demir, 2020).

In the story, it is also seen that the narration technique has turned into an instrument in which ideological messages are given to the reader. "If the narrator makes a thought or ideology feel in the narrative, that thought or ideology can become one of the components of the narrative." (Kavalcı& Arslan, 2019, p.24). In a study on Orhan Kemal's stories, it is seen that the narration technique has become one of the components of the narrative.

In Orhan Kemal's stories, firstly, the conflicts between individual-individual, individual-society are revealed in their dimensions. In this process, sections from the lives of people whose biggest dream is to find a piece of hot bread, parents who cannot offer their children the life they want, and cruel bosses are transferred. Then, the effective, creative and constructive

essence of socialist realist ideology is presented to the reader as a proposal with the narration technique (Zhiyenbayev & Abishova, 2020).

One of the narrative techniques used effectively in *Beyaz Lale* is dialogue. Dialogues established in the story direct the flow of events. Dialogues in fiction can be used in different functions such as playing a role in the development of events, making references to people's psycho-social positions and revealing the cultural structuring (Eliuz, 2004). In a study, in which the stories of Celil Memmedguluzade and O. Henry were examined in terms of dialogue technique, similar results were obtained. "The dialogues in these works are of great importance in revealing the nature and subject of the events and revealing the characters of the types." (Musayeva, 2016, p. 4).

Bomba is another story explored in the study. As a result of the examination, it was determined that the techniques of description, narration and dialogue were used in the story. The descriptive sentences used in the symbolic function in the story mainly consist of similes and personifications. Because, this kind of depiction requires a higher level of abstraction and a mastery of using images carefully. Therefore, decorative depictions represent a reality in the background and their depictions are used to make symbolic associations.

In Nursel Duruel's story *Ses Maketi*, it is seen that the dialogues are used in a symbolic function. In her story called *Ses Modeli*, although she includes different narrative styles such as monologue, internal analysis, and stream of consciousness, the dialogue technique has a different weight. Because in the story, the fears and anxieties of the heroes are brought to the forefront through the dialogues that have a symbolic function (Çakmakçı, 2021).

Another technique that is used extensively in the story is narration. Thanks to this technique, events taking place over a long period of time are purified from unnecessary details, allowing the reader to focus on the message to be conveyed. This attitude, in which the content is supported, is also found in Mehmet Günsür's stories. "Where it is used in conjunction with the narrative technique, summarizing removes unnecessary details and brings forward details that evoke the impact and intensity that the story intended." (Karadeniz, 2019).

In the story, it is seen that the dialogues are used as a tool to determine the direction and form of the relations between the protagonists, as well as to reveal the ideological approach of the author. Similar results were reached in the study, in which Leyla Erbil's ideological approaches were tried to be revealed on the discourse and actions of the narrators in his stories. The discourses of the heroes chosen as the narrators in the stories reflect Leyla Erbil's socialist realist worldview. The author directs serious and intense criticisms to corrupt family structures and lifestyles through her narrators (Bakır, 2015).

Finally, *Hürriyet Bayrakları* were examined in the study. As a result of the examination, it was determined that the techniques of narration, interior monologue, description and dialogue were used in the story. In this story, as in the other stories examined, it is seen that with the techniques of narration and description, it reveals the massacres that the Muslim-Turkish people was exposed to before and after the Balkan Wars. Then, it is seen that he presents a state design based on the current situation in the Balkans by using the dialogue technique.

In this story, unlike the other stories examined, it is seen that the interior monologue technique is also used. The interior monologue technique, which has been preferred in fiction by modernist writers such as Proust, Joyce, Woolf, Kafka and Faulkner, especially since the

beginning of the 20th century, has been used extensively in literary works since the second half of the 20th century (Sazyek, 2015).

When one considers that 'Hürriyet Bayrakları' was first published in 1914, it becomes evident that the technique of interior monologue was quite avant-garde for that era. The early adoption of this narrative method might be attributed to the deep resonance the tragedies endured by the Muslim-Turkish community in the Balkans had within the author's psyche

Considering that Hürriyet Bayrakları was first published in 1914, it can be said that the interior monologue technique was very new for that period. The early use of this technique can be explained by the fact that the tragedy of the Muslim-Turkish people in the Balkans found a strong response in the author's inner world.

5.3. Suggestons

In this study, in which Ömer Seyfettin's stories about the Balkans were examined in terms of narrative techniques, the following suggestions were presented to official institutions and researchers:

Recommendations for Official Institutions

- Ömer Seyfettin's stories about the Balkans can be turned into listening texts by considering the developmental characteristics of children.
- Ömer Seyfettin's stories about the Balkans can be turned into short films by considering the developmental levels of children.

Recommendations for Researchers

- By using the narrative techniques that are widely preferred in today's story, rewriting studies can be done on Ömer Seyfettin's stories about the Balkans.
- Ömer Seyfettin's different stories about the Balkans can also be examined in terms of narrative techniques.

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