



A Comparative Analysis of Edgar Allan Poe's *The Cask of Amontillado* and Ömer Seyfettin's *Beyaz Lale* (White Tulip) in Terms of the Theme of Violence

Edgar Allan Poe'nun Amontillado Fıçısı ile Ömer Seyfettin'in Beyaz Lale Adlı Eserlerinin Şiddet Teması Açısından Karşılaştırmalı Bir Analizi

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Öz

Bu çalışmada, Edgar Allan Poe'nun *The Cask of Amontillado* ve Ömer Seyfettin'in *Beyaz Lale* adlı öyküleri şiddet teması bağlamında karşılaştırılır. Araştırma eklektik bir metoda dayanmaktadır. Metin içi unsurlar kadar metin dışı unsurlar da analiz edilir. Edebi ve estetik değerlerin yanında yazarların biyografileri, dönem, sosyo kültürel yapı ve tarihsal arka plan gibi bileşenler de incelenir. Poe ve Seyfettin'in şahsi ve edebi hayatlarında dikkate değer benzerlikler vardır. Yazarlar, 19. yüzyılda farklı coğrafyalarda öykü türünün öncüleri olmuş ve türün gelişimine büyük katkıda bulunmuştur. Her iki yazar da etkili birer teorisyendir. Poe öykü türünü kuramsal açıdan şekillendirmiş, Seyfettin modern Türkçenin temellerini atmıştır. Poe ve Seyfettin hayatlarını yazarak sürdürmeye çalışmıştır. İkisi de bir süre orduda askerlik yapmış, zorluk dolu hayatları genç yaşta sona ermiştir. Poe ve Seyfettin bir çok eserinde şiddeti ana tema olarak kullanır. *The Cask of Amontillado* ve *Beyaz Lale* bu duruma iyi birer örneklerdir. Poe, şiddeti Gotik ve romantic unsurlarla estetik bir biçimde sunar ve yeni ortaya çıkan burjuva sınıfı ile gücünü kaybetmeye başlamış aristokrasinin çatışmasını betimler. Seyfettin, Balkan Savaşları'nda yaşanan şiddeti realist bir üslup ile aktarır ve ideolojik motivasyonunun ip uçlarını verir. Günümüzde karşılaştırmalı edebiyat ile ilgili yöntem ve kapsam tartışmaları sürmektedir fakat temel felsefe değişmemiştir. Goethe, 19. yüzyılda dünya edebiyatı kavramını ortaya attığında, Avrupa'da yaklaşan savaşı öngörmüştür. O, edebiyat aracılığıyla ülkelerin birbirlerini daha iyi tanımları halinde barış olasılığının artacağını savunmuştur. Umarım bu makale bu felsefeye katkıda bulunur.

Anahtar Kelimeler: Edgar Allan Poe, Ömer Seyfettin, Şiddet, Tematoloji, Karşılaştırmalı Edebiyat.

Makale Türü: Araştırma

Abstract

In this study, Edgar Allan Poe's *The Cask of Amontillado* and Ömer Seyfettin's *Beyaz Lale* (White Tulip) are compared in the context of the theme of violence. The research depends on an eclectic method. Extratextual elements as well as in-text elements are analyzed. In addition to literary and aesthetic values, components such as biographies of authors, periods, socio-cultural structure, and historical background are also emphasized. There are remarkable similarities in the personal and literary lives of Poe and Seyfettin. The authors were the pioneers of the story story in different geographies in the 19th century and contributed greatly to the development of the genre. Both writers are also influential theorists. Poe shaped the short story genre theoretically, and Seyfettin laid the foundations of modern Turkish. Poe and Seyfettin tried to sustain their lives by writing. Both of them served in the army for a while, and their lives full of hardships ended at a young age. Poe and Seyfettin implement violence as the main theme in many of their works. *The Cask of Amontillado* and the *Beyaz Lale* are good examples of it. Poe presents violence aesthetically with Gothic and romantic elements and depicts the conflict between the newly emerging bourgeois class and the aristocracy, which has begun to lose its power. Seyfettin conveys the violence experienced in the Balkan

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Wars with a realist style and gives clues about his ideological motivation Today, debates on the methodology and scope of comparative literature continue, but the fundamental philosophy has not changed. When Goethe introduced the concept of world literature in the 19th century, he foresaw the impending war in Europe. He asserted that the possibility of peace would increase if countries got to know each other better through literature. I hope this article will contribute to that philosophy.

Key Words: Edgar Allan Poe, Ömer Seyfettin, Violence, Thematology, Comparative Literature.

Paper Type: Research

Two Interesting Personalities.

Poe (1809-1849) in America and Seyfettin (1884-1920) in the Ottoman Empire met the demand for short stories in the new emerging market of newspapers and magazines in the 19th century. They were great authors and versatile figures who produced magnificent works in various fields. Poe as a theorist devised a frame for the short story that still governs the genre. He has been one of the most published authors in America and the world. Seyfettin has been the most published short story writer in Türkiye. As a theorist, he contributed to the modernization of the Turkish language. These two authors wrote impressive, striking, absorbing stories. Poe and Seyfettin implement violence as one of the main themes in their stories. Violence is so vividly described in some of their stories that one may inevitably feel pure terror, distilled fear.

Edgar Allan Poe is one of the most well-known American authors in the world. Poe experienced lots of ups and downs. His father abandoned the family, and his mother died when he was two years old. Some critics claim that Poe's obsession with death in his works is related to the loss of parents, especially the loss of the mother. He was adopted by a rich merchant but not legally. He went to university in 1826 but could not continue his education because of gambling debts his foster father refused to pay for. He started to write poems at a young age. He was eighteen when he had his first book published anonymously, *Tamerlane and Other Poems* in 1827. He published a new volume, *Al Aaraaf, Tamerlane, and Minor Poems* in 1829.

Poe enlisted in the US Army but was thrown out of this institution. He married his cousin, Virginia Clemm in 1835. She died very young because of tuberculosis. Loss of the mother and the wife, being abandoned by the biological father, and being rejected by the foster father had probably considerable effects on his self-destructive, reckless, and impulsive character. His excessive drinking caused him lots of problems. His death caused some mysterious speculations. He disappeared for a while and was found drunk in the street then died in a hospital in 1849.

As a prominent literary figure, Poe is a great satirist and a humorist and renowned for his harsh critics. His bitter tongue and uncompromising attitude caused a general disfavor in the public, especially among literary circles. This harsh satire raising to the level of vengeance is revealed in his works. "Nemo me impune lacessit" (No one attacks me with impunity). Poe used this statement to attack his opponents in literary circles. This statement also takes place in *The Cask of Amontillado*. "Behind Poe's fictional treatment of perverseness lies the biographical puzzle of why he so insistently jeopardized his well-being and subverted his literary career" (Kennedy, 1996: 539). His reckless attitudes and in between manners (life and death, hope, and misery, constructive and destructive, rational and irrational) have fingerprints in his works. Low self-esteem, self-punishment, and revenge are the themes that he expressed in his works.

His review of Hawthorne's *Twice-Told Tales* has been one of the most influential and constructive criticisms ever. *The Philosophy of Composition* is accepted as the first example of textual literary criticism in the modern sense. Poe devised criteria for the short story which have not worn off up to the present time. His theoretical principles about the short story provided prestige to the genre. He wrote sixty-six short stories. He has plays, novels, articles, and book

reviews as well. The implementation of international copyright law and higher wages for writers and some other rights owe him too much.

Alan Edgar Poe is a versatile author. He tried different ideas and approaches in his works. “Poe appears as a Shelleyan romantic and as an eighteenth-century rationalist, as a neurotic escapist and as a broadly social figure, as a neo-Platonic visionary and as a severe logician or a commonsense realist, as a selfless devotee to artistic ideals and as a calculating exploiter of literary fads” (Moldenhauer, 1968, s.284). New generations are deeply affected by his style, especially his Gothic style. He has a great influence on literature, cinema, and music.

When Seyfettin died in 1920, Poe’s stories were not translated into Turkish yet. He may not have read Poe’s stories. Seyfettin admitted that he took Emile Zola and Guy de Maupassant as examples. (Alangu, 2010, s.3). Seyfettin had to live in several different regions of the Ottoman Empire because his father was an army officer. When he was four years old, he started school. Some of his stories are about those childhood memories. He went to the military school when he was nine years old. He started his literary life writing poems in this school. His first poem was published in 1900 in a periodical named *Mecmua-i Edebiye* (*Literary Magazine*). He wrote essays, critics on politics, and critics on literature in his later life. His first short story was published in 1908 in a periodical called *Tenkid* (*Critics*).

Omer Seyfettin was an influential figure in the reformation of modern Turkish. He wrote an article named *Yeni Lisan* (*New Language*) in the magazine, *Genç Kalemler* (*Young Pens*) in 1911 which is still the cornerstone of the modern Turkish language. In this article, he declares that the language should be purified. He even asserts that there is no Ottoman language because there is no Ottoman nation. Turks should have their national literature. Seyfettin states that “None of the deceased could dig its own grave” (qtd. Uyguner, 1989, s.26).

The party, Committee of Union, and Progress, which took control of the Ottoman Empire in the very beginning of the 20th century wanted to lead a new cultural life that could support the ideology of the party. Seyfettin was one of the top ideologists. The slogan was “new nation, new life, new language” Seyfettin declares, “I said that I loathed literature, but my hatred is for the language rather than literature” He also adds that the current language is against science and logic. (qtd. Alangu, 2010, s.118, 142).

Seyfettin wrote in a pure language getting rid of Arabic and Persian phrases and patterns. He did not write for the taste of the literary circle or elite; he wrote for the folk with plain language which was humiliated and insulted in his period. Seyfettin asserts that whoever has nothing to say, uses fancy language in their works. (qtd. Alangu, 2010, s.138). To him, real language is everyday language, street talk even vulgar phrases and slang. Uzer finds Seyfettin a bit populist (2019, s. 359). Some of his stories are satirical and ironic with a sense of humor. Family, women, education, and superstitions were other themes that he wrote about.

Even though Seyfettin’s stories have different themes, fundamentally they can be classified under two titles. First, the traditions and social obstacles that prevent Ottoman Turks from reaching Western civilizations, second: the heroic themes taken from Ottoman history as a motivation source to increase the self-confidence of the folks (Önertoy, 1972, s.140).

Seyfettin was an officer in the Ottoman army during the Balkan Wars. Most of the violent stories are about this period. After the war, he returned to Istanbul, and he worked there as a teacher for a while, then he decided to become a penman and tried to live on his stories, essays, translations, novellas, and novels.

He is a realist writer. The events, characters, and settings depend on real life. His style is compared to that of Maupassant’s: a strong tight plot with logical consequences with a classical introduction, climax, and anti-climax.

Poe and Seyfettin implement violence as a dominant theme in some of their stories. This theme strengthens and tightens the narrative. Violence comes from different sources and is handled differently in their stories. Both authors have reasons and motivations for this. Violence is a strong emotion. Through it, they probably aim to impress the reader. This aesthetic and literary concern is obvious in the narrations. In this study, this case is analyzed considering historical, cultural, and literary background.

Comparison of *The Cask of Amontillado* and *Beyaz Lale (White Tulip)* in the Context of Violence

To analyze the roots of violence in Poe's stories, I assume that the Gothic genre must be referred to at the beginning. The historical significance of 'Goth' is a Germanic invasion of Roman empire. This term has gained some associations in different fields over time. The word 'Goth' signifies an architectural style in Medieval times with high pointed arches, and clustered columns. That is why the settings of the Gothic style in literature and cinema contain Middle Ages castles, dark vaults, mysterious passages, dark corridors, hidden doors, and secret rooms. The stories take place in dark and gloomy atmospheres assisted with dreadful metaphors in horrifying places. Mysticism, metaphysical events, suspense, mystery, shock, sensation, witches, supernatural creatures, ghosts, fortune tellers, etc... are the characteristic components of this genre. The connotations of Gothic are barbaric, lofty, foreign, rude, medieval, and belonging to the Dark Ages. This style in literature was evaluated as vulgar and unattractive, but then it became popular and spread beyond the boundaries. Hughes claims that Gothic style in literature is very adaptive and progressive (2013, s.3). This genre attempted to address the taste of the elite initially, later the publishers found out its effects on the public and discovered how profitable it was, and it became popular among the folks.

Gothic style emerged as a response to reason. It mainly focuses on individual sensibility; in this sense, it could be interpreted as a kind of romantic revival. The philosophy of enlightenment tries to restrict human feelings to the realm of reason. Gothic style objects to this notion on the ground that human feelings, sensitivities, and imagination cannot be restricted. This may kill creativity.

The Castle of Otranto (1764) by the English author Horace Walpole is commonly acknowledged as the beginning of the genre. The period between 1750 and 1820 is recognized as the initial phase of Gothic style. In this period the mythopoetic roots of ancient stories and modern realist perceptions of nature were blended. May claims that Walpole transforms ordinary characters into "psychological embodiments of basic human fears and desires" (1991: 7). This concept was revived and reinterpreted in America in the 19th century. It is counted as the second phase of Gothic genre. Poe was one of the most influential representatives of this period. He reinterpreted Gothic style and molded it into a new shape with romantic concerns. *His works are a blend of horror and romance in this sense.*

Gothic characters suffer from *madness*, mental illnesses, psychological traumas, and abnormal dreams accompanied by the fear of death. May asserts that Poe presents his character between the realm of reality and illusion (1991, s. 18). The Gothic character could not discriminate between the real world and illusion. Cuddon says that the abjection of life and death, human and non-human is the source of fascination and horror in Gothic (2013, s. 2). He also claims horror stories containing uncanny terror, violence, barbarism, psychological chaos, trauma, taboo desire, mystical supernatural events facilitated the development of the short story. People were alert and curious while they were reading. This interest boosted the development of the short story genre. "The horror story is part of a long process by which people have tried to come to terms with and find adequate descriptions and symbols for deeply rooted and powerful

energies and fears which are related to sexuality and the body, death, afterlife, punishment, darkness and violence” (Cuddon, 2013, s. 340).

Why is Poe obsessed with death in his works? It is possible to find the fingerprints of this obsession by examining historical facts. The perception of death changed dramatically in the 18th century. The Christian view of heaven and hell fell from popularity and death gained a spiritual infinity blended with the antic perceptions of Greek mythology. Death went down to the underworld of Hades and continued to exist there. For Poe death is an in between state, a pause rather than the final. This Quranic phase is called *Al Araaf*. Poe published a volume under the name *Al Araaf* in 1829. He had a personal concern for death, imprisonment, claustrophobia, and being buried alive. In the 19th century, interest grew in Egypt, especially in mummified buddies. Lots of writers somehow touched on this subject in their works. Poe wrote *Some Words with a Mummy*. Like *Frankenstein*, the mummy is revived using electricity. The mummy, unlike the general perception, is a friendly one. The romantic soul of Poe prevails here.

In Gothic style, writers tend to go to extremes. The setting, the outfits, and the language are parts of this extreme. The setting has a function beyond its existence in the story. It is a character on its own. “...bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent and stood together on the damp ground of the catacombs of the Montresors” (Poe, 2013, s. 215).

The Cask of Amontillado was published in 1846 in *Godey's Lady's Book*. It is Poe's one of the most well-known stories. It is a fine example of Poe's style. The story is a kind of manifestation of Gothic style. It contains the basic qualities of the genre from the perspective of the character, setting, language, and themes.

Işık claims that Poe re-establishes the terror and violence in the mind of the reader actualizing the components of the old Gothic style which are fantastic and terrifying.... (2018, s. 29). Terror and violence resurrect in the subconscious of the reader during the reading process. Poe lets out the suppressed terror and violence in the minds of characters cooperating with the reader. First-person narration seems the best way in this cooperation. The story is narrated by the main character, Montresor. Montresor is mentally unhealthy. By using an untrustworthy narrator, Poe enhances uncertainty and fear. As the reader progresses, terror and violence intensify. Fifty years passed, and the character tells his story as if it took place yesterday.

There are two characters in the story: Montresor and Fortunato. Montresor represents the aristocracy, and Fortunato represents an emerging class, the bourgeoisie. Montresor decides to take revenge on Fortunato. The tension between the classes might have turned into a personal matter. Obsessed with Fortunato, Montresor is at the threshold of madness. “In stories that are highly unified as a result of narrator obsession, motifs are motivated less by similitude or the need to create some correspondence with the external world than the demands of coherence that is, by purely aesthetic demands” (May 1991, s. 79). This obsession is an instrument to stay in the boundaries of the narration. “The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon the insult, I vowed revenge” (Poe, 2013, s. 214). When this revenge is taken, unity and the pre-conceived effect are to be fulfilled as well. Poe is the master of tone. He never diverts from the pre-conceived tone.

Fortunato never suspects Montresor's evil plan. He trusts and follows him blatantly. Montresor talks directly to the reader. “You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat” (Poe, 2013, s. 214). Montresor has his oath to take his revenge. He brags about his evil plan.

At length I would be avenged, this was a point definitively settled—but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself feel as such to him who has done the wrong. (Poe, 2013, s. 214).

Fortunato implies that he ignores Montresor's family background. "I forget your arms" (Poe, 2013, s. 215). This statement indicates that the aristocracy has been losing power in society. It is no longer an influential class as it used to be. Mon-tresor means my treasure, the good old days. These days are long gone. The gothic heroes are chivalric characters having aristocratic lineages. This virtuous character aligns with an outcast like Satan to do the mission and to untie the knot in the text. "The Gothic of normal [...] is concerned with anxieties associated with normal, that is the anxieties of being oppressed by social pressure, [...] the dangers of deviance that surround them" (Hughes, 2013, s. 126). Montresor is subjected to the same mechanism. He is about to provide the previous order which would justify his action. The order must be restored.

Even though Fortunato is portrayed as the victim in the story, the real victim is Montresor who is overwhelmed by the idea of revenge. Montresor intends to legitimize his violent action. "Nemo me impune lacessit" (No one attacks me with impunity) (Poe, 2013, s. 214-215). He implies that the one who messes up with him will have to pay a price. This resentment is represented through a religious symbol. "A huge human foot d'or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel" (Poe, 2013, s. 215). The serpent is a biblical figure embodying cunningness and revenge. Karadaş argues that this Biblical story (falling from heaven) simulates the relationship between Montresor and Fortunato. Fortunato, the member of the newly born class, the bourgeoisie, causes the aristocrats to fall from heaven (2005, s. 10). The fall of an aristocrat into a miserable tragedy is a common theme in Gothic style.

Satan is accepted as the source of evil in prominent established religions. This scapegoat is a useful medium to deny human responsibilities. In the Age of Enlightenment, this idea was despised as an excuse to deny human influences. Human being should be responsible for his/her deeds to the utmost, but there is a grey field between these two perspectives. Poe seems to find a third way: the dark corners of the human mind. Suppression of the mythological, traditional, and illogical components of horror in stories gives a new way of manifesting horror: the human psyche. The deep subconscious of human being is established as the source of unpredictable evil.

... his imaginative understanding of the self, creating and suffering under the pressure of obsession, hatred, and dread... Poe has real insight into that irrational strategy by which the mind attempts to preserve itself from its forces of madness, disease, and disintegration by rigidly isolating itself and by assuming that the threat is external when in fact it is internal... Poe often seeks to find metaphoric equivalents for his explicit theoretical concerns about identity and oneness in unexpected guises, with the importance of analogy, with the life and death power of writing and art to stimulate supernatural and finally fatal visions, with the terror and awe of moving from life to death to a strange afterlife or of swooning and awakening to strange perceptions, novel sensation. (Shulman, 1970, s. 247, 248, 250).

In Poe's stories, the main character fictionalizes the distorted version of real life. Montresor tries to rationalize and justify his evil deeds. He reveals it step by step through the narration. The reader is not fully acquainted with Montresor's plan in the beginning. S/he gets accustomed to the situation and starts to feel no remorse for the victim anymore. Montresor tells the reader that it is a good and detailed plan because, in the end, he is sure that he would not be caught or punished. "This was a point definitively settled—but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish but punish with impunity" (Poe, 2013, s. 214). He is overwhelmed with the joy of his plan. He takes pleasure in entrapping an innocent man who signifies a condition of psychopathy. This disturbance intensifies when he asks

the victim with a smile whether he would like to taste Amontillado which he has bought recently. Fortunato boasts of being a perfect connoisseur. Montresor knows his weakness; Fortunato would not be able to resist this offer. He is sensitive about being praised as a good winetaster. He has a rival, Luchesi. Montresor mentions Luchesi purposefully to provoke Fortunato. Fortunato accepts this invitation without hesitation.

It is carnival time, and everybody is singing, and dancing, in the streets in fancy dress until dusk. Fortunato wears a motley and a conical cap with rings. Social pressure is uplifted, and class discrimination fades away. Everybody wears any costume belonging to any class or profession. Fortunato, a wealthy and well-known merchant, wears the costume of a fool. Montresor wears a roquelaire which makes him look like an executioner. He gives a day off to the servants in the house. The plan is in action and has worked perfectly so far. Montresor has thought of possible obstacles previously and has cleared them off one by one. It is a road to sadistic revenge.

Fortunato is drunk and guided easily. He is ill, and he coughs consistently. This implies that Fortunato is unfit and inferior to Montresor. "Come, I said, with decision, we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me, it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi" (Poe, 2013, s. 215). Montresor uses this ironic language at every turn. He provokes Fortunato and fools this boastful man. "Enough, he said; the cough is a mere nothing; it will not kill me. I shall not die of a cough. True—true, I replied, and indeed, I had no intention of alarming you unnecessarily, but you should use all proper caution. A draught of this Medoc will defend us from the damp" (Poe, 2013, s. 215). They go deeper and deeper into the vaults just as going down into the dark corridors of the human subconscious.

As Fortunato walks and drinks in the vault, he becomes more drunk. He makes a gesticulation, a sign of Masonry, which Montresor does not seem to understand. Perhaps, Montresor pretends not to understand. Fortunato asks Montresor whether he has a connection with Masons, the brotherhood. Montresor answers him showing a trowel beneath his coat. He implies that he is a real mason, not just a member of the sect. He is going to build a wall around Fortunato. In the vaults, there are bones of the ancestors in catacombs denoting Montresor's noble roots. "These vaults, he said, are extensive. The Montresors, I replied, were a great and numerous family" (Poe, 2013, s. 215). He consistently insults his victim. They come to a niche, a recess, and there is nowhere to proceed anymore. On the wall, there are specifically designed padlocks and staples. Fortunato feels dizzy; he cannot stand up properly. Montresor takes advantage. He chains Fortunato to the wall and begins to build a wall around him. He buries him alive. Fortunato keeps repeating the word 'Amontillado' while being chained to a wall. Amontillado is a Spanish and Italian expression meaning collected or formed into little heaps. Nothing could stop Montresor from doing his evil act.

Karadaş claims that the language that Montresor uses increases the dosage of violence (2005, s. 11). Montresor is playing mind games with the victim. He purposefully repeats what Fortunato utters. This echo intensifies the irony and mockery. Fortunato begs Montresor to let him go 'for the love of God' Montresor repeats the same phrase 'for the love of God' with different intentions and intonation implying that he is doing all these things with the approval of God. The meaning of Fortunato's name is noteworthy: it means lucky. It is one of the examples of verbal irony that Poe uses in the narration. "In discourse, on the other hand, where there is no such thing as coincidence or accidents -since the author controls all the elements of the story - we can legitimately designate certain events or remarks as ironic" (May,1991, s. 79). Poe controls the plot, and so does the level of terror.

Physical and psychological torture continues for a while. "I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction" (Poe, 2013, s.217). As Fortunato comes round, he begins to realize his

situation. He is struggling to loosen himself in the trap. It is the story of a hunter and a prey. The hunter has a sadistic pleasure in torturing the prey. The wall is about to be finished. "A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back" (Poe, 2013, s. 217). Montresor loses his cold bloodiness. "For a brief moment I hesitated — I trembled" Then he returns to his sadistic emotional state. "felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed—I aided—I surpassed them in volume and in strength. I did this, and the clamor grew still" (Poe, 2013, s. 217). The narration starts to move faster from this point. "But now there came from out the niche a low laugh that erected the hairs upon my head" (Poe, 2013, s. 217). Fortunato is looking for a way to get out of the situation. "It was succeeded by a sad voice, which I had difficulty recognizing as that of the noble Fortunato. The voice said—"Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!—over our wine—he! he! he!" "But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato, and the rest? Let us be gone" (Poe, 2013, s. 217). These are the last words of the victim who was buried alive in the wall of a basement fifty years ago. "There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry, I re-erected the old rampart of bones. For half a century, no mortal has disturbed them. In pace requiescat!" (Poe, 2013, s. 217). The end of the story is disturbingly violent.

"Poe's strategy of sustaining tension between an ordered prose and an irrational subject matter or of dealing in a meticulously organized story with the powers of chaos and disintegration, or through Poe's ability to imagine and bring to fictional life his major symbols—the abyss, the darkened chambers, the teeth and eyes that animate much of his best work" (Shulman, 1970, s. 251). Montresor has confessed the evil action that he committed fifty years ago on his deathbed. Is he remorseful? There is no evidence. He is bragging about the perfect plan that causes a man to end up buried alive in the wall. This violent action seems to harm Montresor spiritually because it is embedded in his deep psyche. He remembers every detail vividly. In this case, the serpent whose fangs are imbedded into the heel of Montresor is Fortunato. He is making this confession to comfort his conscience. He has the pleasure of having revenge and seducing the reader to be the partner in this evil action.

"Robert Scholes classifies premature burial into three basic forms: the historical, the satirical, and the romantic. Accounts of the historical type of concern "actual events and real people": concrete details about premature burials in the world of daily experience. In satirical mode, however, the event is reduced to situation comedy; burial creates a temporary inconvenience for the "corpse," whose reanimation produces laughable encounters with the living. Conversely, the romantic mode elevates the action to melodrama or tragedy and in hyperbolic language portrays the almost superhuman suffering of the victim. In short, writers of burial narratives aimed primarily to inform, amuse, or excite their readers, though some tales, as we shall see, reveal a mixed purpose. (qtd Kennedy, 1996, s. 166).

Looking at these categories above, the burial in *The Cask of Amontillado* falls into the third category. Fortunato's burial in the wall has romantic connotations of causing suprahuman suffering.

Poe reconstitutes the perception of the source of evil and explores what lies beyond the limits of reason. He makes the reader forget whether the issues in the story are moral or immoral, reasonable, or unreasonable. This pattern is accepted by the reader too. He draws the reader into the atmosphere of the story to share the motivation of the soul and its actions. The reader is curious to proceed and to witness what will happen next. The narrator reveals the story with mathematical precision providing tension and terror with his voice. This takes the reader into the silent content of the actions step by step. With the direct and self-confident attitude of the narrator, the reader

ceases to feel guilty about witnessing evil. "The pitiless tone is partly responsible for the feeling of horror that seizes the reader at the end of the story" (Baraban, 2004, s. 49).

Poe makes first-person narration into an art. The goal of unity is achieved through it. The reader could never get out of the point of view of the main character. The reader gets into the story through the bizarre revelations step by step. Montresor, the main hero who is mentally ill tries to legitimize his evil action. This point of view is the most suitable medium to expose the reader to a weird psyche.

Poe, I contend, is conscious of the abnormalities of his narrators and does not condone the intellectual ruses through which they strive, only too earnestly, to justify themselves. In short, though his narrators are often febrile or demented, Poe is conspicuously "sane" They may be "decidedly primitive" or "wildly incoherent," but Poe, in his stories at least, is mature and lucid. (Gargano, 1963, s. 181).

"Poe also dramatizes his insights into the unconscious tendency of the mind to protect itself by rigidly suppressing threatening inner force" (Shulman, 1970, s. 256). The utmost sensitivity of the hero/narrator is a challenge to the reader while judging the reality of the story. The reader at every step should be conscious. "For Poe is not merely a Romanticist; he is also the chronicler of the consequences of the Romantic excesses which lead to psychic disorder, pain, and organization" (Gargano, 1963, s. 178). Gargano turns our attention to the speeches of the character, Montresor. "These short, rigid expressions that the protagonist employs to prove that he is sane proves him to be insane" (Gargano, 1963, s. 179). Even though the protagonist has a precise well-planned assault over which he has total control, he does not have the control of the irrational impulse that leads to the final consequence.

"Poe's fiction provides striking support for this perspective. Without reading the tales as coded autobiography, we may note here briefly the recurrence of certain patterns of violence that hint at Poe's fixation with both female abandonment and male rejection" (Kennedy, 1996, s. 540). Poe's deep psychological disturbances are expressed through Montresor's self-betrayal. The assault on a male character which is manifested through groundless anger is a self-destructive action of the protagonist. "Montresor entraps the mirthful Fortunato in *The Cask of Amontillado* ostensibly to avenge a series of unspecified wrongs" (Kennedy 1996, s. 540). Montresor told this story so many years later. During this period, he was punishing himself. He buried this disturbing event into his subconscious, not in a wall.

Poe is obsessed with death and has the fear of being buried alive. In 19th century there were widespread epidemics such as yellow fever, tuberculosis, and cholera. There were reports that some people were buried alive in that turmoil and haste. Premature burial stories were popular. Poe has a story named *Premature Burial* (1844).

Poe understood perfectly well the dilemma of being desperately at odds with himself, his own worst enemy, and his tales of murder and confession project through doubled relationships his insights into self-destructive perverseness. At the same time, he sensed how deeply his life had been affected by orphanhood and abandonment, and in his poetry and fiction he relentlessly explored (and exploited) the tragedy of loss. But Poe never grasped the insidious connection in his own life between self-punishment and melancholia, between self-hatred and symbolic rejection. (Kennedy 1996, s. 547).

Koçsoy claims that through terror and violence, Poe exalts evil in narration. "It focuses on the anti-social, the irrational, and the immoral; so, it is closely related to transgression" (2018, s. 143). Koçsoy relates sublime to the pleasure of evil that governs Poe's style. "The sublime is a link between terror and pleasure. It is something that disturbs and subdues human reason and imagination. Although it seems paradoxical that seemingly displeasing things such as terror and pain can produce the sublime, it is a negative bliss and delight in gothic sense" (2018, s. 143). Violence is brought into the narration with an aesthetic concern. Totality, harmony, and unity

help to provide this single effect: terror. "It is something that disturbs and subdues human reason and imagination. Although it seems paradoxical that seemingly displeasing things such as terror and pain can produce the sublime, it is a negative bliss and delight in gothic sense" (Koçsoy 2018, s. 144). The notion of the sublime has a connection to creativity.

Like Poe, Seyfettin implements violence as a main theme in some of his stories. But unlike Poe, violence is a real-life experience for him. Seyfettin is a realist writer. He was an officer in the Ottoman army during the Balkan Wars in 1911-1912. He witnessed, lived through, and experienced violence himself. He took a diary and notes during the war which are revived in his stories. *Beyaz Lale* is one of the examples of this case.

Beyaz Lale was written in 1912 when the Balkan war was savaging the region. It was published in 1914 in a periodical called *Donanma*. The story begins with a scene in which Ottoman army is withdrawing from a town, Serez. It was a real town around which Omer Seyfettin did his military service as an officer. It is a shameful and devastating retreat for Turks. Native Bulgarians do not feel the same way. They tease, shout, and mock at the worn-out soldiers, while they are crossing the town. The hatred is wrapped up in their insulting words and movements. The Turkish neighborhood sinks into a deep silence. The next day the Bulgarian army enters the town accompanied by victory songs.

Omer Seyfettin is a pioneer nationalist in Ottoman Empire. He wants to build a nationalistic view and yearns to spread this ideology with his pen. Seyfettin exhibits his ideology through Radko, the main character.

Look at the Turks. They are so stupid that they do not only reject the realities of ethnography, but they also do not believe in nationalism. They even deny their nationalists severely. Their historical view is a curse to great emperors like Chengiz and Hulagu. Because of their anti-nationalist view, they are without literature, art, civilization, strength, family, tradition, and they could not give a deep thought about anything. They never planned ethnic cleansing in the lands they had captured. (Seyfettin, 2011, s. 432).

Major Radko Balkaneski, the commander of the battalion finished the military school in Istanbul. He was a soldier in Ottoman army for a while. With the rise of nationalism, he chose his side. Radko descends from a rich family; money is not an issue for him. Like Montresor, he has an aristocratic background. He is portrayed as having a perfect and athletic body.

Radko is assigned to organize the assaults on the Turks. Radko says that this is not his decision; it is the decision of the parliament (Seyfettin, 2011, s. 432). His nation has lived under Ottoman rule for approximately five hundred years. The genocide is revenge for hundreds of years. Radko calls on paramilitary leaders for a meeting. The decisions are taken in haste. First, very young ones will be sent to Sofia. The precious belongings will be taken, and then the Turks will be slaughtered. One of the paramilitary leaders objects to this idea.

I'm sorry gospodin he said. What do you want from the little kids and women? We had a fight. We captured this area. We should bestow them with lives. They did not shoot at us. They cannot stay here anymore, they will become immigrants soon, by tomorrow they will probably have left town. (Seyfettin, 2011, s. 431).

Radko ignores this warning. He gives examples of genocide that took place in history to persuade his soldiers to carry it out without feeling the pressure of conscience. He says that Spanish did the same thing to the Arabs. They drove them out of Spain (Seyfettin, 2011, s. 433). These things are normal and were carried out even by civilized countries. The genocide carried out by European countries against Africans, Chinese, and Jews are the other examples of Radko.

Radko has some doubts about the reaction of European diplomats, so he organizes fake tribunals to deceive these diplomats. The genocide is subtly planned. Everybody will be collected in the town square, then a gunshot will be heard. Just at that moment, somebody will shout: "Turks

are attacking the soldier!” Then soldiers will be free to shoot anyone. This will justify the whole event in the eye of European diplomats because Turks have -so-called- started it, not the soldiers.

Young girls are classified and are distributed among the battalions. The soldiers have their pleasure through the whole night. The next day all these girls are killed and dumped into the halls. Some of them are burnt alive, even babies are put into a specifically designed oven. The rape scenes are portrayed in detail: barbaric and inhuman.

Radko is looking for the perfect girl. The brown and dark complexion is not his favorite. He wants a girl with a white, fair complexion. He finds that girl sooner. Her name is Lale which means tulip in Turkish. She is the daughter of Hacı Hasan, a prominent figure in the town. Radko dreams of that encounter through the whole day. His fantasy world is accompanied by Orientalist images. Radko enjoys the mystical beauty and pleasures of the Orient.

The dark shadows of the big trees fall on the flowers like thick and velvet carpets. The flowers that he has never seen in his life, that he does not even know their names in the shadowy flower beds are sleeping just like newly born fairies, their odor is stunning, keen, and sweet. (Seyfettin, 2011, s. 447).

Radko goes into the house. Lale is behind the door. He chooses his words very carefully to persuade the girl to open the door. She does not have any other options. She opens it knowing that the man who is responsible for all the brutalities and massacres is just waiting outside. To enhance the dramatic effect, Seyfettin emphasizes the naivety, purity of the girl while he depicts Radko as pure evil. It is the story of a hunter and a prey. Radko suddenly jumps over Lale, and they struggle for a while. He tears off all her clothes, underwear, and she begins to beg please kill me, kill me (Seyfettin, 2011, s. 453). He takes off his clothes too. He jumps over Lale and bites her back. To gain time, she says, “let me take a breath” Suddenly, Lale jumps out of the window and down the ground. She saves her honor by committing suicide. Even though she dies, Radko rapes the corpse.

The sexual violence on the corpse is the most shocking part of the story. Oral and Özgüç claim that their action has a relation with cannibalism (2019, s. 67). A cannibal assault on the body makes it his/her part so to stop feeling guilty. Radko is a pervert and a necrophiliac. Ottoman Empire must be defragmented and removed from history. Violence has an ideological background accompanied by ethnic and religious hatred in Ömer Seyfettin’s stories. It intensifies gradually through the narration. Sexual assault is just one part of this violence.

When the Balkan Wars erupted in 1912, Seyfettin was drafted into the army again. He witnessed the brutalities of the war. The violence in his stories was the reflection of these events. Violence was a routine part of Seyfettin’s real life. He was an officer during the turmoil in the Balkan peninsula in the 1900s. There were many gangs and paramilitary forces that bothered, tortured, and plundered people. He patrolled these regions to protect people and to investigate those cases. He could not continue to serve in the army, so he resigned. Besides having an ideological background, Ömer Seyfettin reveals his traumatic experiences in an aesthetic way to get rid of the bad memories. Telling a disturbing story makes one feel relieved, which helps you overcome past trauma.

As he hated the bandits, he despised those characters in his stories. Seyfettin was against the idea of creating epic characters out of these bandits. The guerilla bandits stormed the region savaging native Turks in the Balkans. They used violent methods to gain the majority and authority in the region.

On a smaller scale, acts of terrorism, widespread brigandage, and communal unrest increased in frequency and intensity, especially in the volatile areas of Macedonia and eastern Anatolia. The confluence of these external and internal challenges to the unity of the Empire spawned a siege mentality among Ottoman Muslims and heightened frustrations, anxieties, and fears within the Turkish community concerning its own fate....

Each terrorist act, social upheaval, or war that took place in the Ottoman Empire during the years 1903 to 1914 adversely affected the values, attitudes and behavior of many Turkish officials and helped to create the psychological climate for the founding of the Republic in 1923. (Gawrych, 1986, s. 307).

Seyfettin uses third person narration accompanied by an omniscient narrator. He controls the character and uses it as a focus. There is no physiological depth in the characters. This may be because of his ideological approach, whereas Poe's characters are portrayed with their inner thoughts and deep psychology. Seyfettin reveals his ideology through the main character. He could not drop the reins as a lecturer. He wants to teach the masses a lesson: Ottoman Empire does not exist anymore.

Karabulut claims that thematic power emerges in *Beyaz Lale* between the conflicting counterparts. Innocence and honor conflict with violence and lust in the same discourse. The power of the story lies in these conflicting ideas being processed in the same context. (2013, s. 125). Oral and Özgüç argue that describing brutal actions and assaults may have a specific aim. Omer Seyfettin as a nationalist might have wished to wipe out the danger of the resurrection of the cosmopolitan Ottoman Empire (2019, s. 5). Seyfettin reminds the readers that Turks should have their independent state. In the 19th century Ottoman intellectuals, especially writers, used literature as a tool to educate the masses. Seyfettin had this motivation too.

The sadistic action towards the victim, especially towards the flesh, has connotations with the revenge of the oppressed. In *The Cask of Amontillado* Montresor, the representative of the new emerging class, the bourgeoisie, is taking revenge on Fortunato who is a representative of the foolish aristocracy. The so-called oppressed makes the oppressor pay the bill which dates to hundreds of years.

The situation is the same with *Beyaz Lale*. Radko the so-called oppressed takes the revenge of hundreds of years of Ottoman reign on Lale's body. Both villains torture the bodies of the victims in a psychopathic way. The torture seems physical, but they torture the victims' souls too. They make them feel weak, inferior, and helpless.

Poe's characters are obsessed with irrational thoughts and motivations. They try to rationalize these ill thoughts arising from the subconscious. These characters having schizophrenic tendencies want to harm a victim. Montresor, the main character, is obsessed with the thought of revenge. The philosophy behind the plot is jealousy, pride, and hatred. The reason for violence is related to individual motivation in Poe's stories, whereas violence has a social background in Seyfettin's story. In *Beyaz Lale*, violence is directed at the masses, especially at women who are exposed to inhuman and brutal treatment.

Both writers reveal violence through the main characters, Montresor and Radko. These characters know what they are doing very well. They carry out their subtle plans step by step. Montresor and Radko seem to take great pleasure in their violent actions. Montresor takes revenge on one individual who stands for a whole social class.

Montresor tells the reader his own story in *The Cask of Amontillado*, however, an omniscient narrator tells Radko's story in *Beyaz Lale*. Violence in Seyfettin's story has a social and historical, ethnic background. It is directed to the masses and is committed collectively, whereas violence is directed at an innocent person in Poe's story. Radko's actions contain sexual violence too. Montresor's action seems to be quasi-sexual.

Unless Montresor tells this story, no one will know that there is somebody buried alive in the wall fifty years ago. Montresor, who is on the edge of madness, takes groundless revenge through a violent action. Montresor manipulates Fortunato, dragging him into his trap. Montresor kills Fortunato with a clever plan. He takes advantage of fool Fortunato. Fortunato does not have the slightest idea of the plot against him. This is a struggle between equals. Cunningness determines the result.

The story of Radko and Lale is different. Radko is physically far stronger than his victim, and as a commander, he has an army. Lale is aware of the consequences in the very beginning. She tries to struggle to save her honor. She commits suicide not to be part of this violence. Nevertheless, she could not escape from the violent action. She is the victim of historical and ethnic hatred.

The situation of the victims is different in both stories Fortunato thinks that he always knows the best. Montessoro feels this boastful man would not resist his offer to taste the wine. Lale has got no option other than submitting to the villain. She may not open the door, but in the end that door would be opened somehow. She could only resist him by committing suicide.

Fortunato does not choose his end, but Lale does. Despite this fact, her body pays the price. If Fortunato had an option, would he choose to commit suicide? It is difficult to answer. There is physical and psychological violence in both stories. In the end, the physical body pays the price.

Both writers implement symbols to add layers to the narration. Montessoro's roquelaire, the dress of an executioner, foretells the consequences in the story. The dress of Fortunato, a motley dress which is the outfit of a fool with rings on his hat reveals his naïve and stupid character. The serpent on his hill represents the fall of the human from heaven through the betrayal of the snake.

Tulip (lale) represents the beauty and naivety of the Pax Ottoman period in which different nations lived together in harmony and peace for hundreds of years. Seyfettin chooses this symbol deliberately. The annihilation of Lale is the symbol of this period and the symbol of the naïve beliefs of the nation.

The short story as a genre wins the match with a knockout not with points. These two great writers have aesthetic concerns beyond all the factors mentioned above. They want to make their stories dense, gripping and glamorous, and violence helps it. Violence creates dramatic effects on the plot which keeps the reader alert till the end. Any short story aims to keep the reader on track.

Conclusion

The Cask of Amontillado by Edgar Allan Poe and *Beyaz Lale (White Tulip)* by Omer Seyfettin are absorbing and striking stories. Poe and Seyfettin implement violence successfully as a strong theme in their stories. The reader follows the plot enthusiastically till the end. The emotions of curiosity, sympathy, repugnance, sensitivity, and even insensitiveness go side by side in the narrations. Violence is the roof under which so many contradicting feelings could exist. Poe and Seyfettin use different strategies to elevate the effect. Every detail such as settings, languages and character representation reinforce this strong theme.

Poe and Seyfettin have different motivations for handling violence in their stories. Loss of beloved women, abandoned by the real father, and rejected by the foster father could have triggered aggressiveness in Poe, on the other hand, Poe has aesthetic concerns. He adheres to the characteristics of the Gothic genre in his story. Seyfettin is a realist writer. Violence has a historical background in his story. As an army officer, he witnessed violent scenes by himself. Violence in Poe's story is more like a personal matter caused by madness, but in Seyfettin's story it has a social and historical dimension. Ethnic hatred is the main motivation for the violence in his story. The assault on the human flesh is committed collectively. Being able to torture a body without the fear of punishment might feel like a God.

What terrifies the reader in both stories is the capacity of human beings for violence. The competency of a human being carrying out violent actions seems limitless. Both writers prove this fact through an aesthetic revelation. At the end, the reader could be under a strong impression for a while and may start to feel hopeless for humanity.

These two canonical literary figures have concerns about the popularity of their works as well as their literariness. They wanted to impress the masses with their magical pen. They implement violence as a theme to succeed in it. Even though these two stories bear the characteristics of the era, they are unique in style and spirit.

Since Goethe, the basic philosophy of comparative literature has been that nations' getting to know each other through literature will develop mutual understanding, and that will contribute to peace. This philosophy is at the heart of comparative literature.

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ETİK ve BİLİMSEL İLKELER SORUMLULUK BEYANI

Bu çalışmanın tüm hazırlanma süreçlerinde etik kurallara ve bilimsel atıf gösterme ilkelerine riayet edildiğini yazar(lar) beyan eder. Aksi bir durumun tespiti halinde Afyon Kocatepe Üniversitesi Sosyal Bilimler Dergisi'nin hiçbir sorumluluğu olmayıp, tüm sorumluluk makale yazarlarına aittir.

ARAŞTIRMACILARIN MAKALEYE KATKI ORANI BEYANI

1. yazar katkı oranı : %100